Goldwin Smith.
THE ODYSSEY OF HOMER

EDITED

WITH MARGINAL REFERENCES, VARIOUS READINGS, NOTES AND APPENDICES

BY

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VOL. I.

BOOKS I to VI.

τὴν Ὀδύσσειαν, καλὸν ἄνθρωπινῳ βίου κάτωπτρον.
Alcidamas apud Aristot. Rhet. iii, 3, 4.

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ERRATA.

p. xxxiii l. 2 omit "had".
p. xciv l. 4 omit "same" before book.
p. xcvi l. 1 for "naure" read "nature".
p. xc note on α. 268—9 for "Buttman's" read "Buttmann'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. XXVIII footnote * for "seems" read "seems".
p. LII l. 21 for "caplains" read "explains".
p. LXV l. 32 for "Top." read "Geogr."

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 Crusius' Lexicon have been compared".
PREFACE.

PART I. GENERAL VIEWS.


I. Whoever believes that "God hath made of one blood all nations of men", will feel that they have in the genius of Homer a common heritage and a perpetual witness. His moral standard is beyond compare the highest with which the poetry of the heathen world supplies us, and it is inseparably connected with the awe(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 grosser genius of mythology and polytheism — the Zeus 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 ἥ ε λόξεινοι, καὶ σφιν κόσμος ἡσὶ Θεοῦ, § 121 (see note there) t. 176; cf. πρὸς γὰρ Διὸς εἰσήν αὐτοὺς ἤσσενοι τε πτωχοί τε, § 207 — 8. § 57 — 8; Ζεὺς δ' ἐπι- τιμήτωρ ἱκετῶν τε ἰείνων τε, 1. 270. οἵ δ' αἰτί βούλοντο Θεοὶ μεμνημόνια ἱπτεμένων, δ. 353, where see note; πάντες δὲ Θεῶν γατέους ἀνθρώποι, 7. 48. See also the description of an upright king as Θεοῦ, t. 109 foll. Many other passages may be found in Nagelsbach, V., die praktische Gotteserkennniss.
sterner virtues only but the gentler ones, are imaged in his verse; and in spite of the light account made of rape 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 καὶ ξύλιν 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
PART I. GENERAL VIEWS.

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 Homericae* 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 Penelopé 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 Penelopé's web, Calypso's wiles, Sisylla 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 truculent 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 Wollian 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 thence 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. t. xxi, 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 beziehen etc." See, however, for a contrary opinion Hermann *Opusc.* V. 546, *de interpoll. Hom.*
PART I

Greek literature generally took little hold on England, save theoretically, until Bentley's, or rather Porson's time, as shown by the dearth of native editions of the poet.

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

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

4 A single ex. may suffice: in N. 566 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 δ. 566), seems derived through Enrip. 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.
PART I. GENERAL VIEWS.

ence(7). Indeed Greek scholarship is first uninterruptedly luminous amongst us from the almost yesterday period of Porson. But, however that be, the history of the diffusion of Homer is to a great extent the history of the progress of Greek literature revived. It shows that not only the fifteenth but the sixteenth and seventeenth centuries had passed by before there appeared even an English reprint of any foreign edition of the Iliad and Odyssey together. Barnes in 1711 has the honours of our first native edition. Bentley is said to have intended to edit Homer. He would, no doubt, have done the work grandly, but how the text would have fared in his hands we may judge from the way in which he handled that of Horace.

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

7' In 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 such of their remarkable adventures as were still talked of among his contemporaries". In 1713 appeared Bentley’s Remarks etc. by Philoletthus Lysiensis, 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 Prolegg. § xxvii). The degree to which these divergent views nearly touch each other in point of time, is remarkable.
PART I

A hypothesis, although perishable, may yet have its value.

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

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

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

9 See below p. xii. n. 14 and p. xxxvi.
PART I. GENERAL VIEWS.

during not only these four centuries but for certainly two centuries later they were still most popularly known by oral recitation. During this time, however, they had come under the influence of written texts. It will be seen that between the Pisistratic and the Ptolemaean periods various persons busied themselves with explanations of the poems, on much of which a shadow of obscurity was then beginning to fall; and the text was, of course, recopied perpetually. The preparation of the text of the Iliad for Alexander by Aristotle is the culminating point of these 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 abler 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’ ὃ μὲν ἐν νῆσῳ κεῖτο κρατέρ’ ἄγεα πάσχον,
and in ε. 13, with a single change of tense the same line is applied to describe Odysseus pining for his home. Now, compare both these with ε. 395, where the hero's delight at first sight of land is compared to that of a child for his sick father's recovery: — but a single word is changed,

πατρός, ὦς ἐν νῷ ὕσῳ κεῖται κρατέρ' ἀλγεῖ πάσχων.

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

πόλεμος δ' ἀνθρῶπος μελησει,

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

μῦθος δ' ἀνθρῶπος μελησει

πάσι, μάλιστα δ' ἐμοι· τοῦ γὰρ κρατός ἔστ' ἐνὶ οἶκῳ:(10) in l. 352—3 Alcinoïs, 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" —

ποιμήν δ' ἀνθρῶπος μελησει

πάσι, μάλιστα δ' ἐμοι· τοῦ γὰρ κρατός ἔστ' ἐνὶ δήμῳ.

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

μηροίς τε κνήμας τε καὶ ἀμφῶ χεῖρας ὑπερθέν,

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

σφῶι δ' ἀποτρέψαντε πόλας καὶ χεῖρας ὑπερθέν,

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

γυῖα δ' ἐθηκεν ἐλαφρα, πόλας καὶ χεῖρας ὑπερθέν.

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

... ἐπείνυ του αἰῶνα μίνυνθα περ' οὗ τι μάλα δὴν,

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

ἡμπαιρων δ' πόλεσι μίνυνθα περ' οὗ τι μάλα δὴν.

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

10 The passage has been rejected by some critics, but see note ad loc.
memory, would compose, that there is no room for 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 ἔραιδιον ἀπώλεσεν 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 poems existed even in MS. for some time, before such flaws 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.
PART I

or might arise through deviations from the original made by the poet himself.

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 develops exclusively others. In Homer the healthy vigour of the "gadding vine" is predominant. We find a stage of language in which this profuseness, especially of pronominal and verbal forms, reigns unchecked. We find moreover a power of shifting the weight of the voice from syllable to syllable at will, so as that ἐγὐσὸμεν should become ἐγὐσομεν, and ἔως in effect ἔως; 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 leave 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 semipronunciation; and probably possessed from the first a degree of elasticity which could evade lengthening a syllable before it by position; cf. the promiscuous use of "a university", "an university", among ourselves, and the various ways in which the (probably at first guttural) -ough is evaded, which guttural sound itself seems often to have been the remnant of a stronger consonantal sound decayed.

12 The list of Olympic victors, from Coræbus downwards, was kept at Elis, that of the Carian victors at Sparta, as also that of the Spartan kings with the years of their reigns. The priestesses of Herë were similarly registered at Sicyon. From these ἄνεγγαπεῖ or some of them was compiled by Charon of Lampsaeus, 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 (Muller’s Dorians, vol. I. p. 149—50).
PART I

Several arguments, especially that based on Z. 168 foll., and another of Mure's on a phrase in both the poems, shown to be inconclusive.

to be public when the reporters are in the room. 13. The absolute use of the word γράφειν, 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 σκυτάλης (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 (17), are either satisfied by the acknowledged existence of writing

13 This would answer Colonel Mure's argument that "a clamour for a new code of written laws could hardly have arisen among a people who were themselves unable to read them". (III. iii. vii. § 17. p. 462.)
14 The Doric rhētras 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 rhētra is preserved among the most ancient Greek inscriptions (Boeckh, vol. I. No. 11). It is a treaty for 100 years between the Eleans and Hercans.
15 This is quite consistent with the New Testament condemnation of its principle.
16 ἕνω του ἡμίν αἴνων ὡς Κηρυκίδης,
ἀγνήσεω σκυτάλη... cited Mure ub. sup. p. 453. The connexion of the last two words is not wholly clear: ἀγνήσεω is in Homer always passive or neuter, and σκυτάλη should probably be taken in apposition with Κηρυκίδης. 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 σκυτάρ. = "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 ἀγνήσεω 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 Præatus 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 τὸ δὲ πάντα θεῶν ἐν γυναικὶ κεῖται (18), which is interpreted by Colonel Mure to mean, in some book containing the written decrees of fate, seems to me inadequately supported. Copious as are the Homeric references to Fate under various terms, there is not one allusion anywhere to a "book" of fate. ἀίδα spins the lot of suffering at birth, and Zeus has two vases (πίθοι) 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, a. 267, 400, π. 129.
20 The allusions to oracles have been challenged by Payne Knight (Prolegg. §xlvi) 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. iii inf.
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 πέραργου 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 ὑποβολῆς, i.e. probably, following a given cue, or in orderly succession, was passed after that power had been acquired than before it. Those who approve this view will perhaps be content to regard the habit from which a written text was thus first formed, as having grown up at Athens in the two centuries preceding Solon, viz. the 7th and 8th before Christ (24), and to suppose that by the time of Solon, who closes the 7th century, that text was complete in its constituent elements, although probably these were in great disorder and were charged with much adventitious matter. On this view, however, it is less important to fix precisely an initial period for a first written text than on most others.

21 Some have even thought that εξ ὑποβολῆς ὑαφωδείσθαι, 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, n. 4.

22 Mr. Grote's argument (ib. sup. p. 527), that a τυφλὸς ἀνήρ (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 evinced, and which his legislation in regard to property leads us to suppose, make it difficult to think that the application of writing to so obviously useful a resource, as the fortifying the memory for recitation, could be longer delayed; especially as men's wits would be stimulated to the application by the chance of a prize. We are to remember also that for 300 years previously the use of convenient writing materials had been within the reach of the Egyptians and 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 Pisistratus back on an endeavour to establish accuracy in the text itself, and to do that advisedly which had been done fortuitously before. And in this sense we may allow that he, in the words of Wolf, "carmina Homeri primus consignavit literis, et in eum ordinem redegit quo nunc leguntur" (25). If incompetent to expel what was extraneous — a question to which I purpose further returning— he would have to arrange what was received, and to familiarize the Athenian mind with the consciousness of a Homeric text as an objective whole. And here we may accept the suggestion of Mr. Grote (26), that the period has now been reached, in which a class of readers may be looked for; and in which, a standard text having been settled, the poet, free before as a bird of the air, was, as it were caged in a litera scripta, although all but a few lettered men would still know him by recitation only; and, this continuing to be his popular life, a good deal of fluctuation might still exist among the readings of the rhapsodists.

XV. On the whole there may be reason to think that too much has been made of the influence of Pisistratus upon Homer. Occupying a position which no man did afterwards — nor indeed before, taking into account literary opportunities — he would be able with peculiar case 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

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 Pisistratus (Grote ub. sub. p. 531): a fortiori therefore, might it be the case, at Pisistratus' time.
PART I

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.

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

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

τὸν μέγαν ἐν βουλῇ Πεισίστρατον, ὃς τὸν Ὄμηρον

ηθροίσα σποράδην τὸ ποίν ἀείδομενν.


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—66), who supposes that this drew further attention to questions of Canonicity, especially the attention of Athanasius, and thus prepared the way for greater definiteness. This of Constantine Mr. Westcott calls “the first complete Greek Bible issued by authority for public use”.

28 The Scholl. have preserved many more than are mentioned in the marginal readings of this or probably of any edition. The scope of such a margin is not to be a receptacle for all refuse readings, but only to invite the reader’s judgment to such as seem to possess at any rate plausibility, and generally something more.
PART I. GENERAL VIEWS.

ever, we have a bare glimpse of a non-Aristarchean Homer. Since Aristarchus' time there is no trace of any sources which were unknown to him having been even enquired for; but from the Augustan era downwards several critics, among whom Didymus is the leading name, found that time had again brought round the period of lustration, and passed all the various streams of learning derived from the first Alexandrines through the filter again. Among the vast variety of readings of which now no trace is left, it is impossible to say how many that were true have perished at each great revise. For such is human frailty that its best judgment has probably let slip on every such occasion something that is true, and established something that is false. As regards the variants themselves, no general theory seems worth advancing. A probable source of a large number of original variants has been suggested above. The practice of recitation would lead to many more. The strongly formulaic character of the phraseology would allow the substitution of one formula for another of the same metrical value. Even without such distracting influences a reciter, whose wit was readier than his memory, might alter much, and, as will be shown below with regard to interpolations, might, if popular, establish a school of followers, and so garble or disguise the text as to make it difficult for all the resources of subsequent criticism to detect the true reading. Then must be taken into account all the dangers to which MSS. are liable. But these the Homeric poems share in common with all other ancient writings, although since 200 B.C. they had for about four centuries such a hold on critical attention as prevented further textual errors from accumulating. It must suffice to consider on their individual merits in the following notes ad loc. such variants as seem worth the trouble, and to omit the rest. There is one other circumstance, which on the whole tells in favour of carefulness in preserving the Homeric text: it is that from the earliest times, when education was systematically given, they were used as school-books, and were standard classics. It is natural to suppose a greater vigilance over such a
text than over one which was less essential to the mental culture of the Greek race.

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

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

29 The Ambros. and other Scholl. on γ. 267 mention as οὐδόλι earlier than Homer, Demodocus the Laconian, Glaucus, Automedes of Mycenæ, Perimedes of Argos, Lyceimnus 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 scantly 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 antiquetext 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 im-  
perfect in the extreme.

XX. If we assume, on the contrary, the word-forms of  
the Homeric text to have become corrupted, we know suf-  
ficiently the types which they must have followed. The  
supposed process of corruption could not have escaped  
the bias which determined contemporary language in the  
7th and 6th centuries B.C. That bias was not single, but  
manifold, and of the resulting dialects we have adequate  
specimens in the extant remains of Archilochus, Tyrtaeus,  
Alcman, Alcaeus, Sappho, Stesichorus, Solon and Min-  
nermus, 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  
Eolic, had Homer also on their tongues(30). They

5. The word-forms of Homer, if corrupted, must have fol-  
lowed a dialectic direction,
PART 1 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 Minnemnus, Tyrtæus, and Solon, the last two having a narrower vein of epic language and showing the dialectic principle — that of the Ionico-attic — more fully developed. Alcæus and Sappho have a greater divergency, and show dialectic features yet more marked. Alcman stands somewhat similarly by himself in relation to Doric, but has a tinge of closer affinity with the first group. Simonides of Ceos I exclude from the list, as having a character too markedly advanced even to close it. He imbeds a good deal of Homeric phrase, but with the air of conscious adoption, even where an express citation is not meant. The Attic terseness of his epigram has nothing in common with the large fulness of measure which Homer yields,

εἰ παρασάλοις διαφήματι, see also A. 458, P. 590; ib. 15, ἀλλὰ μάχεσθε, παρ' ἀλληλοια μένοντες, with P 721, μύσομεν ἀληθείαν ἁμέρα παρ' ἀλληλοια μένοντεσ; besides such phrases as ἄσπιδος ὀμφαλοῦσας, τανηλεγός σανάτου io ib. III. 25, 35, which every one will recognize. See also III. 32, and cf. l. 602—3 (perhaps interpolated). Tyrtæus' words are ἀλλ' ὑπὸ γῆς περ ἢν, γίνεται ἐθάνατος, which contain the germ of the idea evolved by a dichotomy of the hero (Herakles) into his εἰδωλον and himself (αὐτὸς). Col.Mure has also compared VI. (Gaisf.I) 19 foll. with X. 71 foll., VII. (Gaisf. II) 10 foll. with E. 529 foll., O. 561 foll., VII. 31 with N. 129. Cf. also Alcmen VI. 1—2, Κάστορ τε πόλων ταχέων δυντίρχες κ. τ. l. with Γ. 237, Κάστορα δ' ἵπποδαμον; ib. IX. Δύσπαιρο, καλόπαιρο κ. τ. l., with Γ. 39, A. 155; also ib. XXIX. χρύσεον δηρον ἤχον with o. 460 (same words) and with σ. 295—6. Cf. also Alceus I. 5—6 καθ' ὑπερθεν ἐπειεικές λόγοι νεόνουν with ζ. 124, δελτιὸν δ' ἐν λόγοι καθ' ὑπερθεν ἐνευεν, O. 537 ἐπειεικές λόγον; ib. 11—12, ἔριος ἀναγύρον βέλεσιν with A 137 ἔριος ἀκότων. Π. 5 κακοφαλ-λος with θ. 85 et al. κακοφαλης; besides again commonplace phrases, such as κυμα κυλινδεῖται, ναὶ μελαίνε, πάρ . . . ἐντολος ἑσεπέδην ἥξει, γάς ὅπο πειράτων.
PART I. GENERAL VIEWS.

while his other pieces approach the form of the dramatic chorus.

XXI. If, now, the Homeric word-forms be genuine, and represent a real stage of the development of the Greek language far earlier than all these, it helps us to account for them all, and by their *facies qualis decet esse sororum*, they account for it, as their common parent. On any other supposition how is it possible to explain its existence? What poet from 700 to 500 B. C. could possibly have produced it? I speak not of the inner soul of song, but of its mere shell of language. Archilochus comes undoubtedly nearest; so much so, that a high authority (31) has said, "his dialect is substantially the same as Homer's, with fewer antiquated forms, and otherwise slightly modified, to suit the more familiar tenor of his own composition." The compass of his diction is, however, very much abridged. Where, for instance, is the vast variety in the forms of pronouns? What has become of the -ηρι -ηξι -όρι -οθεν -εθεν termination of nouns? What of the triple ending of the pres. infin. act.? What of the melodious open vowel system of which εὐχετόωνται, δρόωσιν, μαμώοσα ιδροώντας, are specimens? Where are the Homeric many particles, especially the characteristic κε? We find the epic pronoun δ', η', τδ', sunk in the article. In the word ἄναξ the digamma is inconstant, while οἶνος and οἰκος, 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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31 Mure vol. III. Bk. iii, ch. iii § 10.
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 odd. in the hands of the Alexandrine critics one known as the Ἀδοικική or Ἀδοικίς, but there is no reason to suspect the designation of any other than a local force, as in the case of the Ἀγγολική etc.; see schol. on Od. §. 280, and Buttmann's note there.

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 ἔγους is found also in Æolic, the epic ἐμέ is justified as a mere lengthened form of the ἐμε of Ionic or the ἐμε of Doric, the epic τοὺς by the Laconian Doric τουντιο, the epic τίν is Doric also, the μίν is paralleled by μῖν of Attic and Doric tragedy, ὃμαι ὃμιμαι ὃμιμι ὃμιμι are at once epic and Æolic, the case-forms of τις and ὅτις or ὰτις in Homer are all traceable in the Ionic of Herodotus, the rare ὅμοῦδεν (ε. 110) is explained by his ὅντι-αμο. The extended forms of case-endings, as ἀκονοτίσεω, 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.
PREFACE.

PART I

earlier matter most venerable and primitive which it incorporates — in the following century; and the Shield of Hercules, which has superficially a greater resemblance to the diction of the Theogony, at a considerably later period than either, not however later than the earlier part of the 7th century (35) B. C. Mr. Paley, the most recent editor, has remarked, that "to a considerable extent it is a cento of Homeric phrases and expressions; more so even than of Hesiodic. This is precisely what we should expect from an Ionic rhapsodist" (36).

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

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

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

40 Such are οφείλων, ἀυτότες, πέντε, for the snail, the cuttle-fish, and the hand respectively; so χειροδίκαι "night-for-right men", i. e. lawless, εὐθυγρόνη for the night, νῆός πετοὰ for sails (used in Homer for oars, but as a predicate, τὰ τε πετοὰ νηνόλ πέλονται l. 124). Goettling, Prefat. ad Hes. Op. XXX—1, notices that Ἀeschylus "cum Pythagorā proxime accedit ad hanc inventionem vocabulum": instancing ἀνθεμοργύς for the bee in Persæ 604, ἀμίαντος 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 αἰγός (Works 202 foll.) of the hawk and nightingale,— the oldest of Greek fables in the Ἐsopian sense—connecting the term with αἰγιμα, "i. e. sententia cujus tecta est significatio". All these seem to me clear indications of a later school of thought. One might add also the vilification of women, or shall we say, with Mr. Paley on Works 375, the first indication of the courtesan? Either of these seems non-Homeric, and I think also post-Homeric.

41 Such are the maxim γυμνόν ὁπείλειν γυμνὸν δὲ βοωτίν in 391, cf. Virgil Geor. I. 299 nudus ara, sere nudus, meaning, that both would need to be done during the warmer weather; the direction Δυνώς ἔχων μακέλην πόνον ὀρνίθεσσι τις εῖν σπέρμα κατακρύπτων, 470—1, where the birds scratching laboriously for the
PREFACE.

PART I

phenomena — which Virgil has, with excellent taste as regards his own time and circumstances, imitated in the Georgics.

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

XXIX. As regards his diction, the question is more difficult, since, owing to a divergency in the standard of language, differences which seem due to time may be only the result of local influences. Many of those noticed below (42) would taken singly be utterly insignificant; nor, seed indicate the depth to which it is to be, "buried"; and the caution in 496—7 μή σε κακον χειμώνος ἐμφανιν κατεμάζῃ σῶν πενήν, λεπτή ὁ δε παριν πόδε χειρι 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 -ωω, which are noted above as missing in Archilochus. The Theogony has a fair sprinkling. The Shield of Hercules a due proportion, where it is probably an imitative feature. There is one in the Works and Days in a passage which 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 — οω gen. sing., and — ἐμενα pres. infin. act. the preponderance is slight, but it is on Homer's side. There is a great deficiency in the reduplicated Homeric forms of aorist and of future not being paulo-post. As regards some more special classes, the mixed aoristic forms, as βήσετο βύσετο, are wanting. The forms of εῖλιν and εἰμι are jejune as opposed to Homeric luxuriance. νιόν εἴμου, 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; 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. 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 ἐποτα ἐπιτε, save the conventional epithets of Zeus ἐνφώπας μετέτα νεφεληγεφίτα. The contractions βασιλείς and βοτοῖς (v. 248, 263, 611) are opposed to Homeric usage as regards those words, although we have in Homer ἰππεῖς πελέκεις and δοὺς acc. plur. (A. 151, Ἡ. 851, A. 494, Ἡ. 118). The versatile adjective πολύς ποινίς πολλός 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 τοι κακότητα καὶ λαθὸν ἐστὶν ἐλίσθαι
dημίους· λείη μὲν ὀδὸς, μαλὰ δ' ἐγνύθι ναίει.
tῆς δ' ἀφετής ἱδρῶτα θεοὶ κ. 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, Barbary 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 Rev'd T. W. Norwood of Cheltenham.

44 It is likely that such a calendar would have been among the earliest fruits of observation or of superstition, and that the rules of ceremonial propriety, which precede the calendar, are a highly venerable tradition. They will bear 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 Pisistratus. That to Ceres is probably not older than the commencement of Solon's period, that to Pan is probably as late as the year of Marathon. "The blind old man of Scio's rocky isle' had become a conventional ille ego, and the personality which he assumes in the Delian Hymn is strikingly contrasted with the non-personal tone of his genuine works. The occurrence of the name Peloponnesus also marks a post-Homeric age. In all, although least in that to Ceres, there is a want of independence of diction, a perpetual tagging of Homeric phrase, sometimes queerly perverted from the Homeric use of it. All show an absence of lofty conception or powerfully marked individuality of character, a striving after petty effects, and an overdevelopment of accessories for the sake of their symbolic or mystical bearing, which marks the day when genius had left the epic vehicle to priestcraft. Owing to the sacro-festive element in the Greek mind, these Hymns were abundantly popular apart from the question of their merits (45); but they are important as belonging to the period to which the first crude shape of a written text of Homer has above been ascribed; and they carry down a living epic strain, however shallowed and dwindled from its original volume, far into historic times. In them may be observed nearly the same retrenchment from the Homeric word-forms which was noticed as prevailing in the Works, whilst they are still more barren in some special forms, as

45 They compare in this respect poorly with the lay of Demodocus in the Ody. Ὁ. 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 Cymathus or some other rhapsodist of Chios (ibid. p. 328).
the case-endings in -ηπι -οφι, in the reduplicated aorist, and in the 3rd plural perf. and pluperf. pass. forms in -ατει -ατο, 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 recognize 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 Baumeister 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 sectus eas voces in hiatu positas habet, imprimitis ơ et ὅγαι " In that to Ceres v. 37 the F is lost in ἀλπυς, cf. Ody. π. 101, τ. 84, in (v. 66) ἤδει, cf. q. 308, 454, and in (vv. 430, 440, 492) δινας and ἰνασσα. Some departures from the Homeric standard in word-forms are also noticed by Baumeister ub. sup. p. 278.

47 Gladst. I. i, p. 56.
I think that they would not equally check interpolations, but they would undoubtedly tend to preserve the word-forms in their purity. Local and dialectical peculiarities would bear witness against each other, and traditional usage would prevent those forms which were independent of all dialect from being warped in a dialectic direction. If for instance a Dorian rhapsodist had recited with the ο final instead of the σ, as in παιδ, τοιθ for παιδ, τοιθ (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 contemned by the cultivated minds of the day, and were probably men of the people holding fast a popular tradition with a class feeling, while their cultivated despisers would have wished to improve them out of it. Whatever influence they could exercise on the copies which were in circulation, would probably be in favour of the early and genuine features of the text (50), and this perhaps is all that can be said. The rhapsodists' art does not seem to have come down to the Alexandrine period, or if it did, it had sunk so far in esteem as to be set aside in silent contempt. We hear universally of copies, and not of men.

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

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

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 Ante-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. 49). 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 Lehrs says (p. 50) "ad Homerum explicandum attulisse Aristotelem quod doctiori aequo alicujus momentivideretur, nec exempla quae 'ad manum sunt, nec Alexandrinorum silentium credere patur'". As an ex. of his emendation Lehrs says, "nescivit expicicare δεῖνος αὐτήσας, quae conjectura substituit αὐτήσας, 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. 2, 10.

HOM. OD. I.
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 *áστρεῖα* 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 *Épigonì* 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 unvitiated 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 ἰδία ἡγία 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 Wickliffe's translation of the Bible are said to have been sold for £40 each — a much greater sum, if we take into account the change in the value of money since then. But, although papyrus was a cheaper and more perishable material than skin, it is likely that in the case of Homer a sufficient number of copies on the more durable substance would have been transmitted to Aristarchus even without the conservative influence of "black-letter scholarship".
PART I

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

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

60 Tyrtaëns of Athens and Alcman 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 "Echecpes the Ephor, on observing that the lyre of Phrynus 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 Ptolemæan (62). The absurdity of this would be plain, even if the later form of the tradition did not diverge into an anachronism (63), which makes any reliance on the detail of its allegations impossible. Yet, taken in the most general outline merely, it amounts to this, that Pisistratic research extended to all

Dorians vol. II. p. 355. 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 ἐκηναξεν (Πεισάσθατος) ἐν πάσῃ τῇ "Ελλαδί τὸν ἐχοντα Ὀμηρικοὺς στίχους ἀγαπεῖν πρὸς αὐτὸν, ἐπὶ μισθῷ ὁρισμένῳ καθ᾽ ἔκαστον στίχων. 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, "Aristee fabulam audis de LXXII interpretibus Bibliorum"; so Villoison ub. sup. p. 183 n. 1. Griffenhan Geschichte der Philologie sect. 54—64 vol. I. p. 266—311 is cited, Grote’s Hist. Gr. vol. I. 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 Homericum had become disjointed, and the separate members had, as it were, sprouted beneath the rhapsodists' hands, they might easily have become estranged from their former relation, and a new law of combination have been required to adjust them, involving the supply of connect-

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

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

65 Quicunque hoc modo (by interpolation) genuinam carminum Homericorum
formam corrupserant dicesabant Alexandrini διασυνεωστας. Etenim quod nos solemnus
dicere interpolare vel quocunque modo genuinum textum scriptoris mutare, hoc a
Grecis Grammaticis proprio vocabulo dicitur διασυνεωστασιν. Lehrs p. 349, who
there cites from the Schol. Venet. many examples of this use of the word.
PART I

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

XXXVIII. Interpolations are likely to have been most frequent in the earliest age, and at no period very rare, while recitation lasted. Cynæthus is distinctly charged with interpolating his own verses in his recitations at Syracuse; Onomacritus, we have seen, may have felt himself compelled by the necessity of his position to interpolate at Athens, and Solon before him was taxed with a similar licence for a political purpose. As regards the ante-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.
had lost its first freshness, would tend to obliterate distinctions of authorship. The question, whose was the producing mind, was of barren interest and slender practical importance for those who were absorbed in the objective product. Thus the principle of suum cuique would obtain no homage. It was open to all who would, to sing the mighty deeds of ancient men. They were national property; the heir-loom of the Greek mind rather than the trophies of individual genius. All matched—there was no sense of trespass where all was publici juris, no animus decipiendi in the imitator, adaptor or interpolator, no suspicious sagacity in the public. Frauds, forgeries and literary detectives belong alike to a later age. Indeed the only form in which the critical faculty could exercise itself in that period was by allying itself with the creative. If a thought seemed tame or an expression poor; the reciter who had the power would criticise by devising a new version; and if thus roused to try an original flight, he would decide the question whether or not to incorporate it by his poetical sense how far it matched and relieved the existing lay. If it be improper to say that interpolation and recasting is the oldest form of criticism; yet in this stage of mental progress one and the same germ involves the critical with other faculties, which afterwards are found to shoot different ways. Thus there could have been little in the modes of thought at that early period to prevent the song of one man being taken up with additions by another (67). The feeling of profound reverence for Homer was necessarily of far later growth than his own day. A rhapsodist, endowed with poetical gifts, would be warmed probably by the act of reciting, to unite his own out-flow with the stream which he transmitted; and would not have felt his genius dwarfed and rebuked by the juxtaposition.

67 Let us consider how at a later day Virgil borrowed of Ennius and Lucretius, Ovid of Catullus, and all of them impartially of the Greek, nay in our own literature how the legend of King Lear went through the hands of Wace, Layamon, Robert of Gloucester and others, and was actually dramatized and put on the stage by an anonymous author within ten years of its being produced by Shakespeare before King James I in 1604. On the argument here and in XXXIX see Wolf Prolegg. § xxv.
PART I

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 Παρισίων ιππων. 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-
PART I. GENERAL VIEWS.

Many passages must be left doubtful, some may be settled by the ethical test.

Ancient ῥοξιζοῦτες and their modern imitators. The notion of a number of detached poems coalescing into an epic whole, is against probability.

XL. The ancient critics who believed in the separate authorship of the Iliad and Odyssey obtained the name of ῥοξιζοῦτες, 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 Agamemnon, Diomedes and Odysseus as prior to the sending the embassy to Achilles, in the conception of the poet of book XIX. He builds this on the word χόξιςον in T. 141, 195, which is precisely one of the inaccuracies referred to p. ix. sup. as characterizing a long unwritten poem.
PART I
and is refuted by
the unity of the
greater charac-
ters.

In favour of unity, which arises from the ethical indi-
viduality of each character, not only throughout each
poem, but wherever the same character appears in the
two poems, has been overlooked. Of such critics it
may be said that they *verborum minutiis rerum frangunt
pondera*. But before touching on this it may be re-
marked, 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 Pau-
sanias. 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 pre-
deressors 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, what-
ever it may be, of endeavouring to find a scientific ground for it (*ibid.* p. 4).

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

Arachnomachia, the Geranomachia, the Psaromachia, the Cercopes, the Margites, the Epithalamia, the Epicichlides, the Amazons, the Gnomae, the Iresione, the Capture of Æchala, the Thebaïs, the Epigoni, the Cyprian poem (Herod. III. 117), the Little Iliad, the Nosti, the Cycle (Prolegg. 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 (Alcib. II. p. 147c, Eth. Nicom. VI. 7) to be Homer's own, and had a high reputation. Suidas ascribes it to Pigres of Colophon. The Thebaïs was by Pausanias esteemed next after the II. and Ody. (Bæot. p. 729).

72 It is likely that the Iliad from its more highly episodic character contained the result of earlier poets' efforts recast and incorporated. Such are the stories of the earlier generation by Glancus, Phoenix and Nestor (Z. 152 foll., L. 529 foll., A. 671 foll.). It is possible also that some of the ἀγίστειαι represent what had been sung in shorter single flights 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 Antoly- 
cus may be viewed as a similar episode introduced at τ. 394.
PART I

The characters of Odysseus, Pallas and Menelaus (App. E. i. 3. 8) and that of Nestor offer each an identity.

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 y. 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 objection 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

This circumstance influences his character.
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 sup-
posed 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 re-
volted 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 sensi-
tiveness? I submit that there is no reason to think so.

77 “In foedis istis et immanibus suppliciis quæ Ulysses et Telemachus de ca-
prario et miseric aliquid mulierculis summant, judicium limatius et liberalius desi-
derandum est. Bellatores suos atroces, sævos et feroces exhibuit Iliadis anctor;
sed a frigida ea ac tarda crudeltate quæ odium duntaxat et nauseam pariat
omnes abhorrent. Cæde et sanguine hostium non cruciatibus inimicorum gaudent:
neque Achillis tantum vel Diomedis, sed Ulyssis etiam, qualis in Iliaco carmine
adumbratur, excelsior et generosior est animus quam ut in servos et ancillas sæ-
vierit aut tam vili et miserando sanguine ultionem vel iram placaverit” (Payne
Knight Prolegg. in Hom. § l.). The mention of Achilles and Diomedes here sug-
gests 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 materiā with the conduct of Odysseus to his revolted slaves, go
far to redeem it from falling below the actual Homeric standard. The former
sinks below the ideal of the poet himself, as shown by the interposition of the
gods to stay the outrage on humanity, and especially by the line καρφὴν γὰρ ὅ ἦ
γαῖων ἄειντει μενεαίνων Ο. 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 χωρίζοντες 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 alloysing might at last with right, proceeds in a course of measured and graduated retribution (78). The suitors perish as becomes Achæan nobles, the female slaves are denied an honorable (μαθαρος) 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 ἀμφαεῖα of Diomedes and the formidable figure which the Amazon goddess there makes. That is suited to the warlike ηθος 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 μπροποφονία in App. E. 4 (8). We do not feel this so much in book E. because the hostile presence of Ares on the Trojan side restores the balance; and so in the combat of Hephæstus with the river Xanthus in Φ.
PART I

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 χ. 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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<td>teθνηός, peπτηός etc.</td>
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it may be noticed that νόθνυμος comes directly from ὀνομαζει, which, with the forms ὀνομαζεω ὀνόμαστος, shows that it is the -νος of νόθνυμος, which is accretive rather than the -μος of νόθνυμος which is defective; θέσπις, as Col. Mure remarks (86), is shown similarly by θεσπίδαης
to be as primitive as ἰδίωτος, or rather more so; ἀγροιώτης, or rather its plur. -όται, occurs in both poems; ἀγροται is a noun ἀπαξ εἰφημένον in π. 218. The former word is adjectival, and means rustic or even clownish, as shown by some such word as βουξόλοι, ἄνευς, λωι, and the like, being always introduced with it (81), and by the line φ. 85 νήπιοι, ἀγροιώται, ἐφημείρα φρούνοντες, where we have three adjectives or adjectival clauses, all bearing a reproofful sense. As regards κιόν, the argument depends firstly on the rejection of Λ. 705 as spurious, secondly on ἰός, 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 hypermetral elision. For its general quantity see note on γ. 33. ἤς (83) is common to both poems, so are τεθνεός and πεπτεως, τεθνης and πεπτής (84), not to mention τεθνείως and the variation -ότος -ότος etc. in the case-forms; on δόκτο see note at ζ. 242, where Wolf's reading δέιτ', confirmed by Buttmann, Lexil. 38, is to be preferred. γορίς in α. 438 is a ἀπαξ εἰφημένον, but Γορίνων in B. 498 occurs as a nom. prop., γορί is not peculiarly Odyssean, witness Γ. 386, γεραΐος is common to both poems (85). He further objects that ηνγ = ἐπέλ αν is found not unfrequently followed by inde. in the Odyssey, but never so in the Iliad. He cites, however,

81 Α. 549, 676, Ο. 272, λ. 292.
82 I am inclined to think that the digamma is inconstant in ἰδίς, and that κιόν is dissyll. in τ. 42, 549.
83 Θ. 470, 508, 525, μ. 3, ν. 94; cf. Αητοῦς in Α. 9.
84 P. 402, ψ. 84, P. 435, σ. 23, ε. 354, χ. 384, 362, Φ. 503, ε. 474, χ. 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 sitter might detect some confined by mere chance to either: such are κλεισιών κλεισιών, Βορέα Βορέω, κύσι κύνεσι, but δάκρυσι not δακρύσσει, contrariwise ἠδοφείνα not ἠδοφείνα, μειζόνα μειζώνα, μειζόνας μειζόνας κυκλων κυκλών, δώμα δώμα, θυγατέρες θυγατέρες, δυσαίρων δυσαίρων, κρεόν κρεών, γέλων γέλων, ἄσεσιν ἄσεσιν, καρβάσις κάρυτος καρυτίς, πολνύς πολλός πολύς; cf. also βαθύφορον Φ. 8 with χειμάρρον Α. 493; θεώ is a monosyllable only in Α. 18; besides the forms in -ωι and -ον, case-forms in -φι represent -ον -ον -ης -η, 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 Shakspeare.
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 3. 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 §. 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 Phœbus in F. 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 θεομαχία. 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 Ptolemaic, and in the latter half to the Copernican theory in his celestial machinery; which ought on “chorizontic” principles to imply duality of authorship. This was pointed out to me by Mr. H. James, V. P. of the Normal College, Cheltenham.
poet's allusions! As regards another objection, the absence of the oracular terms \(\chiho\epsilon\iota\omicron\omega\nu, \chi\omicron\rho\omicron\sigma\omicron\delta\omicron\epsilon\omicron\nu\sigma\omicron\rho\omicron\omicron\omega\nu\), 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 \(\delta\eta\sigma\), \(\delta\eta\tau\epsilon\varepsilon\omega\), 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 \(\delta\omicron\omega\delta\omicron\sigma\) does not occur, \(\delta\mu\omega\sigma\) 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 \(\acute{\alpha}n\delta\omicron\rho\acute{\iota}\omicron\sigma\omicron\delta\omicron\) 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 \(\delta\mu\omega\sigma\) occurs once only, and \(\delta\eta\sigma\) not at all. For the same reason there is no

91 Gr. Gr. 197, § 60.
PART I

whereas all that relates to war appears there highly developed.

Arguments founded on the mention of certain artistic appliances.

Examined in detail.


As regards this objection, it should be noticed that the word for cable in the same passage (in ινον φ. 390—1) is peculiar in this sense — and indeed in the singular in any sense — to the Ody. Obviously this is to be referred to the special scope of the poem. And, indeed, one might make from the details given of the build and rigging of ships, and of the interior of a palace, a long list of Odyscean words.

97 "Haud me effugit viros doctos ινον istud pro cantiuscula qua đam habuisses" (Proleg. xlvi, note 2). This was Aristarchus' view, Zenodotus preferred that of Payne Knight. Two Scholl. on Σ. 570 explain flax as used because, the song being there a hymn to a god, the gut was unsuited to the sacred occasion — evidently regarding the use of the two as contemporaneous.

98 Volkmann p. 120 contends for a different sense of ινον, "non est ver-
contrivance 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 ἀψόγοος 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 ἀψόγοος 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 (περὶ) the shield, the stream goes along (πάρῃ) the rim. The obvious inference is surely that the poet's idea is that of a stream ἀψόγοος, and thus the argument against the word collapses. The next objection, that certain methods of fowling and fishing (100) are also found men-

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Argument founded on the epithet ἀψογοος,

shown to be inconclusive;

tieillum quo chordae intenduntur et remittuntur, sed jugum, der Steg, quod recen-
tiores κόλλαβος vocant”. Crusius does not support this.

99 It should be mentioned that Payne Knight protests (xi—xvii) against Hey-
ne'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 (II. Append. C.p.492): as regards fishing, Payne Knight consistently rejects E. 487—92, a si-
PART I

as also those on certain arts mentioned in similes.

Beyond their own inconclusiveness, these objections are overbalanced by the ethical argument; and the

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

XLVII. These are the arguments of Payne Knight for separate authorship and such answers to them perhaps as can be given. But indeed all special answer is superfluous, when they are weighed in the balance against the grave argument for unity based on the ethical oneness of each character found in the two poems: for all such arguments hang in the fringe of the garment merely, but these figures are indissolubly inwoven in the woof and warp of the fabric itself. With the arguments to a similar purport once urged by Nitzsch it is needless to meddle, since he himself lived to own their insufficiency, and became a convert to the belief in the unity (101). It must be allowed that a far larger array of examples would be needed than those here reviewed to establish the conclusion aimed at, and that the force of those few which have been advanced, is too far invalidated by others alleged per contra, for us to view it as established. And after all, there is nothing either in the vocabulary (102) used or in the

mile in which the net (ἀψειά λένον) is spoken of, as interpolated. Why the two similes in ν. 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 Sagenpoesie der Griechen.

102 There are some excellent remarks on the words which occur exclusively in either poem in Friedländer (II), who observes that by far the greater part of them are due to the object or person introduced into the one poem, whereas, either by chance or by the nature of the circumstances, occasions for their employment are wanting in the other (pp. 705—6). On p. 812—4 he gives several lists of such words. Thus ἔβαπτος, λομός, νηπίτης, νηπίαρχος, ἲππηλάιος, ἄγκλης, ἀλεγίζω, κυνίω, ἄνδειχα, διάνδειχα, περιδείω, ἑανός (ἑανός), εἴθαρ, τόνη, ὑπαιδα, and χρωσμέο, are noted as Iliadie words; forms related to some
of these and common to both poems being ἐρεβός and ἐρεμύνος, νήπιος, ἀγακλυτός and ἀγακλειτός, ἀλέγος, κύδος, κυδόφος, κύδιστος, κυδαινός, δίχε, δειδώ. Again χρήματα, ἔξης, ἀσπάστος, ἰππηλαίος, ἐλεγύνο, ἐλπίς, ἐλπωθή, πινυός, ἀλκός ἀλαιό, ἀπτορος, ἐπηεικάνδος, κάλλιμος, περιμηχανόμαι, are noted as Odyssean, and related forms common to both are ἐξείρης, ἀσπάςις, ἐλπῳ, ἐλπομαι, ἀλκοακόντι, νηθεγνόμαι. He remarks that two of the Iliadic class are certainly striking, viz. those remarked upon by Buttmann, ἐανός and χαοσιμέο, and that two others, λοιμός 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 κτίματα 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. P. (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 nullā... rei novitate excusantur, multo majorem igitur nōve originis suspiccionem 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 ὀπλοποιία 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 Rhégium was a younger contemporary of Pisistratus, and is mentioned as "the first who wrote concerning Homer" (1). He is said to have had recourse to allegory in explaining the poet. That such a work should have found acceptance so early, seems to forbid the notion that Homer was up to the Pisistratid period only known as a loose collection of ballad pieces. The writings of Theagenes, no doubt, were known to the Alexandrine school; see 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 περὶ ἀρετῆς καὶ δίκαιο-σύννης (Diog. Laert. II. 11).

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

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

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.
Antimachus (3) of Colophon, poet and grammarian, whose editions of Homer, or one of them, furnished matter for excerppta 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 διόφθοισις 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. § xl). This edition (ἡ Ἀρατίου έν Παιάνει τε καί τω Παιάνει) 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 (ξελυμένως) by many".

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

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

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

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

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

XLIX. From Villoison’s Anecdota Graeca and his Prolegg. in II. ad fidem Cod. Ven. the following brief summary of the sources of ancient criticism, chiefly Alexandrine, has been drawn. We find mentioned there the very ancient and now lost editions of Homer obtained from Chian, Cyprian, Cretan, Argolie, 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 Byantium, Callistratus, Rhianus, Sosigenes, Philemon of Crete, Antiphanes etc. The “Cyclic” (νυκλινη) is the title of an ed. which embraced the II. and Ody. as part of the poems known as the θυκλος, or viewed them as forming members of that series (Schol. Harl. on π. 195, Lehrs p. 30). The Αιολικ(ν) Αιολικη or Αϊολικη, and that known as the “museum” ed. (ἡ ἐκ τοῦ μουσείου), i.e. kept in the temple of the Muses adjoining the Alex. library, are known from other Scholl. (on ε. 280, 331, σ. 98, ε. 204). The class, named from localities, are included in the class labelled, probably, in the Alexandrine library, as αλ ἐτο τῶν πόλεων, the latter in that distinguished as αλ ξαρ ενδος. Wolf has denied (7) that the former

6 Called also that ἐκ τοῦ νιφθηξος, 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 ב. 73, 447, Φ. 252, 493, where readings etc. of his are mentioned. His ed. as well as the Sinopian and the Massiliotic had been previously known by name from Eustath., the others are mentioned from the Schol. Venet. and Lips. (Wolf Prolegg. § xxxix and xl, p. clxxix, note 46). Athenæus, lib. XIV. p. 62ο, has a tradition to a similar purport regarding Cassander, King of Macedonia, οὐτος ἡν φιλόμουρος ὡς διὰ σῶματος ἐγενομένοις τῶν ἐπόν τὰ πολλά: καὶ ἰδίως ἡν αὐτῷ καὶ Ὀδυσσεία ἰδίως γεγαμμέναι. But this implies admiration for the poet rather than critical skill applied to his text. Villoison Prolegg. in II. p. xxxvi.

7 “Publico jussu illas factas esse vel servatas publice, cave cuique ante credas, quam probabilis argumento demonstratum fuerit, ejusmodi instituta olim in civitatibus Graecie obtinuisse, quae res, meo quidem judicio, non cadit in ista tempora.” Prolegg. § xxxix. On the other hand Villoison, Prolegg. in II. p. xxi, views these as “editiones quas curaverant nonnullae civitates”; and p. xxxvi in-
PART II. ANCIENT EDITORS AND COMMENTATORS.

... designation means anything more than that the librarians at Alexandria named them from the places whence they had come, and in particular, that they were in any sense public copies, which the civic authorities had caused to be prepared for the use of their citizens. In spite of Wolf's denial the fact seems to me highly probable, as well as more agreeable to the variety of phraseology in which the designation is couched: and Colonel Mure has expressed the same opinion. For we have not only αἱ ἀπὸ πόλεων, and ἐνυαὶ τῶν κατὰ πόλεις, but αἱ δἰ ἰὸν πόλεων and αἱ πολιτικαὶ(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 ἐκ πλοίων, 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 telliago editiones publice servatas vel publico jussu a quibusdam civitatibus factas. Payne Knight objects to this that he does not see how a city could discharge editorial functions, or how municipal decrees could deal with doubtful readings (§ xxxiv). But surely such a body could appoint a curator and sanction his acts.

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

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

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

10 So Payne Knight, "Wolffii autem sententiae vocabula ἐκδόσεις et διορθώσεις, quibus veterea exemplaria dignoscuntur, obstacle videntur; παράδοσις enim non ἐκδόσεις vel διορθώσεις α♚ ratiōne facta fuisse". ibid. § xxxv.

11 "Quae venalia prostabant apud bibliopolas τῶν ἐς πρᾶσιν γραφομένων βιβλίων, quaque inquit Strabo, XIII. p. 419, ab ineptis exarabantur librariis nec postea cum aliis codicibus confecerantur". Villoison Prolegg. in Iliad. p. xxxvi.

12 Those enumerated by Didymus are the edd. of Antimachus, Rhianus, Philetas, Zenodotus, Sosigenes, Philemon, Aristophanes, Callistatus, Crates, those of Aristarchus are of course understood. Lehrs p. 30; for a more complete list see XLIX sup.
flourished circa 300 B.C., was the pupil of Philetas of Cos, who, himself an elegiac poet of some mark, contributed to Homeric criticism (Wolf Prolegg. § xli). He was the founder of the Alexandrine school of critics. Ptolemy Philadelphia, 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 diaëxeis-

13 'Αμισοφόραντες ζήτει της Ζηνώδωτος δε ὁ νῦν ἐνωρφεῖν Schol. Vulg. on Π. 237 et passim. Sometimes, however, conversely, as in the Schol. Ven. A on Ζ. 114, Ζηνώδωτος ζήτει περι ἀμισοφόραντες δε οὖν 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, "αὕτης εἰσεῖν αὐτὴν ταῦτα εἰσῆσθαι ἐκ λεγεῖστα ὑπὸ ἐλεγοῦσα sit Homericum ex Homero tollere" (Prolegg. § xliiiii). The αὕτης, 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 (ἐδραστομενα) lines were noted. Besides this, Villeison, in his Prolegg. in II. p. xlvii. gives the following symbols as used by the Alex. critics, the diplè , either by itself (καθαρὸ), or dotted (περιεστιμηνή), the former being used to mark ἀπαξ εἰσημενα, and other peculiarities of a very miscellaneous character, the latter to mark the readings of Zenod. Crates and Aristar. The asterisk Χ denoted such verses as were especially admirable and apposite. This combined with the obelos ———Χ denoted lines which had become displaced from their proper context. The antisigma Ψ denoted lines which had been altered, and the same dotted Θ marked tautology. Villeison gives at the end of his Prolegg. a treatise of Hephaestion περὶ σημεῖον, 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 ἐπιστολα and the commencement of a new piece in different metre. Hephaestion further remarks that the same signs have not the same meaning in different poets.

15 ap. sup. p. 173. Another list is given by Wolf (§ xliiiii. n. 72): the two do not correspond, each having somewhat which the other omits.
PREFACE.

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

LIII. 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 (ὑπόμνημα) is cited under his name; but whether a distinct work, or merely some other grammarians' view of his writings, is doubtful. Among his errors were the endeavours to foist on Homer the definite article, as by reading ὄλοι for ὄλλοι, ὁ ἤλεις for Ὅλεις; the corruptions of Homeric nominal forms to suit the usage of his own day; the omission of the final ν in ἀμείνων ἔλευσιν; the removing anacoluthia, and others given in the notes 75—78 to XLIII of Wolf's Prolegg. (17) who adds, that some valuable criticisms of his, confirmed by Aristarchus and subsequent writers, and yielding traces of his, 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 ἡγοῦσαν ὁτι z. τ. l. is quite a commonplace of the Scholl. in accounting for his read-

16 It is Aristonicus who uses the expression Ζηνόδοτος ἐποίησε or μετέγγαψε, 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 aliquid præstitisset Zenodotus quam ut hanc meditationem (of detecting spurious lines) ad Homerum attulisset, nunquam ejus memoria perire deberet; quippe a quo omnis criticæ primordia repetenda essent". Lehrs enumerates four reasons for pronouncing a verse spurious: "priorum deficiens carminum connexus vel discrepans: deinde, si quid displate in arte poëtæ vel in hominum deorumque factis et moribus: tum, si quid in antiquitatibus, denique si quid in sermone a poëtæ consuetudine discrepât. Et Zenodotus quidem primo et secundo genere substitisse reperitur, tertium et quartum genus alis relinquens, qui artem criticam cum arte grammaticâ conjuncturâ cantât". As an ex. he rejected διὰ τὸ ἀποσπης, i. e. as containing something unworthy of the deity mentioned, A. 889, C. 424—5, A. 396—406, O. 18; so part of the episode of Thersites, διὰ τὸ γέλοιον; see Schol. Ven. on B. 231, 236. Not a few of his rejections, e. g. that of O. 64—77, have been adopted by Bekker. Perhaps under the second of these heads would be classed his objections to verses where he himself was at fault in scholarship: "Zenodoto vocabulum Homericorum parum gnaro, cum vulgares significationes adhiberet, quodam sensu omnino carere vel ridicula videbantur. Hee 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.
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 Epithetes (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 Ansonius (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.

I.ii. (i) 2. ARISTOPHANES OF BYZANTIUM,
son of Apelles, pupil of Callimachus, Zenodotus and Eratosthenes, of Dionysius τοῦ ἱπποδρόμου and of Euphronides of Corinth, flourished 264 B.C., founded a school of his own at Alexandria, of the library of which he was curator, and invented, as it is said, the system of written accents (19). Similar irregularities to those of Zenodotus have been alleged against him; but his judgment as a scholar was superior. His studies extended beyond the letter to the spirit and meaning of his author, whose idea or general design and æsthetical 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,
Mæonio qualem cultum quæsivit Homero
Censor Aristarchus normaque Zenodoti.

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

20 κ. 247 is given by Lehrs (p. 357) 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. § xi.iv.). From the phrase δυ-χος 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 φιλόμηθος fuit", Wolf, citing Άelian N. II. xiii. 22.
22 The Stoics were great patrons of Homeric allegory; but besides this, to save the credit at once of the gods and of the poet, they falsified readings and interpolated lines. We have a specimen of such a book of allegories under the name of Heraclides or Heraclitus (Heyne Excurs. in II. Ψ. 84, p. 236).
23 As on T. 386, where occurs πρότερον δὲ γράψαν ὁ Ἀριστοφάνης . . . . . . . μετέγραψεν ὅστερον.
24 As we seem to see in the Schol. on Ζ. 4 πρότερον ἐγγέγραπτο . . . . ὅστερον δὲ Ἀριστ. τινὴν τὴν γραφὴν εὑρὼν ἐπέκεινε. Such is the opinion of Lehrs. The fluctuation of his opinion in some passages where further reflection, or added materials, modified his view, shows that he was not positive or obstinate. So the Schol. on Π. 613 says, the verse did not appear ἐν τῇ ἑτέρᾳ τῶν Ἀρισταρχίων, ἐν δὲ τῇ δευτέρᾳ ἁλογος (I. ὁβελὸς) αὐτῷ παρέκειτο, and the same on T. 365, after noticing a primary omission, adds, ὁ μέντοι ἀμμόνιος ἐν τῷ πείρῃ τῆς ἑπεκδο-

θείας διορθώσεως οὐδὲν τοιοῦτο λέγει. This ἑπεκδοθέν. διορθώσεως 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 at 'Αμιστάρχειοι are cited, sometimes as agreeing, sometimes as differing. One is distinguished as η δευτέρα (see n. 24 p. lxvi). Again the distinction is even more clearly marked in one being called the προέκδοσις, the other the ἐπέκδοσις, which would seem to denote posteriority in time; but there is no perceptible difference in the authority ascribed to them (28). Occasionally, as in Schol. B on Φ. 252, we find

25 As shown by the recurring phrase διεχόμενοι τις 'Αμιστάρχειοι. These phrases may refer to the προέκδοσις and ἐπέκδοσις mentioned paul. infra.

26 So the Schol. Venet. on A. 572 ἐπικράτησε δὲ η τοῦ 'Αμιστάρχου, κατ' θρόνον οὐκ ἔχονσα, and on π. 415, ὁμολογοῦσα ἄνεγορο ὁ 'Αμιστάρχος καὶ ἐπείδησαν οἱ γραμματικοί; cf. also Schol. A. on Ε. 178, 289, Ζ. 150, Ν. 193, Ε. 38. But see also on O. 320, which shows that such deference had its limits.

27 περὶ τοῦ μὴ γεγονέναι πλείονας ἐκδοσιῶν τῆς 'Αμιστάρχειοι διορθώσωσι Didymus ap. Schol. K. 397; cf. on T. 365 for a title of a work, also by Ammonius, περὶ τῆς ἐπικράτησες διορθώσωσι, which Wolf (Prolegg. § xlvii, n. 19) thinks the same. Lehrs thinks that by μὴ γεγονέναι πλείονας 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 ἐπικράτησες διορθώσωσι, distinguished also as η δευτέρα, 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 η 'Αμιστάρχειον. ἀδίκει more common, or η ἐπέκδοσις τῶν 'Αμιστάρχειον. Lehrs says p. 15 "Bis ediderat Arist. Homerum: sed si etiam post alteram editionem in publicum emissam in legendo et interpretando Homerum perrexit, hoc demum tempore quaedam animadvertit antea nundam observata. Hæc sensim haud dubie, cum editiones identidem describerentur, textui addita; attamen quaedam qua ore tantum propagata vel per commentarios, quos non omnes habebant, disjecta essent, ernenda fuisset patet ac sero accessisse. Attamen damus, ut jam antea significavimus, quasdam notas, quas Aristarchus nec posuerat nec indicaverat, ex ejus mente et doctrinâ ab discipulis appositas esse." The balance of evidence seems to me against the words bis and 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 Η. 236 as η 'Αμιστάρχειον καὶ Ἄριστοφάνους; cf. id. on B. 133, ἐν τοῖς κατ' Ἄριστοφάνην υπομνήμασιον Αμιστάρχειον. This may have helped to increase the confusion, which perhaps called forth the work of Amm. as aforesaid. All this shows the keen literary interest which the remains of Aristar. excited in the Alexandrine school.

28 This is nearly the opinion of Wolf (Prolegg. § xlvii) cf. Villoison (Prolegg. p. xxvii)
the remark 'Αρισταρχος ἄγνοι, 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 ἄθέτημα, or disallowance of a verse or passage without going so far as to remove it from the text, represents the practical balance or compromise which these two principles maintained in his mind. I hardly think that Lehrs in his estimate of the great critic has taken due account of the latter of these characteristics, whilst Wolf has, as I think, Lehrs shows, not recognized the former with due frankness (31).

As an apt example of the two prin-

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

30 "Singulares sunt in scholiis loci duo, unus ad l. 222, alter ad π. 466. In priore Aristarcho etiam reverentia veterum recensionum tribuitur et περίττη εὐλάβεια: in posteriori constanza emendationem eorum quo preceptis suis contraria patisset." Prolegg. § 1, note 52.

31 "Minime audax fuit Aristarchus; imo mihi certum est si quid Aristarchus peccavit in contrarium peccasse: nam si totem hominis subtilitatem perspicio, opinor nnnm et alterum non laturum fuisse in Homero, ut aliquid ab ejus conscientudine, nisi quedam religio obstitisset." Lehrs 381. Lehrs goes on to say that in Homer are some things which he ventures to affirm have no sense in them: that Aristarchus had no other reading of them than we have, and that he nevertheless did not condemn them (379—80). It is a pity Lehrs has not given one or two examples. Perhaps § 201—3 may be one such; see note there. See further, as against this, Wolf's charge that he "andaciores generosioresque sententias poetae corrupt non raro, quo eas propius ad naturam et veritatem reducere"; and the note (§ xlviii, 52) by which he substantiates it. Opposed to the religio quedam, ascribed above by Lehrs, is his mention that Arist. "indulged his opinion" in rejecting lines διὰ τὸ περίττον, 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 δέος, and wherever his codices provided him with a subsidiary reading, e.g. τρόμος, he escaped from the difficulty by adopting it, otherwise he sacrificed (ἡθέτησε) the line. He would not allow authority to establish a line against his canon, nor allow scope to his canon where authority gave no countenance to its dictum, but set the mark of ἡθέτησε against the line. Where the authority of two readings was balanced he preferred τὸ σωμη-θής to τὸ δεόν, Homeric usage to abstract fitness. (Apollon. Dysc. Synt. p. 77, cited by Villois and Lehrs.) But he did not allow this to influence him where the verdict of the authorities was clear. Thus he retained δύσατο in Γ. 262, where his own judgment would have led him to read δύσετο, and βη φεύγων in B. 665, where φευγεν 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 Αἳς δ’ ὁ μέρας where δὲ μέ-γας was equally metrical; but in Β. 1 withstood Zenodotus’ error ὀλλον, reading ἄλλοι. So in Φ. 84 he dropped the augment in ὅτι μὲ τοῦ εὐτίς δώκε, where the metre would have allowed it; but contrariwise in Ο. 601 ἐξ γὰρ δὴ τοῦ ἐμελεί he kept it against Aristophanes’ μελέ. The MSS. in these cases were clear, where they differed he dropped the augment, as in ἔργα νέμουσι and θαύμα τέτυκτο. 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. He says that the ancient ἄωδοι 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 ἄωδοι 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 rhapsodists 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. lxiv), 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
DIASKEUASTIC RESOURCES, SUCH AS RANDOM CONJECTURE AND PERHAPS DOWN-
RIGHT COINING. CONJECTURAL EMENDATION ABATES IN ARISTOPHANES, AND IN
ARISTARCHUS RETIRES WITHIN THE NARROWEST MARGIN, BEING SUBLUNED 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 WOULD BE STRONGLY ON ONE SIDE, AND YET HIS CANON WOULD HAVE
LED HIM TO RULE CONTRARIOWISE, 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 DETERENCE TO AUTHORITY IS EXTREME.
HIS CONSUMMATE JUDGMENT IN CASES OF THE DIFFERENT VARIANTS IS GENERALLY ATTESTED IN STRONG TERMS BY WOLF HIMSELF (33).
LVII. NEXT TO THAT LACK OF PHILOLOGY, WHICH, AS NOTICED ABOVE ON P.
XIX—XX. NARROWED THE BASIS OF HIS VERBAL CRITICISM, HIS CHIEF DEFECT SEEMS
TO HAVE BEEN A WANT OF 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 EPIPHET, 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 CON-
SCIOUS ALIKE OF HIS FORTÉ AND OF HIS FOIBLE, DETECTED HIS OWN WANT OF CAPA-
CITY IN THIS RESPECT, AND IN GENERAL DISTRUSTED, IF ON THAT ACCOUNT ONLY,
SUCH UNAUTHORIZED EMENDATIONS AS HE MIGHT HAVE MADE. THE FAMOUS
REPLY THAT “HE WOULD NOT WRITE SUCH VERSES AS HE COULD, AND COULD NOT
SUCH AS HE WOULD”, SEEMS REFLECTED IN HIS CAREFUL ESCHEWING OF CONJECTURE
SAVE IN A FEW RARE INSTANCES. OWING TO THE SAME DEFECT HE WAS OFFENDED AT
SOME HOMERIC SIMILES, MUCH AS ADDISON WAS IN THE LAST CENTURY. THE
UNHEALTHY SUPER-REFINEMENT OF THE PTOLEMAEAN AGE MAY BE PARTLY CHAR-
GETABLE WITH THIS. SUCH MEN, AS LEHRS REMARKS, ARE OFTEN SPOILT BETWEEN
THE COURT AND THE SCHOOLS (35).
Before, and having in fact no ἕρων 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 “Videmus cum ex discrepantiá plurium lectionum iam fere elegisse quae
Homerico ingenio et consuetudini ipsique loco optime convenisset.” (Wolf. Pro-
legg. § xlvii.) See also the 1st par. of the same section.
34 Thus (Wolf § xlviii, n. 35) he would have read ἐννεαχεῖλος ἦ δεκαχεῖλος
in E. 860, Ξ. 148 for ἐννεαχεῖλος ἦ δεκαχεῖλος, and in Pind. Pyth. III. 43 βάματι
ἐν τριτάτῳ for βάματι ἐν πρώτῳ, thinking such a single leap alarmingly great
even for a god. Such criticism knocks off natural flowers to substitute cut paper
ones. So he took offence at νῦς plur. in O. 417, and read νῆα on account of the
expression paul. sup., τὸ δὲ μὴ γῆς περὶ νῆας ἐγὼ πύnoon.
35 “Illos vero Alexandrinos et aulae 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:

36 Lehrs charges Wolf roundly that he “omnino falsam de illorum grammaticorum operâ conceperit notionem”, viz. in Prolegg. § xlvi, contends for the careful study of MSS. among the ancient critics (p. 366), and rejects the notion of their contemning as a “parum digna cura”, the 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 Æneïd. 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 Æneïd 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 facile princeps, but no one in the ancient world was looked upon as simul 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 unequalled perhaps in exhaustiveness and variety, unless it be by the Patristic commentaries on Holy Writ. Seventeen of his more illustrious personal pupils are known by name besides his two sons, and forty-one are enumerated. He is said to have written 800 books of commentaries, and to have died at the age of 72.

LVIII.

(i) 4. CRATES,
cir. 155 B. C., the adversary of Aristarchus, son of Timocrates, a stoic philosopher, was born at Mallus in Cilicia, and educated at Tarsus, but flourished at Pergamus, where he founded a school or sect (39) of grammarians which continued to enjoy reputation for some time after his death. His favourite principle is named ἀνωμαλία, as opposed to that of Aristarchus, ἀναλογία; and he is said to have taken it from Chrysippus. He viewed the critic’s art as excursive into all the provinces of literature; and embraced mythology, geography and physical science among his illustrative materials. His chief work, arranged in nine books, was entitled διώθωσις Τιμάδως καὶ Οὐνομασίας. In what sense he used διώθωσις 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 ύπομνήματα. The key-word, ἀνωμαλία, as opposed to ἀναλογία, suggests that he recognized the abnormal element in language, and resisted the dogmatical tendency of the Aristarchean canons. He is cited by Scholl. AB on Ο. 365, Φ. 558, MV on γ. 293, by Scholl. ΗQ 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 Κρατητείου αἰείδεως is ascribed to Ptolemy of Ascalon. Pergament or Cratetēs 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.
(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 Messenē, but the latter is probably a mis-description arising from his work on the Messenian war. He also wrote Ἡρώδειν, Ἡλιακόν, Θεσσαλίκη and epigrams, some of which are extant and evince much simplicity and elegance. His remains are edited in Gaisford's Poete Minores Graeci. His grammatical works included either a revise of or commentary upon Homer, and several of the readings cited from him by the Scholl. are worthy of special remark, e. g. those on Φ. 607, β. 241, 311, γ. 24, 178.

LIX.

(ii) 6. CALLISTRATUS,

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

(ii) 7. DIODORUS,

also a disciple of Aristophanes or a supporter of his views (Villoison Prolegg. p. 29), possibly the same as the one mentioned by Athenæus (XI. p. 479) as the writer of certain γλώσσαι Ἱταλικά 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 πρότυμας in A. 424, and a reading of Aristarchus (from the book afore-said) are preserved (Fabric. I. p. 518).

(ii) 9. APPOLLODORUS,

son of Asclepiades, and pupil of Aristarchus, as also of Panætius the philosopher and of Diogenes the Babylonian, flourished as a grammarian at Athens about 140 B. C., and was a voluminous writer. He is known as regards Homer only by a work in 12 books, explaining historically and geographically the catalogue of ships in B., and by a glossary (γλώσσαι) (Villoison Prolegg. p. xxix), but several of his other works on mythology, as that called the βιβλιοθήκη, that περὶ ἑτέρων 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 γρογνή σύνταξις, being a history of the world continued from the mythical period to his

40 if this were to be understood as an epistle to a contemporary, this would fix his date, but there is some reason to think that πρὸς Κρατητα 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 τίτυνο 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) II. 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 θηριακα, "of venomous animals"; and ἀλέξωρϊκα, "antidotes"; also lost works entitled Αἰτωλικά, γρεωγικά, γλώσσων (cited by Athenæus VII, p. 288) and others. His γλώσσων is probably the work from which the Scholl. quote in citing his authority for certain readings, c. 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 προγυνωσικά. (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. 16), 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 Diet. Biogr. gives his period as B. C. 80, about which time he is said to have taught at Rome. This is probably an error, as he is said (Villoison Prolegg. p. xxix; Aeneid, 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 Aeneid. Gr. II. 119.
is mentioned in Strabo, p. 657—8, as ὁ παθ’ ἴμας Νεκταρίων ὁ κατατυγραμμή-σας Κώνων. 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 Demetrios of Adramyttium, derived from his committing a sacrilege in the Hereum 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 (ἐξήγησις) upon Homer and Hesiod (ibid. p. 362). He is cited by Scholl. ALV on A. 513 and B. 127, 192, by Scholl. AB on E. 31, by Scholl. HP on ε. 490 et al. His ἐνυπολογούμενα are mentioned by Athenæus.

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

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

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

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

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

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 Odyss. p. xiv). Didymus was the teacher of Apollonius, Apion and the Heraclides Ponticus mentioned inf. He was the contemporary and in some sense the rival of Aristonicus. 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, Lehms thinks, he could not have been in any sense indebted to him (46).

44 "Hunc Didymum ejusque in Aristarcheiis lectionibus exquirendis positam operam Wofius si cognovisset melius, hunc si tennisset Didymum esse qui per tota scholia dupliscis Aristarchae editionis lectiones apportit, nunquam ille negasset duplicem Aristarchi editionem fussisse" (Lehrs, p. 26—7). As regards the value of his labours, Lehms says, "fuit igitur aliquot secundis post perutile, quae tum Aristarcheae ferebantur lectiones ad fidorum monumentorum regulam exigere, Praeterea 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 disssensum notare. Sed ne sic quidem omnis in textu Homero ab Aristarcho positae opera illustrata. Nam cum post alteram editionem emissam multos annos in meditando et interpretando Homero perstitis set, atque etiam commentarios edere pergeret, partim discipulis coram, partim in commentariis veteres suas lectiones reprobaverat, alias, ut dies diem docerat, optaverat, defenderat, stabiliverat. Ergo hoc etiam perutile, lectionibus editione num constititis, variante lectione ex utriusque congesta, addere ex commentarisi et ex tradizione (ea vero discipulorum scriptis vel etiam memoria continebatur) lectiones paulatim ab codem adscitas. Tam demum recte de Aristarcheo textu constabat" (ibid. 19). "Quam arte mini subtiliter diligentioresque tractare docerat (Aristarchus); eam Didymus tam egregie ad editiones Aristarchi Homericas adhibuit, ut nihil mihi videatur in hoc genere singi posse perfectius" (ibid. p. 18).

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

46 "Didymus ipsos fontes adiensi Aristonici breviarior carerebat facilli" (Lehrs p. 31). Amongst these "fontes" were the edd. of Antimachus, Rhianus,
His work περὶ τῆς Ἀριστοχαῖλου 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. I11.

(ii) 18. ARISTONICUS,

tmp. Tib. Caesar, 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 Menelaus, recorded the opinions of many upon the matters therein contained. A schol. on Γ. 198, ascribed by Lehrs to Herodian, cites him as reading ὅτως where Aristarchus read ὅτων; see also on N. 137, διορθώσεως. The remarks there adduced as his are supposed by Lehrs to be from his commentary on Homer. He also commented on Pindar (Schol. ad Ol. I. 33, III. 31, VII. 153). He gave explanations of the marks of Aristarchus, whose name is often to be understood where he uses the 3rd pers. sing. anonymously. So his phrase σημειώναται τινες 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 μούχθος from his literary toils, son of Plistonicus, or Posidonius, but whether of Egyptian or Cretan origin, is doubted. A revision of the Homeric text with a commentary, the joint production of him and Herodorus, was in high popularity in the time of Caligula, and absolutely ruled the Homeric studies of the age. He is cited by Schol. B on B. 12, BL on A. 457, Q on δ. 419 et al. Hesychius mentions his expositions of Homeric 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 (Valckenaer 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 Αἰγυπτιακα, a topographical and descriptive work, an eulogy on Alexander the Great, and other works. His merits were undoubtedly high, but were obscured by his own overweening estimate of them, which outran even the adulation apparently paid to him.

Philetas, Zenodotus, Sosigenes, Philemon, Aristophanes, Callistratus, Crates, the one named ἤ πολύστιχος (perhaps from the number of lines in a column or page), those known as the κοιναὶ, ὁμοδείσις etc., the Εὖλει and the Κυκλεῖ; besides the commentaries of Dionysius Thrax, Dionysius Sidonius, Chorés, Demetrius Ixion, Diodorus, Ptolemaeus Epitethes on the text of Zenodotus ("si modo recte interpretamur B. 111", adds Lehrs), the tract of Ammonius, referred to p. lxvii n. 27, Dionysius Thrax on Crates περὶ ποιοτήτων, the writings of Dionysodorus, Parmeniscus, Ptolemaeus Oroandes, 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" (ἠμέτέρον), i. e. probably of the Alexandrine school. He wrote "solutions" (ἰσώσεις) 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 ἔξηγητικὰ 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 ὀνοματίτις from his writing on punctuation, especially that of Homer and Callimachus, but also generally (περὶ τῆς καθολοῦ ὀνοματίτις). 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 Ἀττικὰ ὄνοματα, cited by Eustath. also probably by the Schol. L. on Z. 378. His other works were chiefly upon music. He must be distinguished from the more famous Dionysius, also surnamed "of Halicarnassus", who wrote on Roman archaeology and belongs to the century B. C.

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

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

47 This was a favourite form of ancient Homeric criticism on detached points; cf. Villoison Anecd. Gr. II. p. 184, "ac præsertim ii qui ex Alexandrinâ scholâ, tanquam ex equo Trojanō, prosluere, et vocabantur ὁ λυτικὸς, et ut Eustathii verba usurpem, ὁ τῶν Ὅμηρων ἄπορων λυτικὸς, quod in Museo Alexandrinō ut plurimum Homericis questionibus exegiōtandis et argute solvendi vacarent." One such ἄπορων, ascribed to Aristotle, is mentioned by the Schol. Ven. on B. 73.

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

ther his Ἴποικος προσώπων (Schol. Ven. on A. 576) (49), or his ἷ παράλογον προσώπων in 20 books. Both are cited by Schol. Ven. on A. 493; see also on Φ. 232 et al. He also wrote ἐπιμέρισμοι, 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 δεινοσωφίστα, 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 Athenoeus of Cyzicus understood Homer better than Aristarchus (V. p. 177 ε); so also the allusion to ὀε and ἐπερφεῖα (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 (Bashan) of Trans-Jordanic Palestine, in his youth studied under the Christian Father, Origen, perhaps at Cesarea, but flourished as a Neo-Platonic philosopher of the school of Plotinus and an adversary of the Christians, from Gallicanus to Diocletian or Probus. His original name was Malchus — βασιλευς, 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. 395), see p. lxviii n. 47, and an allegorical interpretation of the “Cave of the Nymphs” in Ody. ν., 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. Ven., together with the works of Didymus, Aristonicus and Nicæ- nor, and Lehrs thinks that the first compilation took place not much later than Herodian’s age. A few additions were made from other writings of Herodian, especially any which seemed to conflict with the views stated in his prosody. Casual observations which bore upon the point discussed might, Lehrs thinks, have also been added to the commentaries of Didymus and Aristonicus; and as time went on and further materials accumulated, as from Porphyry, other additions were made (Lehrs 35-6).

50 “Summum magistrum Aristarchum sepissime respicit, assentiens in plerisque, rarum et verecunde dissentiens (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 Ζ. 201, ἀξίων δὲ ἐγώ Ὀμηρον ἐξ Ὀμηρον σαφηνίζειν, αὐτὸν ἐξηγοῦμενον ἐκατὸν υπε- δελξνυν. He was also useful in laying 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. Valkenaër 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 ἄποψις with its λύσις (51) e.g. at Χ. 147, Ξ. 200, Ζ. 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. u.). 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 Augusta. 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. Cyclis p. 802), and a fragment of the Pro-Homerica by F. Morell (Il. carmen Gr. poetar: cujus nomen ignoratur), and another by G. B. Schirach, Halle, 1776 (Fabric. I. p. 403 foll.).

53 Concerning the Chiliades 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.
PART II. ANCIENT EDITORS AND COMMENTATORS. LXXXI

latter part of the 12th century, and published under the title of παρεξηβολαι (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 voll. 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 46 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 πέρας Ἀμαλθεᾶς. Valckenaër'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 scholl. of high antiquity on either poem, the copious lexicons of Ἑλίς Dionysius, Pausanias and others, and the works of Heraclides and Herodian. His above mentioned references to οἱ παλαιοὶ 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" 157,8, that among them were extant probably down to the fall of that city, and therefore in Eustathius' time, 24 plays of Menander and "Lyceophronis omnia". This catalogue is in Sir T. Phillipps' library; see page lxxxv note 6.

55 "Bentley has shown by examining nearly a hundred of his references to 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, "quem limis oculis quos ad manum sumserat libros percurrisse certum est. (He here adduces instances.) Strictim oculis percurrisse copias suas Eustath., hoc etiam proditur illustri documento. Usus est scholiarum volumine eo, quæ hodie codex Venetus Α. habet sed præterea tractatam, quem sepissime ad partes vocat, librum commationatum Apionis et Herodori nomine inscriptum. Eo vero libro eadem illa scholia contineri (quod ita esse exsercuss opusculi mei ostendam) longum per iter hoc comitatu utenti non patuit'" (p. 40—1).

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

58 As is occasionally the case in some of the Scholl., e. g. ἡ ξαφίς τοῦ Ἀγίου Πνεύματος διὰ νέφους σταλαγμοῦς δίδωσι γνώσεως κ. τ. λ., Scholl. H. Q. on s. 2.
PART III.

MSS. OF THE ODYSSEY AND ITS SCHOLIA.

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

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

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

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

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

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

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

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

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

No. 6325, vellum, XVth century.

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

LXIX. In the library of Caius Coll., 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. Smyrnaeus 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. prim. 1488, the ample margins of which contain MS. scholl. “by the hand of Aloysius Alamanus” and precisely dated “the 5th of April 1518, being Easter Day”. The scholl. on the II. are said subscription “Antonii Seripandi et amicorum”. Seripandi was a Cardinal (Fabric. I. p. 401) and Archbishop of Salerno, and died 1563. For this and some other similar information I am indebted to Mr. E. Deutsch of the Brit. Mus. A specimen of this MS., to follow this page, has been copied for the present work, by permission of the authorities of that Museum.

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

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

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

NO. 5674 IN THE BRITISH MUSEUM.

THE END OF BOOK XX. AND BEGINNING OF BOOK XXI.
Φασιμίλιο επιτύχημα του μ. Σ. της σχολικής μινώας στον Οδυσσέα, χωρίς κείμενο, στη βιβλιοθήκη του Βόδλειτι, Οξφόρδη, 11ος αιώνα.

(Η σελίδα περιέχει τη ολοκλήρωση του Βιβλίου Ι και την άρχη του Βιβλίου ΙΙ.)

Τρι τοί στη'...

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

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

LXXI. In the Imperial library at Paris are seven MSS. of the Ody., six of them with scholl. Their value is discussed by Villoison 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 (?) attached to many scholl. where other MSS. had lost it. Another is probably the "Parisinus 2894" of Dindorf, inspected by him, and cited under the letter S, same century and material, but square in form, with double columns in each page, and in each column 22 lines of text. The Ody. with scholl. and glosses occupies p. 209—333 of the MS., but these scholl. etc. disappear after v. 38 of book III. They are described as good and ancient, but less copious than those of the Harl. Cramer, adds Dindorf, gave some excerpts from this MS. in his Anecdot. Paris. vol. III, but omitted a good deal as illegible, and misread some (Prefat. xiv).

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

6 By the courtesy of the owner, now residing at Thirlestaine House, Cheltenham, I have inspected this MS., and collated, but too late to be of use for the present volume, books a. and e. and a part of d. 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, ὁμόφατος for ὁμόφατον in e. 60, is, I believe, new. There is also a MS. of Eustathius in the Middle Hill Library.

7 This does not imply that Porphyry was the original source, he having largely compiled from others; see Porphyry on p. lxxix sup.
Vita 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 4to 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, containing the Ody., text only, with arguments to some only of the books.

No. 39, 8vo vellum, XVth century, containing the Ody. with some interlinear glosses and very brief scholl. on the first four pages; no arguments.

Book-case numbered LVII (9).

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

Book-case numbered XCI.

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

LXXIII. In the Marcian library at Venice are the following:

No. 460, fol. vellum, XIIth century, in 250 leaves contains Eustathius on II. and Ody., and was used for the ed. Romana (10) 1542 ... 1550; see Fabric. ub. sup. p. 392.

No. 513 (or 613, as given by Fabric. ub. sup. and Dindorf) (11), fol. paper,

8 "The trade of the copyist of Greek MSS., instead of sinking at once before the printer, held its ground for nearly a century. Some of the most elegant Greek books we possess in MS. were executed as late as the middle of the 16th century. ... The public were supplied with cheap Greek books by the Aldine and other presses, but for copies de luxe, such as kings and collectors loved — chartæ regiae, novi libri — copyist and miniature 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 quadratâ". 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, XIIIth century, the Ody. follows the Batrachom. and has scholl. in its margin.

No. 4 of Class IX, 4to paper, XIIIth to XVth century, contains as follows:  
1. From the beginning to book VI, v. 190, with a preface prefixed, XIVth century.  
2. From book IX, v. 541, to the end of the poem, with scholl. of XIIIth 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, 8vo on paper, in 194 leaves, XIVth 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, XVth century, containing also the II.; the Hymns and Batrachom., with the poem of Quintus Smyrnæus.

No. 457 (14), 4to paper, in 191 leaves, XVth century or thereabouts.

No. 611, fol. paper, in 244 leaves, XVth century (15), has the Vita Hom. prefixed.

No. 29 of Class IX (16), fol. paper, XVth 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, XVth century, with glosses and scholl. interlinear and marginal, bequeathed by Girolamo Contarini to the library; the end is missing.

No. 610 (17), fol. paper, in 590 leaves, about XVIth century.

No. 20 of Class IX, 4to paper, in 279 leaves, XVIth century (18), contains among other things "Annotationes grammaticales in Odysseam Homeri", p. 133 foll.

12 On the question why Odys. discovered himself to Telemachus and the servants, and not to Penelopē. This is such an ἀποφίλα and λάσια as those mentioned on p. lxxvii note 47. They are as old as Aristotle.

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

14 Possibly that given by Fabric. (ub. sup. p. 408) as No. 647 4to, "Odyssea fine mutila", and by Villoison Anecd. Gr. II. p. 247, as being in the append. to Catal. of Gr. MSS. in the Marcian from the Catal. of Cl. Zanetti, No. dcxlvii, 4to, in 194 leaves, XIVth century, mutilated at the end.

15 On p. 314 of the same catal.

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

17 On p. 314 of the same catalogue.

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

No. 36, 37 of Class IX. A copy of the Florentine ed. prin. of Hom. opp., 1488, with scholl. written in the margin of the Ody., only dating from the XVI\textsuperscript{th} century (20). Bequeathed by Contarini aforesaid.

The Schol. Ven. on the ll., whence Villoison edited in 1788 Homer\emph{i} \emph{Ilias ad veteris codicis Veneti fidem recensita}, refers to his scholl. on the Ody., which Villoison, however, was nowhere able to find, see \emph{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 (Allatius \emph{de Georgii} p. 360 ap. Fabric. I. p. 416).

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

MSS. of Ody. are mentioned by Montfaucon in his Catal. as existing in the same library (Fabric. \emph{ub. sup.} p. 412); he does not say how many, nor state particulars. One distinguished as "Reginensis 91", paper, XV\textsuperscript{th} century, containing also the \emph{Hymni}, is mentioned by Baumeister, Hy. Hom. \emph{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 Mai, who says \emph{Prefat. de Codd. Ambros. Odyss.} p. xli, "\textit{novum esse plerumque diversumque ab editis Ambrosianorum scholiis purisque} 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) (Mai, who first edited them at Milan 1819, \emph{Prefat.} p. xxxvi). Buttmann,

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

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

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

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

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

24 \emph{E. g.} the first twelve books in Maii's ed. of the collated scholl. occupy over 100 pages, the last twelve 30 pages. These MSS. are registered respectively as Q. 38 part. sup., B. 99 part. sup., E. 89 part. sup., A. 77 part. inf., D. 120 part. sup., F. 85 part. sup. The description "part. sup." or "inf." probably refers to the part of book-case etc. The Ambrosian also contains an allegorical interpretation of the fables of the Ody., the work "\textit{Johannis Aurati, Gallicani poete}", sometime a teacher of Greek at Paris; it is a paper MS., 8\textsuperscript{°}, 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 (Maïi 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 Maïi 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 Maïi 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 subsid. 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 II. 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 Apostolus of Constantinople, driven by the fall of that city into Candia. It has here and there various readings in the margin.

LXXVII. In the Town library at Hamburgh is a large sized MS. on silk in 228 pages, XIIIth or XIVth century (26), containing the Ody. as far as v. 67 of book XIV, with scholl., the text carefully written, and with no unusual contractions. Some of the scholl. are interlinear, but merely of the character of glosses, the greater part in the margin, difficult to decipher on account of their contractions and the tattered state of the edges. These seem also in places to have run away several pages from the text. At p. 151 a new series of scholl. commences in a later hand, occupying at first only the spaces left by the older series, which by and by fail, and the newer series appears alone. This is chiefly from Eustath., the older agree chiefly with the Ambrosian and with the Heidelberg MSS., and are diffuse and rhetorical. (Abridged from Preller’s description ap. Dindorf Prefat. ad Scholl. in Odyssey. 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” (ibid. 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 Buttmann (ed. scholl. Berlin 1828) and by Dindorf (27) (ed. sup. citat. prafat. 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 Nuremberg is a MS. in 2 vol. of the \textit{Opera Hom.}, written in 1552 by Charles Stephanus (28). (Fabric. ub. sup. p. 412.)

LXXIX. In the Imperial library at Vienna 27 are the following:

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

No. 50, containing in 219 leaves the II. and the Ody., on page 33.

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

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

No. 133, containing in 146 leaves scholl. only on the Ody., on page 77.

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

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

F. C. Alter edited in 1794 at Vienna the Ody., Batrachom., Hymns and other poems vulgarly ascribed to Homer, giving a “varietas lectionis e codd. Vindobonensis”. Dindorf (ub. sub. p. xv) has incorporated in his ed. of \textit{Scholl. in Odysse}. some excerpts given by Alter from Nos. 5, 56 and 133. The librarian refers to Max von Karajan, “Ueber die Handschriften der Scholien der Odyssee”, 8\textsuperscript{vo}, 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 (\textit{de codd. III. ii. xlv}) as superior to the others. That called by Heyne “Codex Hohendorffianus” (ibid. p. xlv), No. 116, is not a MS., but a copy of the ed. of Libert, Paris 1620, the II., however, only, with scholl.

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

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

28 The librarian refers to “Nessel, Daniel. Catalogus sive recensio specialis omnium codicum manuscriptorum Graecorum . . . bibliothecae Cæsareæ Vindobonensis. Vindobonæ et Norimberge 1690 fol.” The pages on which the MSS. are mentioned as found are those of this catalogue.
subsidd. p. xcii) on collating it throughout, thought it later. It is not mentioned by Fabricius.

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

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

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

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

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.
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 digammatized 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 Græca 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.
xcviv  Preface.

"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 γεινονένο 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 sepius or et sepiiss. (sepiissime), 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 ἡμως πάντα β. 55, the first and the last occasion of such recurrence are given.

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

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

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

3 For the two facsimiles of MSS. see pref. p. lxxxiv. n. 2, 3.
PART IV. THE PRESENT EDITION.

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 Theaki. Such a minutely realistic spirit would, in my opinion, be utterly misplaced, as regards Homeric poetry. The plans which are given make no pretence therefore to represent literal facts, but may enable the eye to guide the mind to a clearer grasp of what the Appendix means, and I hope also of what Homer meant.

LXXXV. In two instances only have I attempted to amend the text without the authority of a MS., and in both the amount of alteration is the slightest possible. Both depend on the same principle, the easy displacement of a τε or δὲ when elided. The places are γ. 33 and δ. 665. In the first the common reading before Wolf was κρέα ὄπτων ἀλλα δ' ἔπειρον; the Florent. however has κρέα τ' ὄπτων ἀλλα τ' ἔπειρον. Wolf, adopting for δ' of the vulg. the second τ' of the Flor., gave κρέα ὄπτων ἀλλα τ' ἔπειρον. I believe the true reading to be κρέα ὄπτων τᾶλλα τ' ἔπειρον, 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 τᾶλλα was corrupted into τ' ἀλλα, 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 ἐν τὸσσων δ' ἀέκητι. I have stated in the note ad loc. the reasons against accepting it. I suppose ἐν δὲ τὸσσων ἀέκητι to have been the true reading. If then the τὸσσων acquired a δ', as the transition from τὸσσος to the somewhat stronger τοσσόδε is easy, a subsequent error detached the δ' and made it τὸσσων 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 Iliad and the Odyssey. (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 Iliad 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 ἀναγός 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 omnis 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 had one or more ἀναγόι 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 Achaean 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 valour of the Greeks:

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

in short the empire of the West was then Virgil's; but, as between Greek and Greek, the selection of Pthiô 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.

οὗ τ' εἶχον Φθινὴν ἕο' Ἑλλαδᾶς καλλιγύναικα,
Μυρμηνίδον δ' ἐκαλέστο καὶ Ἑλληνες καὶ Ἀχαιοί,
τῶν αὖ πεντήκοντα νεῶν ἡν ἄρχοι Ἀχιλλεύς. 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 Carlovignian Romance, Oxford Essays, vol. 2. p. 277. The early English metrical romances of Richard Coeur de Lion and of Guy of Warwick, or Bevis of Hampton may 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 Niebentungenlied 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.

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

Appendix A.

PAGE I. 1. ἐννέπε.

II. 2. Epic forms in -ονο -ων for -ον.

3. (1) ὀλοῦρον, ὀλύος, σιλος ("Άρης), ἱσολός, ὀύλος, ὀλο-φώιος, ὀλοφυρνός, ὀλοφύριμοι, (2) ὄυλη (λάχυν), ὀῦ-λαι (ὀλαι), ὀῦλόχυται, ὀλυραι, ὀὐλαιμος, ὀὐλοκάρφος, ἵουλος, (3) ὀὐλος (ὀλος), ὀῦλε, ὀῦλη (scar).

III. 4. βουλῆ, ἀγορῆ.

VII. 5. πεσσόι.

6. (1) ἄδησεῖ, ἄδηστεσ. (2) ἄδυνος, ἄδην, ἄδην -ένος (acorn), ἄδος, ἄτος. (3) ἄνθηναι, ἄδειν, ἦδομι, ἦδος, ἦδονη.

IX. 7. δουλη, δυμος, δυμω, ἔριθος, ἔρη, οἰκεύς, ψαμή, ἀμφι-πόλι, ψαλμιπόλι, δρηστήρ, ἀριστειρα.

XI. 8. κρητης, δέπας, κύπελλων, ἀκείσου, κισσύμιον, σκύφος.


XXIV. 10. οἶδε.

XI. (1) ἦ ... ἦ. (2) ἦ ... ἦ. (3) ἦ ... ἦ. (4) ἦ ... ἦ. (5) ἦ or ἦ ... ἦ. (6) εἰ τε ... ἦ or ἦ. (7) ἦ ... εἰ τε. (8) εἰ τε ... εἰ τε. (9) εἰ ... ἦ.

XXV. 12. Πύλον ἡμιαθόεντα.

13. ἀνοπαλα.

XXVI. 14. ἐδνα, ἐδνα.

XXVII. 15. ἄλης.

16. ἲπη, ἰκέων.

XXVIII. 17. (1) διλος, δεέλος. (2) ἐνδιος, δείλη. (3) ευδεέλος.

XXIX. 18. (1) ἦ καθύπερθε Χίοιο νεομεθα παιπαλεόθης νήσου ἐπὶ Ψυφίς, αὐτην ἐπ’ ἀριστέρ’ ἐχοντες.

Π. 170—1.

(2) .... ἐπ’ ἀριστέρ’ χειρος ἑχοντα. ε. 277.

XXX. 19. νᾶσσα (ναίο, νάφω).

XXX. 20. γεινόμενος.

21. οὐλαμος, νολεμες, νολεμέως.

XXXII. 22. λέγω, λέκτο.

Appendix B.

XXXIII. The Homeric use of άλος, θάλασσα, πέλαρος, πόντος.

Appendix C.

XXXVI. 1. The legend of the oxen and sheep of the sun.
PART IV. THE PRESENT EDITION.

PAGE XXXVI. 2. Hermes.


XXXIX. 4. Phorcys.

5. Τριτογένεια.

XL. 6. Αἴ γὰρ Ζεὺς τε πάτερ, καὶ Αθηναίη, καὶ Απολλον.

XLII. 7. Proteus and Eidotheê.

XLIV. 8. Inê, Leucothê, Cadmus.

Appendix D.

XLVI. 1. The Ethiopians.

XLVII. 2. Ogygiê.


XLIX. 4. Pylus.

5. The Taphians.

L. 6. Temesê.

7. Dulichium.

LI. 8. Ephyre.


LIII. 10. Cyprus.

11. Phœnicê, Sidoniê.

LIV. 12. The Erembi.

13. Libya.

14. The Styx.

LV. 15. Scheriê.

Appendix E.

LVII. 1. Odysseus.

LXV. 2. Penelopê.

LXX. 3. Telemachus.

LXXII. 4. Pallas Athenê.

LXXXIV. 5. Ægisthus.

LXXXV. 6. Antinoûs.

LXXXVII. 7. Eurymachus.

LXXXVIII. 8. Menelaûs.


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.

Buttmann, Lexilogus (Fishlake's translation).

_____ Irregular Greek Verbs (do).

Spitzner, Versuch einer kurzen Anweisung zur griechischen Prosodik.

_____ De versu heroico.

_____ Adverbiorum quae in θεv desinunt usus Homericus.

Thiersch, B., Übersicht der Homer. Formen.

Thiersch, F., Griechische Grammatik.

Ahrens, Griechische Formenlehre.

_____ De hiatus legitimis quibusdam generibus.

La Roche, über den Hiatus und die Elision.

Crusius, Wörterbuch über die Gedichte des Homeros etc.

Curtius, Grundzüge der Griech. Etymologie.

Liddell and Scott, Lexicon.

Doederlein, Homerisches Glossarium.

Apollonius, Homeric Lexicon.

Hesychius, do. do.

Etymologicon Magnum.

Volkmann, Commentationes Epicæ.

Hermann, Opuscula.

_____ de legibus quibusdam subtilioribus sermonis Homericī.

Werner, de conditionalium enunciationum apud Homerus formis.

Dindorf, Scholia Graeca in Homeri Odysseam.

Bekker, Scholia in Homeri Iliadem.

**Mythological.**

von Nagelsbach, Homerische Theologie.

Nagelsbach or Nagelsb.
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 Homerus.
Gladstone, Homeric Studies. (5)
Bekker, Homerische Blätter.
Wolf, Prolegomena in Homerum.
Payne Knight, Prolegomena in Homerus.
Villoison, Prolegomena in Iliadem.
——— Anecdota Graeca.
Spohn, de extremā Odysseae parte.
Schmitt, Jo. Car., de secundo in Odysseâ deorum concilio.
Lehrs, de studiis Aristarchi.
Buffon, Histoire Naturelle générale et particulière, Translation 1791.

5 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 1. 7 from bott.; pp. 331—7 and 341, comp. ibid. l. 11—16 from top; p. 426, comp. App. E. 1. (11); pp. 484—5, comp. App. E. 2, p. LXIX l. 3—4 from top, and App. E. 9, p. CI, l. 16 from top; vol. III, p. 25, comp. note on β. 1. There may possibly be others which have escaped me, for which I hope this general acknowledgement may suffice.
Mure, History of the literature of Ancient Greece. Cited as Mure.
Millin, Minéralogie Homérique (German translation by Rink).
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 finxit et tragici Græcorum poetæ. (6)
Houben, Qualem Homerus in Odysseâ finxit Ulixem. (6)
Grashof, Das Schiff bei Homer und Hesiod. Grashof.
Rumpf, I. de ædibus Homericis. Rumpf I.
II. de ædibus Homericis altera pars. Rumpf II.
III. de interioribus ædium Homericarum partibus. Rumpf III.
Eggers, de ædium Homericarum partibus. Eggers.
Müller’s Dorians, translated by Lewis and Tufnell. Müller’s *Dorians.*
Dictionary of Greek and Roman Biography and Mythology, edited by Dr. W. Smith.
Fabricius, Bibliotheca Græca. Fabricius or Fabric.
Gaisford, Poëtæ Græci minores, not cited by name, but referred to Giles, Scriptores Græci minores under the name of the poet. Gaisford’s ed. has been used; but for poets not contained in it recourse has been had to that of Giles.

6 These have not been cited, but I wish to acknowledge a general use made of them with regard to references on the subjects of which they treat.
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 cæteris lectoribus videri hoc onus suscepisse studio literas juvandi potius quam æmulum de- primendi.”

Cheltenham, Novr. 22d 1865.                                      H. H.
ΟΔΥΣΣΕΙΑΣ 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 (ἀγορά) 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 Achaeans 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 ἀγορά for the morrow, with an intimation of his purpose in calling it (319—419).

The first day closes with the break-up of the revel and the retirement of Telemachus, attended by Euryclea, to rest (420—44).
In this exordium the hero is singled out characteristically; comp. that of the Iliad, where Achilles, the hero of gloomy wrath and fearful prowess, is in contrast with Odysseus, the hero of endurance and wide adventure. The latter lost all his comrades (5—9), and was still roaming and pining when his brother chiefs had ended their toils (11—12). Hence he stands per se, cf. τὸν οἶνον, 13. 1—2. Ἄνδρα and πλάγχθη, each leading a line, stamp the man and his wanderings as the general subject. Ἐνεπεισ. 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 muses (whose number, nine, first appears Hes. Theog. 52—60) had knowledge of all themes of song, as being divinely ever present, B. 484—6; of men the bard says, ἵματα δὲ κλέος οἰον ἀκόνομον, ὡδε τι ήδεν, nor could the bard know more, unless taught by the muse. Hence Odys. thinks, a muse or Apollo must have taught (ἐδίδαξε) Demodocus in B. 488. Hence also one explanation of καὶ ἄνων, v. 10, inf. is, “tell us, that we, too, may know as you do.” In H. the song is the specialty of the muses, the lyre, that of Apollo, A. 603—4. The notion of their teaching sciences came with those sciences — later. In H. and Hesiod they teach only facts.

πολύτος, some take this as explained by οὗ μ. π. πλάγχθη, just as πατροφονία in 290, by οὗ οἱ πατέρα… ἔκτα following. Nor is this un-Homeric, cf. I. 114. Thus it would be πολύ-πλάγχθη, cf. 511. It would then be from τρωπάω (τ. 521), as εἰσφέρων fr. χό-ρας. But some epithet of distinct meaning suits the exordium better: render “versatile”, showing, as says a Schol., τὸ τοῦ θεοῦ εὐμεταβολόν, in which sense Hermes is πολύτος, h. Merc. 459. Eustathius takes it passively, ὃ διὰ πολύτων ἑπεξεργάζον πολύσων, “well versed” in men and things, but this hardly differs enough from πολλῶν δ… ἔρινω in 3. Εἰσεῖσθαι, cf. the epithet πολιτισμο-ς, given only to Achilles as in prowess, and to Odys. as in counsel first; on which Cicero erroneously (see O. 77. Φ. 550 foll.) says, “Homerus non Alcem, non Achillem, sed Ulixem appellavit πολιτισμὸν.” Cic. ad Fam. X. 13. Horace renders 1—2 (de A. P. 141—2) with no equivalent for πολύτος, his other rendering (Epist. I. ii. 19) gives, loosely, providus for it.

3—4. νόμον ἔγγον, “learned all they knew.” ὦ γ'; by γς, an emphasis is laid on the whole action, as related to the further action of v. 6. C. F. Nägelsbach in a monograph on the Homeric γς says, “ponitur in sententias causam rei eujusiam continentibus”; here
the action of _ye_ 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_". _pónto_, the great expanse of sea, see App. B.

5—6. _árho_, the notion is _áptika-tallássos_, Schol., "staking his sufferings to win the safety of self and comrades"; _árhoi_, _árhoi_, _árhoi_, are akin, this verb denotes, however, rather effort than result. _pó_ and _kai_ with participles mark the concessive notion with a certain emphasis; see Donalds, _Gr. Gr._ 548 (32); Jelf, § 697, d.; so with nouns, as _théoi_ _pó_ "the very gods".

7—8. _átaζh_, in H. always plur., is ascribed especially to _Égilisthus_, to the suitors, and, as here, to the comrades (mar.). _Bouj_, for the legend in question see App. C. 1. Some take _Τέρηον_ as contracted from _Τερήον_, and so patronymic; so in _μ_. 176 _Τερήονκα_ is found, but the line is suspected; others better as a patronymically formed adj., as _Τερηοίδης_, _Τερηοιίδης_, _Ηππεοίδης_, fr. _téros_, _tékton_, _hýnta_ (Ni.). As in _Hélos_ _Φαεθον_, the epith. became a cognomen.

10. This line is probably spurious: _ámpóθenv_ is unknown to epic usage, and _elpt_ should have the _f_ (see, however, _d_. 28; _A_. 106), which violates the quantity of _álos_; besides, the invocation of line 1 is feebly repeated; and the _kai_ is weak, in spite of the explanation given above on _mónas_. Perhaps, as _Ni_. suggests, the line was due to some rhapsodist, who, by _kai_ _ým_ meant himself in contra-distinction with the poet. _tóv_ depends on _ámpóθen_. _ámpó-_ _θén_, or _ámpóθen_, has the same root as _oud-ámos_, _mád-ámos_.

11—13. _ódo_ _phi̱on_. See mar. for who these were, as mentioned in the poem. _kiv_, the notion of high, deep, steep, precipitous, sudden (i. e. of a fall), overwhelming, are transitonally connected; thus _kiv_, "suddenly"; cf. _Θ_. 369, _ála_ _bèsth_._. _φεφε_., see on 18, _περιφυνεν_. _φεφε_._. "yearning for".

16. _ó_ _kai_ combined with _áll_ _óte_, as, with _ávta_ _áthn_ 293, marks that a narrative has reached a critical point, when some thing of special interest occurs. _Étos_ (to which _épilómenos_ is epith. _η_. 261, _¢_. 287) seems specially
used in H. of a year at the end of a series, and hence in sing. only. περιτελ., render, "completing their course".

17—8. ἐπεξή. the action of spinning, expressed by this and by ἐπινεώ, 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. περιγυμ. only here occurs with gen., elsewhere an acc. follows it (mar.), as περιγυμότες in 12, which means actively "having escaped"; this rather, passively, "rid or quit of!" passing into a merely adjectival sense. Such Donals. Gr. Gr. 425 (cc), calls a perf. of immediate consequence. The ἑθελικ is his contests with the suitors and rebellious Ithacans in books χ and ο, 19. οὐδ' ἐνθα ... φιλοτοι, a brief parenthesis relating to events after his return. The apodosis of ἀλι' ὅτε θῇ in 16 is shown by δ' in ὁ δ' ἁπέτειξε, 20; "when the year came....", and all the gods were feeling for him save Poseidon, the latter (ὁ δ') cherished wrath, etc. θελ is = "although".

21—4. ἀντιθ., an epithet applied to heroes and their comrades, to the kindred of the Gods, Odys, the Cyclops and the suitors (mar.), comp. ἀντιστένεια applied to the Amazons. πέρος, an epic equivalent for ποιερ, but always followed by the infin. Jefth. Gr. Gr. § 848 obs. 7. In sense of primum quom both ποιερ ... ποιερ and πάρος ... ποιερ are found.

Αἰθιοπ., the epanalepsis keeps the word before the mind, while adding to it impressiveness, see mar. For the Αἰθιοπες see App. D. 1. μετεκείθε some read -μετεκείθος metri causa, but the i is by arsis. τηλθῇ ἐνωσ i. e. the distance was great even for a god. Homeric deities are for the most part under human limitations of time and space, only with a wider range, cf. E. 770—2, and "their faculties are no more an improvement and extension of the human brook.

Gladst. II, π. 349. Poseidon is got out of the way that the hero may have a fair start in book ε on his raft. He knows nothing of what goes on, even on the sea, in his absence. ἄνδρον ἔφερ, gen. of place (mar.); see on 8. The participle belongs to a mixed form of aor. ἄνθετο, β. 388.

25—6. ἀντιόνω, a real future, σ being dropped Donalds. Gr. Gr. 321 (d). Like ἐγκατα and the like, this verb takes gen. of contact, but also acc., as including motion, in sense of going to meet. ἀντίω, the prose form, has sometimes dat. ὅν continues emphatically the clause introduced by οἵ δ', as in 49 that by ὅτι.

29. The story of the return of Agam. is given 7. 255—75; and allusions to it recur so often that it forms as it were a tragic back-ground to the action of the Ody., perhaps implying a warning to the ἐπαναλημμα of the suitors. ἀνα-
31. Ἀτρισθ. 40. Ἀρσενικόν
32. οὐδὲν ἦν, "only see how!"
33. μὲν ὕπον μέρος shows that a moral element was involved in Homer's view of the "lot" of man. Men incur woes gratuitously (ὑπὲρ μ.); see e. 436.
34—5. The double sense in the words ὑπὲρ μόρον shows that a moral element was involved in Homer's view of the "lot" of man. Men incur woes gratuitously (ὑπὲρ μ.) in Homer's view, in the primary abstraction (ἀπαχοῦ) of Helen, or of Clytemn., also of course in the murder of Agam., which the guilty pair shared. See further App. E. 9, (5). Paris is called the husband (πόσις) of Helen, G. 427; so Hor, Carm. I. xv. 7 "tas rumpere myrplius". εἰδὼς οἱ. ὕποθεν with neut. pl. adj., following is said of one whose mind and thoughts are bent in one direction, so ἡπία, ὁλοφαίνει, εἰδόν μέρος εἰδέναι, α. 428; here it means "having a sight or clear knowledge of awful ruin"; — whose? The ἐπεις x. t. l. following points to his own: he was forewarned, but reckless; ἐπει γὰρ, but harshly, be thrown back to 34 for its connexion. It shows why the case of Ἐγίσθος, 35, illustrates the maxim about "men's own presumption" in 34. So, δ. 534, οὐκ εἰδότως ὀλίγον (of Ἀγαμ. slain), "with no knowledge of his doom".
35. μνασάδαι, see App. A. 2.
36—1. ἐδοταί, the reason is here added in the oratio recta, the previous statement might be viewed as in the same by taking the infin. κειταιν, μνασάδαι. as put for imper. Ἀτρισθ. depends as object on τίος. For Hermes and his epithets see App. C. 2. ἀμετέραι for ἄτοις subjunct, shortened epicé.
50 νήσος εν ἀμφιποτη, οὐδε τ' ὀμφαλὸς εὐτα Θαλάσσης, νήσος δενδρήμοσ, ζεϊ δ' εν ἰδομάτα ναήι,

"Ἀτλαντὸς Θυγατήρος ὀλόφρονος, ὃς τε Θαλάσσης πάσης βένθεα οἴδεν, ἔχει δὲ τε μίνας αὐτὸς μαθητής, αἰ γείαν τε καὶ οὐρανὸν ἀμφίς" ἔχονιν.

55 τοῦ Θυγατὴρ δύστροφον ὄνυμονεν κατεφύξει, αἰὲ δὲ μαλακοῦ καὶ αἰ ἀμφιλίοις ὅροιν Θέλει, ὁποιον Ἰθάκης ἐπιλήσεται αὐτὸ τοῦ Ὀδυσσεῦς,

53.  

49. τηλ᾽ ἐλάληται Σχολ. ε. 8. 50. ὁγγυγὴ Strabo ex 85. 52. ὀλόφρονος

Schol. ex conjecturā.

46. καὶ λί., this phrase, only found in conversation, conveys a tinge of indignation or even irony, comp. the Engl. "and serves him quite right". λίπερ, though here long in thes., is said to occur 10 times with ἵν in II., 50 times with ἴ.

48. Buttm. Lev. 37, says δειφρό. is used of a woman, o. 356; better refer it there to Laertes. He contrasts δειφρό. ἐπανάδωμον of II. with δειφρό. ποικιλομετήριον of Ody.; but the last occurs of Odyss., in both (mar.). In Hes. Scut. 119 it may as well mean "skillful" as any more properly warlike quality, as it refers to managing a horse. This is probably its primary meaning, and its application to martial persons, as skilled in their special province, merely secondary; comp. "notable", as applied to a woman whom Ἰ. would call ἔφη εἴδευτα.

49. ὄσομο., observe what emphasis an adj. gains when standing first of a verse, next before a pause, its subj. having preceded; so often νήπιος, σχέλιος, &c. ἄπο, "far from", so in 75.

50-4. ὡδι τ', the τε gives a relative word a special and emphatic value, thus ὡδί τε is "the particular person who" (Donalds. Gr. Gr. 245 b). This is fur-
58. ἐμενος καὶ καλνυν ἀποθράσκοντα νοήσα

59. Φιέμενος.

60. οὖνεκ (pro oun vü t'): τ' esse toi monebat Herm. 70. ἄσκε Schol. 72. με- δοται Aristoph.

61. Φύς.

62. Φύς.

63. Φύς.

64. Φέπος.

65. "τεκνὸν εὖν, ποῖον" σε ἔπος φύγεν ἔρχον ὀδύτων; πῶς ἂν ἔπειτ᾽ Ὀδυσσός ἔγα ὁθείου λαδούμην,

66. "κυκλώπος κερόλοτα," ὃν ὀφθαλμοῦ ἀλάσωσιν, ἀντίθεου Πολυφήμον, ὃνυ νράτος ἄτι μέγυστόν pασιν τοι Γυκλώπεσα. Ὀδόσα δε μιν τέκε Νύμφη,

67. "ἐκ τοῦ δὴ Ὅδυσσα Ποσειδάων ἐνοπίοις ὦ τι κατακτείνει, πλάζει δ' ἀπὸ πατρίδος αἰής.

68. ἂν ἄγεθ, ἡμεῖς οὐδέ περὶ φατού ἡμεῖς πάντες

=a. x. 99, 149; cf. 30. 58. καλνυν ἀποθράσκοντα νοήσα

b. B. 702, Π. 745. έμενος καὶ καλνυν ἀποθράσκοντα νοήσα

c. εὐθ. ηγ., θανεὼν ἰμαῖτας. οὐδέ νυν οὐι περ

d. α. 347, Σ. 33–4. ἐμενος καὶ καλνυν ἀποθράσκοντα νοήσα

e. Θ. 201–3. ἐμενος καὶ καλνυν ἀποθράσκοντα νοήσα

f. Π. 372. ἐμενος καὶ καλνυν ἀποθράσκοντα νοήσα

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

60–5. Hermann considers τ' in ou vü t' as του. ὐδύος, playing on the name Ὅδυσσα, in 57 and 60 (mar.). ἐρις ὀδύον. The image is that of the pali-

sades (παλινδ. η. 11), by driving in which a fence (ἐρις) was made, and to which the teeth are likened. Others, not so well, think the lips, as an outer fence round the teeth (ὀδύον. gen. ob-

jective), intended by ἐρις. λεθοὶμ. This verb, when mid, takes gen., cf. ἐν-

ὅσται 57, when act., accus. (mar.); so μυώομαι, epic for μυώοιμα, δ. 166, in sense its opposite, takes gen., rarely accus., as §. 168—9.

69–77. Κύξλ., gen. of source whence wrath proceeds, Donalds. Gr. Πολυφ. is by inverse attraction drawn to the rel. clause, Jelf Gr. 824. ii. 4; see mar. παλιν, "amongst all." δε μιν x. t. l. this clause apparently in-

volves a πωσθεῖσσον, but δε is em-

phatic and nearly = γὰρ: it was not so much his prowess as his being the god's own son, which infuriated the latter, as shown by ἐκ τοῦ following, "in consequence of this." A var. lect. μεδοται refers this word, not so well, to Ποσειδάων in 73. πλάζει δ' ἀπὸ in tmesis (mar.). ἐλθοίμε, the old form in μι, -ομι, -θας, -ηθε(ν), is prevalent

70. F. 375, Π. 208. με-

dοται Aristoph.

71. D. 375, 378, 379, 3. 298, 3. 353, i. 283, i. 252, v. 146, 159. ἐμενος καὶ καλνυν ἀποθράσκοντα νοήσα

72. D. 375, 378, 379, 3. 298, 3. 353, i. 283, i. 252, v. 146, 159. ἐμενος καὶ καλνυν ἀποθράσκοντα νοήσα

73. Δ. 375, 378, 379, 3. 298, 3. 353, i. 283, i. 252, v. 146, 159. ἐμενος καὶ καλνυν ἀποθράσκοντα νοήσα

74. Δ. 375, 378, 379, 3. 298, 3. 353, i. 283, i. 252, v. 146, 159. ἐμενος καὶ καλνυν ἀποθράσκοντα νοήσα

75. Δ. 375, 378, 379, 3. 298, 3. 353, i. 283, i. 252, v. 146, 159. ἐμενος καὶ καλνυν ἀποθράσκοντα νοήσα
The document contains a passage from Ahrens, page 113, discussing the use of Greek words in Latin. The text is extracted from a larger work, possibly a commentary or a historical analysis, discussing the etymology and usage of words. The passage includes references to other works and contexts, indicating a scholarly analysis.

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

82—7. νυν emphatic, as showing that what before was doubtful now was fixed: to this ἐπείτα, cf. 84, is retrospective, "that being settled". ἕκα, see App. C. 2. διάτης. Buttm. Lex. 40, regards "runner" as the original sense, tracing it fr. δίω, δίωκε (i. q. δίακος, διήκος, with analogy of διόκω, διήκω, &c.) and rejecting διάγο. The later view of Hermes as ψυχοσμος suggested the etymol. from διάγο meaning transveho, ὤγυ, see App. D. 2. ὀτρύνω, epic for -ομεν, as 41, q. v. νυντων and νέομαι are specially used of returning home (mar.), ταλασιφ., another form is ταλάσφων (mar.).

88—98. of Odys., 88, and of Telen., 89, are both dative of special reference; so is of in 91. Refer καλέσαται in 90 to νυν in 88. ἀπείκου, "warn off", from acting as in 92; elsewhere (mar.) = "refuse, renounce"; also "report (a message) in answer". ἀναίνεται, see App. A. 6. (2). Σπάει. ο. τ. λ., see App. D. 3. μαθ.A, see App. A. 12. φέρον, imperfect, of her habitual movement; her actual flight begins in 102.
100

105. Φειδωμένη.

101. Ομβρισπάτης Bek. 109. α' τοῦ Νικίας.

νῦν, "watery", i. e. surface; so χέφος, Ἰεως, really adj. but taken as nouns; so Cowper, Time piece. 55—6, "When did the waves so haughtily o'erleap Their ancient barriers, deluging the dry?" ἀμι, simil. i. e. "as swiftly as".

97—101. These verses are wrongly inserted here by some抄ist from the II. (mar.) There they sit the sequel, which relates Pallas' taking the field in proprià personā; not so here. Further, the ἔχος recurs in 104, as part of the disguise suited to the εἶδωλον adopted by Pallas.

101—5. ὁδημοκράτ. On this epithet see App. E. 4, (14). βορ, of arbitrary length, is probably the root of ὁδημοκράτ. so in βορίθω, βολάρην, Βολάρηων, who is called Οβολαρεύς in Iles. Theog. 734. δήμος means (mar.) (1) region, as here, (2) soil, (3) people. For προσφύςος and ὀσφός αὐτίλου, see App. F. 2. (5). Τοφίων, see App. D. 5.

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

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

109. Κάρυξες in r. 135 are reckoned ὁμβρισπάτης, i. e. persons who had function to discharge in which the people were interested, a class which also includes in ο. 383—5 the σκην, the sur-

geon, the artisan, and the minstrel. The bulk of the people found their ἔφυξι in agriculture, each tilling his own field, but the above pursuits were useful to all. The Χάριξ seems to have been personally attached to the man of high rank. To a king they were "his only immediate agents. They conveyed his orders; they assisted him in the assembly, in sacrifice, and in banquets. They appear to be the only executive officers that are found in Homer," Gladst. III. i. 69. But of course their functions were limited by the station of their immediate chief. In the Ody. they are not, except Medon (see π. 252, ζ. 357—8), of the household of Odys. The office of Θεσκάλον, a sort of lower comrade, with a mixture of inferiority with equality which may be compared to the Scottish "Peechan," was one of high honour. Patroclus is the great embodiment of the idea. In the II. we trace in Eurybates, B. 183—4, a ἔτο, to Odys. He himself, in the Ody., in disguise, speaks of χάριξ Ειφις, "whom he regarded above all his comrades, as his sentiments were in unison with his own" (τ. 244—8). And indeed the χάριξ and ἔτο might be united in the same person. In a borrowed sense kings and warriors are Θεσκάλοντες, Ἀγορα, Δίος, &c.
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 ἐκποθεν ἄλλοις μνηστήρων, a. 132, which shows that the suitors were then coming or come in. Each guest ordinarily had a table to himself, but in δ. 54 two share a table; so in θ. 334 Eumaeus takes his place and eats at Telemachus’ table. The division of the viands (διηνήστε) was the last thing done before the feast, as in 146, commenced; see ο. 140, θ. 331. We may compare with διάφοροι δίων δαίη, παρεσκέοι πάσαςαν, χατειχέν χαλαρό.

115. ὀδόσμενος...ἐνί ἐφι, "mentally regarding, wishfully brooding over"; comp. the Lat. opto akin to ὀδόσμα. Fixedness of regard, seems the most general idea of ὀδόσμα, especially when compounded with πρὸς; the mind realizing the image by dwelling on it. Thus with κακόν, οἰδέθον, &c., "foreshadowing" is the sense. Hamlet’s words, "In my mind’s eye, Horatio", Act I, Sc. ii, are an obvious parallel.

116. μνηστ. τῶν μέν, the pronoun, emphatically repeating the noun (see mar.), takes the latter’s place in construction, introducing the contrast with αὐτῶν in 117. The noun far more commonly follows the pronoun, as in 125 and in A. 488—9, αὐτός ὁ μύση...διογενῆς Πηλίου νῦν, until, when it follows immediately, the pronoun lapses into the force of the article, as in ὁ γέροντος ὁ γεραῖος, A. 33. 35.

117—23. τιμῆν, "his due", including the γέρας, or substantial part of royalty. So Achilles, in the Shades, enquiries about Peleus, ἦ ἐν ἐξει τιμῆν...μετὰ Πομηδόνεσαί (mar.). νεμέονύης, "felt ashamed", because he represented the host; the feeling is sometimes expressed by αἰδό καὶ νέμεσαι; comp. ὁς ἀδά νέμεσαι το καὶ ἀλάξης, nearly = νεμέονύης ἀλάξης (mar.). ἐγγύνθη, here of place, is also used (mar.) of time, and takes either gen. or dat., as does ἐγγύνθην. φιλήσεως, with pass. force, "shall be well treated", used specially of hospitable entertainment. So Menel., N. 627, upbraids the Trojans; "ye carried off my wife, ἄτει φιλίσεξατε παρ’ αὐτήν; and so the active, ὁς καὶ φιλίσης, "who may entertain", δ. 29. Observe the hospitable rule, to supply the guest’s wants first, and then enquire his erard. So Nestor, γ. 69—70, when his guests are sated, says, "now it is more seemly to enquire who our guests are". Comp. also the reception of Telem. by Menel., and subsequent conversation, δ. 60—4, 117—39.
125. Ἑπικών. 134. Ἀρδήσειεν.

124. ἀκανθία, only this aor. and the pluperf. πεπάμην are found in II.

The verb also takes an accus.

126—30. οἴ δ’ ὅτε δὴ ὅ... ἐγγος μὲν ὁ... ἅτιν ὁ, with this train of conjunctions and particles comp. Γ. 15—21, οἶδ’ ὅτε δὴ... Τρωάω μὲν... τὸν ὁ ὡς, where ὡς alone is wanting to complete the parallel. πίνω, fem., but also mase. (mar.). For συνοθήκη and λίθο see App. F. 2. (21), (17).

The drapery spread under the seat (since the floor was native earth), was λίς, "smooth", not embroidered; λίς in this sense becomes a noun. The seat was laid a dyed fleece (mar.). Liddell & S. explain both as being on the seat.

131—2. καλὸν διάδ., refer these to θρόνον (mar.). κλίσμοι, having set a θρόνος for his guest, he sets a κλίσμος for himself; so Helen in her palace sits on a κλ., and so Heré and Pallas in Olympus Θ. 436, while Zeus on a θρό. A. 536. Probably the θρό. was the seat of dignity, "throne". Heré promises to give a "throne", as a reward to the Sleep-god, Σ. 238, and has herself the epithet χρυσόθρονος. Women or younger persons use a κλίσμος, but the distinction, especially in the camp-life of the II., is not rigidly observed. Either might be used with a θρόνος. Atheneus says (V. 4.), the θρό. was for mere sitting, the κλ. for reclining; but of reclining, save in bed, Θ. has no trace; say, κλίσμοι κελλίμενη is used, ἡ 96—7, to further describe the attitude of οἶς. ἀλλοι, like πάντων, 79, where see note; comp. ξ. 84, ἄμα τῆς καὶ ἀμφίπολοι κιόν ἀλλαί.

134. Ἀρδήσειεν, see App. A. 6. (2). 137—9. λέβητι, "wash-basin". The utensil was also used to heat water. It appears thus in simile to illustrate Charbydis boiling with surge, and the waters of Xanthus bubbling in the flames of Hephaestus. In an enumeration of presents it often occurs in conjunction with the "tripod", which was not, however, a mere stand for the λέβης, but included a containing vessel; see Ψ. 264. For the ταμή see App. A. 7 (4).
She had general charge of the bread (αἵτον), and the catables (εἶδητα) generally except fleshmeat. Each guest had a table laid (ἐκάνονσε) for him.

140—3. Verse 140 is probably borrowed from 7. 176, where it belongs properly; see note there. Εἶδητα is also used for "bait" of fish, and sing. ἐδαρ (mar.) for "fodder" for horses. It is objected to v. 141—2 (rejected by Bek. here and at δ. 57) that the flesh (112) appears to have been already distributed; but see on 109—12. It does not, at any rate, appear that the guest had been served, and his table was only just set. The διατρόφος has no business with the κυψελλα. This, however, need condemn 141 only; but see the emendation suggested in the lower margin. For κυψελλα see App. A. 8. The κυψελλα is Medon (mar.).

146—8. ὤδ. ἐπὶ χείρας, a phrase of Holy Writ is here paralleled, 2 Kings III. 11. ἐπεστάνυν, "crowned", i. e. "filled brim-full" of wine. The vīnā corvōnt of Virg. Ἀν. I. 724 (comp. III. 525), as meaning crowning with a chaplet, perhaps arose from a mistake in the sense here. Butt. Lex. 50.

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

154. Φημιος, called Τερσιαίος (mar.). He is spared in the μνηστηρωφωνία on this plea of having acted "under constraint". The name, like Phronius, Noemon β. 386, also Aglaia and Charops, Ε. 672, belong to the class of names made up to suit character or circumstances. Similar are the Phaecian princes' names, Θ. 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. ἦ τοι, in discourse these particles add strong asseveration, emphatic statement, or heart assent; μὴν, νν, or γάρ is sometimes put between them. ἀνεβάλλω, sounded or "struck up" a prelude; this was done by touching a few notes first on the φόρμιξ, whence

158—60, νεμεσ. ὦ. ἐκπόνω, "he provoked at what I am going to say"; for the force of this subjunct, see on 316. The gen. ἀντέρος is evolved from the possessive ἀνετός.

162—5. The obj. of κυλίνδει is the same as the subj. of πυθεῖται. The double compar., ἐλαφρύτερες ἢ ἀνετέρεστοι, is used of two qualities contrasted in the same object; Donalds. Gr. Gr. 415 (cc); so Herod. III. 65, ἐποίησα ταχύτερα ἢ σοφότερα, Eur. Med. 485, προθυμοῦ μαλλόν ἢ σοφότερα, Jelf Gr. Gr. § 782. f. In ζεύγον, 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 servant Eumaeus (mar.).

166, νῦν δ', contrasts an actual with a supposed or a past state. ἀπόλοιπος, ὀλετό, 168, comp. γ. 87—9, ἀπόλετο conversely followed by ὀλετέν; "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, ἡλιρωφη, for form compar. ἐλιρωφη, ἀλλοφη. Comp. the Coronach in The Lady of the Lake, "To us comes no cheering, to Duncan no mourning." This despondent dwelling on the worst view is characteristic of Telem.; see App. Ε. 3.


170, τίς τόθεν, see Donalds. Gr. Gr. 413 (bb) "who and whence are thou?" Ni. cites Eur. Helen 85, ἄτικα τίς εἶ; πόθεν; τίνος; Phoeniss. 122, τίς; πόθεν γεγονός; N. B. Bek. for εἶ writes εἰς, contrarily to the most recent grammarians.
OPPOINS δ' ἐπὶ νηὸς ἀφίκειον πῶς δὲ σε ναυτὰν ἦγαγον εἰς Θάκων; τῖνες ἐμμενα εὐχετῶντο; οὐ μὴν γὰρ τί σε πεζὸν οἴομαι ἐνθαδ' ἐκέσου. καὶ μοι τούτ' ἁγόρευσον ἐγώμοιν, ὧρ' εὖ εἰδὼ, 175 ἦ' νέον μεθέπει, ἡ καὶ πατριώτος ἔσοι ξένοιν, ἐπεὶ πολλὸι ἴσως ἄνερες ἁμέτερον ὧδ᾽ ἄλλοι, ἐπεὶ καὶ κεῖνος ἐπὶ στροφὸς ἴν ἀνθρώπων." τὸν δ' αὐτε προφέβει Θεὰ γλανκαπής Αἴθην: "τοιῶάς ἐρα τούτα μάλ᾽ ἀτρεκείος ἀγορεύσων.

180 Μέντης Ἀρχαλοῦ δαίφρονος εὐχόμα εἶναι νῦν, ἀτὰρ Ταφριώτις φιληρέτμοις ἀνάσσον.
νῦν δ' οὖ δεῖ ήξου νὴ κατάλυνθον ήθ᾽ ἐπάθοιν, πλέον ἐπὶ οὐνομαν πόντον ἐπ᾽ ἀλλοθρώον ἀνθρώπον, ἐς Τεμίσθην μετὰ χαλκῶν, ἄγω δ' αἰώνα σίδηρον.

185 νηὸς δ᾽ μοι ἦδ᾽ ἔστηκεν ἐπ᾽ ἄγοφον νόσσοι πόλις, ἐν λιμένι Πειρίδοφ, ὑπὸν Νηῖῳ ὤληντιν.

174. Εἰδώ. 178. προσῆκεπε. 181. φιληρέτμοις Πανασᾶ. 183. Γουνοπ. 171. οὐποίηε, here the interrog. changes from the direct to the indirect form, and again conversely; in 456—7 the ὀποίηθεν of the indirect is followed by ποίης, and ποί. 172. εὐχέτ., 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. Telen. repeats what he perhaps heard his elders say to a stranger newly landed. Mure Literat. 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, οὐ γὰρ ἀπὸ ὄρνος ἐκά μικαυαμάν οὐδ' ἀπὸ πέτρας.

175—82. νέον μεθ., "art newly, i.e. for the first time, our visitor". For ἦδ᾽...ἡ, see App. A. 11. For the "Taphians" see App. D. 5. Only to them and to the Phaeacians is the epith. φιληρέτμοι applied by H. For acc. after ἔσσω without a preposition see mar. εἰλοτορφ. occurs Ἀσχ. Agam. 397. For ὦδε, see App. A. 10.

183—4. ἀλλοθρώον, "of foreign tongue", used of Egyptians, and foreigners generally (mar.), comp. βαρβάροφοιν and ἄγριόφαροι. (mar.) Homer's ἀλλόθροφ. ἀφθ. 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. Ἀσχ. Sept. c. Th. 170, ἐμπροφόραν στρετό, of the Argive army. Τεμεός, see App. D. 6.

185—6. These lines are not found in some copies, and were rejected by Arist. (Schol.). They seem, however, genuine. ἦδε, here, pointing to it. ἀγρόφω, 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 Νηῖῳ is derived the epith. νηῖος, applied to Ithaca (mar.). Λιμενί, before the liquid and sometimes δ' (comp. 203) ἦ has this quantity; see Spitzner, Gr. Pros. § 9 a. Πειρίδοφ...Νηῖῳ, 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-westery, the former contains Neios, a still woody mountain, now Stephano; and at its foot, being a smaller bay of the same gulf, is a harbour called Bathmoi, with a stream of fresh water running into it, prob. the qsoq which gave the name. Schreiber, Gell, Dodwell.

188—91. El’ p6r, see on 168 for subjunct. with El. The reading ἄγεα in 190 for πῆμα may stand, hiatus being admissible after the 4th foot; see App. A. p. III. note. γοῦν...ἀμφικ θε, she is said in o. 366 to be a "Sicilian".

192. γοῦν ἄλοιφος. Doed. 1011 takes this from γοῦν, and understands elevation as the leading idea; comp. ἄμφιος for the slope of a mountain. This seems better than γόνος, γε’-, in sense of "seed", whence others derive it. A hill position certainly suits the vineyard; "Bacchus amat colles", Virg. Georg. II. 113. The threshing floor, too, for which γοῦνος ἄλοιφος also stands, would be higher than the ground about it.

195—9. Βιάττωναι, this verb often means "to hinder" (mar.), comp. ἄσεω. In 207, 700, 606, qui tanti talem genuere parentes?
210 πρὶν γε τὸν ἦς Τροῦιν ἀναβημεναὶ, ἐντὰ περ ἄλλου Ἀργείων οἱ ἀριστοὶ ἔβαν κοίλης ἐπὶ γνυσίν ἐκ τοῦ δ' οὖτ' ὄντως έγὼν ιδον οὖτ' ἐμὲ κεῖνος.

τὴν δ' εὖ Τηλέμαχος πεπνυμένος ἀντίου ήδια: "τούτῳ ἐγώ τοι, ξένει, μάλ' ἄφθερεσα ἀγορέσω.

215 μὴν μὲν τ' ἐμὲ φησί τοῦ ἐμμεναι, αὐτὰρ ἐγώ γε ὑπὶ οὐκ ὑπ'. οὐ γὰρ πᾶ τὰς τὸν γόνον αὐτοῦ ἄνέγνω. ὡς οὔ ἐγὼ γ' ὄφελον μάκαρος νῦ τεν ἐμμεναι νῦς ἄνεγνω, ὅτι πετεσίαν ἔκτοι ἐπὶ γῆς ἔπετε. νῦν δ', ὡς ἀποτομότατος γένετο θυτίφων ἄνθρώπως.

220 τὸν δ' εὖς φασί γενέσται, ἐπεὶ οὐ με τούτ' ἐφεύμενον. τὸν δ' αὐτὲ προσειπε θεὰ γλανκοπώς Ἀθηνή "οὐ μὴν τοῦ γενέης τοῦ κέρι νοιμάνιν ὁπῶς Ἰθικαν, ἐπεὶ σὲ τοῦτ' ἐρείνατο Πηνελόπεια. ἀλλ' ἐγὼ μοι τὸδε εἴπε καὶ ἄφηκες καταλέξων. τῆς δοξῆς, τίς ὁμιλεῖς οὖθ' ἐπέτεο; τίπτες δ' σε κρέω; εἰλαπτήν ἤ γάμος; εἴπει σὺν ἐρανος τάδε γ' ἐστιν.

221. Φίδων. 216. οὐ Φοίδ' ἐφών. 218. κατάτευχος Φειδίς, -ον ἐφών? 222. προσε ἔπεσεν. 224. Φειδή.

The text appears to be a page from a Greek text, discussing various aspects of Homer's works and references to the physical world. The page contains detailed textual references to specific passages and scholars, indicating a scholarly context. The text is dense with references to ancient Homer and other classical texts, discussing themes of physicality, nature, and mythological elements. It seems to be part of a larger work that analyzes the themes and references in Homer’s works, possibly from a scholarly perspective.

For example, it discusses the concept of 'άνθρωπος' (anthropos), human, and references to Homer's works. It also references other works such as 'Hesiod' and 'Euripides,' indicating a detailed examination of classical texts and their interrelations. The text is rich with classical references, suggesting a scholarly engagement with the ancient world's thought and literature.
245 ὁδοινος γὰρ νῆσοιν ἐπικρατεύοντι ἄριστοι,
Δουλικιον ὁ Σάμης τε καὶ ὑληντι Ζακύνθῳ,
ἥδ οἰδοι κρατεῖν Ἰθάκην κατ' ὄνομαν τοιοῦτον,
tόσοι μητέρι ἐμών μνήνται, τρύμονοι δὲ οἶκον.
 FullName: Aristoph., Rec., No is and is && &
Schol., 250 οἶκον ὑπάτα τοι δὲ ρυθμοῦνα ἐδοτες
οἶκον ἐμόντα, ταχα δὴ με διαφορασοίοι και αὐτόν.
 FullName: Scholl,
250 τὸν δ' ἐπαλαστ' ἁσεα ἐποιήσατε Παλλάς Αθηνὴ
"οι πόποι, ἦ δὴ πολλὸν ἀναγεμένου Ὀδυσσός
deui, δὲ χε μηνυσώσην ἀναδείκτης χειρας ἐφεις.
255 εἰκ γὰρ νῦν ἐλθὼν ὄνομυν ἐν πρώτης ἑωρησις
τουτε στιε', ἐγὼν τηληρα καὶ ἐστιδα καὶ ὅν δούρε,μ
τοιοῦν εὼν οἶκον μν μν ἐγω τα προττ ἐννος
οἶκον ἐν ἡμετέρῳ πίνονται τα τερμοῦναν τε,
εὖ Ἐφύρης ἀνωντα παρ' Ἵλου Μεμεριδαο
260 ὁχετο γὰρ και κείσε θοής ἐπι νης Ὀδυσσεὺς

244. μῆδε Rec. 246. Σάμω Rec. 247. κατακοιμανευον Schol. E. 332.
259. Ἰτευν Scholl. H. M. Ίτευν Rec.

242. ἄνως is not found in Il., but used in Ody. with active, as well as passive force (mar.). We have τυθι, ἄνως (Aesch. Sept. C. Th. 54), ἄπνυς,
πιθι, πιθι, ἄπνυς.
246. For Dulichium see App. D. 7.
247. Samé in is E. 634 Samos, and, with
248. Cyclades, this part of the dominion of Odys.,
not so Dulichium, which belongs to
249. Phileus, B. 625. H. scans ξ and ε, commencing proper names, as single
letters, e. γε. Ζελειαν, B. 824, Σκαμαν-
250. δος, E. 36.
252. ἐκαλοστήσασα. This word is only here read, although ἐκαλοστήσασα
also occurs (mar.), and ἐκαλοτάν is neut.
253. ἐκαλοστήσασα. This word is only here read, although ἐκαλοστήσασα
also occurs (mar.), and ἐκαλοτάν is neut.
adj., epithet of πένθος, ἀγος, also ἀλα-
στη, vocat., is applied by Achilles in
255. echetp to Hector. Out of this
256. the Tragedians, especially in the forms
ἀλαστιφως, ἀλαστοφως, developed a tragic
depth of meaning, which far transcends
the Homeric idea, although the ἀλαστιφ
of Achilles, “accursed wretch”, comes
nearest to it. No satisfactory deriva-
tion has been suggested: that of
ἀλαστιφως may be rejected without
254. δειναι, 2. sing. pres. mid.; the
var. lect. of Aristophanes, δειναι, is a verb
impersonal = λέπει, Schol. ἔφειρ, lux.
Herm. reads ἔφειρ subj., comparing
Λ. 191, φάρμακα α' κεν πανθύρα.
255. el γαρ (or as some read el υαγ) is
said by Ni, ad loc. to differ in sense from
εἰδε (or εἰδε), as expressing, not
a simple wish, but one combined with
a conditional proposition, or with a conse-
quence following from the thing wished
for, if obtained. The passages adduced,
however, do not bear out this doctrine;
ε. g. αϊγ γαρ (or el γαρ) and αϊδε (or
εἰδε) q. 251, 494, seem to express
precisely the same notion. Also Λ. 139
εϊ γαρ δη ουτως ειη is surely a simple
wish; and again ειδο αει ημώομει x. t. l.,
H. 157, is followed by precisely such
a statement of a consequence. Ni.
admits also, what in effect nullifies the
distinction, that the prop. aforesaid
may at times not be expressed. Now
surely in ξ. 468, Λ. 313—6, it is as
easy to supply a suppressed prop. after
20

[DAY 1.


b ι. 138, 239, ι. 467, B. 296—7.

c ε. 375 mar.

d ι. 298.

e Α. 417, Χ. 75.

f π. 129, P. 314, ι. 493; cf. Ε. 238, 345, γ. 92, ι. 451, Ε. 137, 310, ι. 60, ι. 433, Α. 608.

g δ. 632, ι. 493, Β. 238, 300, 349, K. 445, cf. Ο. 137.

h α. 205, δ. 545, ι. 144.

i α. 365, Π. 506; cf. π. 422.

k Τ. 31; cf. ι. 7.

l H. 76, Ε. 394; cf. β. 66, 143.

m β. 292.

n cf. B. 651.

ο β. 52—3, 196—7.

261, 262, 264. Φα. 262. Φαιν. 275. Φολ.

261. δασεὶ πρὸ οἱ εἰναὶ Ζενόδοκος. αὐτῷ ἦν ποινὸν ἔρειν, Scholl. H. M. 270. καὶ Σχολ. E.

272. ίτα Χαριλ. ἐπιμάρτυροι Δινδ. ἐπιμάρτυρες αλ. 274. ἀνωγη.

275. μῆτηρ Σχολ. H. et Barnes.

αἴτε (or εἴτε) as in τ. 22, ν. 169 after αἱ γαῖ· (or εἰς γαῖ.) See further on δ. 341.

259—62. Εφορ., see App. D. 8. δὶ μὲν, i. e. Ίλ. 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. inscribed. φόρμ. 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. νηματιζόντα, 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 ἰν. infin.

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

266—7. ὁνυμ., is also found active, "swiftly slaying." With παρούσηι, comp. Eurip. Med. 400, παρακέι δε ἐγω... ὃς ἐκ γάμους. ἐν γούνα, perhaps because suppliants grasped the knees; thus not merely "at the god's disposal", but "to be suppliantly sought" is intended. The sanctity of the knees appears from adjurations, as λειποῦμεν ὑπὲρ ψυχῆς καὶ γούνων, mar., and μὴ πρός εἰς γούνων Eurip. Med. 325.

268—9. join ἐφορ., with νυστήριας. Donald. οὐ. οὐ. 505, p. 543 says, "the apodotic use of the participle with ἐν is generally found in objective, relative, and causal sentences". Here the protasis, "if he return at all", may be understood. ἀνωγη. Buttman. Lexil. s. v. ἀνωγηθεν (26) supposes a radical form ἀνόγη, or, ἡ being non-essential, ἀνόγη. The analogy of ἐλήλοθαι, ἐνυργα, ἐννύθηκα &c. requires a tetrasyllable with a short vowel in 3rd syllable. He seems to imply that ἀνυργα would be the link form. With Buttman's ἀνόγη we may comp. ἐγένοτο.

273—5. εἰροφωδεί, see on α. 444. εἰ = αἰθοῦτι, i. e. to witness his denunciation; so he invokes Zeus and Themis β. 68. In 275 the sentence ran on from the preceding clause, μνηστήρας μὲν... κλίνοντας ἀνωγηθεί, μητέρα δ' (ἀφ' ἤπειρα), but was suddenly changed in the latter, as if μητέρα had preceded
21 287. & cf. ^
280 νη' ἀράς ἥρέτησθαι ἐξεισοῦν, ἡ τις ἀριστή, ἐξεος πενθομένος πατρὸς ὅν οἴκουμεν, ἦν τις τοι ἐπίθασ βροτάν, ἡ ὦςιν ἄκούσης ἐκ Δίος, ἢ τε καλὸτα φέβεσ κλέος ἀνθρώποισιν. παραικ. μὲν ἐν Πύλων ἐλθὲ καὶ εἰρέο Νέστορα δίον,
285 κεθεδν ἡ Σπάρτήσει παρὰ ἐκανδὸν Μενέλαου. ὅς ἦν δεδυτασον ἤθεν Ἀχαίαν χαλκομιτοπών. εἰ μὲν κεν πατρὸς βίοτον καὶ νόστον ἄκομφας, ἡ τ' ἀν τρουχώμενος περ ἐκ πλαίσι ἐναιντον εἰ δὲ κε κεθνοδότον ἄκομφας μηδ' ἐτ' ἐνοῦς,
290 νοστήσας δὴ ἐπείτα φίλην ἐς πατρίδα γαίαν σηματικῶς τοι ἡ τέχνα καὶ ἐπὶ κτερίσα κτερείζει παλλαὶ μαλ', ὦςσα ἐνοικε, καὶ ἀνέφει μητέρα σῶνα. αὐτόρ εἴπην δὴ ταῦτα τελευτήσας τε καὶ ἐφέξας, φράξεσθαι δὴ ἐπείτα κατὰ φρένα καὶ κατὰ θυμόν, ὁποιασ ἐς μνημήσας ἐς υμεῖς χιλιάδον τε ϛόλο ἡ ἀμφιδον" οὐδὲ τι σε χοή.
295


293. πάντα προ ταύτα Schol. X. 468.

as subject; see Jelf, § 581. 1. The Scholl. H. M. think μητέρα was developed by some copyist adding α to μηγ' the ancient abbreviation for μητήρ.
277. οἶ, i. e. οὶ ἀμφὶ τὸν πατέρα, Eustath. ἔσενα, see App. A. 14.
281. πενθομένη, takes a gen., see Donals. Gr. Gr. 451 gg. "To hear of" one absent is here the sense; but θ. 12 "to hear" (the speech of) one present. It has also acc., as νόστον β. 215, 360, properly of the actual statement heard; cf. ακού-σης α. 287, 289, and see β. 315 note. The verb of sense may be classed with λαμβάνω, αἰρεῖ 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 χείρ' ἐλε διήτερην, and H. 108 δεξιέτερης ἐλε χειρός.

282. ὀδόσαν, "rumour", is distinct from φημή, Soph. Ed. R. 43; β. 35, ν. 100, and from ὀμηρίγν. 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 νοα πολπ ηοι Δη, comp. Hes. Οpp. 761 φημη δ' οὔτις πᾶσιν ἀπόλλυται, ἤτια παλλαὶ λαοὶ φημί εἶπαν "τέ φορο νῦ τις ὑπεκαὶ αὐτή. Nägelsb. Hom. Theol. § II. 14 adopts this view, but § IV. 25 inclines to identify it here with φημα.

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

289—99. ἄκοινας takes a construction similar to παντοπόροι; see on 281.
τηλίκος, here = tantalus. ἐκ 'ἀνθρώπο
πος, the accus. signifies extent or
diffusion. Ὀφέλη, see on a. 29.

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

304—9. ἀσχαλό., a pres. ἀσχάλλω
is found, b. 193. For λῆσομαι see
on 65. ὁδός, gen. of thing desired,
(cf. λίπαμι. ὅθ. 315) involving a me
thaphor from motion, as shown in
ἐνθυμόμενος, τιτανόμενος, &c. ὁδός, as of
urgent pursuit; see Jelf, Gr. Gr. § 510.

316—8. Ni. suggests ἂς for ἂς and
objects to ὅτι ἂς ... ἄνωγχ, as leav
ing the giving in uncertain expectation,
in fact = ἐκα ... ἄνωγχ; but ὅτι ἂς 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. ἔλων is construed with δο-
μέναι as (mar.) with ἐγὼ, but transposed
into the subjoined clause καὶ μάλα
...
324. 

325. *Ach. vósotov*, all the lays of bards in the *Odyssey*, except that of Ares and Aphrodite in book 3 (comp. 338 *Thión*), 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. 

326—7. Ἀρχ. νόστοι. all the lays of bards in the *Odyssey*, except that of Ares and Aphrodite in book 3 (comp. 338 *Thión*), 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. 

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

348—9. ἕνιοι = ποι, “I suppose”, giving a modest tone to the speaker’s words. ἐλέφαντα, this epith., not found in II., occurs only with ἀργῶς 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 δίδοσιν as of Zeus assigning their lots to venturesome men, and so giving rise to those adventures, which, as in the case of the Greeks at Troy, become the minstrel’s theme. It is man who seeks, god who sends the lot (comp. Nausicaa’s words, mar.)—one of blended good and evil; we cannot alter facts, and though the woe be that of the Greeks, blame not the 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.Θ. 488—91. The Chorus in Soph. Antig. 332—48 πολλὰ τὰ δείγματα... περιφρασθῇ ἠνηρίζων is a good commentary on ἀνδρ. ἀλφ. here: cf. Soph. Philoct. 729. Ἀσκηλ. Sept. c. Th. 767.

350. οἶτορ, “lot”, always in evil sense, Nägelsbach Hom. Theol. III. § 3 b. It is connected with ὀημοῖοι as foris with fero. In Θ. 489—90 οἶτορ is paraphrased as ὀὖς ἐργὰ τ’ ἐπακόων τε καὶ ὀὖς ἐμφόργων ἄχαιοι.

351—2, quoted Plato de Rep. IV, p. 424 b. Contrast with the sentiment here that of Hes. Theog. 99—101, where the ἀνδρός μοναστὸν ἄρραστον sings κλειᾶ προσερέφοιν ἀνθρώπων. The sub-junct. ἀφηφίλεται is here used to give that indefiniteness which a general statement implies; see Jell 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.
362—71. For ὑπερφαία and σκιόν, see App. F. 2. (32) (18). τοιοῦτον, see on 207. 373—80. μῦθον ἀπήλ. ἀπείλ., "may utter fearlessly a prohibition!"; see on 91. ἀλεγνῦν, the imper. shows that Telem., declaring what he will say in council, warms with the occasion into actually saying it. νῆμα, "as my substance is wasted without compensation, so may your death be"; i. e. be unavenged. ὁμοῦ ἐντ. foreshadows the actual catastrophe of the suitors in γ, and νῆτοινοι the futile attempt to avenge them in Ω.

379—81. For αἰὲ Bek. always gives ἐκ ἐκ. 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 ἐν sometimes follows, "then would I". The αἰ ὑφ' of adjurations "would God" has an apodosis understood. ἐν...φιντες, a tmesis, "clinging with teeth as if growing into their lips"; comp. the common phrase ἐν... "οὕτως οἱ φύς χειροί (mar.).

382. ὅ = quod, (1) "that", simply connecting a clause as object, (2) "for that" = as regards the fact that, as here, (3) = ὅ "wherefore" (mar.). 384—8. This short speech is in a strain of ironical banter; see App. E. 6.
389. ἐπὶ Ἡσ. Schol. II. εἰπερ μοι καὶ ἀγάσεαι Schol. M. 392. sic Bek., μὲν λιβ. 402. οἰδίπ. 403. οἰδίπ. so Bek. and Buttm. for οἰδίπ. of the mss. On the argument whether ὅς, ὅς can be possess of the 2nd (and 1st) pers. see Liddell & S. s. v. who affirm, and Buttm. Lexil. s. v. ἐδόσ, note, who denies. Of the passages (mar.) added as supporting this use, ἔνων in T. 174 is merely a var. lect., ἔγνω 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 ἔνων

pand in importance. Nay, Telem. admits (396) the right of such a chief βασ. 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. Ἔ. 3. 396. Ἠάνε = τέθνηκε; comp. ὅλεθο, 168; so 413.

402. οἰδίπ. so Bek. and Buttm. for οἰδίπ. of the mss. On the argument whether ὅς, ὅς can be possess of the 2nd (and 1st) pers. see Liddell & S. s. v. who affirm, and Buttm. Lexil. s. v. ἐδόσ, note, who denies. Of the passages (mar.) added as supporting this use, ἔνων in T. 174 is merely a var. lect., ἔγνω 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 ἔνων

386. μὴ σὲ γ', so 402. μὴ γὰρ ὅν ἔλθων; comp. the N. T. μὴ γένοιτο; 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 βασιλεὺς in the Ody, from that of the Π., the Ody. representing the political condition of Greece after the great shock of the Trojan war. Thus the suitors are βασιλεῖς Ἀχιδῶν (cf. Θ. 390—1), though no one of them is actually βασιλεύς; and, as the pressure of the βασ. in chief was removed, the minor βασιλεύς would of course ex
μὴ γὰρ ὅ γ' ἐλθὼν ἀνήρ τὸς τῶς ἄνδρον ἀπάνθιτα· ἁρριστ. εἰς νοικασίαν, ἀποφοίτησε, ἦ Ἰάκης ἔτι νοικασίας.

405 ἀλλ' ἔθελον τε, φέροντε· περὶ ξύλου ἐρήμωσαν, ὁποίον δ' οὖν αὖν, ποίησις δ' ἐξ εὐχέταις εἶναι γαῖας; ποὺ δὲ νῦν οἱ γενεῖ καὶ πατρὸς ἄρεσεν; ἢ τιν' ἄγγελήν πατρὸς σέφει ἐσχύμενοι, Ἰ εἰνών αὐτοῦ χρείοις ἐκελέον· καὶ τὸν ἴκανιν·

410 ὅ ἄναψατ' ἄραφον οἴχεται, ὡδ' ἀπύμεινεν νυώμενει, ὃ μὴν γὰρ τι κακῷ εἰς ἀπα οἴχειν." τὸν δ' αὐτῷ Θηλέμαχος πετυμένοις αὐτῶν ἡδα "Εὕρωμαχ', ἦ τοι νόστος ἡπάλετο πατρὸς ἔμοιο· οὔτ' οὐν ἄγγελήν ἐπὶ πείθομαι, εἶ ποθὲν ἐλθοῦν,

415 οὔτε Θεοπροσίων ἐμπάζομαι, ἢν τινα μήτηρ εἰς μέγαρον καλέσασα Θεοπρόσωπον ἔξερεθήται. ἤξενος δ' οὖτος ἔμοις πατρώοις ἐκ Τάρφου ἐστίν, Μέντης δ' Ἰ' Ἀρχάλλο ναδάφονος εὐχεταί εἰναι νί¢ς, ἀτὰρ Ταρπίοι διηκετέομεν ἀνάσσεις.'

403. ἄνέκονται. 407. Ροί. 409. Πεῦν, ἔκελέονοις. 411. Πεῖρας. 419. Παντάσει.

28

420. ἀθανάτης. The α, due to arsis, is frequent in hypertrisyllabic words, e. g. ἀθάνατος, ἀπονέασθαι, Spitzner, Gr. Pros. § 10 b. Comp. Πτωχοῦς, which Virgil follows, who also has Ιταλία.

424. Some read here ἦ τότε κοιμήσατο καὶ ὑπνὸν δόσαν ἐλεύθερο. Ascribing the text as above to Arist.

425—6. ἐδρι governs αἷλης as gen. of place; comp. ἑφυμένοις Ἠρακλείως, a. 24, local gen. without any adverb; see mar. There. For the arrangement of the αἷλη and θάλαμος see App. F. 2. (5), (25) foll. The form ἐδριμῦ from ἐδραμῆ, γ. 304, should be distinguished from this.

429—33. On Envy's position, duties, &c., see App. A. 7 (2). ἕφεσάρης, oxen were the primitive standard of value, comp. ἐκατομβοί ἐννεαβοίων, and παντὶ ἀλέαβιοι (mar.). So in the funeral games the female slave is prized at four oxen and the tripod at twelve, Ψ. 705, 703. For χάλον γυναικεῖον, see App. F. 2. (28).

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

439. ἀκοχή, "smoothed"; often used of fine artistic finish given to a work of art in metal, wool, &c. (mar.)
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 ζηθίδ', here the "bolt", see App. A. 15. πέφραξ', a reduplicated aor. of which λείπειν, κέλευθο, πέπυθοντο are also instances, so at v. 273.
ΟΔΥΣΣΕΙΑΣ Β.
SUMMARY OF BOOK II.

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

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

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

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

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

Pallas, in the guise of Mentor, appearing in answer to Telemachus' prayer, instructs him as regards his voyage. He, returning to the palace and resisting the overtures of Antinous, directs Euryclea to prepare the stores and not to tell his mother of his departure (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 ἀγορὰ 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 ἀγορὰ, had no proper function in his absence and while the ἀγορὰ (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 thither in the king's interests, as they might say: still their living at free-quarters in the palace is always viewed as a lawless intrusion on private rights without even a colour of justice (β. 140–5, 235–7, cf. 198–207). As hopes of his return ebbed away — and they would soonest expire in those who looked to succeed him — the questions of who should fill his throne, and who marry his widow (the latter being an easy step to the former, at least in the case of an Ithacan noble), would be more boldly stirred. Hence the suitors' clamour rises higher, as Penelope's forlorn hope fades, and we the more admire the tenacity with which she clings to that hope and to her hold on the palace and estate, with all these forces arrayed against her. If she had accepted her widowhood and returned, as urged, to her father's house, the remaining property of Odys. would have been at once dissipated. Hence, as on his own force of character his return depends, so on hers it wholly depends that he has a home to return to. See further App. E. 2.

1. ἡμοι δ', see on δ. 400. ἕρωτιν. Some take ἕρως as if ἕροι, with reference to the "mistiness" of morn, cf. ἕροι πολλαὶ A. 752. Others better, however, from adv. ἕρων "early", as illustrated by ὑψωτός α. 302, and (He- sych.) ὑψιγενής. A Schol. also notices that γένεια may have an act. or pass. force; the latter is best, thus "early born" is the sense. Curtius gives ἔρως.
as distinct from ὑό, ver., -νη being affective, and ὑη- same root as in ὑνος. In Ψ. 226—7 ἐσσφόρος εἰς φῶς έξέων ἐπὶ γαίην, ἢν τε μετά χρόνοπελός ἡπείρο άλα ιδόνται ηνος, the first line seems to speak of the dawn, the next of daylight; but in B. 48—9 it is ηνος who comes φῶς έξέωσα like the ἐσσφόρος of Ψ. 226; but the distinction vanishes, unless seated in χρόνοπελός. The “rosy” hue here may attend or follow dawn, according to state of atmosphere &c. Why applied to the δάκτυλον is not clear: perhaps rays breaking divergently through clouds may be taken to represent a hand with fingers spread. Virgil En. VII. 26 has combined — or confounded — ρόδος, and χρόνοπελ. in Aurora in roseis fulgebant lutea hieis. Arist. Rhet. III. 2. 13 remarks on the poetic superiority of ρόδος, to φανταδέκτ. or, εὐφροσύνας.

3. ἕρως, this was probably the φάσεων which the suitors wield in Χ. 74, 90; persons of free birth commonly wore it, cf. Thucyd. I. 6 on the habit of εὐθρόποροι 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 a. 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. ἐναλίγκια, the simple ἐλίγκια occurs twice (mar.), κηρύκες, see on a. 109. λιγυρθ., a rarer epith. for the heralds is ἄβροφοιν “raising the voice”, Σ. 505.

11. οὐς οἶος, 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 q. 291 f., where dogs for the chase (τ. 436) are distinguished from mere household pets, or watch-dogs (τραπεζῆς θυραρωί X. 69), like Eumaeus’ in Χ. 29 foll., q. 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. ἄγοιο, this word has no connexion with ἄγος, which retains its Φ. in H.; the ἄγος = α’-αγος is post-Homeric. Here it seems to mean (1) “stalwart, powerful”, cf. its use for βάς (Ψ. 30), and (2) “swift”, as depending on strength of foot: cf. ποδαρκης epith. of Achilles, ἀργίπτοιδες also of dogs (Q. 211), and Ἀρτύνα Παδάργης, suggestive of αγ(γ-) or αρ(κ)- as root, as in ἀρκεῖν, ἀργίες (Donalds. New Crat. § 285). A totally distinct radical sense is “white” or rather “glistering”, as in ἄργης, ἀργίτσαι, ἀργύρφος or -φος, ἀργύρος, ἀργίλλος, argentum, argilla.

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

14. ὁδός, or open form ὅδος 26,
means (mar.) both καθέδρα as here, and συνιδρῦν: it was like the stately seat of "smoothed stones", whereon sat the γέφωτες "in a sacred circle" in the Assembly (Σ. 504). All the people, however, usually sat (Σ. 246—9). On θῶνος, βάκας and θοῖξ see on 336 inf. γέφωτες, not necessarily in age, but in rank the first. Thus in the II. Diomedes is of the number, although quite young. In the Greek camp, and at the court of Alcinous we find γέφωτες (mar.).

16. γραφεῖ, this dative depends on μνήμα ἡδή as well as on κυνὸς ἔνει, cf. παλαία τε πολλά τε εἰδώς; inf. 188. The statement that the γέφωρ had not met so long gives us a measure of the importance of the step of convening it, and of the public prominence into which Telem. thereby starts.

22. Εὐρυν., the party of the suitors would naturally lie among the younger Ithaeans v. 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 Αἰγυπτιος, now γῆρας κυνὸς, 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 νέοι and προγενεστέρου of v. 29 indicate parties; cf. a. 395. ἔγωγα, used of men, when not qualified, as by πολεμία, Ψαλαδία, means agriculture, of women, weaving etc.

25. κεκλυτε, with gen. here, as below v. 30 with accus.; see on a. 281. θοῖξος, "assembly", see above on 14, and cf. 69 Θεμιστὸς ἦ τ’ ἄνδρον ἄγας ... καθ’ ἐξει. 28—31. For οὗ see App. A. io; for θεῖος see on a. 225. τοῦν "to such an extent", cannot agree with θεῖος which is fem., cf. θεῖοι ἄνευκαθή Θ. 57; so the adjectives δήμον, τίθον, ὁδίον, θ. 314, do not agree with θεῖοι in 312. For ἦ ... ἦ and ἦ see App. A. 11. οὕτω ... ἔχομαι, i. e. the Greek army returning, see on a. 3*
33. For.
34. Urani. 37. For.
42. 306.
43. 31.
45. 306.
41. ἤγειρε Ζενοδ., Schol. II. 42. aut ἤδον πρὸς ἀγγελίην, aut ἤδον πρὸς ἐκλευν legisse Ζενοδ., testatur Schol. II. 44. πρὸς ὑδόν ἤδον. 45. ita Arist., κακὰ Aristoph., Scholl. B. H. M. E.; κακὸν ἐμπειρε ἱδὸς ἕνεν.

408. εἶτο, 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. ὁμηδέους, i. e. εἶτη, “may he be gratified!” — I wish him well! cf. μὴ νῦν ὡράῤῥυ Soph. Od. Tyr. 644, and ὁμαίο Οἰδ. Col. 1042. The closely similar forms of some parts of the different verbs ωνήμει and ονυμαί should be noticed (Donalds. Gr. Gr. p. 391). The revival of the ἄγονη naturally gratifies the old man who had doubtless spoken in it in youth. Observe also the thought of news from the army uppermost in his mind, as having a son there.

35—7: φήμη, word or phrase of omen, such was the last part of the previous speech in 33—4. For εἶτι before ὅνει see on a. 186. ὀξίμετρον, 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 φῶκος v. 14. Thus judges and heralds bear the σηκῆς, Menelaus, making a judicial appeal, receives it, and so Hector when swearing to Dolon (mar.); cf. Arist. Pol. III. 9. ὃ δὲ ὄργα ἡν τοῦ σκίτεσθαι ἔκκαζοις. The previous speaker here accordingly it has not, being a mere private person.

39—41. κακὰρτ., this participle bespeaks impressiveness, used kindly or harshly according to context (mar.). οὐτός specially notes the person spoken of as related to the person addressed; “you will find your man not far off”. άκατ. v. 41 ὃς λείψαιν ἔλεγοι ἐκαθ. etc. — ἔκατ. is used especially of physical states or mental emotions arising; so with ὄργα, μορφας, πένθος, τάφος (mar.).

33—45. εἶτο, subjunct.; App. A. 9. (18). ὅ, see on a. 382. κακῶν, κακὰ, read by Aristoph., is justified by the admissibility of hiatus after 4th foot in heroic hexam. La Roche p. 17; but in ο. 375 κακῶν ἐπι. οίκω recurs, also the Ven., reading κακῶν ἐπι. κῆδος, favours κακῶν. ὅμως agrees with both the evils following (46—8).
viv d' aiv kal polu meizov, o tov taca oikon apanta pagoq dianapaise, a bivoton d' apo paiman oloosei.

50 mtetov mov mouvstinof epixhov oiv ethelovn, twn avdron filoi vies oiv evnade y' eisov ariosov, oiv patros men ev oikon apelorganai vnesiav, 'Ikaioin, o z' x' eutov e eduvikoautov yunveta, doy d' o' x' ethelov kai oj pekariomion es eldoi.

48. Foikov. 52. men Foikov. 53. Fikorion e eduvkoaito. 54. Foul.

50. mtetov t' emu. 53. pro as oj Schol. P. 54. doy... ethel. ethel Rec.

Donaldu. Gr. Gr. S. 239. xathro. Aristotle (Pol. I. 5: III. 4) bases royalty on the paternal relation, quoting the Homeric title xathro avdron te theov te as suitable to the sovereignty of all things, and says that despotism transgresses by ruling for one's own interest, disregarding that of the ruled, whereas the rule over one's children includes their benefit as a motive; cf. ib. IV. 8. The heroic monarchy is the fourth kind enumerated and examined by him (ib. III. 9). Contrast with this Achilles' reproach to Agam. in A. 231 as a dymobaro basileiv, which again might largely be illustrated from Pol. V. 9. So Penel. speaks (6, 601 foll.) of the practice of kings in general and of the character of Odys. in particular, which Eumaeus (6, 62, 138 foll.) illustrates. Some points of a popular king's character are fair division of spoil etc. (t. 42, A. 704), protecting refugees (6. 424), uprightness in administering justice (t. 111, P. 387 foll.), princely recognition of services (6. 38 foll.), and general hospitality (N.); in this last duty, however, his "gifts" supported him, so that what was partaken of was reckoned dymia, P. 248 foll.; cf. v. 264.

48—9. polu meizov, in reference to his house (pasi... oikos 45) the suitors' licence and pillage were worse than his father's death. This gives great rhetorical force to his complaint. diaprrasei, epipraia occurs (mar.) with double accus.: hais simple, akin to arados, is used of ship-wreck and other violent sndering. This hint of its meaning may be gathered from its derivatives, baisth the smith's "hammer," thesmopaitovs "life-crushing," and xynorfatiouv the "dog-tick" (N. 544; 9. 300).

50—1. mou refers the action distinctlv to the person speaking. Donaldus. Gr. Gr. § 459 a.a, calls this a "dat. of special limitation." It implies a closer personal interest in the fact stated than emu would convey. epixhov, this and its simple verb occur in H. only in the imperf., which loses its proper force, meaning, "have been and are worrying": see the simile in which it describes wolves worrying kids (mar.). This passage seems to have suggested to Dissen the restoration, doubtful however, of a fragment of Pindar (44), elogw ponte xw-ropaithe epixhov allotria. vies, so in the last agofw (9. 456—7) the Ithacans are reminded of their sons' recklessness having brought ruin. eri-stov, from Ithaca there were 12, all ariosov (mar.).

52—4. elpeq. "aborl", i.e. "shrink from the trouble," — a well-chosen word, especially if Icarus abode, as a Schol. supposed, in Ithaca; as meaning, "they give her the greatest annoyance instead of taking the least trouble themselves". Annother supposition, that Icarus abode in Sparta, does not well suit Pallas' words to Telem. in o. 16. It seems assumed that, when a widow remarried, she did so from her father's house and with consent of her relatives; t. e., her husband's right failing, that of her family revived. exdovos, 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 b. The subject of ethel is borrowed from the object of doul, doinae being understood after etheloi.
58. *μαρίδις.* this word, save in the phrase *μ. ἀλάλογας* or -θαυ γ. 72, leads the line in which it stands, as does also μαφ nearly always, ἀπάντητα, the simple ἄνω, primary of ἄνω, is found always save once (mar.) with ἀ, — ἔστι, here ἔστησι.

59. *ἀφήν., ἄφι “wants to” has ἄ, ἄφι “pray” or “curse” has ἂ in H., but the latter is always in arsis; hence most Lexicons (see Liddell & S. and Crusius s. v.) give them as the same word; but in 135 ἴν. ἄφιςίν is in thesis, showing that ἂ is natural in ἄφιμαι, and therefore in ἄφι. Thus ἄφι is a distinct word.

60—2. “And we are no ways able to repel (the wrong); — sure enough in that case (i.e. case in 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”.


58—6. The argument, appealing to their sense of wrong, of shame, and of awe for the gods, rises in an ascending scale. περικτι. (which is explained by the rel. clause following, see on πολύστορον ὡς μικρ. κ. τ. ἐν. 1—2) occurs nowhere else in the Ody., while περικτι. is not found in the II. (N.).

67—9. *μετατάσκ.* “repart”, i.e. no more allow you; sometimes νόον follows, completing the sense (mar.), here μὴν preceding suggests some such word. Crusins takes έργα following as its object, “rebuke your misdeeds”.

Ζηνός ... Θείμων, gen. of adjuration, referred by Donalds. Gr. Gr. § 453 εε (ε) to “relation”: προς or προτ more commonly assists this construction: with λίσσομαι und. ψάς. The deities etc. in such adjurations are chosen προ τε natâ; here, in possession of the ἐγώρι Ζeus and Themis are preferred (cf. mar.). Themis is “ordinance” personified: it is hers to convene the Olympian Assembly (mar.), as here that of men. Θείμων has accus. Θείμων. κα-θις, transit., elsewhere neut. (mar.).

70. *σχέδε, φ. “hold, friends” — to the Ithacans, viewed as abetting
73—7. ἀποτινυμί., some edd. double the ν, needlessly, as τίνω has ἐ in II. Spitzner Gr. Pros. § 53, 3 c. ἠμέας, he is addressing the ἀγορῆ, i. e. native Ithacans, many of the suitors being aliens. Πολιτευόμεθα, "we (I and Penel.) would address you with our plea", probably a legal phrase, with a formal plea at law intended, which the ἀγορῆ 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. ἀπαιτίζει, the simple ἀπει, (which is not found in the II.) always includes some notion of importance, and is used for a beggar, thus joined with κατὰ δῆμον etc., as an act which is (mar.) inconsistent with ἀνέδω: so ἠξηματε in sense of property is not found in the II. ἀλοίματε, "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 δέκαμον ἀναποίησα, 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 δήμον, ἀγορί, see App. A. 16.

85. Τηλέμαχον ὕπαγορή, μενός ἄσχετε, ποίου ἔσπειρες. The phrase recurs in 302. μοιον ἀνίψω, to fix derision on us" — a phrase occurring only here. Ἀχαί. with μνησοθηκές as with κῦδος, τίκες etc.
88. Föddv. 89. Fétov. 91. mén Félldev Fekásto. 92. Fon.


88—9. πέρι, as at a. 66, so inf. 116. The words τρίτον ἐστιν εἰκ. et téxavtov may be reconciled with 106—7 by supposing τοῦ ἔτος to mean "third completed year"; and thus with ἐστιν = "the third year is ended", and τάχα δὲ εἰ. τέσσαρα = "the fourth year will soon come to an end"; on the other hand téxov. ἤδειν εἰ. 107, means "the fourth year", not complete, but commencing. This reckoning is confirmed by v. 377, "the suitors are now three years (τρίτων) lording it in thy palace. A. Schol. explains τάχα εἰδος as = ταχέως διέφυε αἱ "is swiftly passing", which at once strains the language and yields a poor sense.

91—6. ἐξῆλθε, active only here in H. ἄλλων, "besides" what was mentioned in 91. μείνετε, this force of the word here is hardly more than a negative, noctile propera: for a similar sense of the partic. μένονει see mar.

97—100. εἰς ὃς ζε, here with subjunct. (so mox inf. with καθῆλθοι) 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 θ. 318 ἀποδόσει, where Bek. and others read subjunct. All other apparent cases of the fut. in H. with εἰς ὃς ζε may be epic subjunct. Laertes having no female relative, this provision for his death devolved on Penel. before quitting her home.

repeated action, with the optat. parcēs, see App. A. 9 (20). ἐγίνε, the pres. ἤγετο occurs τ. 88, 91. For ὡς τοίτεσιν κ. τ. λ. some have wished, says a Schol., to read ὡς διέτεσ... ἀλλ' ἄτε δῆ τρίτον; but in note on 89 the text is shown to be admissible.

109. ἱστόν "web", but not "loom". So Dryden, of the spider, she "runs along her loom". N. B., in 110 τὸ μὲν means ἔφερα, for ἱστόν is acc. of masc. nom. ἱστός, see 94.

114. There is a similar change of subject for object here to that in 54 sup., where see note.

115—26. The parenthesis suspends the sense so far that in 123 τόφρα... the whole is virtually resumed, and the ἐλ ἴτ ἴτ ἰστήσεις κ. τ. λ. of 115 is left without a formal apodosis. "If she will go on baffling the Achæans.... they so long will go on consuming thy substance as she retains this purpose." Further, the ταῦτα ὡς τις κ. τ. λ. of 121 repeats independently the statement made depending on ἀνόμουσιν of 118, and καὶ in 117 couples φάνας ἐξήκοιτ' τ' to the substantival clause ἐγίνε τ' ἐπισταθεὶς περίκ. Thus φάνας is not obj. of ἐπίστ. ἰστῆτ' κ. τ. λ.,
the blame here conveyed gains force from the oncomium which leads up to it. ἐφαγα...κρεδαί, for by a mixture of these she had baffled them.

ἐπίθεν, οὗτ ἐνν., 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 γαρ following. The word has another sense inf. 159, 182, "related to αἰσθα", as "fate", i. e. "portentous": see also mar.

Τυρώ, mother of Neleus and others by Poseidon and Cretheus (mar.); Μυξί, daughter of Inachus. ὁμοι Ηρ., "like (those of) Penel." a contracted constr. Νί. compares φωνὴ ἔκονος ἀλόγους δ. 279.

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

132. ζαέει...τέθυν, this phrase, elsewhere introduced by οὐδέ τι οἶδα, οἴμεν, or the like, stands here absolutely; εἰ τε might be understood to complete the sense; see Appr. A. 9 (1) and cf. εἰσώμεν, ἡ πεν ἐγὼν ἡ κε μένη (mar.) where the latter clause contains a contingency yet to be decided, whereas ζαέει...τέθυμε stands as a fact accomplished one way or the other, but unknown which. ἐκαρ, read for ἐγὼν, being really ἠχαίων, impedes the pro-sody.

134. Some refer τοῦ πατρ. to Ἴαρο., "her father" and explain κακά πείσιμαι by πολλ' ἀποτίνοιν, 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 Je. (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. ἄλοτιν, probably means that, as the injured husband re-demanded what he had given the father, when a wife was dismissed for adultery (§ 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. δαίμων, Nægelsb., I. § 47, says, that although clear cases occur where δαίμ. stands indifferently for ἄνως, or for numen 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 malum por- tem, cf. the adj. δαίμωνος, a term of reproof; but cf. also ἀβιβασίμων. Yet he rejects any notion of an independent coordinate power of evil, and connects with δαίμων the notion of divine agency as strange and mysterious, and especially as exerted for harm. Ἡσ. ὄρφ. 121—3 has a quite different view of δαίμονες, as the spirits of the men of the golden age, who, departed this world, exercise in-
fluence in it. ός not oxytone, which would mean "so that!", but = διό "wherefore". ἐνίπον see App. A. 1. 138. νεμ. αὐτών, "has any awe for all those!", i. e. the wrath of gods, Erinyes, parents and men. The gen. is that of cause or motive (Donalds. Gr. Gr. § 453 ce (a)); see also the examples of gen. with verbs of wondering etc. in Jelf Gr. Gr. § 405, 499-500, and ὄντων Τῳδων χόλω οἵτων νέμεια ἤμην (mar.); but νεμέαισιν is not elsewhere found with gen.; see on 239-40. 139-45; see on α. 374-80. 148. ἔως (scanned in synizesis) "awhile"; i. e. really, while on their way in 146-7. This indefinite use is in correlative clauses common with οὐ, more rare with ἔως (mar.).

150-6. πολυβόρ., this well expresses the hum of voices rising into the air; which makes the birds' descent more ominous, they not being scared by it. τιναζόμενον, "shook out!"; cf. ε. 368, N. 243, ὄσον. ν. τ. λ. "looked with omen of destruction", see on α. 115, and cf. Aschyl. Sept. c. Th. § 53 λέαντων ὃς ἄρη δεδομένων.

153. ὄνυμα, the mid. voice shows that the birds pecked themselves, not those in the φρονί, ὄνυμα being (mar.) transitive. Eustathius mentions a notion of birds destroying themselves being an omen of ill. But by "themselves" he might mean "one another" κατάων for ἐλληκτον, cf. Soph. Ant. 145, Jelf Gr. Gr. § 624. 3; Teiresias Soph. Ant. 1003 so regards birds ἐπονουμεν ἐν γραμματίσιν ἐλληκτοι φωναζε, — δεξιότα, 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 ἐμέλειν 156 is needless,
162. Φελάω. 164. Φευν. 170. Φαιδός. 172. Φαίλιον. 175. Φεισσοστφ. 176. 179. Φοικάδ'.


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

158—9. εἴκεσα., see on γ. 282. εἰκος, see on 122; so also inf. 182.

162—6. ἐφίω rare epic pres., only found in Ody. It was doubtless ἐφίω, or lengthened ἐφιώ, Lat. servo, as in Virg. Aen. VI. 160 sermo servent; the fut. ἐφίω is used in phrases of solemn enunciation, ἀλλά δὲ τοῦ ἐφίω, σφ' ἐν τ. τ. (mar.).

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

junction; in I. 403 both uses occur, τὸ πρὶν ἐντεῖον ἐφίω ἐτέθη κ. τ. λ. κατατα, i.e. μυθικῆς, it may be fut. as in φραζόμεθα ὅποιος ὁστὰ τάδε ἐδείξα δ. 14, or subjunct. shortened epice, as in I. 112. αὐτοὶ = οἰκερᾶ ποντε.
180. ἡμεῖς Schol. H. 182. ποιῶντες Scholl. M. Q. S. 190. ἄνισθέρετον Bek. 191. omitting nonnulli. pro ἐνεκα τῶν δὲ ὀλός ἐπ’ ἄλλων. 192. ἐπι-


181—9. ὅς τε, see on a. 53. ὅπις ἄνευς ἢ ἐπὶ τὸ here with acc. does not mean "to or towards", but fixed position (mar.), cf. ad or apud superos Virg. En. VI. 481, 568. ἄνεις, this verb means "to set free, loose or open", here "to set on or rouse", in mid. "to rip up" (mar.) is here optat., as depending mediately on ἐφαρμ. "you would not be talking and thereby rousing Telem. to wrath" (κεφ. a further predicate). περιφερεία, as we say "talking over", cf. παράφορη επέεσσαν, I. 536.

191—5. The line 191, not found in many of the best copies, is probably from II. (mar.). ὠνην' "mulect", which the ἄγονη could probably impose; see App. A. 4. (3). The sense of "blame" suggested by Ν. is doubtful, and would here certainly be poor. ἄσχηλος, elsewhere ἄσχηλος or ὀπίειον; H. has the form ἄσχηλον only here; see mar. ἐν πάσιν, ἐναι ὀνείρα. For a in ἀνο-

196—203. For oí δε... ἐνεία see App. A. 14. ἐμμησα, "in every sup-

posible case"; hence, "anyhow"; see mar. οὗτος οὖν κ. τ. ἀλλα "no, nor do we fear Telem."; this seems to answer
thing debarred; cf. the similar use of ἀπορράταιναι α. 404. ἀσετῆς, "superiority", see mar.

207. ὁλοι, the act. with accus. is used of men, the pass. or mid. of women (mar.).

212—3. ἥ'γε often becomes purely adverbial, as shown here by the plur. ὡτε following. ἐνθαν σ. ἐ. 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 δ' Ὄδυσσος ἀμώμονος ἦν ἑταῖρος, καὶ οἱ ἱδών ἐν νησίων ἐπέτρεπεν ὁ οἶκον ἀπαίνα, πέθεσθαι τε γέρουτι καὶ ἔμπεδα πάντα φυλάσσειν. δ' ὅσιν ἐνυφάρουν ἀγόριστο καὶ μετέειπεν "κέκλυτε δή νῦν μεν, Ἰδακήσιοι, ἵππον εἴπωο.

230 μηὲ τις ἔτι πρόφορον ἁγιάζοι καὶ ἢπιος ἐστό σκηνοτύχος βασιλεὺς, μηδὲ φρεσκόν αἴσθημα εἶδος, ἀλλ' αἱ δελεπά τε εἰπ'}, καὶ ἄσπελα ἦδοι. ὃς οὐ τις μέμνηται Ὄδυσσος Ὀδυσσείων λαῖν οἴνοι ἀνάζωσε, πατήρ δ' οὐς ἢπιος ἦν.

235 ἀλλ' ἦ τοι μνηστήρας ἀγνώραος οὐ τι κεφάλαρο. ἔδεικεν ἕργα βιαία κακοφαφὴ πόλει· σφές γὰρ παρθένειον κεφαλάς κατέδυσεν βιαίος οἶκον Ὅδυσσος, τὸν δ' ὦκεται φασὶ νέσσειαν. νῦν δ' ἄλλα ὅμως νεμεσίζωμαι, οὐ γὰρ ἀπειπτεῖς ἠσθ' ἀνέφερ, ἀὕρω οὐ τι καθαπτομένους ἐπέδειον παύροσι μνηστήρας καταπαύετε πολλοί ἑόντες."


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

230—8. πρόφωρος κ. τ. λ., "forward (in being) gentle," or "taking pains to be so," τις ... σκηνοτύχος β., the tis separated gives notice of the noun following, as does the demonstr. ο, c. q. A. 488, αὐτῷ ὁ μηρὲ ... πάντας ὅμοις Ἀχιλέους, — νέεθσαι, this verb appears only in pres. and imperf., but the pres. has also a fut. force, as here (mar., Buttm. Gr. Verbs s. v.): it appears in epic pres. νέεμαι, νεεία, νειείαι.

239—40. νεμεδίζ. (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 supr., where see note. οἴον κ. τ. λ., this sudden turn from speaking of them to directly addressing them gives much vigour to the address. ἄνεο, so Bek. in Ody. (but ἄνεο in II., see mar.); and so "the earlier edd. till Wolf" says Crucius s. v., who, however, gives ἄνεο, regarding it as an advb. It certainly occurs ψ. 93 with sing. subject, ἦδ' ἄνεο δὴν ἤστο, where ἄνεο is found in all edd. Buttm. Lezii. 20 writes it always ἄνεο as an adv., i. e., he disregards the seven times of ἄνεο for the once of ἄνεο. Those who regard the MSS. will probably still keep ἄνεο as an adj. plur., when joined with a plur. verb., as do the Scholl, H. M. here; even although it may be doubtful whether ἄνεο of ψ. 93 be a fem. form or an advb. Mentor appeals here, as Hali- therses did in 68, to the people as a last resort amid the disaffection of the βουλή; see App. A. 4 (3).
τὸν δ' Ἐυνομιδής Λευκώμιτος ἀντίον ὥθησα

Μέντωρ ἀπαρτητείς, φρένας ἥλεξ, ποιόν ἔνεπες ὡμένας ὁμφύλουν καταπατήμεν. ἀργαλέον δὲ ἀνδράσι καὶ πλέονεσι μαχήσασθαι περὶ δαίμ. ηλεξ. ἐλπίδαις μεγάρου μενοῦντις ἐν ψυμῷ, οὐκ ἐνι οἷς περὶ νυνὶ; μᾶλι ἐπεὶ πρὸς χατέουσα, ἐλθόντι, ἀλλὰ κεν αὐτοῦ ἀξεία πτῶμα ἐπιστῶ. [εἰ πλέονεσι μάχοιτο. οὐ δ' οὐ κατὰ μοῦπαν ἔνεπες. ἀλλ' ἐγεί, λεω μὲν σκιδνασθὸ ἐπὶ ἔργα ἐκαστοῦ, τοῦτο δ' ὅτρυνει Ἐντωρὸν ὅδόν ἦ. Αἰλιδερής, οὐ τε οἶ έξ ἀρχής παρθόνων εἰὼν ἔταιρον. ἀλλ' ̣ ὁ ὁ καὶ ὀνῆδα καθήμενος ἀγγελιαὶ πεύσεται εἰν Ἱδάκη, τελέει δ' ὄδὸν οὐ ποτε ταύτην.


258. Φένω δέμα Φένατος. 263. Λεποειδέα. 267. Φοι.

270.—2. The drift of this speech is to throw Telem. on his own resources. ὅπηθεν “hereafter”; Homeric usage, contrary to ours, regards the future as behind, and the past as before, thus ἀμα πρόσω καὶ ὀπίσω Ἀ. 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.” ἐνεπτ., not elsewhere found in Homer, but see Herod. ἐνέπτω, ἐνέπτωκα, ἐνέπτωκεν (Nt.). 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 Psistras by Menelaus as Nestor’s (δ. 206).—τελευτήσα τις ἐνεπτάκτω ἔμερος (Nt.). 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 Psistras by Menelaus as Nestor’s (δ. 206).—τελευτήσα τις ἐνεπτάκτω ἔμερος (Nt.). 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 Psistras by Menelaus as Nestor’s (δ. 206).—τελευτήσα τις ἐνεπτάκτω ἔμερος (Nt.). 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 Psistras by Menelaus as Nestor’s (δ. 206).—τελευτήσα τις ἐνεπτάκτω ἔμερος (Nt.). 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 Psistras by Menelaus as Nestor’s (δ. 206).—τελευτήσα τις ἐνεπτάκτω ἔμερος (Nt.). 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 Psistras by Menelaus as Nestor’s (δ. 206).—τελευτήσα τις ἐνεπτάκτω ἔμερος (Nt.). 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 Psistras by Menelaus as Nestor’s (δ. 206).—τελευτήσα τις ἐνεπτάκτω ἔμερος (Nt.). 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 Psistras by Menelaus as Nestor’s (δ. 206).
285 soi d' ὁδὸς οὐκέτι ἄνθρω ἀπέστειλα, ἦν ὁυ μενοινας τοῖος γὰρ τοι ἐταῖρος ἐρω πατρὸς ἐλευ, ἡς τοι νη Ἡθον διελεύ καὶ ἀμ' εἴφωμαι αὐτός. ἀλλὰ σὺ μὲν πρὸς δούματ' ἵδω μηνιστηρίον ὁμοίω, ὀπλισθον τ' ἴμα καὶ ἄγγειον ἀπαντά, 290 οἶνον ἐκ ἄμφιφυρεσύς καὶ ἀλρων, 

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290 Foioin. 


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a day (not fixed)’ i.e. some day: elsewhere defined by τόδε, “on this day”, but also meaning “for a day’s space”; So, τοξε ἔπι θα, “three a day” (mar.). Ni, joins it with σχέδον = “daily near”, but this lacks Homeric authority and is weak in sense. 

289. ἢνα, also ἢνα ἦνα (mar.), “victual”; Eustath. says “properly the stalks of beans”; which sense Curtius ascribes, s. v. εστια, to ἑστι, εἰσ. For these forms, which resemble fem. and masc. plur. of which ἢνα might be epic neut., there seems no authority but Suidas, who renders it “chaff”, which ἢνα certainly means in ε. 388. Several Scholl. explain it erroneously by ζῴον ἀπὸ τοῦ λένα. — ἄγγειον ἄγ., “secure in vessels”; for carriage and storage on board: ἄμμιρωρες and δῆμιτα are two varieties of ἄγγειο for liquids and solids respectively; the ἄγγειο is also a common receptacle for wine (mar.). Hesiod. ὄρ. 600 directs the storing of corn ἐν ἄγγειον. 

290. ἀλφιτα, coupled sometimes with ἄλειτα (mar.), so ἄλειπα τε καὶ ἄλειπτα Herod. VII. 119. ἄλπ - ὅς albus seems to exhibit the root (Curtius 399), to which the epithet λεύκα also points, suggesting “white” meal (of barley, usage so limiting it) as meant. Observe that the ἄλειτον ἄλειτα inf. 355 means just the same as ἄλειπτα here and 354. ἄλευπ apocope occurs for the same, Hy. Ceres 208, ἄλειπτα and ἄλευπα are connected with ἄλευ, merely meaning “things ground”, but by usage restricted to meal of wheat. 

291. παρακρ., 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. ἄμεμ., “rippling open”, cf. κόλπον ἄμεμην (mar.) of a garment. The traditional sense of “rippling” seems a needless extension of the simple meaning of ἄμεμ, nor does the κανέκτῳ ἄμεμην of Eurip. Elec. 826. “was ripping the flanks”, confirm
it. Yet all the Scholiasts, and lexicographers from Hesychius, will have it "flaying".

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. — ἐξομολογεῖσθαι, see on § 610.


313. ἢ绿水青山 "is aor. according to Hermann" (Ni.), whether so, or as Donalds. Gr. Gr. §. 321 gives it, imperf. Its analogy with ἡμᾶς from εἰμι, co, in all persons, is observable.

315 — 7. ἀξιοῦν πνεῦμα. This sentence well brings out the difference in sense between these two words; cf. ἡμῶν the oracle, as that which informs, in which however H. has ὅν. Curtius (328) traces this force in the Sanskrit words related to ἐκπνεῦμα. — ἐπικολογοῦσα, "mental power". Enstath. compares Herod. III. 134 εὐκακομενός γὰρ τῷ σώματι ἀνεκπλήρωται καὶ αἱ φρέσεις; or specially "anger", cf. χαλός, ὄστε ... ἄνδρῳ ἐν συνήθειας ἀξέγοντα (mar.). For ἢ ... ἡ here, and ἢ ... ἡ inf. 326—8, see App. A 11.

Πνεῦμόν, this purpose is perhaps based on Mentes' words α. 284—5, 293—6 (which are perhaps alluded to in ἄλλων μεθον 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. οὐδὲ ἀλήθεια, these words only re-affirm negatively the resolution
320. εἰμι μὴν, \textit{I mean to go}, as shown by \textit{ους} \textit{εἴπη λογος} added sup. 273; they affirm nothing as to the result of his mission.

319. \textit{εἰμορος}, one who voyaged \textit{νας} \textit{ἐπὶ ἄλλοτριας}, \textit{in a ship not his own}, paying an \textit{ἐπιβάθγον}, \textit{fare} (mar.). Not that Telem. actually \textit{so} paid, Pallas otherwise arranging, inf. 383 foll. — \textit{ἐπιβαθγον}, \textit{successful in obtaining}; cf. Soph. \textit{Fragm. 95, φοι-νων ἐπιβαθγον.} He had not obtained any public notice of his request for a ship, but was left to the resources of friends and volunteers. Hence he describes his errand to Nestor as \textit{λαθην} \textit{oυ} \textit{δημοσιος, 82}. He says nothing to Antin. of Pallas' promise sup. 287, but leaves him to infer that he had now the means of going; which Antin. evidently disbelieves; cf. the eager surprise of his questions in δ 642 foll., on learning that Telem. had really gone, and the suitors' bantering surmises which here follow, inf. 323 foll. This reticence is a trace of the prudence in which Telem. imitates his father, see App. E. 3.

322. This line, suspected by Aristoph. of Byzant., probably because \textit{ου} \textit{δι}, 323, follows as if no noun had preceeded, 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. \textit{τίς}, 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. \textit{Εὑρισκω}, see App. D. 8. — \textit{πέφαγον} with this fem. of \textit{πραγμα} (πρων) cf. \textit{νεισμα} from \textit{νεισω} (νεισον), and prop. name \textit{Νεισμα}. Ni. adds also \textit{ἀρχότειναι} Eurip. \textit{Electr. 168.}

329. \textit{φαιμον}, of the knowledge of these is expressly ascribed (mar.) to the Epean princess Agamede, \textit{A. 740—1}, see App. D. 8; so Egypt bears \textit{φαρμακα}, \textit{πολλα μην ένδοτα μεγεμένα,} \textit{πολλα δη λυγρα, 230, see also on \textit{α. 261, and so Ἀιςχυλ. (Fragm. 428 Dind. speaks of the Tyrrenians, Τυρρηνων.}}
Thus 6° day, in or "although" decrepit. mestics; to but and property then legends (29) morality. 336-q k i m b e di. e di. c a 54 cf. 582; i2. 340 345. o. 128; cf. App. F. 2 (4) mar. p g. 208, M. 455. q u. 139, g. 479, p. 152, o. 495, s. 169, t. 96, w. 154, Z. 381, 52, 302. t r. 63, E. 490, Œ. 73. s ψ. 77. t a. 429—37.


genēν τοῦ Φαρμακοπούλου Ἐναυ. Of this treacherous use of poison the heroic legends contain no instance, and only this allusion to it from the suitors who stand the lowest in the scale of heroic morality.

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

tούτων, contemptuously, as mar.

337. ψυφόροι. Θάλ. see App. F. 2 (29) end. κατεβή. This verb is used with accus. of object somewhat loosely by H. Thus we find κατεβάνω ὑπερνία "went down from the upper-story", and κλίματα κατεβη. "went down by the ladder", here "to the chamber".

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

345. ταμη, chief of the female domestic; the title is applied to (1) Euryclea, (2) Eurynomé (mar.), who was probably a younger woman and may be the ἐμφύσολος ταμη of π. 152, cf. ψ. 292—3. Thus in τ. 356 Euryc. is described as ὀλγηπελέσονος "decrepit". It seems to be asserted that she was always in the θάλαμος — a poetic amplification of her vigilance, or else a tacit recognition of her deputy. The designation ταμη did not exclude the person from other special offices. Thus Euryc. acts as θαλαμηπολος to Telem. α. 428—9 and even here, when acting as ταμη, is called φιλή τορφας in the same passage, inf. 361. We also find her setting out seats, φ. 32, ordering household work to the other servants, v. 147 foll., and bathing Odys., τ. 356 foll. Cf. the office of Nausicaa's nurse, η. 7—13. Euryc., as housekeeper, had charge of stores and oversight of domestic τ. 396, 421—3, but has the air of a factotum, turning her hand to whatever most needed her personal care. Similarly Euryn. bathed Odys. ψ. 154, brought a seat for Penel. after conversing with her (probably not in the store-room τ. 96—7, so again ψ. 495), and in σ. 169 is aloft in the υπέρφοι. Euryn. further acts as θαλαμηπολος to Odys. and Penel. after aiding Eurycl. in preparing the bed, ψ. 289—95.

346—53. ἐσχ. imperf. of εἰπα, so β. 59. — πολυνυδ., cf. the παλαιά τε
The text contains a mix of Greek and Latin linguistic elements, along with references to ancient literature and scholarship. The passage discusses the storerooms of Thalamos, a term used in ancient Greek literature to refer to a place where treasures or valuables were kept. The text references various scholars and works, including Eurycl. and Barnes, to support its arguments. The writing style is scholarly, with a focus on the historical and linguistic context of the storerooms and their significance.
379. legend. Foicov ἔπειτα ὁι ἄντιχ'. 380. Foi. 383. Feixia ka omiss o ὁ

367. ὀξίσωσ ὡς ὀπίσει 270, where see note.

368. φθίης ... δάσοντα, see App. A. 9 (g) on this change of moods.

373-4. μνήμης, the full form is πριν ἡ ὁτ' ἀν Donalds. Gr. Gr. § 583 (e); πριν may be followed by a subjunct. (or, tense so requiring, by an optat.) when a negat., as μὴ 373, has preceded, by an infin., whether affirm. or neg. has preceded, ἐνδεκάτη κ. τ. λ.; cf. Hor. Sat. II. vi. 40 septimum octavo proprior .... annus, and our similarly formulaic way of speaking "the eleventh or twelfth". So the tenth day, i.e. the ninth with one complementary, is the most frequent Homeric reckoning (mar.); cf. Hes. Theog. 802—3. Telem. here takes fuller measure, perhaps to allow for unforeseen impediments; so does Menel., in the spirit of hospitality, ὅ 588, when pressing his stay,

377. ἀπομν = ἀμν ὃ, 373; cf. ἀπετείν, which sometimes = ἀπετείν strengthened, so ἀπόμνησθαι in Thucyd. V. 50 is ἀμνησθᾶ strengthened, but never so in Π.

380. ἀλεπία see on 290 sup.

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

385-92. ἀγέφεσθαι is 2. aor., as ἀγέροντο, Σ. 245, ἀγέφεσθαι var. lect.
390 ὤπλ' ἕτειδεν, τὰ τε νῆς ἐνασέλμοι φορέοντων.

στήσει ὢ' ἐπ' ἑσχατὶ λιμένος, περὶ θ' ἑδύλῳ ἔταιροι ἁγροιο ἴγρεύοντο. ἡ θεὰ δ' ὠτρύγον ἔκαστον.

ἔνωτις ἔτ' ἀλλ' ἔνοψε θεὰ γλαυκάπης Ἀθηνή. βῆ δ' ἔναι πρὸς δόματ' Ὀδυσσῆος θείου.

395 ἐνθαὶ μητρήσοσιν ἐπὶ γλυκῶν ὄπισι ἔχειν, πλαξεὶ δ' πίνοντας, χειρὸν δ' ἐκβαλλε κύπελλα. οὖ δ' ἐδώτων ὄψιν κατὰ πτόλιν, ὦσθ' ἄρ' ἐτὶ θν ἑικ', ἐπεὶ σφραγὶς ὄπισι ἐπὶ βλεφάροις ἔπιτεν. οὐτὸς Θηλέμαχον προσέφερ γλαυκάπης Ἀθηνή.

400 ἐκπροκαλεῖ σχιμένη μεγάρον ἐν ναιετάκων, Μέντοροι εἰδομένη ἤμεν δέμας ἢδε καὶ αὐθήν. "Τὴλέμαχ', ἦμεν μὲν τοι ἑνκινήσεις ἐλατ', ἐκτρέμοι, τὴν θὴν ποτιδέμενοι οὐριν. ἀλλ' ἵδεμεν, μὴ δὴνα διατηρῶμεν ὁδόο." ὃς ἄρα φωνήσας ἀγγίσατο Παλλᾶς Ἀθηνήν καρπαλίμοις. δ' ἐπείτα μετὰ ἥξουν βαίνε θείο. αὐτὰρ ἔπει δ' ἐπὶ νῆς κατηλθῆν ὃς ἤδαςαν,

397. Foi. 392. ὤτρυνε Φέκαστον. 401. Φιδιμένη.


is pres. For ἵγερεόντων a pres. ἵγερεόντα occurs. For the form in -θω see the list of such verbs in Jelf Gr. Gr. § 263, obs. I. cf. § 248 c. — ἐνοχεῖν, for a defence of the final ν in the pluperf. 3rd sing. see Bek. Homer. Blätter. II. p. 29. On the names Νόμος and Phronius see oua. 154. — οἰ ... ὑπεύθο, "undertook it at her request". In the recurring v. 388 the effect of sunset as casting into gloom the roads before a traveller seems intended. ὀπλ', "tackle", in sing. "a rope" (mar.) see App. F. 1 (7).

395—7. ὤπλων, "drowsiness", the imper. πλαξαὶ, ἐκβαλλα, &c., denote its effect as sustained. ἔτι δὴν see on a. 186. 400—3. ἐκπροκαλ., sometimes written as one word ἐναετ., sometimes as naieot, here neut., is also transit, with name of place; ἐν ναιετάκων is a more common formula. ἐκτίμην, this and κάθον κορώνοντες 408, being in II. epistles of Ἀζαίων, are used of Ithacans, as being of that race. ἐπίθετος, even literally meant, they would be sitting (cf. 408), on the shore oar in hand, "man and oar being inseparable" (Arnold's Thucyd., vol. I. App. III.). With this accords δ. 782 showing that the oars were put on board. So Elpenor begs that his oar, with which he rowed in life, may be set up as his personal badge over his tomb. θ. 77—8; see App. F. 1 (13) (14). ἐπίθετος elsewhere is epith. of the ship.

405—6. This dependence of Telem. for his smallest actions on the guidance of Pallas, supposed by him Mentor (so 416—7 infra.), illustrates his character as yet unformed, see App. E. 3.

409—10. ἑρή γά, Bek. writes ἑρᾶ. The denoting a person by a conspicuous quality is a form of language widely diffused, cf. βη Θεσσαλ. (mar.). Ni. adds ἦς ἐπώμασος βης Ἱσβαλί, Hes Theop. 332. ἑρή, prob. as being of kingly race, cf. διότερον βασιλεύον. For ἡμα see on 289.

411. ἐφόδο, see on 356. ἐμή, this reading is preferable to ἐμοί, there being no call for a decisive of special limitation in the action.

416. νῦνός, Jelf Gr. Gr. § 624 obs. refers this to the head of gen. partitive (as implying the part of the ship which he reached), or local.

417—8. πομήν ... πομῆν. see App. P. 1 (§) (10) (11). Those πομήνα (πομῆνα) fastened the ship to the shore, after she had been launched.

420. ἵσμεν is referred to Doederl. to ἤσιον as meaning "to suit", or "comply with"; in which sense, as ἤσιον is the real word, τοῖς ὦ ἤσιον would be needed. Ni. refers it to ἴκμας "moisture", not, however, taking ἵσμεν to mean "moist" (cf. ἴκμαν μέτοιχον ἴκμους), but "smoothly and equably gliding". This seems forced. The simplest way is to take it from ἴκμα, but why it should lose the breathing is difficult to say. Perhaps it is a touch of nautical vernacular. Similarly we find ἵμας but ἰδέαν. — ῥῦγας is doubtless a form of ἰδέα, cf. ἰδέας partic. of ἰδέων. 421—2. ἐποτῦν, the Scholiast's meaning of ἱππόν ἶοτος, "blowing neither too much nor too little", is the best; cf. ἰλλιος, ἰλλοις. For ἐποτὺν a Schol. has ἐποτὺν, doubtless based on ἵππον ἰότον. Löwe would refer this to ἵππον, as more used in H. of the roar of water; he perhaps overlooked ἵππον κελα-βουν (mar.). Here position also awards it rather to ἵππον. 424—6. ἰότος, in form identical with
The melodious flow of these lines is admirable. The line describing the sail-hoisting is succeeded by a dactylic burst, as if to mark the bounding of the vessel. Observe also the sudden stability introduced into this billowy measure by the spondei stabiles (Hor. de A. P. 256.) in 431, where the bowls are set in equilibrium, as it were, by a dactylic between two spondaic dipodia. With this metrical effect may be contrasted that of Virg. Aen. III. 208 *Annicii tormentum spumas et carula verrunt*, in which the measured oar-stroke seems imitated in the train of spondees. On *ἀμφι*. . . *στείρη* see App. F. i. (2). — *ἀχέ*, also ἀ (mar.), is used of a bow-twang, war-shout, trumpet-call, and of water hissing on hot iron (mar.). *δησάμι*, "having made fast the sheets", used in hoisting the sails. *ἐπιστέφων*, see on a. 148. *ἡδό*, acc. "during the early morning", cf. *νυκτας* 105; besides this, Ni., following Eustath., gives three senses, further extended, of *ἡδό*, viz. (1) the forenoon, (2) the whole day till sunset, (3) the *νυκτημέριον* of 24 hours. (1) may be allowed, as the *terminus a quo* is put for the space it helps to measure; so in ἀφρα μὲν ἡδό ἤνι καὶ ἄτεκτο λέγον ἡμας; so ἡδό, δείλη, and the *μεσόν* ἡμας, 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 v. 93—5 the idea of this word ἡδό is expanded into 3 lines of description.

Bek. attaches v. 434 to the first paragraph of book III. With it the third day begins.
ΟΔΤΣΣΕΙΑΣΓ.
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 straightforward, 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 Pherae, and spend the fifth day on the journey thence to Sparta (404—497).
5.1. The break of the third day, 

Hélioς, Eelius, viewed in reference to the whole physical system, rises out of and sinks into the Ocean river. But to those voyaging by sea he would seem to rise from it; and, as Hélioς in H. certainly signifies the sea close to shore, or between islands (mar.), it might well suit here, where they are close to the N. E. coast of Peloponnesus. In Φ. 246, where Hélioς occurs in some copies, of the Xanthus, δίνης is a better reading. In Hesiod Theog. 364 foll. the daughter-nymphs of Ocean haunt γείαι καὶ βένθους λίμνης as if = θαλάσσης. Later poets use it freely in that sense, as Virgil uses stagna, vada, etc., as Eurip. Hec. 446, ἐπὶ ὀλίβου λίμνης. On the mythical cosmography of Eelius see Volcker Homer. Geogr. § 15, p. 20. — Πολύχαλ- 

5-6. Ηα, a mixed form of aor., the ending -ov of the 2nd preceded by the η (ηα = ἤαο) of the 1st; cf. δυ- 

7. Ænî̄a, nine cities are under Nestor's sway in B. 591 foll. Obs. here the var. lect. Ni. thinks πεντηκοσίοι may be the true reading. The Schol., 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. προνῡ̄χ., the oxen were "held in front" of each ἔδρα ready for slaughter. For the number 9 in sacrifice and banquet, see mar.

ἐπὶ expresses destination, as in τας;' (γαστέρας) ἐπὶ δόρο προ κατέμεθα (mar.). μηρίς, see on γ. 456. The verbs in this is are in effect proplerf., 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 εὕτε 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. i (g)—(11).

ζατίζ, "brought to shore", opposed to ἀνάγοντο "put to sea".

14—5. ἡμίον, often follows οὖν", as here, enhancing negation, but is used also in affirmation (mar.).
19. Σέιγη. 20. οὐ Ἑρέει. 25. προσέβειται. 28. ἀφέκηται.

19—20. These lines are set in the margin by Bek, and belong more fitly to 327—8. For πελεταῖοι see on a. 213. 22-3, ἐν ... προσπτυχοῖαι, pres. subj. followed by fut. indic.; cf. ὡς κε ... φιλίης τάδε δ ... δέσοντας. β. 368; see App. A. 9 (5). περιτύχομαι, 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 (μάθημα dat.) — is implied. In § we have a singular constr. τοὺς (αἰθέλους) Φαίηκες ἐπηρεάζεσθαι Ὀδύσσης — which they "tried on" upon Odys. Donalds. Gr. Gr. § 454 ce 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.


27—8. οὐ γὰρ ... οὐ, the negative repeated in same clause adds emphasis, as in "no! I am sure not;" so in οὐ μὲν ... οὐ δὲ κομίζει etc., for instances see mar. As ἀκητὸς is "by the good will or blessing" of Apollo, Hermes, etc. (ο. 319, τ. 80), so ἀκητής is without such their good-will or blessing. The Greek wall at the ships ἀκητῆς δὲν ἔτεκυκε, wherefore οὐ τι πολυν χρόνον ἐπέδον (ἡν, M. 8, 9). Conversely, Mentor means, Telem. might expect the gods would protect and prosper him. ἀν. is also used of active opposition, "in spite of", cf. mar. — γεν. τραπ. τε, "born and bred":

31. ἀγοραῖοι, not exactly ἀγοράς, which means a formal assembly of men, the former applies equally to (mar.) corpses, ships etc. (Ni.) ἐδόχας, the component parts of the whole ἀγορα, forming hendiadys with it.

33. θρεία ὀπτῶν τάλλα τ', Dind. and most edd. give θρεία ὀπτῶν ἅλλα τ'. The Harl. has θρεία τ' ὀπτῶν, or, as Bek. says, θρείατ'. Now the plur. of θρείας in H. and Hes. is θρείαττος, or θρεία contracted, which last, occurring only before a vowel, becomes θρεία. Thus θρείαττος lacks authority. But the main difficulty lies in ἅλλα τ' ἐπιείρσων. To say, "were roasting steaks and spitting others" is nonsense. But by regarding the τ' of θρεία τ' (Harl.) as displaced and really belonging to τάλλα following, and viewing the acts ὀπτῶν, ἐπιείρσων, as a prosthynesteron, we have
in τὰλλα the well-known expression for the "remnants"; when the sacrificial portions, as in ὁ ἱππ. had been disposed of. The "spitting" these then corresponds with what is more fully described in, 462, Ἀ. 465, as μιστυλον ἐν ὁ ἱππ. ὁμολογοῦν ἐπετεια. The meaning thus is, "we were spitting the remnants and roasting steaks of them". For this sense of χρεσε cf. Certamen Hes. et Hom. Goettling, p. 310, 12, 13, πεντήκοντα ἡσαν πυρὸς ἔχοντες ἐν δὲ ἐκάτω πεντήκοντα ὁμολογοῦν περὶ δὲ θερία πεντήκοντα.

34. οἱ θ', i.e. Nestor and his sons.
35. πρότος, he was the youngest son (413—5) of seven, of whom Antilochus, beloved next after Patroclus by Achilles, fell by Memnon's hand (β. 187). It is his office, as youngest, to attend to the guests (Ν). Herod. V. 65, says that Πτειστ, the Athenian usurper was so named from a notion of family descent from the Noleids.

38—9. The ζώος was the actual fleece (ὁμος δέσμα, § 519), used in coarser bedding; the όγγος (epith. καλὰ πορφυρός), probably κοσο εκείνος and dyed, were commonly thrown over the ἄφθον, p. 352, or formed part of the bedding, as in § 336. Ὠρασόμων, the eldest brother, who went with his father and Antilochus to the war. (Ν.)

40—1. The μήμα were wholly sacrificed, the ὀμοι shared religiously, each having a taste (ἐπάσαυστο, ἠμφοτέρον, ἀτεταίρων) an only. 35 πρότος Νεκροῦδης Πεινετάτος ἐγγύνεθεν ἡμῶν, ἀμφοτέροιν ἐλεῖ σείρα, καὶ ἐδροῦς παρὰ δωτι καθύντων εν μαλακοῖς, ἐπὶ γεγοῦν ἀλήσιν, πάρ το καθισματικὸ Ḍαθαυμητίδει καὶ πατρὶ δούλε, ὁ ἐργάζων κατὰ μοιρῶς, ἐν δὲ πνεύμω ἔχεσεν ἱεροῦ δεσποινοῦ. 45 “ἐνεχθεν ἴνι, ὁ ἐκεῖνος, Ποσειδώνοις ἀνακάμη 
tou γύρω καὶ διαίτης ἡντήσατε δέντρο μολόττες, αὐτάρκη ἐπίθη σεἰρίσης τε καὶ ἐνεχθεν, ἣτὸς ἁμαρτίας, δός καὶ τούτω ἐπείτεια δεσποινοῦ ἡμεῖς ἀναμονήσον ἐνπάν

34. Φίδον. 39. Φό. 43. Φάνακτα. 46. μελημάδος.

σπεῖσαι· ἐπεὶ καὶ τοῦτον οἴομαι ἑδανάτωσιν εὐχεσθαι· πάντες δὲ θεῶν χατέουσ'; ἀνθρωποι. ἀλλὰ νεατερός ἐστιν, ὑμμελήθη ἤ δ' ἐμοὶ αὐτῷ. 50 τούνεκα σοι προτέρα δάδω χρύσειον ἀλείσον.;

ὅς εἰπών ἐν χειρὶ τίθει δέπεσ ἢδεος οἶνον χαίρε δ' 'Ἀθηναίη πεπνυμένος ἀνδρὶ δικαίῳ, οὐνεκά οἴ προτέρα δάδω χρύσειον ἀλείσον· ἀυτικα δὲ εὐχεστο πολλα Ποσειδαίων ἀνακτὶ.

55 "Κλείδη, Ποσείδαων γαῖῃξε, μηδὲ μενήσης ἢ μὲν εὐχομένοισι τελευτήσαι τά ἑργα. Νέστορι μὲν πρώτιστα καὶ νιασὶ κῦδος ὡπάξ. ἀυτῷ ἐπείπ' ἀλλοισι δίδον χαρίεσθαι ἁμοιήθης σύμπασιν Πυλιόουσι ἀγαλαΐης ἐκατόμβης.

60 δός δ' ἐτι Τηλέμαχοι καὶ ἔμε πρόζαντα νέεσθαι οὐνεκα δεύρ' ἵκομεσθα δοῦς σὺν νη ἀλείαν. ὁδῆ ἐκτ' ἐπείπ' ἠραῖτο, καὶ αὐτῇ πάντα τελευτά· ὁ δάκη δ' Τηλέμαχῳ καλὸν δέπας ἄμφικυτελλον.

51. Φειπώ. 53. Φοι. 54. Γάνκαξι. 56. Κέργα.

51. pro δέπας ἢδεος οἶ, alii ο δ' δέ δέξατο χαῖφων ex Ψ. 797, Bek. annot.

Φοινων is proper, but here and γ. 51 οἶνον. The ending μελιάδεος οἶνον occurs Pind. Fragm. 147. Donalds. 44.

48—9. A passage remarkable for simple and straight-forward piety mingled with high courtesy. Ni. with the sentiment here compares Arat. 4. πάντη δὲ Αἰείς κεχρήσεσθαι πάντες. Here δὲ is = γαρ, as in α. 433. Obs. ὑμμελήθη is used individually of a person or collectively of a generation, as πάντες ὑμμελήθη ... Τηλέμαχοι (mar.).

50—3. ἀλείσον, for this and the other Homeric cups etc. see App. A. 8 (3). The young Pisist, imitates Nestor in his sententiousness, see on 60—70 inf., where Nestor leads off with a maxim.; but there is also much naiνετε 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.

πελάνυμ ... δικαίω, "discreetly respectful", cf. 133, where the Greeks, being not all νομίζεσιν καὶ δικαιο, incurred through the wrath of Pallas. οὐνεκα, see on 61 inf. The discernment lay in giving the cup first to Mentor on the score of age, passing by the princely rank of Telem. The

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It would seem as if, during such absences, prayers and sacrifices from mortals must fail of their effect; see a. 21—4 note. Here, as regards Mentor and Telem., the question does not arise, the prayer being only part of the disguise; as regards Nestor and his sons, they were probably performing rites stated and due, and the poet’s consciousness does not seem to recognize the coincidence of their festival with the god’s absence. As regards the prayer for Nestor, she herself, we are told, accomplished it. Thus the sacrifice was effectual although the god to whom it was offered took no account of it. ἡρατο θή. hiatus is frequent after the caesura of 3rd foot, especially the bucolic caes. 65—6. ὑλέην, “upper or outer”, as contrasted with the entrails previously tasted 40 sup.; then came the libation and prayer, and now in due course the feast. ἐρυθ. “pulled (the meat) off (the spits)”. Etyma on the contrary presents his guest, in ruder fashion, the pieces on the spits (§. 76—7). ὑμέλεμεν. ἐδίνετε. This juxtaposition illustrates the connexion between ἐδίνετε, “feast”, and ὑμέλεμεν, “divide shares”. 66—8. 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 ἔρημος applied to him, is based on a place given as Ἐρημία, Ερέμων (τα), or Ερέμων, where Nestor either was born or found refuge when all the other sons of Neleus were slain. Hos. Frag. 1, 2, 3, Goettl. ἔδωκας ὑμῖν τὸ ἔρημον Νέστορ ἥμισε ἔναν ἑρωίδα Ἁμμα. 70—3. ταῖρησσ. This verb is capricious in its construction; the dat. is commonly found with the pres. and imperf. and once with the 1st aor. (Θ. 131), with which and with the 2nd aor. the gen. mostly follows, Aristoph. rejected 72—4 here, thinking them borrowed fr. i. 253—5; Arist. also thought them more proper there, yet allowed the iteration. μαφρίδωσ “at random”, i. e. wherever they could pick up plunder; whereas a προθες 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. 76. θαραγόρεις. That Telem. should show less hesitation after the hospitable reception than he expressed 22—4 sup. is natural.
87. Ξεκατος. 89. Φατέμεν.


78—83. v. 78 is probably an insertion by some copyist from a. 93; thus the question of ἐκατόν subjunct. following ὕμωτον optat., each with ἐκατον in same dependence, need not arise; see, however, some instances of optat. and subj. mixed in the same dependence App. A. 9 (16) end. ὑπονήμον, see on a. 186. On ηῆδυς ... αήμος cf. a. 16—7 Ὕδυσαν ἦδυς μετὰ ὄρεισ ό δά οὶ παῖς ἦν ὄρελλον. ... κλέος here bears partly the sense of "renown" as in a. 344, and partly that of "tiding", as in a. 283; the renown of Odys. consisting in the news spread of him.

87—9. ὅπλον, Jelf. Gr. Gr. § 339, 8 writes ὅπλον; but it seems better to view it as a real ep. dat., a twin form of the dat. locative in genit., ib. § 83, 1, and then the ὅ, which is subscript in ὅπλον; γαρ γαρ ἡ ἐκκλησία, in active sense at 184, here in pass.; being found in no other book of either poem it is marked as unice lectum: for both act. and pass. use cf. ἀναφέρετο (mar.). ὅπλοτος, here ὅπλον is elided, as in the dat. pl. and in ὅπλον, ἕπει. ὅπλον.

90—1. εἴ ... ἦ, here Bek. prints ὅπλοτος ... ἦ, without adequate reason; εἴ 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 εἴ εἴ 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. — πέλαγε, see App. B. (3). — ἀμφιτε, see on ε. 422.

92. γονατινθά, see on a. 267. ἰπνομαί here shows the sense of ἰκεντισ, "come suppliantly". For ἦ καὶ see on a. 379. The subjunct. here resembles that called deliberative, as in ἀναφέρετο τοίχῳ καὶ νεομένῳ κ. τ. λ. App. A. 9 (6) end. 95. Bek. suspects this line's genuine-ness here and δ. 325 where it recurs,
Buttm. & as - &. ^ and vv 314, &. as, - &. > &. ^ and &. 

A. 23, cf. § 172. c. N. 410, o. 374. d. o. 44. e. a. 25. f. & 85—73. g. A. 39, d. 763. h. b. 272, o. 375. i. p. 457. k. a. 49 mar. l. d. 765. m. y. 327, d. 314, 351, 642, l. 148, m. 112, x. 196, n. 35.

99. Ἑφος. Φέγγων.

97. pro ὁπωπής B. marg. ἄκονῆς. 100. pro πήματ' Venet. marg. "άλγε".

with the whole passage 92—101; but although it might be spared, it does not weaken the sense, or encumber the sentence. πλαζόμενον is referable to κελνον 92, and ei του την aθένον ἄκονας is parenthetical, or παζάκ. may depend on μηθεν to be rendered objectively, "tidings of him roaming", cf. λ. 492 του παίδος ἀγανον μηθεν· Yet to read πλαζόμενος would be more Homeric. οἰδοθαν τέτει, i.e. a man was born ill-fated, as he was born strong or healthy; elsewhere (mar.) we read of αἰδα as spinning at a man's birth the thread of weal or woe which he has thereafter to endure; cf. Θεῆς' lament to her son τι νυ στριφθην ανα τεκνούς... ἡπει νυ τοι ἀθάνατην περ ἐντω μακα δήν. A. 414—6

96. αἰδόμαι, here in sense of "compassionate" see mar.; αἴδομαι is also found. For a word descriptive for sorrow borrowed for compassion, cf. Virg. Εν. ΙI. 541—2 jura fiendum supplies εὐρυβιτ. The pres. imper. μειλισσε is continued in 97 by καταλέξων the former injunction being general, and not limited, as the latter, by the occasion of the moment; Jelf, Gr. Gr. § 420, 2.

97—8. καταλεξων, Buttm. assumes a root λευ- in sense of to "say, talk of", and another λευ- in "lie down"; Curtius also (I. p. 163) views them as distinct; but in τανγεγεοσ the elements are πάνας and λευ- "lay"; see App. A. 22. For ἤγεθο, see on a. 25. λισσομαί, for the sentiment and the manner of urging Odysseus' memory as a topic of appeal cf. (mar.) λιόσομα... ει μη που τι πατηρ ἐμος... των κ. τ. λ.

99—101. ἔγος and ἐργ'ον, although disjoined by η...η' seem to mean "word as accomplished in act", reflecting the sense of ἐξετέλεσεν as joined with ὑποτες (mar.). — τῶν, the plural is more forcible, as assuming that the supposed good offices on Odysseus' part were in fact frequent. For ἐνώπεσ see App. A. 1. δήμω, see on α. 101—5.

102—200. This whole speech is characteristic of Nestor and may be compared with one in the ΙΙ. 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. Shakspere has given us some traits of such a character in the Menenius of his Coriolanus.

103. ἐπει would lead us to expect some apodosis introduced by τοι γαρ ἐγὼν ἢδος or the like; and indeed, by throwing into a parenthesis all from ἠθνα μν 109 to πάομεν κακα 113, we might there take τίς κεν εκεῖνα κ.τ.λ. apodatically, 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 parenthesisd 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, τῶν ὄνων μνήσασθαι, as meaning, "pray make mention of all this to me", cf. πατρὸς μνησθῆναι δ. 118, and Μόνας..... μνησάθην, 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 (δόλοι)"; and this word seems to lead him to the first recognition of Odys., rather, however, as the prime devisor of these δόλοι than as the subject of the enquiry which he is answering. He then again breaks off in an apostrophe to Telemachus: — "thy father surpassed all in stratagem, if so be thou art indeed his son".

In 126 Nestor may be said to settle down to his tale. Its flow is copious and unbroken, but we find in its course little completed events, like islands in a stream (see below on 165 foll.), in which the imperf. 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 ad- mmoition to his young guest and friend.

105—6. ὄσα...πλαζόμην, join this with ἀνέτλημεν 104, "all that we endured in wandering"; hence, ὅσα μαρανεύσθα is slightly in anacoluthon as if = ἀνέτλημεν μαρανεύσον. — ἀνετλημεν, for the optat, following the imperf. or aor. see App. A. 9 (20). — Ἀχιλλεύς, see I. 328 foll., where Achilles speaks of twelve adventures by sea and eleven by land.

109. κείται. Nestor (H. 334) states a purpose of gathering the bones of the deceased, after burning the bodies, to take them home to their children. He was an old man and had left children. The Hebrew idea that a man should "sleep with his fathers" found little place with H. Those who had left no children at home were buried on the spot — even Achilles, the prime hero, with his best beloved comrades Patroclus and Antilochus (Ψ. 91, 244, ο. 78—80), as he himself had directed. The Greek's idea was rather to plant his fame abroad, and mark remote regions with his memory (δ. 584). Thus Elpenor (l. 75—8); and so Hector supposes will be done for any champion whom he may overthow (H. 85—91). The examples to the contrary, of Sarpedon's translation by Sleep and Death, and of the suitors' corpses sent home (Π. 453—7, ο. 418—9), can be easily explained by their respective circumstances.

113. ἀλλά γε πόλιν! Harl. mar., sed to Schol. H.
117—8. *ποίν, adverbial, "thou would'st have gone home first, out of weariness". Some, placing a comma at ἐκείνοι, render it conjunctively, "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 classifies with the definite limit of "5 or 6 years" previously supposed. — ἡμπορεύτει imperfect.

121. Ἡδές, not merely = ἑδύνατο, as Schol., but "no one ventured" (mar.); so Ἑσχ. Prof. 1499, φηλήσῃ τ' εἰς ἀναπνίγῃς μολεῖ Λιδή; cf. for a similar tenor, Α. 186 — 7, στόμα ἐν δὲ καὶ ἄλοις ἐσοῦ ἐμοὶ φάνομαι καὶ ὁμοίω ἐνί τὸν ἄρχων.

122. With the δόλου in which Odys. was thus flouted princeps, cf. the πέρδες of which Penel. was mistress; see App. E. 2 (2).

124-5. οἰκότες ... οἰκότα. The senses of οἰκόν, "to seem like", and "to be seemly", are played upon here. The latter sense is clear in ἐκείνοι κείται ὄλθῳ and ἐκείνοι γὰρ καταλέγει (mar.) while to take both ἐκείνοτες and ἐκείνοτα, with Νί, 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' ἔχει ο. 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, τοῖον γὰρ καὶ πατρός, δὴ καὶ πε-πνυμένα βάζεις, δ. 206.

126. *ἐισὶ, "all that while", relat. for demonstr. τείσαι; cf. οἴνοι α. 410 and note. He means "whilst the siege went on", in contrast with the subsequent events, introduced by αὐτὲς ἐπεὶ 139 ἄνθρ., which dissolved their unanimity. Even then, it was rather the resolve of Zeus for evil, and Pallas' 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 (1)). It is observable that H. says nothing here, or in ε. 158—9, of the outrage of Ajax Oileon on Cassandra as causing Athéné's wrath, but perhaps it is hinted at in δ.
502. But beyond special provocations, men are nearest, in Homeric view, to the wrath of heaven, when they have no earthly check to their will, as the Greeks in the moment of conquest, and the suitors in the absence of Odysseus. Pallas, as the calm wisdom which checks impulse and controls passion, is directly hostile to such arrogance; see App. E. 4 (6). Her wrath had been fatal to Troy, and now pursued the conquerors, to whom, unlike the "Ar- 

give" Here, she had no national attac- ket to her. (4). Thus she occurs alone, α. 327, as decreasing the ill-fated return of the Greeks, and wrought her end not only by moral agency but by physical, raising waves and storm (ε. 108—9) to thwart their homeward voyage.

128—9. ἐπίφρον., "opportune", applying φρον. to the occasion, hence ἐπιφροσύνη, ε. 437, is a gift of Athene, who is lauded by Hesiod Theog. 896 as ἴσον ξερονικὸν πατρὸς μένος καὶ ἐπι-

φροσύνα βούλην. — Ἀργείουσιν depends on γένους. With the superl. we find ὄχι (cf. ποτέφροσος ξέροις like ὃς in Attic Gr., — "the best etc. possible").

131. This line is out of place, for they do not embark till 137 inf., and then only one half do so. It is probably inserted from ν. 317, the same line leading up to it there as (130) here.

There might indeed be room for it as the apodosis of αὖτέρ ἐπει introduced by δὲ, and epitomizing what is expanded in 132—64 (cf. δὲ δὲ ἐπει οὐν γέγενθα ... τοιοι δὲ οὐκοτάμενοι μετέφερεν, A. 57—58), but for the more formally apodotic phrase καὶ τότε δὲ of 132, which precludes such a view.

135. μὴν ὡς ... ὀλοκλ., see latter part of note on 126 sup., and, for δὲ, App. A. 3 (1).

137—8. τοῦ δὲ is subject of μονεσί-

θαν ὑπεν in 140; 139 adds a circumstance, the excess of wine on the part of the troops, as a reason for the expression μή ... ἄρομα, δὲ being = γαφ, see on 49. μίσῃ and μαρτύρει commonly lead the verse; for exceptions cf. mar.: join μήσῃ τ. τ. καὶ εἰς ἥλιον κ. with μῦθον μοθ. following. εἰς ἡλ. κατ., the debate was so long, because in the state of the Assembly, ὀνόμα βεβ., much time would be idly lost.

139. ὀνόμα βεβ. Agam. is reproached as αἰτοβασις by Achilles, but also as a coward, which he certainly was not, see Λ., his ἐφιστεία. Hence the re-

reproach is probably the contumely of unmeasured anger. So in insolent scorn Antin. reproaches Odys., ϕ. 293—4. Odys. pleads vinous excitement as a leading 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 (οινοφάκετον), 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 αδέαμα πίνειν, Φ. 294, seems to have prevailed.

See Gladst. Π. 447.

144—7. έρυκάς., cf. for reduplication in 2nd syllable πρίπατον and ενέπιπον from ενέπιπτο. — έξακεϊν. — έρυκάς., so we have νόλος ανήκειστος (mar.). — νίπτος implies that Nestor, the speaker, knew better. ἐμελλε, i.e. Ἀθην., was not likely to comply or relent. οὗ γὰρ τ' καὶ τ. λ. With the sentiment contrast Eurip. Med. 906, πείδειν δῶρα καὶ θεοὺς λόγος, and Ι. 497, δειπνοῦτε ἰδίᾳ τε καὶ θεοὶ ἀντί. τ' is τ' (see mar.) adding emphasis to γαρ = "but no! for the mind of the gods etc." ἀφία seems the emphatic word, "suddenly" = without grave reason. For ἀφία see on a. 11, ἀίνιν. 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 ἀγορή is spoken of as a completed event. For this discord between the Atridae see App. Ε. 1 (1), 4 (4) end, 8 (8).

149—50. ἀνόροια., used especially of a start of surprise, breaking off some occupation (mar.). θεόποιος., Doederl. 500, notices that the sense of ἐπίθετον. is so far lost in this compound, that Sophoc. Εἰ. Τυρ. 463 has re-introduced it in θεοπεπέτεα; render "awful".

151. αέβαμ., used, commonly with νίκτα, of a halt in travelling, not implying sleep (mar.). άμη to blow (cf. ἀνέπτυναν of breathing, respite, Schol.), is the probable present; but in meaning λαόν comes nearer this aor. ἀεβα. Curtius (I. 587) connects radically ἀεβα (ἐμοίον ἐμοί λαόν) ἀντι ἀεβαλα ενίαρον. — χελεπα ὀφροίαν., "revolving ungentle thoughts", as variance of opinion produced misunderstanding.

152—3. πῆμα κακοίον, so πῆμα κακον, κακον καὶ πῆμα, and ὄνης πῆμα are found; πῆμα often stands for some bane wrought by supernatural power, e. g. Φ. 446, τις δαίμων τόδε πῆμα προσηγαγε;
κτῆσινος, as part of the spoil (mar.). ἡμίον, half the forces tarried with Agam., the rest, among them Nestor, embarking at once against his wishes. αὐτοί δὲ, i.e. νησῖς understood from ἀναβαίνεις. With βατνός, cf. βατωλόν (mar.). What we call a "Grecian waist" is short; but the arrangement of the girdle would certainly fluctuate with taste and fashion. Here probably loose folds hanging deep over the girdle, are meant; see Dict. antiqu. s. v. TUNICA.

158—9. έστοφος, cf. stratum silet aqnor, Virg. Bucol. IX. 57. μεγαθη, this epith. views the whole sea as gathered in one vast gulf (cf. the cava flumina of Virg. Geor. I. 326), a liquid bulk filling an immense concavity; see Butt. Lexil. 70, i. e. note, and App. B. 162—4. οἱ μὲν ... ἀμφ' Οδυσ., i.e. "Odys. and his people". Donalds. Gr. Gr. § 399 (7) would restrict this usage to "later Greek", but the passages (mar.) adduced by Ni. seem to prove it Homeric. έτος ... ης μερος, tmesis for ἐπιφωνεῖτες ης. Butt. Lexil. 62 does not recognize ἐπιφορα, but always detaches the ἐτι, wherever ἐπιφορα is commonly read, to go in tmesis with φωρ, always found in conjunction with it. Yet ἐφιτος and ἐπιφορα surely justify ἐπιφορα; cf. also ἐπιμαζόντων, and adverbs ἐπιστάνει,
up again in 173—4, but is broken by the momentary action dēsēg; 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. νοῦ, dual, Diomedes and me. 170—2. From Lesbos Chios lies to the S., and Psyria to the W. according to one Scholiast about 50, or to another about 40 stadia from Chios, sheltering vessels, when storm-beaten, from the Αἰγαίον. The alternative was to steer "above" i. e. to the N. of (καθώς) Χίου Chios in the direction of Psyria and keeping Chios (αὐτὴν) on their left, or to sail between Chios and the Asiatic coast, of which Minas (named from a fabulous giant, one of those who warred against Zeus. Hor. Carm. III. IV. 53) is a cape, this is called "under Chios." In the former case they would cross the Αἰγαίον 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. ἐπὶ άγιος, see App. A. 18.

173. θέων, the god meant could not be Zeus nor Pallas, who were then enraged with the Greeks, but is probably Poseidon, the deity of the Ne-leid 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 effects 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, ἀστῖρα ..., ὡς κατα- τέρας τεῖάς ὑπὸ σφραγίς ἐνεικαίων. Such is, perhaps, intended here.

176—8. αἱ δὲ, i. e. νήσος as in 157. Θησεία, the southern point of Εὐβοία; a temple of Poseidon is said to have stood there. Εὖν. Θησεία, a Schol. gives ένυξιος, as if meant of the men: N. B. ένυξιος, like παννυξιος, is of 3 terminations, ένυξιος πάννυξιος of 2. It means "in the night" following the 3rd day, see on 180.

179—80. ἐπὶ, with Ποσείδ. 178 means "in honour" of that god. τέρατον, the four stages were probably Tene-dos, Lesbos, Euboea (reached in the night), Argos. So Achilles could in 3 days from the Troad reach Phthia, 1. 362. A Schol. reckons the 4 days, however, from quitting Lesbos.

182—3. έστιάζαν, 3. pl. 1. aor. for έστιαζα, a rare form, and in several
places, where found, the MSS. fluctuate between it and ἔγερσαν, as B. 525. ἔγορ, with object νῆς; ἔγορ is especially so used with ship, chariot, etc. (mar.). οὖρος, II. does not notice that the same wind which was fair from Lesbos to Greece would not have him carried them round Temarous and thence northwards to Pylos. Poetically, however, the wind never failed and was an οὖρος still.

184. 7. ἀπευθ., see on 88. Κοίνων, “those” whom we left 155—6 with Agam. Ἀχαιόν, 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. ἦ Θέμ., (see on 45) refers to δασάζει “you shall know, as it is right you should!”

188. ἔγερσιμοι. With this cf. ἐνομο-, πλακομοῦντοι, for the second element, for the other ἐνομο-βάτης τειχοπλικής, these last suggest that that second element is a verbal, probably akin to μείζονα ἐμμονα, in sense of having allotted to one; this also suits οἰκείομος Herod. V. 92, in which the former element is the noun σῶς; for the ω in -ωμος cf. τερμαπό τόπος, νομαί νόμος. Indeed ἔγερσιμοι πλακομοῦντος could not enter the hexameter, any more than ἀφάντατος or Πειραιώδης.

189. νῖος. Neoptolemus, left in Sey-
198. ΟΙ. 200. Εἰπὺ. 205. ΦΟI.


is!" Αλεξάντα, H. uses the 2 aor. mid. of λέειν in pass. sense, (mar.) ἑλεσθηναι etc. not being found in him. ἄς οἱ ν. τ. λ., a clause expressive of πατροφονία, see on a. 1 πολύτροποι, and cf. ἀδυνήτητι ἡν ν. τ. λ. γ. 383.

199—200. these verses recur from a. 301, but are probably genuine here also, and hint obliquely (Nestor’s politeness preventing more direct allusion to the private difficulties even of one so much younger), at the occasion for vigour afforded by the state of affairs at Ithaca. This allusion draws out a full statement of those affairs from Telem., see App. E. 3 (end).

204. καὶ εὐσυμμενόνι, the καὶ implies to future as well as present hearers. πνεύμων, the reading ἀοίδη seems to have originated in a gloss on κλέος εὐφόρ based on Θ. 280, ἵνα ὅσοι καὶ εὐσυμμενοίναιν ἀοίδη, and a. 197 τεῦχοι δ’ ἐπιχθονίοιον ἀοίδη, H. has two forms of phrase, with slight variation, to express the prospect of renown or infamy among future ages: one is “this will be base or will be a shame (ἀλοχόν, λοβή), or the like, for future ages to hear (πνεύμων)”; 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 (ἀοίδη ἀοίδωμοι), etc. among future ages”: nowhere, unless ἀοίδη 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 πνεύμων: is: “shall diffuse his renown widely for future ages to hear” is better than the hendiatys “his renown and a song about him for future men”. The difference, however slight, on either ground, seems in favour of πνεύμων.

205. τοσσῆντε, followed by infin., with ellipsis of ὅσον, expresses “just so much as to punish”.

206—7. τίσαοι, this accru, of person with gen, of thing is common with this verb, see Jelf, Gr. Gr. § 500: in 216 ἀποτίσει has dat. (σφι) of person, accru, of thing, and in a. 236 an accru, of each. For τίσαοι, see on a. 7.

208—9. μυο ... πατρι τ’ ἐμω καὶ ἐμοι, the ever present remembrance of his father (cf. a. 115, 135; β. 46, 134) occurs to Telem. as he is speaking of himself, and occasions him thus to correct, as it were, his words. ἐπέλξα, see on a. 17; in similar sense of destiny or lot, we have ἐπέλτησ, “spun”, T. 128, Ὀ. 210. ὅλος means “wealth”, alike in the older sense of happiness and in the modern sense of riches. Pindar is
210 τὸν δ’ ἥμειτε’ ἐπείτα Γερήνιος ἐπιτώμ. Νέστωρ ἀνεμνήσας καὶ ἐκεῖτε·
φανοὶ μητέρας ὑπὸς μητέρος εἶναι πολλοὺς ἐν μεγάροις, ἀνέκτη ἐδείκτο· εἴπε μοι ἦκ οὖν ὑποδημασω. η ἦ σέ γε λαλ.

215 ἔκθαρος’ ἀνὰ δήμον, ἐπισκόπημον.θ Θεὸν ὁμφ.ε τὸς δ’ οἳδ’ εἰ πέτε σφὶ βιάς ἀποτίσετας ἐλθὼν, ἦ ὁ γε μοῦνος ἐδούν, ἦ καὶ σύμπαντες Ἀχαίοι·
εἰ γάρ σ’ ὡς ἐθέλοι φιλέων πλακόπης Ἀθηνίη, ὡς τὸν Ὠδυσσήος περικήθεν κ νυδαλίῳ

220 δήμον ἐν Τρῶν, ἀθι πάσχομεν ἀλλὲ Ἀχαῖοι,
(οὐ γάρ πιὸ ἱδον ἀδέ θεοὺς ἀναφεύγαται φιλεύντας ὡς κεῖνο ἀναφεύγαμεν περιστατο.) 
Παλάκας Ἀθηνήν·
εἰ σ’ οὖν ὁπέων ἐθέλειν κηδείοτο τε θυμῷ,
τῷ κέν τις χείνων γε καὶ ἐκλείθωθῳ γάμῳ.”

211. ἡμεῖς. 213. ἡ δεκτη. 214. ἤμεπ. ἐκεῖν. 216. τῆς Μοίω. 221. θίδον.


especially fond of this term; for some of its related words see App. 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. 4. ἐπισκόπημον. x. τ. λ., this is added politely, not to seem to suppose that Telem. could have given any ground for enmity. Θεοῦ ὁμφ., oracular or prophetic warning, see on a. 282, Buttm. Lex. 21, and App. Α. 1.

216—7. οἴρ., dat. of special relation like οἱ a. 88, 91: here the accent of the deed (βίας) follows ἀποτίσις, as in 206 sup. one of the doer follows τίσαςα. 218—23. The long-spun sentence losing itself in a parenthesis, and then resuming, resembles that in a. 255 foll., see note on a. 265. ἀναφεύγατα, we find also ἔκακαναρέων, and ὄφρον or ὅν. Visible and manifest help is a more special mark of a god’s favour than help merely, οὐ γάρ πιὸ πάντιν 

There is a reading of Zenodotus η ὥν γε for η ὥν γε, and ἀποτίσει for ἀποτίσατα, 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, εἰ ... ποτὲ ... εἰδὼν hardly applies with due force to Telem., and the “united Achaeans” is a phrase pointing clearly to Odys., cf. παναχαιο (mar.). The variation perhaps arose from the difficulty felt at passing from η ὥν γε (217) to εἰ γάρ σ’ (218) and εἰ σ’ οὖτωσ (223), which, however, is only an instance of the rambling Nestorian style.

224. τις, used by epic litotes as if πῶς τις. The litotes shows contemptuous irony: for ἐκλείθω. γίνομαι cf. ἐκλ. Ἀρρήνης 3. 444.

226—8. Telem. answers only the latter words of Nestor (223—4), which had fairly astonished him (ἐκή μ' ἔχει): — for him, though divinely succoured, to baffle the suitors, was in his eyes λίπη μέγα. — ἐλπίον, see Jell Gr. Gr. § 599. 3; a dativus commodi often carries a participle describing the feeling etc. of the person accommodated; in Ἀesch. Agam. 1631 the pronoun is omitted, δεῖν εἰπὲν λέγεις δανεῖν σε.—οὖν εἰ θεὸν κ.τ.λ. This is not felt to involve actual impiety, as the Homeric conception of divinity is in nearly all its aspects restrained by limits; cf. note on α. 22 and App. E. 4 (16). Athené points out (227) that the act which he supposed beyond those limits lay really within them.

230—1. For Τηλέμαχος 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.—δεῖν is especially used by H. to characterise the ease with which a god does what man finds impossible; cf. δεῖν μαλ' ὅσ τε θεὸς Γ. 351, T. 444, which phrase commonly begins a line (mar.). For γε the early edit. give χε after θεὸς. — καί … δαῶνι "could bring a man safe (home) even from a distance": for this sense of σαώδει see mar.; so Xenoph. Anab. VI. 5, § 20, ην δὲ δὴ καὶ σωθὸς ἐν ἐπὶ θάλατταν.

232—5. These lines (which were rejected by some ancient critics) if retained, require us to press the sense of καί … μοιγιὰς "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 βούλοιμην in sense of maitin, followed by η than, cf. λ. 489—91. — Αἰγίσθοι, and ἀλοξ., depend on ἔπος, and ἄλοξ is dat. of manner, ἡς ἀλοὺξ, is an addition to the previous statement of 194 which spoke of Αἰγίσθουs only. For the full details see λ. 409 foll. and δ. 529 foll. The wife abstracted the victim's last weapon, the φάσγανον, leaving him thereby defenceless.

236—8. ἀλλ' ἣτοι (mar.) appears to be a phrase for breaking off a subject — "but there — death, the common lot, not even the gods can etc."
240. "Ménétor, µηκέτι ταύταν λεγόµεθα κηδόµενον" περ' ξείνω δ' οὐκέτι νόστος ἐτήτυμος; εἶπε μέλανων καὶ κήφα μέλαινας.  

νῦν δ' ἔθελον ἔπος ἄλλα ἀπελευθήσατο καὶ ἐφέσσαν. Νέστορ', ἐπεὶ περιοίδε 

245 τοις γάρ ὃν φασίν ἀνάξασται γένει ἀνδρῶν, οὐς τε μοι ἄδανατος ἴνδαλληταί εἰς ὀράσαι. 

241. Σοφ. 243. 244. Σέρος. 244. περ' Ξυίδη. 245. Γανάξασται. 246. ἰνδαλληται.


Bek. sets 236—8 in the mar. as spurious. Five Scholl. mark the whole pass. 232—8 as spurious, the first four lines as lacking coherence with the preceding (see, however, note on 232—5 sup.), the last three as incoherent with 231. The Venet. Schol. explains the apparent conflict of this with 231 on the principle that the πεπροµένη (µοῖς) in that case is supposed not to have reached him, in the latter to have done so. But there is no conflict if τὸλοθρὸν ... σωφία be understood, as in note on 230—1 sup. Then 236—8 is added rather in reference to the death of Agam. than to the main question of Odysseus' return. Telemachus had positively asserted 227—8 that that return was beyond hope. He gives in his next speech 242 the reason, as though admitting, "a god could bring him home from however far, were he alive; but (he is not, for) the gods have decided on and (he implies) executed his doom". The general sense of µοῖς ὁλ. τ. τ. λ. is natural death, but the κήφα μέλαινα of 242 is some violent cutting short of the course of nature. Whether even Zeus could thwart the course of µοῖς is discussed on ε. 436, τ. τ. Σοφ. 241—2 are marked as doubtful by four Scholl. ὀυκ. ἐτής. 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. ἐτής. has cognate forms ἐτυμος, ἐτεος.

244—6 are rejected by two Scholl. as superfluous, but needlessly. δίκαιος in sing. means often custom or the course of things, but in plur. bears a higher sense (mar.), cf. mos and mores, and our "by rights": — "he is superior to others in sense of justice and in information": meaning he is good and well informed; cf. φειδός δ' οὐκ ἔχειν µάλα γὰρ πεπροµένος ἐτείνυ, γ. 328. — φρόνις is only found in one other place (mar.). For ἄλλων, governed by περί, cf. a. 66; there is a var. lec. ἀνδρῶν, arising perhaps from 245. — ἀνάξασθαι. In A. 252 Nestor μετὰ τοιτατοῖς ἀνάξασθαι; the change of expression here "marks the difference between his age in the two poems", Gladst. III, iv. § III. p. 450. We have ἀνάξασται pass., and the active verb frequently (mar.); here the sense is "to continue king", followed by acc. of duration, γένει., see on ζ. 35. Herod. II. 142 reckons 3 γένεια to a century, or about 30 years each; see Gladst. ub. sup. ἴνδαλλι, this word is used in II. (mar.) of a prominent appearance; so here, "he strikes me as immortal", since his age and vigour seem to defy death; cf. τ. 224. ὁς μοι ἴνδαλληται ἶτος, where ἴν- 

HOM. OD. I.
accus., "in my mind". The reading 

αδενάτοις was corrected by Wolf to nom. from the Harl. Schol., who ascribes the latter to Aristoph. (Ni.) The verb is not elsewhere found with dat. of thing resembled.

247. ενίσχυα, see App. A. 1.

248. ποίς, 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 ἔργα, overcoming a so much better man than himself. The question ποιος Μενήλαος ἔστη 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. Ἀργεῦς, local gen., explicable as a gen. of contact, see on 233 Jelf Gr. Gr. § 532. i, 2 connects with the local adverbial forms ποῦ, ἅγημον, τηλοῦ &c., and the gen. following verbs of motion, expressing the space traversed, ἔκειν πεδίον X. 23, so inf. 476, and the like, which, as well as the strictly local gen., is very rare in prose. The two other readings here are perhaps attempts to get rid of an unfamiliar construction. The "Achean Argos" = Peloponnesus, see App. D. 9 (3).

255. καῦτος, plainly by crisis of καός κατός (see mar.), some read κα' κατός, but there is no sense in κε (Ni.), ὅς κε, var. lect. ἀπόκε, which, however, should mean "as the actual fact was" not — as the sense requires — "would have been".

256. 8. ζωὸν γ', var. lect. ζωότε, but γε is found in some parallel places (mar.) and suits this place better. We also find rare ep. contracted forms ζῶον (mar.). κε extends its force to κατέδαιφεν, 259.

260. ἄστεος, the reading Ἀργεῦς possibly arose from a wrong notion that Ἀργεῦς was the city of Agam.; see App. D. 9 (1), or it may have been
at first a gloss to explain παιδὼν; the expression corresponds to that, ἀγόρος ἐπ᾽ ἐκπατη, where Ἀγίθους is said to have dwelt, and to that of μυκὴ Ἀργεας (mar.).

261. πλαῦδος, the κλαυμὸς was part of the rites due; so Elpenor says, μὴ μ᾽ ἀκλαυτόν ἑδαπτον κ. τ. λ. (mar.). μέγα ... ἔργα, this phrase means (mar.) (1) arduous task, often physical effort, (2) heroic achievement, (3) heinous crime, as here.

262—4. This well describes the contrast between the toils of the warrior lord abroad and the sly craft and quiet enjoyment (ἐνυπαλών) of the effeminate schemer at home.

266. See App. E. 2 (7).

267. ἀνήγ, this added to a noun (so to χάλευς, ἵππος, 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 Θ. 262 foll.

268. εἰρυθέα, see on ε. 484. Obs. that no such charge was given by Odys. concerning Penelope — a tribute perhaps to her superior discretion — Mentor’s commission extending only to the house and goods (β. 225—7).

The Minstrel was singled out for this office perhaps owing to the sacredness of his character (χ. 345—6), to which the mode of his death was no doubt a tribute; with the barbarous casuistry which dictated the fate of Antigone (Soph. Antig. 773 foll.), he was not slain by blow of hand, but his death contrived to appear quasi-natural. The moral influence of bards is also dwelt on by the Schol.; πάντες αὐτοῖς προσείγον ὡς σοφοῖς, καὶ παθεθείηαι τούτοις παρεξήδουσαν τοὺς ἀναγκαῖοι. 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, Pheonius on the whole remained true to his lord, and only sung to the suitors under compulsion (χ. 352 foll., cf. a. 154).

269. μιν, whom? Νi. says the ἄιδος, of whom the reader’s mind, he says, is full; but then the noun for which μιν stands (ἄιδον) would hardly be found in the clause ἡ τοῦτο ... ν. 270; besides the μοῖρα θεῶν seems to refer to them rather to the denunciation of Zeus. (a. 35—43, see note there) in spite of which Ἀγίθους shunned, εἶδος αὐτῶν ὀλυθρῶν, i. e. with a knowledge of his doom — the μοῖρα here.
νότο τοῦ τῶν μὲν ἄουτόν ἄρον ἐς νήσου ἐῤῥήμωνα
κάλλισπεν
οῖδανοῦσιν ἔλωρ ἐκαὶ κύρια ἑγεῖσθαι,
τὴν δ' ἐθέλον ἐθέλοντον ἀνήγαγεν ὥσπερ ὅμοιος,
πολλὰ δὲ μηρὺ 'ἐκῆ ἦσον λειοῖς ἐπὶ βοιοῖς,
pολλάδ' ὁ ἀγάλματι ἀνήγαγον, ὥφασματα τε, ἐκτελέσας μέγα ἔργον, ὁ οὗ ποτε ἐπέτει θυμῶ.

ηµείς
μὲν γὰρ ἂµε πλέοµεν Τροίτεν τὸν ἱον, 'Ατρέιδης καὶ ἑρώδ., φίλα εἰδότες ἀλλήλοισιν.

ἀλλ' ὑπεὶ Σοῦνην ἰδον ἄριστοµ, ἀκρόν 'Αθηνέων,
ἐνθα κυβερνήην Μενελάου Φοίβος Ἀπόλλων,
οίς ἄρχανοι βελέσσιν ἐποιχόµενοι κατέπεφνων,

πηδάλιον ἐµὲ ἑρετὶ θεοῦς νῆς ἔρχοτα,
Φρούτιν Ὀυντοτιδήν, ὦ ξέκαλυτο φιῦλ' ἄνθρακα

271. Φέλως. 272. Γόνδε. 273. Φέργων Φέλπετο. 277. Φείδητες. 280. Φεῖς.

πετο Barnes. 276. pro ἀνεία πτ. Xenod. mol ανεπέλευ, Schol. M. 278. Ἀθρ

270. νίψον, a Schol. calls it Carphé. 274. See mar. for various ἀγάλματα. — ψικῇ. ἡρακ
χρόνον ἐκαὶ ἀγάλματα, which sub
division of a general term is common in H., see for examples mar.; they were thank - offerings for the unex
pected (275) success of his crime.

277. Ατρείδης, i. e. Menelaus. 278. Σ. ἱοῦν, the S. cape of At
tica, sacred to Poseidon, who is invoked Aristoph. Eq. 560 as Σωνιάτας. (Ni.) A sacred character is ascribed to all striking natural objects, showing a sense of the influence of superhuman power. (Ni.) Aristoph. Nub. 400 has καὶ Σωνίων ἄκρων Ἀθηνέων, where ἄκρων seems required by the sense, still, Ἀθραϊνον which is also read "in all editions before Brunck" (Pors.), might scan, omitting ἄκρων. But on the whole it seems more likely that Ἀθραϊνον was a gloss both here and in Aristoph. i. c., since Siumion could not literally be called a "cape of Athens (the city)". So in Aristoph. Eq. 159 Ἀθραϊνον crept into the text for Ἀθηνίων or Ἀθραϊων.

279 - 80. In the Οὐδ. 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 cut
ning short the prime of youth and man
hood by a sudden extinction. His sister Artemis has precisely the same func
tions for her sex. He occurs as the
patron of archery, worshipped with special festivals in Ithaca, and she is ἰσχειαρά, as he ἰσημάζ. The epith.
ἔκατος Η. 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 Niobé (R. 605 etc.) was not an ex
ercise of those previous functions, so much as an act of vengeance or dis
pleasure; so also probably that of Otus and Ephaítes (l. 318), though the added fact of their early youth (319 — 20) suggests a reference to such functions; as does the case of Eurytus cf. οὐδ' ἐπὶ γῆς ἤκετ' (Θ. 226 — 7). Artemis' slaying Orion pertains per
haps to her functions as a huntress (ε. 123 — 4).

282. Perhaps καίνυμα, in connexion with κεκάμωνος κεκάµων etc. (as clearly traced by Buttm. Gr. Verbs s. v.), is also related to χαζω, κέκαδον, κε-
κάδωντο, κεκαδημω, of which he says "the act. voice had in the older language the causative sense of 'I cause to retire, drive back'; thus έκαϊντο here 'distanced', lit. 'caused to retire from him', so έκζωντι θείδων ουχον κεκαδημους Πινδ., distinguished or differentiated by ivory". Jelf, Gr. Gr. 667, obs. 1, notices that an infin. follows this verb as it does adjectives, e. g. θείνειν ταχυς.

284—5. ὁ μεῦν, Menel. "was detained", it is implied (cf. ἡμεῖς 276, and κεῖνον 286) that Nestor sailed on. Στόικτοι, since to omit a burial caused a μημία, l. 73.

286—7. ἕτι, 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."

άυτήν, there is also a fem. ἀυτή (mar.) in same sense.

292. Κῦός., the Cretan tribes (mar.) were the Achaeans, Eteocretans, Cydonians, Doriains, Pelasgians. The first, certainly, and the last two apparently, being invaders who had settled there. These Cydonians lay in the N. W. region of Crete, at the root of a spur of its coast-line jutting northwards, and would be first reached from Ma-lea (Herod. III. 59).

293. ημόθη, obs. that the Schol. makes it a proper name, said to be Βίλοςη in the Cretan dialect.

294. Gortys lay about the middle of the island towards the S. coast, its ruins are widely conspicuous still, and some traces of the famous labyrinth exist near cavernous rocks, etc.; see, however, Sir G. C. Lewis (Anct. Astron. p. 441), who treats the labyrinth as wholly fabulous. Phaestus lay S. W. of it, distant about 60 stadia (Ni.), at the root of a spur of the southern coast-line jutting southwards, and faces the W. A river flowing from E. to W., having it on the S. bank near the mouth, and Gortys on the N. bank higher up, is probably the Iardanus; see Spruner's Atlas,
296. ἀποφέγγει. 298. ἔφαξαν. 303. Φοικοθί. 305. ἐπιτάτητες δ' ἐξάνοισε. 306. ᾲ. Φαι. 308. ὁ. Φαι.


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

296. For μικρός .. λίθος 4 Scholl. give a reading Maléou .. λίθος; the μόημα is the roll of the Mediterranean from the west.

297. ὀλονθ, with great effort = "scarcely"; cf. μοῖρας and μογελας.

298—300. ἔπαξαν κύματε, 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. κυνονοθορ, cf. the other epith. for the prows of ships, μιτο-πάργος, i. 125; this however is far more common; for its probable meaning see App. F. 1 (19). Αἰγύπτων κ. τ. λ. cf. Eurip. Hela. 681, οὗ ἐπέλεις Αἰ-γύπτων, and 671 ἐπέλαξε Νεήκα.

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

306—8. Orestes was sent from home a boy, to return grown up. The exile of Or. was with his uncle Strophius in Phocis, according to the legend followed by the dramatists. H. seems to speak only of Athens (Zenod. however read ἀπὸ Φωκίων 307), whither the Ἀσχylean form of the legend sends him to expiate his guilt. The shade of Agam. (l. 438—60) enquires where he is, at Orchemenus, Pylus, or Sparta? as though assured that he was not at Mycenae. Of course the date of that enquiry was previous to the return of Orestes, since Ἑgisthus ruled for 7 years after the fall of Troy.

309. δαινὺς τάφων, cf. δαινύμνυ δαίτα, δαινύμνα τάφων (mar.).
310. **μητρός**, this is the only hint, if the line be genuine, that Orestes slew his mother. That it should be so is then a mark of Homer’s emphatic 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 ἐρυνεῖς were already established in mythology, especially in connexion with a mother’s curse (β. 135, I. 571, Φ. 412); but, Nägelsbach says, not yet having a distinct penal agency, and rather related to the Ζεῦς κατερχόνιος as μοῖρα is to Ζεῦς (Homer. Theol. V. § 38). Yet the description of Erinyes (sing.) as “walking in darkness” (ἡσοφοίτης), hearing from Erebus imprecations on the guilty, and having an implacable (ἐμελειχον) heart, is a formidable image, and, combined with σπειρεψαλ, as proper to an infernal power, carries with it the idea of vengeance as a special function. The doubtful epithet δησελπής (ο. 234), whether “vehemently hasting”, as Nägelsbach (ibid. note) suggests, or “striking heavy blows” (Lid. and S.), further this idea. Thus Erinyes instills ἄτη — the wrong which works retribution — into the mind (ο. 234), and the Erinyes wait upon the elders of a family (O. 204) even among the gods, and watch with divine power over the helpless on earth (πεταχοῖν γε θεόν καὶ Ἐρυνοίς εἰςάν ρ. 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, υ. 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 Eschylean Eumenides form their legitimate development, adding the notion of pursuit, borrowed, perhaps, from the ἄτη of I. 595—7. See Gladst. II. 302 foll.

311. **ἀείσιν**, “supported or floated under”, a rare sense of ἀείων, 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. **τυφότην**, with this word, from the pron. of the 3rd person, cf. ἀντῶνις “just so and no more” (see on β. 665), and hence “merely”, passing into the notion of “idly, in vain”, a sense more fully developed in ἔτιοιος, which is probably τυφόιος slightly altered. Hence the Schol. gives ματαίαν to explain τυφός, here. (Doed. § 260—1.)

320—1. **ὅν τινα, not merely ἐν,** but as the force of the subjunct, with ὅσις is to make the statement general

(Jeff. Gr. Gr. § 828, 2), so here that general statement is a principle or to which the previous statement ὅτεν ..... ἔθεμεν is referred. — πέλαγος, see App. B. μέγα τοῖον, the relat. clause ὅτεν τέ περ η. η. l. explains τοῖον "great so as that"; see on a. 209. In the fictitious tale in η. 257 they reach Egypt on the 5th day from Crete 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. οἰώνοι, "drawing his idea from those birds which periodically migrate," Gladst. In Γ. 3 fowl, we have a simple noticing the flight of cranes at winter's approach. (N.)

325—6. πορξ., "your escort," the form πορξοὶ also occurs (mar.). — Λακεδαίμ., 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. λίσσεσθαι depends on κέλομαι in 317 sup., and the ὅδε is correspondent to μὲν there.

332. γλωσσας. The tongue was 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. Αρ. 1711 says παπαχοῦ τής Ἄττικης ἡ γλώσσα γάρ τε δέ τε, so Pae. 1060, when the thighs have been offered and the entrails tasted, the tongue is called for as in due course. In the Phœbus of the same poet (1110) it is alluded to as if specially offered to Hermes, ἡ γλ. τῷ κηρευτικ. τούτων τεμένεται, 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 Η. knows nothing; nor can any such notion be based on the custom ascribed to the Phœacians, η. 138, of pouring a libation to Hermes the last thing before going to bed; although Athenæus (I. 14) would connect the two. For the Homeric functions of Hermes see App. C. 2. The word τέμνω, τάμνω, found so generally with the phrase, shows that the tongue was cut out as a distinct act (χωός) when the other parts had been dealt with.

336. Ἰαπ., Buttm. points out (Le-
343. Θεοφείδης. 344. Φίλεσθήν. 345. Φεπείδεσσιν. 348. ἀΦείμονος.


XII. 63) that the Attic ἱέος (with cogn. noun θάχος) is a contraction of this. The θα- and-φθ are probably equally radical, cf. δίπλω and δι-πλω, thus we have θαύδω, θάχω, θόσκος, and θάμασσα, θάσσα, θάκος.

340. This line, describing a ritualistic act, is not found in the parallel a. 146 foll., which merely describes the meal of the suitors, whose impiety omitted recognition of the gods. νομισμένει, here = circumferentum, is used of plying, wielding, or turning a bow, pole, helm, etc. (mar.) but ἐπαρχεῖ is a word of ritual, containing the notion of an ἀρχη, i.e. something religiously given or taken first. The simple verb is used of solid as this of liquid offerings, cf. πάντων τρίγυμον μελέων, § 428, and similarly ἐπιρρήσθην of the victim's hair, καταρχέ, of lustration and of the sacred barley (mar.). Buttm. Lexil. 29 (4), says the ἐπί adds the notion of relation to individuals.—πα-σιν, i.e. the guests. — δεπείδεσσιν is dat. of instrument.

344—9. ἱέος, "were making a move to go", the literal sense, from which comes the notion of desire, —πε-νήχοοδ, for poverty as shown in regard to garments, cf. § 513—4. —χλαί-ναι is sometimes, as here, found joined with φήγεα, as bedding, oftener with χιτώνες, as garments, the generic εἴ-ματα καλά following (mar.). For the φάρος see 466—7 note. The χλαίναι alone were also used as seat-covers (mar.); see further on δ. 297—9.

352—3. οὔ Θήν, found only in speeches, as is Θήν, affirmative, especially η λήν, καλ γάρ Θήν, etc. = "I should rather think", expresses indignant irony or surprise (mar.); the same feeling of indignation is continued in the τοῦ δ' ἀνδρὸς Ὀδυ. — ἱέος, see App. F. 1 (3).


357. εἰ κ. τ. λ., we miss the usual courteous phrase of approval ταύτα γε πάντα ... κατὰ μούραν έτειπα; nor does the curt εν ἐφησθά δια elsewhere occur. It is worthwhile to contrast the businesslike terseness of Mentor here with the genial loquacity of Nestor in the preceding 346—55. — γέο. φίλε is the style of Achilles to Prium (mar.).

366. Καῦξ. Canooneans appear in Η. 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. Η. 146, where Rawlinson says: “The Canooneans 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 Peloponnesse in Messenia, Elis, and Triphylia. ... From the Peloponnesse the race had entirely disappeared when Strabo wrote, but had left their name to the river Caecon, a small stream in the N.W. corner of the peninsula (Strabo VIII. p. 496 — 7)”; cf. also Herod. IV. 148.

367. χρείως. Ni. thinks that the debt may have been conceived as one of compensation for plunder, but this would need to be backed by force, for which a single small ship and crew was inadequate. Such commercial traffic as we have a glimpse of in a. 184 might more probably lead to a debt. Aristarch, read χρείως against authority and probability, as far as we know. όφείλεται. Buttm. Irreg. Verbs s. v. regards όφείλω as the only true epic present; and Bekk. follows him by altering the received όφείλεται όφειλον, Λ. 686—8, to όφείλλ.
instance of the preference of II. for
specific over generic terms noticed App.
A. 13. To the view of ἀνοπαία (α. 320) there taken add the conjecture, that ἀνοπαία might be a noun describing the bird as roosting etc.

Thus to ὁπαίον, on the smoke-vent; such a bird is the swallow, found as Pallas’ eidon in γ. 240. ὁμίξις. and Ἡνία, are radically identical, β being = ν, and νυ = βυ by metath. The root is τοφ. or τεφ. strengthened with μ and aspirated; cf. τόφος τῆθητα. ἴδοντας cannot take the ἐγερ here. — ὁπος ἰδειν, with this use of ὁπος as = when, cf. M. 208 ἐφηγήσαν ὁπος ἰδον αὐλον ὅφιν κ. τ. λ.

374-5. ἐπος τ’ ἐφατ’, ἐκ κ. 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 ὁμάζαν (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-

amles of its use see mar. With φίλος voc. cf. α. 301.

378-80. See on ἐναγαγις 420 inf. Τριτογένες., see App. C. 5. — ἀνασο’, cf. Hor. Carm. III. 1, 52, 97. Calliope. So ἀναξ, of a god (mar.). — ἀδίσωμθι, very rare; commonly δίσω. 382—83. ἦν ἐν εὔφαν. ἑδμι., the second epithet is peculiar to oxen. ἑδμητηρ is paraphrased by the foll. ἦν ὁ πό η τ. λ. as often in II., see on α. 1. πολύτροπον. Obs. also the repetition of the statement of 382, ἐφυι βοῦν in 384, τὴν ... ἐφι, with which cf. β. 118—21, παλαιον τῶν αἱ παρος ἠσαν ... τῶν ὑπ τοι κ. τ. λ., and δ. 125—33; Φιλο δ’ ἀφήνουν ταληρον φέρε ... τὸν δ’ οἱ αὐτοπλοσολ Φιλό κ. τ. λ. In all these the main statement is emphatically re-asserted after subordinate circumstances have been added. ἦν, before a vowel, is an instance of the power of a liquid in doubling itself to the ear, seen in εἰμι-κελής γ. 400, ἐννικητος γ. 97, and more remarkably in εἰναμέγαθαι Harl. b. 94. These instances are all in arsis, and so is the well known Virgilian example En. III. 91, Limina non laur-rusque (as if que il); comp., however, in thesis βλασπούτις ἐστεφάνατο, A. 36; also o. 452, Α. 343, where πρόσωποι καὶ ντισσω ends the line.
385—94. The conversation on the sea-shore here closes and the scene is shifted to the palace of Nestor.

386—9. Γερήνιος, see on γ. 68. 

390—2. For Nestor’s appreciation of wine cf. A. 629 foll., for Homer’s frequent commendation of it cf. Hor. Ep. I. xix. 6. Laudibus arguitur vini vinosus Homerus. κρόνιος, not the stopper (πόμα, β. 353), but a fillet round the neck of the jar, probably securing the stopper. On the various senses of κρότος, see on α. 334. On the paraphrase of ἀθείν for the following phrase, see on 382—3 (ἀθείνη) and on α. 1.

396. οἶκοντε, the married sons of Nestor are said to come next morning ἐκ Θελάμον, 413 in. Probably οἶκον is here in a general sense, “abode”. So it is used of Penelope’s abode, the υπερώς, α. 356; see App. F. 2 (31) (32). It might thus include θάλαμον for inmates of the palace.

399. αἰθοῦσα, see App. F. 2 (8) (9).

400. εὔμηλη, an epithet applied to Priam, Euphorbus, and others (mar.); here it, as also ὄψις, ἀνδρός, seems applied to a young prince merely as such, so to Polites (mar.); Eumæus and Philætius are called ὄψις, ἀνδρός as set over others.

402. μυθό, see App. F. 2 (34).

403—4. πόρος, this word with λέγοντας following is used always of the wife who shares the bed. The form πορσαῖνω is found Hy. Ceres 156, and the Cod. Ven. reads πορσενεύσα from it in Π. 411. δοδοδαίτ., see on β. 1. The fourth day of the poem’s action here begins.

406. ἕοτε, λίθ., 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 Alcinoïds does Odys. in Θ. 6—7: "smoothed stones" are the material of palace walls; here an ornamental polish is further given by ἀλείφαρα, of the nature of stucco. The word also means unguent. In a fragm. Sophocl. ἀλοίμα occurs, explained by Hesych. as αἵρεσις τοῖχων. Seats of smoothed stones occur also in the ἄγγελη, see on β. 14—6, and App. F. 2 (4) (6) and note. The gen. ἀλείφατος arises from the "action being regarded as springing into life from the materials of which it was composed". Jelf Gr. Gr. § 540 obs. 

409—11. Ἕλλην, for his birth and posterity see 1. 235 foll., 281 foll. οὐ-δές αὖ, an epithet distinctive of Nestor, see mar. 412. αὐλλές, see on 165. 419—20. ἴλλος ὑπαύγον, obs. elision of -αυ-, frequent in mid. voice, whether pres. 1st pers. as here, or pres. infin. as in Θ. 270, 287. — ἵναι, "recognizable", i.e. by the mode of her departure; so α. 323. Telem. concludes that it is a deity, though he does not seem to know which (β. 262). Nestor's divining that it was Athenê is doubtless meant to exemplify his sagacity. He may have perhaps concluded from her known partiality to Odys. her attendance on his son. 432. ἐλθόντες, ἐληφαί, a form of prothusters arising from the end occurring to the speaker first, and the means afterwards. Βοῶν ἐξίτω, cf. οἰκόλι αὐτῶν, οἰκόλος αἱγῶν, οἰκόν οὐβόσεια. With ἐπιβύψων cf. ἐπι-βόστον ν. 222; and obs. that bovōkloš the verb is used in a borrowed sense of horses in Τ. 221 (Ν). On ἵναι see on 267 sup. 425. ἴλλος ὑπαύγον. No actual fusion
of the gold follows; it is merely hammered thin and made a leaf-wraper for the horns. Yet we read of χανοιν in Σ. 470, showing an acquaintance with fusion of metals. In Ψ. 383—5, τ. 135, we have the craftsmen and professionals enumerated, the prophet, surgeon, carpenter or builder, minstrel, and herald, to which the χρυσος. and the χαλκευς, often, as here, one person (432), should be added; and from the II. the tanner (P. 399 foll.), potter (Σ. 600 foll.), and carrier (H. 220). The τέκτων includes ship-building, and one mentioned in E. 62 foll. was a person evidently of importance. A smithy existed in the town of Ithaca (6. 328), and the connexion in which it is mentioned suggests the notion that it was an office of the palace. The designation δασιοσεγοι denotes working not for themselves only but for all. They were doubtless of the free people — the δῆμος who shared the land and are called by the same name as it (see on a. 103) — not reckoned noble, yet invited to the king's table (μ. 382—6) in recognition of their public usefulness cf. δῆμος πίνειν P. 250. The name Δαέρης is probably based on ὁ λαὸς ἐπαχθὼν, and nearly = δημιογος (Eustath.).


427—436. Κειτιτατα, "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 πολέμιον πεινομ απαλλάξαντες ἐπ' ἀμφοτερώς τάννασαν (mar.); cf. our word "line" (λίνον) for boundary. ἄμφιπορον, smaller, probably, than the δαισία (mar., cf. Ἀςχ. Prom. 56).
here the water, means also the vessel used. It was poured by an attendant, here Aretus (440 sup.); see \( \Gamma 270, \Phi 303 - 4 \).

446. \( \alpha \rho \alpha i \chi o \mu a \), see on 340, paraphrased here by the sequel \( \chi e i \chi a j \) \( \varepsilon \nu \tau \eta \beta \), as in 383, 392 sup., see on a. 1.

447. The rest follow the example of Nestor, who officiates as if in priestly character (A. 451), all washing (\( \beta 261 \)) and flinging meal before praying. The \( \omega i l a l \) of 441 become \( \omega i l o u n t a \) when flung; see App. A. 3 (2). Ni. dwells on this and similar features of ritual as showing that H. knows of no priesthood save as attached to a temple, and that all might sacrificially approach the deity for themselves.

450. \( \omicron \lambda \lambda \iota \eta \), the \( \omicron \lambda \lambda \iota \eta \) was the cry of women for joy, used sacrificially (as here, perhaps to drown the victim's groan), or otherwise (mar.). So we find \( \omicron \lambda \lambda \alpha \zeta \alpha \zeta \), and Lat. \( \lambda \lambda \lambda \xi \) which, however, is a cry of wail, or the howl of an animal, formed like this from the mere sound.

453. \( \alpha i i \lambda o \lambda o t e s \). The victim had been felled, the elder brothers (\( \alpha i \mu a \), 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 \( \alpha i \iota \zeta \omega \alpha \alpha \zeta , r e x u p i n a v e r t u n t \), being probably a less part held; so \( \lambda \alpha \beta e \gamma \nu o n a \) A. 407. \( \lambda e - \beta i n t a \), see on a. 137.

441. \( \epsilon \tau \epsilon \tau \omicron \), i.e. \( \xi e i \), probably the left. \( \omega i l a s \), see App. A. 3 (2).

442. \( \pi e l e x i n o n \), used mostly as a woodman's or carpenter's tool, also associated with \( \alpha i \zeta \eta \) as a weapon; its stock, \( \pi e l e x i p s \) is once of olive (mar.). In the bow-contest of the suitors in \( \phi \). the "axes" have rings at the ends of the handles, perhaps to hang them up by. From the mention of \( \acute{\eta} \mu i p e l e x a k a \), it is probable that the \( \pi e l \) had a double head, like the Lat. \( b i p e m i s \).

444. \( \alpha i m u i o n \), probably a sacrificial word of uncertain derivation, perhaps from \( \alpha i m a \) as catching the blood; and a Schol. adds that the Cretans pronounced it \( \alpha i m u i o n \). Others interpret it of the sacrificial knife, and suppose that \( \delta e m u i o n \) connected with \( \delta e m a o \) 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 \( \eta \zeta i \chi e \) (ritualistic word), "took religiously first," \( k a t a \) \( \chi e i o m a \) \( \pi \). \( \lambda \), \( k a t a \) directing action to object (Buttm. Lexil. 29); see on 340 \( \epsilon i m a \zeta q e \). Jelf, Gr. Gr. \$ 516 obs., gives an explanation based on a misconception of \( k a t h i \chi e \). — \( \chi e i o m a \)
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 (A. 25—36).

456. διχ. "broke up", including the dismemberment and the opening and removal of intestines. μυρια (461 μύρια, or A. 460 μυρίων) are probably the upper joints of the four quarters ending at the knee. Nl. quotes an authority of doubtful value, stating that μύριοι are called μυρία or μύρια when viewed as consecrated, and notes that what are sacrificially burnt in H. are always μύρια or μύρια. In Soph. Antig. 1008, 1011, μύρια and μυριοι 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. Nl.), is best taken for a local custom limited to Meconæ (Sicyon). We may assume that the bones are included in the μυρία, not mere slices from the limb offered, as Mr. Paley on Hes. Theog. 556 thinks. The κυια κόλα συγκαλυπται of Æschyl. Prom. 504 is decisive against the latter view, and in Soph. Antig. the μυδώδα κηρις μυριοι 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. κυιοι. The omentum, caul of fat, enveloping intestines, is principally meant. The word primarily means nidor, 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. δίπτυκα, best taken as a noun from διπτυκος; but διπτυκος adj. also occurs. The bones of the dead are also wrapped διπλωμεν όμηγ (mar.). Heyne on A. 461 gives for διπτ. ουσιομοίον bis circumdatum. ομοφώνεται is cleared by Æ. 427—8, where Eumæus "slicing votive parts (ερήμους) from all the members was setting them raw on (ες) 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. διξείς, "ecloven", as burning more quickly. This again recalls Jewish ritual, see Gen. XXII. 3, 1. Sam. VI. 14, the διξείς is not, however, exclusively sacrificial (Æ. 425). — αίθωνα, "sparkling"; see App. D. 1. The "pouring wine" ended the strictly sacrificial part relating to the god, as the sprinkling barley began it; the banquet had a wholly human relation; the "tasting the entrails" (461) is a link uniting the two, bringing the worshipper, as it were sacramentally, into direct contact with the rite.

460. νεοτ η. τ. λ., the purpose seems to have been to keep the sacrifice from falling apart — an ill-omened accident cf. Soph. anb. sup. In y. 33 these rites had all been performed before Telem. arrived. In comparing the simpler ritual of Eumæus in Æ. 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 (T. 260—92), their throats are cut merely.
462. μιστολλον, opposed to διεξανα, as subdividing into small portions, not, however, "mincing"; such portions are called κρέα in γ. 33 where see note.

464. τόφρα, since neither ορφα nor ἔος precedes, is better taken to mean "then" than "all this while". λοισιν, 

466—7. λιπ ἐλ., λιπ' is best taken as accus. of λψ and, being = χιλώμα, is the accus. of the equivalent object after ἔχοις; so λιπ' ἀλειφεν 〈γ. 227; but may also be dat. λιπ', and ἔκλαιον a noun in appos., cf. Ἀσχ. Ἀγαμ. 1402 λῖπος ἐπὶ ὑματον αἷματος ἐμπεθότην, or with Heyne on K. 577 as = an adj. φέρος and χιτώνα are in inverted order: the φέρος was ample and could muffle the head, or serve as a shroud; it is described as μέγα πορφυρόν, seems to have been worn over the χίλαια. It was also worn by females. Calypso gives Odys. several φάρεα to make his sail. The looms of the nymphs in Ithaca produce φάρεα ἀλισφόρα, by which epithet probably some choice dye is intended (mar.).

469. ποιμένη, the edd. mostly favour ποιμήν. Juxtaposition with ἵων gives the preference to the accus., as of motion, with παρὰ over the dat. of rest. Thus Νέστος is Νέστωρ.

470—1. κρέα, ἢ τ., l. 3, see on 33 and 65—6 sup. — ἀνέφησ οἰδολοί, a more dignified term than κοῦθοι in 339 sup.; cf. d. 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 witheld clearly because he counted on his guest's return, as Telem. was well aware; who, in dread of his pressing hospitality, discreetly avoids him on his way back (o. 193 foll.). For όδοιο see on 251 and 23 sup. 480. αία ν. τ. Λ. Eumaeus bids Odys. "eat such as servants have to give"—his choicer animals (such as are here perhaps by distinction intended) being devoured by the suitors (§ 80—1). (Ni.) This line is remarkable for hiatus twice occurring. 486. With οί δέ παν, cf. παννυχί μέν δ' η γε, of the ship on her voyage (β. 434). Aristarchus here proposed θείον (ran) ήγενόν αμφιέχεται. The words mean as they stand, "shook the yoke, having it about (their necks)."
From ο. 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 § 73 for this subject. 488—90. Φηνας, see App. D. 3. A later Orsilochoi son of Diocles and grandson of Alpheius the river-god went to the Trojan war: Odys. had also in his youth visited an Orsil. at Messenê (mar.). There is considerable variation, and even confusion between σ and τ in the orthography of the name. έσων, see on 151 sup. 491. See on β. 1. The fifth day here begins. 493. This v. is wanting in some MSS. but seems to be quite as allowable here as in 0. 191. (Ni.) For the προδώνουν and αθέουσα see App. F. 2 (8).
Chariot group on a prize vase, probably for a chariot race, of high antiquity, in the British Museum; engraved from a representation of it in Millingen's Ancient Unedited Monuments, page 7.
Homer's love of repetition of details in the same words (cf. 483—5) is remarkably instanced here. Bek. however rejects 494—i ένδα δ' ἔπειτα Ἰτόν ὑπέκρεσεν ἃπαξ ἵππου. δύσετο δ' τ' ἡλίος σχισώντο τε πᾶσα ἄγνια.

494. ἀφέκοντε.

494 [ ] Bek. 496. Ἰτόν (ὑ omission ὑδόν?) 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—i ένδα, see on γ. 5—6. For πεδίον πυρηφαντ. see App. D. 3. This adj. is more common under the form πυρηφόρος (mar.). — Ἰτόν, strictly imperf. "were finishing", i.e. "were near their journey's end": the pres. forms Ἰνώμαι pass. and Ἰνώ αἰτ. are found in Η., not Ἰνώμαι or Ἰνώκειν; past forms Ἰνώσε Ἰνώκει, also occur (mar.).

The fifth day of the action of the poem, measured strictly, ends with this book; but see on δ. 1.
ΟΔΣΣΕΙΑΣ Δ.
SUMMARY OF BOOK IV.

In the course of the fifth day Telemachus and Pisistratus reach Sparta and find Menelaus engaged in the nuptials of his children. A remark of Telemachus on the splendour of the palace draws from Menelaus a brief sketch of his wanderings, which leads him to dwell on the comrades whom he had lost, especially Odysseus (1—119). Helen appears from her chamber and recognizes Telemachus by his likeness to his father. This leads to a climax of sorrow which pointedly depicts the tenderness of Menelaus' character, and the surpassing merit of Odysseus (120—218). Helen assuages their grief by the Nepenthe, 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).
Τὰ ἐν Δακεδαίμονι.

Οὔ δὲ ἵδιον κοίλην δ’ Δακεδαίμονα κητώσαν, πρὸς δ’ ἅρω δόματα ἔλον. Μενελάου κυνᾶλιμοι. τὸν δ’ εὑρὼν δαινίντα, γάμον πολλοῖσιν ἔτην, νιέος ἤδε θυγατρὸς αἰμύμονος ὃ ἐνὶ οἰκῷ. τὴν μὲν Ἀχιλλῆος ὑγξῆνορος, νιεῖ πέμπειν.

3. Εἴησαν. 4. αἰμύμονα Φῶδο Φοίκο.

1. The fifth day of the poem’s action is continued after sunset.
2. ἵδιον, see on γ. 5, 6. κοίλην describes the region rather than the town: γῆ under its Doric form δᾶ (Eschyl. Prom. 580) suggests δῖμοσ δᾶμος, to which the 2nd element in Δακεδαίμον is akin, as γῆτα to γῆ; the 1st is λαί— as in λάκκος, a pit, Herod. IV. 195, Lat. lacero, lacus. lacuna, and suggests κητώσαν “full of hollows or ravines” (Buttm. Lexil. 70, Curtius 86). For κοίλην cf. Cæsio-Syria, κοιλὴ Ηλιος, and Soph. Οἰ. Col. 371 to κοῖλον Αἰγος. The region here intended, is the narrow valley of the Eurotas between mounts Taygetus and Parthenius (App. D. 3), on entering which they were probably near the town.

3. ἔλον, here strictly imperf., “were driving” while he was (v. 3) feasting: but by some 3—19 is viewed as an interpolation; see on 15—19 inf.

3. ἔτην (and γείτονες ἤδι έται 16), this word, always plur. in H., has the δ’, and seems akin to Σέτος 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 φίλοι, nor comradeship like ἐταιρία, 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 habituation. Thus the brothers and έται of Theoclymenus are mighty princes of the Achaeans, and pursue him for tribal homicide, ο. 273 foll.; Ajax Telamon has ἔται καὶ έταιροι, 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 Ελεονεύς οὗ πολὺ ναις ἐπὶ αὐτόν ο. 96. In Lat. necessarii seems closest to έται. Απολλονίος s. v. έται explains it by συνήδεσ, whom two Scholl, follow.

4—5. “Sophocles in the Hermione says that Hermione was given in marriage to Orestes by Tyndarus while Menel. was yet in Troy, and that, when Neoptolemus came to demand her according to promise, she was taken away from O., but that afterwards, when Neoptol. was slain at Pytho by the priest Machærus, O. resumed her as his wife
en Trophe ραφ βρατον υπήσχετο καὶ κατενευσεν
δοσέμεναι, τοσίν δὲ θεοί γάμον εξετελειον.

τήν αὖ τ' ἤνθ' ἦποισ' καὶ ἄρμοι τέμπε δὲ νέεσαι
Μυμιδόναν προτι ἄστεν περικυλτον, οὖσιν ἀνασσεν. 

υλεὶ δὲ Σπαρτηθεν Ἀλέστορος ἱτετο κούρην,
ὡς οἱ τηλύτεροι γένετο κρατερὸς Μεγαπένθης
έξι δούλης. Ἐλένη δὲ θεοὶ πόνον οὐκέτ' ἐρανον,
ἐπει δ' ἂ το πρώτοι ἐγείνατο καὶ παῖδ' ἐρατείνην

Εἰμιούνη, 

[ὡς οὖν διὰν ἱνεύκατο καὶ θά' υφερέτες μέγα δάμα
gεῖτονε] ὡδὲ ἦταν Μενελάος κυνάλμιον,
tερμόνευοι· μετὰ δὲ σφιν ἐμέλπετο θεῖος ἀοίδος
φορμίζουν· δουὲ δὲ νυστητήτες καὶ αὐτοῦ,
μολῆς ἐξάρχοντος, ἐδίνευν κατὰ μέσον.]


9. pro προτὶ περὶ Harl. ex emend. antiqu. certe si non ejusd. man.

12. ἢ non-

15—9. hos vv. non Homeri sed Arist. esse affirmabat Athen. IV. 156, Scholl. M.T., [ ] Bek.

Dind. 17—9. [ ] Fa. 19. ἐξάρχοντος Athen. ub. sup. Woll. ἐξάρχοντες (ab

μέσονς Harl. ex emend. recent. ita Bek, Dind. Fa,

and begat Tisamenus." Schol. Another
legend made O. kill Neoptol. patrias ad
aros (Virg. En. III. 330—2), i.e. probably
at Delphi. Cf. also Eurip. Andr. 1117 foll.

8—10. πέμπε coresponds with ἦπει
in 10, "sending" his daughter as a
bride, "bringing home" a bride for
his son. ἄστυ, no "city of the Myr-
midones is named in B. 683 foll., nor
in L. 440, 479—80, where we might
expect it, if at all; their land is Phthia.
The Scholl. would identify Pharsalia
with the site — Σπαρτηθεν i.e. his own
city, where Alector dwelt, like Ete-
oneus in 22, a grandson of Pelops and
cousin of the Atridae (Schol.).

11. τηλύτερος. The etymology which
connects this with θῆλος Φαλλο suits
best the decisive passage φαῖδος λάβε
τηλύτερον ὡς, and is justified by the
paraphrastic expansion following in L.
143, 285, ὡς οἱ τηλύτερος τεθεοῦ
θᾶλυτ ἐνι πολικ; see on a. i. 299,
and C. 383, 392, d. 788 for other
instances of this usage. — Μεγαπέ
νης, cf. for significance the scriptural
names Benoni, Ichabod, etc. For the
"great sorrow" which gave the name
see App. E. 8 (16).
tion, as δ. 621—4, where see note. The revelling suitors on the contrary are kept in view throughout the hospitalities of Telem. to the Pseudo-Mentes, but the suitors have a direct connexion with the story. The question of μεσόν or μέσσοις is hardly worth discussing where the whole passage is so doubtful. ες μέσσοι often occurs (mar.) meaning “into the midst of a company”.

20—3. προοθύρασι, see App. F. 2 (7)—(9). — θεάποντες, see on α. 109. The θεάποντες perform for Menelaus' guests duties discharged for those of Nestor by his sons; cf. γ. 475—80 and 35—43 infr.

27—8. γενέφυ, “family type”, that of a royal race, styled commonly διογένες or διόγερεις; so Ξ. 374 αυτό γαρ γενέφυ ἄγχισα ἐόκειν. — εἴκοτον, Ni. allows a var. lect. εἰκότων, since the speaker has them no longer in view, or retiring in 24. For εἴτε' εἰ Bek. writes εἴτι' ή, but see on γ. 90—1.

29. πέμπουμεν subjunct. coupled by ή to ind. fut. See App. A. 9 (5).

31—3. Menelaus derived only injury from his hospitality to Paris, which justifies Eteoneus' hesitation here (Schol.). It is characteristic of Menel. that he remembers the good that he has received rather than the evil; see App. E. 8 (19) (12). Eteoneus, once his comrade in war and wanderings, was now a neighbour (ο. 96). — οὐ μήν, Bekker's alteration of μήν after οὐ, καί, ή, etc. to μήν (Homer, Blätt. 34), wherever metre allows, has been followed only where there is some strong and emphatic abruptness of negation, as here and α. 222. Jelf, Gr. Gr. § 729, 3. b., reading οὐ μήν, notes this as a rare use of it in reference to what follows, άτάρ μήν νῦν κ. η. λ. For ξενίηα see on ξενίη γ. 490.

33—4. φαγότες, Bek. φαγότες, but νόι often has dual participle, e.g. προοφανεία Θ. 377—8, Ξ. 314. Bek., however, even when νοί has another dual word joined, as in δ. 282, νοί μὴν ἀμφοτέρο, prefers the fuller sound, μενεναμεν ομηθέντες, for the end of the line (Homer, Blätt. 31—2), which two MSS. favour. In o. 398, in the 4th foot, the metre requires πινοῖτε. — εἰκότην: “are come”, aor. for perf., accordingly αἰ' καθε with subjunct. follows, meaning “(trying to see) if Zeus may hereafter (ξοπίσω, mostly of place,
38. *Ffœi.*

43. *Fidôntes.*


36. *προτέρω ἀγε,* "lead them in," obeyed in εἰςηγον 43; they were yet ἐν προθύρωσι, see 30 sup.

38. *σπεθαί,* the question between this and *σπεθαι* seems settled (1) by the fact that *σπεθαι* suits every passage, but *σπεθαί* is excluded in γ. 324; (2) that compounds of ἐπιμακρυν make the ε, as ἐπιστομόμενος; (3) that *σπεθαί* being found mostly preceded by a vowel (a or e) was easily corrupted into ἐπισθαίδα (mar.), and (4) by the analogy of ἐπί ἐθον σχεθαί of τ. 24, the same applies to ἐπίσθαδο σπαμβυρνομενος. Yet Buttm. (Gr. Verbs) and Spitzner (Exc. X. ad II.) hold the ε in all these to be correct as an old epic form. Heyne, Ni., Bek., Thiersch, and Ahrens reject it.

41. *ζειαί,* Virgil's *farrna* (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 *δλωρα.* Ni. cites Sprengel *Hist. rei herb.* as showing this; but Herod. II. 36 identifies *ζεια* with *δλωρα* or with a species of it. In δ. 604 *ζεια* are classed with πυρηλ wheat, and κρι barley. In II. κρι and *δλωρα* are the usual horse-meat. Kruse, again (Hellas I. p. 341 note) cites Pliny (N. H. XVIII. 19) to show that *ζεια* is spelt, and is distinct from *δλωρα,* 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. *ἐνοίκια,* see App. F. 2 (8) and (16) end.

43—7. *εἰδήγον,* see on δ. 36. *εἰδήγον* has also a nent, sense (mar.), *ήλιος* akin to ἥλιον "heat," and *σελήνη* to σέλας "brightness," as giving light but no heat. H. has also μνήμ, akin to μνή μνει, mensis, for "moon," Sir G. C. Lewis, Anc. Astron. p. 17 (65). *δρόμωνι, middle, often means to survey with admiration; so here.

48. Voss would have the bath-chambers in the προδόμος, on the right as one entered. The fullest description, however (δ. 358—63), rather implies that there were no chambers specially so used, but that with moveable 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. Ἄρσεν 61. Φειδησομέθ'. 66. Φολ.


50—1. ὀκλας, "of crisp wool", see App. A. 3 (2). — ές is used, as ἦσσοντο a verb of rest implies previous motion, Jelf ιτr. Gr. §. 641. 1. — Θρόνων, 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. supersedes that of the δαιτός here; see also on α. 140—3, and the readings in the inferior margin there.

59—61. δειπνήμενος, see on γ. 41. Contrast with Menelans' courtesy in 60—1, and that of Nestor γ. 69 foll., the abrupt question of Polyphemus in τ. 252. — δείπνων, see on 194 inf.

62. ῥόφων, the common text has ῥόφων, but this dat. dual contracted, although common in Attic Greek, is nowhere else found in H. Similar dual forms as νῶτα, νῶταν, νοῦτερος, ῥούτερος, also avoid contraction, which has been one ground for rejecting vv. 62—3. Ni. proposes to take ῥόφων (the vulgate according to Eustath.) as instead of ῥώμων, which sense he ascribes to a Schol., who only says it is to be referred to the 2nd person, and means probably to take ῥόφων as gen. plur. of ῥόφων in sense of ῥούτερος (A. 216): ῥόφων might indeed as well be possessive of ῥόφων or ῥούτερος "you two", as of ῥούτερος "they". There is no other instance in H. of ῥόφων for the 2nd person. Nor yet is Homeric analogy against it, as it is against ῥόφων for ῥόφων — γένος, apparently used like γενέτης 27 sup., "the type of your parents is not lost" in you.

65. νῶτα, 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 appositeness in the mention of Menel, having had the νότα set before him first.

72. 72. 

73. 73. ηλέκτρον, the sense of amber may safely be preferred to that of the admixture of gold with ¼ of silver (Pliny N. H. XXXIII. 4), of which Sophocles probably speaks, Antig. 1037, as τὸν πρὸς Σάρδεων ἤλεκτρον, 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, Fragm. 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 Eîdas of Æschylus was based and the Phaiathon of Euripides. Cf. also the name "Electra", and the Ἰλέκτρων πτέλαι (Æschyl. Thesb. 418). The derivation from ἦλεκτρον (name of the Sun) is probable, and suits its glittering golden hue; although Buttm. Mythol. 162 prefers to derive it from ἵλκα, as if ἤλκτος, "the attractor". Amber being a primitive substance is more likely to have given its name to the compound metal than conversely. Herod. III. 115 knew of it as a commercial commodity fetched, as was said, from the fabulous (as he thinks) river Eridanus. See Rawlinson's Herod. and notes ad loc. The vast antiquity of amber, being found, as here, in domestic ornamentation among the remnants of the lacustrine villages of Switzerland, which are apparently pre-historic (Revue de deux mondes Febur. 1861), and in tombs of the "bronce" period, gives a probability to its rather being meant here than the metallic ἤλεκτρον. The use of the plur., τῶν ἤλεκτρων ἤπειρον ἢ ἤπειροντο (ὁμοίων mar.), surely suits the notion of "lumps of amber", and is inapplicable if it were metal. The Baltic Prussian region is not the only one where it is found. Sir G. C. Lewis, who views it as amber here, speaks of a large lump (18th) said to have been found in Lithuania, and now at Berlin (Anec. Astron. VIII. § 4, 461).

74. 74. Cf. for the idea Hy. Merc. 251 οἷα θεοὺς μακαρῶν ἤπειρον δόμων ἐντόων ἔχοναι. Αὐτὸ χρεία, that ποιός που ποιούμεν ἡπειρούμεν ἡπειρούμεν (ὑμών mar.), surely suits the notion of "lumps of amber", and is inapplicable if it were metal. The Baltic Prussion region is not the only one where it is found. Sir G. C. Lewis, who views it as amber here, speaks of a large lump (18th) said to have been found in Lithuania, and now at Berlin (Anec. Astron. VIII. § 4, 461).
τοῦ δ’ ἀγροφεύσεός ζύνετο ἤανθός Μενέλαος, καὶ σφρέςφοις φαινήσας ἔπεα περιόεια προσηνήκα. "τέκνα φιλ’, ἡ τοι Ζηνὶ βροτοῦν οὐκ ἄν τις ἐρέιοι b ἀδιάκοποι γὰρ τοῦ ἐε δόμοι καὶ πρήματ’ ἐκαίνη. 80 ἄνθροφον δ’ ἡ κέν τίς μοι ἐφόσσεται ἦ ἦ d καὶ οὐκ ἐκτίμασιν. ἡ γὰρ πολλὰ παθῶν καὶ πάλαι ἐπαληθεύει ἡγαγόμην ἐν νησί, καὶ ὄργουτρές ἔτει ήλθον, Κύριον, ὁ Φοίνικην τε καὶ Αἰγυπτίους ἐπαληθεύει, Αἰθιόπας τ’ ἐκόμην καὶ Σιδινίους m καὶ Ἐρεμβοῦς, 85 καὶ Λιβιν, ἦν τ’ ἄρνες ἀφαί κεφαλὸν τελεθοῦν τρίς γὰρ τίκτει μηλὰ τελεφόρου εἶς ἐνιαυτόν. ἐντὰ μὲν οὔτε ἀναίδευσθεν b οὔτε τι ποιμῆν τυφών καὶ κρεμιοῦ, οὔτε γλυκεροῦ γάλακτος, ἀλλ’ ἄει παρέχομεν ἐπητανών γάλα θησαυ. 86

77. Ἑπεκή. 82. Ἑτελ. 85. ἦνα Φάσνες. 87. Φάναες.


78. ἐρίζων, this verb found with dat. and acc. (mar.), and with double dat.; see 80, 81 and mar. there. For the sentiment see App. E. 8 (3).

80. ἡ κέν τίς ... ἦ καὶ οὐκί, the question is suggested without preposition 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. ἡγεύσα, 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 ἦνοι αἰληθείς, “came to the true, i.e. sooth-saying Egyptians,” if this were adopted, we should recognize a play on the word at end of 81; cf. φησέτε τιμήν ... ἡγαστό μαζόν, O. 57—8; αἰληθείς might also mean “just”; cf. M. 433.

83. Herod. IV. 29, quotes this line with ὅθεν for ἦνα; he says, on the κένθος, δοκεῖ εἶ μοι καὶ τὸ γένος τοῦ βωμοῦ τὸ ἱόν τις ἄν τις οὐ φιεῖν κένθος αὐτόν (ἐν τῇ Σκῦσθη), μαρτυρίζει δὲ μοι τῇ γνώμῃ καὶ Ομήρου ἐποῦ ἐν Ὅδονος; ἔχουν ὁδῆς ..... ὅρθος εἰσημένον, ἐν τοῖς Θερμοῖς ταχὺ παραγίνομαι τὰ κέρας, ἐν δε τοῖς ἰσχυροῖς ψύχει ἦν οὐ φιεῖ κέρας τὰ κέρας ἀρχῆν, ἡ φύσεις φυεῖ μύσης. Ni. compares Aristot. Hist. Anim. VIII, 28, καὶ ἐν μὲν Αἰσθήνη εὐθὺς γίνεται κέρατα ἐχοντα τὰ κεφαλῆς τῶν κριῶν, “the sort of rams which have horns are born at once with them”.

79. The ram appears first the 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 γάλα θησαυ, so yielding a nearer but not a more Homeric structure. Had it stood so at first, it is difficult to think it could have been altered.

80. ἐπηκένερ, perenne, derived from ἵπτε = εἰ, with -τανος cf. annöt-ius di-tinus Lat. So Doederlein § 1040,
and Curtius 353; Bek. from writing ἐπηγείται seems to adopt the affinity of Ἑτερος annus, which Crusius also gives. Ἑθος, cp. for Ἑθος (Ἑθος). The only other part found in H. is Ἑθώτα.

94. μέλλετ' is imperf., cf. δ. 181, a. 232

95. ἀπόλυσα οἰκόν. 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 ποιλ' ἐπαθὼν 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 πτώματα carried off by Paris are often mentioned among the objects to be won back by the war (T. 79, 91, 458). The whole is a specimen of the ἐπιτροπαδέν ἀγαθείνειν ascribed to Menel. See App. E. 8 (4) (5) (16) (17). The difficulty has led to the suggestion that οἰκον means that of Priam, yielding a very feeble sense.

96. πολλὰ καὶ ἑσθὰλα, these adjectives, combined in various genders and cases, are a favourite formula closing a line (mar.).

100. ὀδύομι., here with acc., but 104—5 with gen.

105. ἀπεχθαίρει, 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, Ζευς — στρατόν ἣξης, "bore a grudge" to it.
with ivory and silver. Pindar and Eurip. also use πλίσα for a couch or bed (Pyth. IV. 236, Acest. 904). Perhaps the chair, like Penelope's, had a stool προσφέννεν ἐὰν αὐτῆς "fashioned of a piece with it", as one is mentioned 136 inf. In II. κλεισὶ ἐντ. or οὔτεπροσμετοσ "sent or hut".

123—5. Circé has four ἀμφίπολοι, Penel, commonly two — the usual number, probably. Helen being Δίος ἐκεφανία, the poet amplifies her state. See App. E. 9 (8) for her tasteful industry. τάλαφον, "basket", elsewhere as containing cheese or fruits (mar.).

126. For the wealth of Thebes, and its hundred gates see mar. The name is plur. Herod. II. 15 says the name "Egypt" anciently belonged to Thebes, meaning evidently the Thebaid or "upper" Egypt. In δ. 477 the Nile is called Ἀιγυπτὸς.

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 ablutions. τριπόδος see on α. 137. The nom. is τρίποδος, and Χ. 164 τρίπος.

131. υπόκλαις, following the analogy of ὑπόρρητος, based like this on a noun, it should mean, "having κόλοι under it", i.e., "on wheels". Some explain it "somewhat round", but we do not find ὡκ— in adjunctive compounds so used by H., who for "round" has χυλοτερής and περίφορος.

132. ἐπὶ ... κεφαλαίαν, see App. A. 8 (1) and note. Buttm., Gr. Verbo p. 154 note, suggests that ἱππόν is contracted from ἱππαίων, but its probable connexion with κάπρα ἱππα- points to ἱππα— as the form, in sense of "put a head to" and so finish off; further shown in Ἰ. 390—1 κατὰ δήμους ἑωρήκει ἱππανοῦς, "are the head or chief"; cf. ὁ ἱππανοῦς τῆς τῆς χώρας, Sophoc. Oed. Col. 296.

133. βρονύμα, "cramped", ἄβολ does not occur elsewhere in H., but Herod. VI. 125, uses it to describe Aristagoras' mouth stuffed up (ἐφεβυσμα) with gold in Darius' treasury. The νῆμα was what she had spun: hence the basket's repletion denotes her industry. The ἵδεις ἵδος, "dark-hued wool", was her raw material.

134—9. ἵδεις (epite and Ion. for ἵδεις, 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. ἐντυπωσία, see on α. 172.
140 ψεύσομαι a ἡ ἔτυμον ἐρέω; κέλεται b ὤ με θυμός. οὐ c γάρ πῶ τινά φημι ἕως τά ὥδε ἰδέαθαι οὐτὶ d ἐνδο' οὔπερ γνωστά (σέβας d μ' ἔχει εἰσορώσαν) ὧς ὁ Οὐρνόσης μεγαλήτερος ὑπὶ .accessToken1
Τηλεμάχος, e τὸν ἔλειπε νέον γεναῖον ἐνι οἴκῳ
145 κείνοςf ἄνήρ, οἴτ' ἐμεῖον κυνάοιδος εἶναι' Ἅμιαί ἦθεθ' ὑπὸ Τρούμην, πόλεμον θραυσάν ὁμαίνοντες. 
η τῷ d ἀπαμειβόμενον προσέρχεται ξανθὸς Μενέλαος ὁ "οὕτω νῦν καὶ ἐξω νοεῖ, γύναι, ὃς σὺ ἐξέχεις, i
κείνον γάρ τοιοῦτο πόδεςκ τοιαῦτε τε χεῖρες
150 ὁδεισμὸν τε βολαὶ κεφαλῆς τ' ἐφύπερτοι τε χαίται. m
καὶ νῦν ἦ τοι ἐγὼ μεμυημένος ἄμφρ' Ὀδυσσὴ
c
μνησθέναι, ὧν κείνος διξύσας ἐμόργησεν n ἄμφρ' ἐμοί, κἀκεῖ ὁ πατὴρ ὑπ' ὀφρύσι δόκηνονο ἐβεβεν.

140. Ἡρώ. 141. Ἐφοικότα γείδεσθαι. 143. Ἐφοικέν. 144. Σοίκω. 148. Ἐφηκείς.
141. pro ἱδίῳ Schol. E. γενέσθαι. 143. Harl. supra μεγαλήτερος scriptum habet καλασβρονος; pro max quo viv (quod primo fuerat) véi. 146. ἦθον Schol. M.

142. ψεύσομαι ἡ ἐ. ἐ., cf. β. 132 ζωεῖ, ὧν ἡ τέθνυκε, which might be read as a question, like this.

143–4. Helen with feminine quickness (whilst Menel. was spelling out the several features, 148–50), discerning the likeness, contracts the argument, “this is very like Odys. and therefore probably his son”, into “this is very like the son of Odys.”

145. κυνοπιόδος, a term of vehement reproach. The same is applied by Hephastus to his faithless wife in ὧ, 319, which strengthens the argument in App. E. 9 (5). Achilles reproaches Agam. in A. 225 as κυνός ὄμματι ἐγὼν. See also Θ. 423; Φ. 481.

148. ἐπίκοιν (Ἑφίκοικοι), or ἐπίκοι (Ἑφίκοι), means “to think like”, as here, or “make like”, as in 279. They are kindred forms of ἐπικὼ wh. only occurs in imperfect.; see Buttm. Gr. Verbs s. v. ἐπίκων. Ὡκ. Σ. 520 σφίκων ἐπικε, i. e. ἐπίκενε, "it seemed to them likely".

149. τοιοῦτὸ πόδες ὑ. τ. 1. That the physical family type should be marked in the descendants was perhaps prized as conveying a promise of moral likeness also. Thus Nestor found the μνῆθω of Telem, like his father's γ. 124. In α. 208 the Pseudo-

Mentés finds the head and eyes of Telem, like his father's, who is generally described in Ν. 193–8. Menel. here notices the feet, hands, and not only the head but its hair (which in Odys. is described [ἐ. 231, π. 176] as crisp and black, and “like the hyacinth”, probably in its curling line), also the βολαὶ, “glances or looks”, of his eyes; comp. Virg. Aen. III. 490. Σικ. οὐσίων, σικ. ἵλε μνείς, σικ. ὑπὸ ἔρεθα. 

So Penel. (τ. 359) notices the travel-worn hands and feet of the guest as perhaps like her husband's, supposing him aged by toil; and Euryclea observes, not quite consistently (τ. 381), the whole figure (δέους), the voice, and the feet, as like her lord's, i. e. as she remembered him. From the notice of πόδες we may infer that the feet were so far at any rate bare as to show their distinctive form. The family likeness is represented in Ν. 474, as noticed by an enemy in battle.

153. ἐβεβεν is found, in all its forms that occur, always closing a line and with δόκην preceding. With λεῖβον ἐβεβεν, cf. λειψα̣νος λειψα̣νος, λέστη λεστῆ; so dental and guttural mutes are lost when initial, as in δοκο λέον, γαῖα αἰα. Donalds. Gr. Gr. § 118. We have in Ν. 88 δόκην λεῖβον.
158. νεμέος, a Schol. says that 158—60 had been viewed as suspicious, yet they account for Pisistr., who is only the ποιμέν, 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 infra. So, here, it is quite natural that he should thus slightly patronize Telem., and compliment Menel., by the way. The use of νεμέος, for αἰδεῖται is objected to; but the feelings are closely akin, see on α. 117—23.

159. τὸ πρῶτον should go with ἡλθὼν, = ἐπὶ τὸ πρ. ἦλθεν, “as soon as he has come”. ἐσεβολ., “overtures”; the noun occurs nowhere else in H. Its elements are ἔτος βάλλω; cf. ἐπίσεβολος, adj., mar.

160. νόι, i.e. Telem. and I: it does not appear that Pisistr., 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. ἔτος and ἐγγύω, although put disjunctively, have a blended meaning, as in hendiadys; see on γ. 99.

165. μὴ ἄλλοι, obs. synizesis of η ἁ. 167. ἀλλὰ, this verb is used with τι τινος and τι τινι, as here, meaning “to keep off”; and so “defend” or generally “help” (mar.). It is found with dat. of both person and instrument.

169—82. It is remarkable how Menel. in this speech entirely ignores the busy and forward Pisistr., the previous speaker, and concentrates his attention on the silent and backward Telem. for his absent father's sake; nothing could more enhance the interest in that father, or more happily exhibit the frank and ardent temperament of Menel., than this simple poetic contrivance; — the rather, that the very emphatic exclamation about φιλόν ἄνεγος νίος is exactly as applicable to Pisistr. as to Telem., but is clearly meant for the latter only.
170 Γινόμενος, ὁς εἰ τεκνίσε σκεδασμὸν ἐκθέλοντος καὶ μιν ἐθανατίσαντα φιλήσουμεν ἵππον Ἀργείου, εἰ νοὶ ὑπὲρ ἑνὸς νόστου ἐδοξαζεν υπέρ θοῃ γενέσθαι Ὄλυμπιον εὐρύοτα Ζεὺς καὶ κέ ο Ἀργεί νάσσα δόλων καὶ δόματι ἔτενξαι, 175 εἴ τι Ἄρες σύγχορον σὺν κτίμασι καὶ τέκελ ὅ καὶ πάσιν λαοῖς, μίαν πόλιν ἐξαλαμπάς γιὰ περιφερειακῶν, ἀνάσσονται ὅ ἐμὸν ὑπέρ. καὶ κε θάμ' ἐνθάδ' ἐοντες ἐμισγόμεθ', οὔθε κεν ἡμέας ἀλλο διέκρινεν φιλέοντες τε τερπομένον τε,

180 πρὶν γ' ὅτε δ' θανάτου μέλλειν νέφος ἀμφιμάληψεν. ἀλλά τὰ μὲν ποιεῖν μᾶλλον ἡράσσεσθαι θεὸς αὐτοῦ, ὡς κείνον δυστηθοὺν ἀνβοτιν οὖν ἐθεηκ' ὃς φάτο, τούτο δ' πάσιν ὑπ' ἵππον ὑδείον γ' τελεί μὲν Ἀργείης Ἐλένης Ἀδωνὶς ἑνεκεραία,

185 κλαίει δ' θηλῆμαχος τε καὶ Ἀτείδης Μενέλαος: οὐδ' ἔρα Νέστορος υἱὸς ἄδαχρυτος ἔχεν ὄσεν μνῆματο γὰρ κατὰ θυμόν ἁμύμονον Ἀντιλόχου, τὸν δ' Ὅην ἑκτείνει φανεῖς ἀφλάς υἱὸς -

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174. For. 175. Fdo. 177. Σανασσοται.


174. νυσσά, see App. A. 19, "would have settled for him", i. e. assigned for his dwelling, a city. Ni. says Menelans' 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 Achæans". This is true; but Menel., as a wanderer not long come home from Asia, Egypt, etc., may not limit his feelings at the moment by strictly constitutional notions, but talk with the uncalculating ardour which characterizes him: see App. E. 8 (19) end. What would have become of the townsmen whom he proposed to turn out (ἐξαλαμπάς)? Probably H. means that Menel. did not ask himself the question. If any answer be given, it should seem that they were to take the place of the immi
grants; and this treatment of friends and subjects was nearly paralleled by Xerxes or Nebuchadnezzar in their conquests; comp. the "dragging" of Samos for Sylosen by the Persians, Herod. VI. 31.

181. ἀγαθός, this verb means (1) to think a thing ἀγαθὸν 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. ἀνάστιμον occurs nowhere else in H., but we find the similar ἀναστο, and νοστιμος (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.352 the women weep Πάτρουλοι προ-

φασὶν σφόν δ' αὐτῶν κηδεῖς ἐκάση.

— Ποιειν ν. τ. λ., cf. Fidn. Nem. III, 8
195 Strabo contains, cf. 190 ¥ fere jr£pt which 'we resumed, burst in Homeric solace. “I ask" retaining the sense (mar.) "he-time, or proceeding to homeric usage will not allow. But as έρομαι optat. it bears in ι. 220, θο-λενον ὅπος ἐρεμεὶ ἐπικτην, the sense of "ask" with accus. of person, we may retain it, rendering "were asking one another".

193. εἰ τί πον ἐστι, i. e. πάθεσθαι, "if to comply be possible or reasonable", a modest way of introducing his advice: cf. Ηξον's words to his father in Soph. Ἀνίε. 719, γνώμη γὰρ εἰ τίς καὶ ἐμοὶ κ. τ. λ.

194. μεταδότος, "during supper", which had been interrupted by their burst of sorrow; see 216—8 where it is resumed. δόφων was the latest of the meals; cf. οἶστα, δέεινα, δόφων 8' αἰσχρόται τιτα, Ἀσχ. Φραγμ. ap. Αθ. Ι. 11 ε. Yet this same is called δέεινον 61 sup., οἶστων occurs p. 2, Π. 120. For the form cf. μετάθημα (mar.) "in or among the people". In πέπλον' ὁδομένου the γῆς φωνα πέπλοιμα of Menel. 190—2 is reflected. "I at any rate", says Pisistr., "find no solace in lamentations over our meal", cf. also Menelaus' words 195 sup. and Penelope's words describing her forlorn state (mar.) ὑματα... τέφρων ἀνο-ωμένη γνώφα. 195—7. ἡρώγειναι, see on β. i. — νεμέο. γε κ. τ. λ., see on 158 sup. The force of γε may be given by "not that I am ashamed of weeping for one etc." δίξυροι βροτοῖν, contains a blended notion of the lost and the survivors, the γῆς being paid by the latter to the former. βιδορός portrays the estate of man, exemplified, in the poet's notion, most strikingly in the greatest heroes: cf. Θetis to Achilles, Λ. 417, ὀικισμός καὶ βίδορός περὶ πάντων ἔπει, and Τelem. of Odys., γ. 95, περὶ γὰρ μν ὀξύρ donné τέκα μήτηρ, also the contrast of this with the state of the gods θέα ζωτες, and ὡς γαρ ἐπικλόσαντο θηλικοὶ βροτοί θεϊν ἀχρινέ- νοις, αὐτοί δὲ τὰ αἰχήδες εἶδον Ω. 525—6; see Nägelsbach I. § 9. 10.

198. κέρδομη, so Achilles and his Myrmidones cover the corpse of Pa- troclus with their shriv hair, and in the opening scene of The Choepon Orestes deposits his shriv lock on his father's tomb. This verb there becomes trans. in v. 272 (Dind.) οὖν ἔστω δέος πλῆκτο ἐμοὶ κείμενο τῷ νῦν, so Herod. Π. 61, τὸν δὲ τυπτοτε κ. τ. λ., and so here we might render "to shear one's hair for them (βροτοῖ)".
205 εἴπω καὶ δέξει, καὶ οἱ προγενέστεροι ἐίη

toιον γὰρ καὶ πατέρος, δ' καὶ πεπνυμένα βαζέως, δέει δ' ἄφρωντος γόνος ἁνέφες ὁ τε Κρονίων ὅλβων ἐπικλόσῃ γεμέντι τε γεινομένον τε, ὡς νῦν Νέατορ δόκας διαμετέρεσθ᾽ ἡματα πάντα,

210 αὐτὸν μὲν λιπαρός ἤγορασκέμεν μὲν μεγάροις, νικὰς αὐτοῦ πνυτικοῦ τε καὶ ἐγχεσιν εἰναι ἀδίστους. ἤμείς δὲ κλαυθοῦν μὲν ἐκσαιμέν, ὃς ποιε ἐτυχόν, ὄροπον δ' ἐξαυτής μηνούμεθα, κεροῖκν ὁ ἐφ' ὠδοιν χεινώνων: μυθὸ δὲ καὶ ἡμῖν πειρ ἑσοται

215 Τηλεμάχῳ καὶ ἐμοὶ διακεψέμεν' ἅλληποιν "

ὁ ἐφρατ', Ἀσφαλίαν δ' ἤρο ὠδοὺς ἐπὶ χείρας ἐχενεν, ὡτρόφος Θεράπων Μενέλαου κυνάλμου.

204—6. The apodosis of ἐπει τόσο εἰτας is suspended by a parenthesis devoted to the praise of Nestor and his son, as far as ν. 211, when it appears in ν. 212, ἤμείς δὲ τ. τ. l. 205 ὡς προγενέστεροι ἐίη is an adjectival clause coupled by καὶ to πεπνυμένος in 204. In 206 ὃς is "wherefore", by ellipsis of δι', see Liddell and S. s. s. d; cf. for the sentiment 561 inf. and note.

208. γεινούντι τε γειν. τε, "at his marriage and at his birth"; a προβοστέρον which Ni. illustrates by δ. 723, μ. 417, μ. 134, Α. 251, where rearing precedes birth; so γ. 467, δ. 50, ε. 264 etc. Bek. here and in the parallel passages (mar.) edits γεινούμενον in the same sense. The text is supported by the Schol. B. here who, however, mistakenly renders it τεκνοῦντι "beingget", to be in keeping with γόνος ἁνέφες (207) and νικάς (211). Authority, however, is against the pres. γεινομα in this sense (see Crusius s. v., Ni. ad loc., Donalds. Gr. Gr. p. 286 s. v., Jeff. Gr. Gr. § 261. 5, obs. 3); Buttm. Gr. Verbs s. v., however allows it, but cites no passage; see further Appr. A. 20.

We may for the sense compare Hes. Theog. 218—9, Ἐλευθερον τε Λάκησιν τε καὶ Λευκοπόν, αἳ τ' ἑρωτοῦσα γεινομένωι διδοῦσιν ἑξεῖν ἄγαθον τ' ἱκάνον τε.

210. λιπαρός, λιπαρός expresses (mar.) "in holiday trim", as the suitors, or "dainty" e. g. a lady's veil, so λιπαροφυτέμενος of Charias; cf. λιπαρός καλέσασιν Αἰθήμα Aristoph. Acharn. 639. In Latin niditus most nearly expresses it which Virgil applies (Georg. III. 437) to youth, as II. does λιπαρός to such old age as Nestor's; see also γαῖροτί λιπαρότ (mar.) and cf. Find. Nem. VII. 99, ἥρα λιπαρότ τε γηροτί διαπελέοιν.

212—5. ἤμείς δὲ, see on 204 sup. διακεψέμεν', "to have our talk out", δια = "thoroughly", not "to speak in turn, converses"; so § 47 διαπεράζεις. In this form the word occurs in H. only here; but forms, in which, as not uncommonly in ἐπ' εἴτε- and their derivatives, the -i is lost, also occur, as διεπείν etc. (mar.).
224. 225. 228. For.

220—1. 

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.

εἰπιληθὸν, an adj.; cf. ἐπιάκουν
Hes. Opp. 29 for the form and ἐπιληθήσεται a. 57 for the gen. following.
Cruisius says Buttmann reads ἐπιληθὸν as if a partic. of ἐπιλήθησα. Pind. Pyth.
I. 90 has καμάτων ὅ ἐπιλείψαν παράσχω; cf. Nem. X. 24. Ni. compares the φύλλον νοῦν of Soph. Philoct. 44.

222. ἐκηρ, the optat. prevails throughout the following clauses, the whole train of thought being that of a hypothetical cause contingently producing an effect; see App. A. 9 (29).

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230 φαρμακα, πολλὰ μὲν ἑσθλὰ μεμυρμένα πολλὰ δὲ λυγρὰ. Ιητρὸς ι δὲ ἐκαστὸς ἐπιστάμενος 2 περὶ πάντων ἄνθρωπον. ἡ γὰρ Παιάνος εἰς γενέθλιον, αὐτῷ ἐπεὶ θ᾽ ἐνήργη κέλευσε τὸ οἰνοχόραι, ἐξαίτις μῦθοιν ἀμεμομένη προσεέπεν. Καὶ Ἀτρείδη Μενέλαιο Διοτρεφῆς, ὡδὲ καὶ οἶδε ἄνθρωπον ἐσθλαῖν παιδεῖ (ἀτὰρ θεὸς ἄλλοτε ἄλλῳ Ζεὺς ἐγαθὸν το ἔκαστο τὸ διδοῖ. ὅνυναι γὰρ ἐπάντα) ἡ τοὺς διὰ κακὸς καθήμενος ἐν μεγαροίσιν καὶ μῦθοις τέρπεσθε. Παῖντα κ μὲν ὅσι ἀν ἔργο μνηθόμαι οὐδ᾽ ὄνομή, ὅσσιν οὐδεσσός ταλασσίφορον εἰςιν ἄθεσιν. 1

231. Φίκεστος, 233. Παινοχέας. 234. προσέπειπ. 239. Φεσοκότα.


232. Παιάνος, Ἀσκο, absorbed by later mythology into Apollo (Ἀσκ. Agam. 146, Soph. Εἴδ. Τυρ. 154), is in a fragm. of Hesiod (Schol.) distinguished from him. Στὸς μὴ Ἀπόλλων Φοῖβος ὑπὸν Θάνατον οὕτως, ἡ αὐτὸς Παῖνος. v. τ. l. Ἀσκ. Fargm. 229 Dind. supposed from the Philoctetes, invokes death as Ὀμόκε Παῖνος. Παίαν appears in II. as the healer of Olympus (mar.), just as Podalirius and Machaon in the Grecian camp. Πα. notes that those skilled in healing are his γενέθλια, just as a warlike hero is ἵδος Ἱππος. We also find Παίανον for a hymn of thanksgiving or of triumph: twice in the II. the Greeks sing it, once to Apollo when appeased after the plague, and again on the death of Hector (mar.).

235—7. οἶδε, here of the 2nd pers. as τοῦ in a. 359 of the 1st. — αὐτῷ θέος . . . . . δῶσι, the relation of this common-place formula on human affairs to the subject finds its link — a somewhat loose one — in ἀνδρ. ἐσθ. παιεῖς: "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 τεταμένην ἐπιθυμεῖν (§ 190, cf. Θ. 570, χ. 287, σ. 134—5). No less clearly is it crossed by a notion of fatality — αἰῶνα 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 αἰῶνα 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 Nīgelsbacb I. § 28, p. 52—3; III. § 6, p. 132, VII. § 3; p. 361—2. Still chance is excluded from this aspect: all that happens has a cause, under whatever name of δαιμόνον, αἰῶνα. Ζεῦς, or μοῖρα, and that of τύχη does not even occur. For the relation of Ζεῦς to μοῖρα see on o. 436.

239—43. ἔσωκότα, "suited to the purpose", i.e. μῦθοις τέρπεσθαι.
οἰον, used admiringly, as often τοῖον, see on α. 209, 410.

244—248. This expedition may be viewed as shortly preceding the Wooden Horse, and as undertaken to procure the necessary information (φρονίμῳ). 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 ... χ, 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 πληγή αὐτ. cf. the artifice of Zopyrus, Herod. Ill. 153 foll. Eurip. Iph. cii. enhances it by ὑποματον ἀπὸ φόνον σταλαμοὶ σηματάτεον γίνεσθαι. 244—2. αὐτόν μὲν ἦν ἄνωτος, a pron. which as one word never occurs in H. Donalds. Gr. Gr. § 235. — ἡσείρα is used of coarse wrappers, sAILS, shrouds, etc. (mar.).

250—254. τοῖον ἐρ., i.e. "though in such guise," — περιδούς, 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. λόεν, 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 Odys., and such attendance gave her the opportunity of private conference. He refused, however, to gratify her curiosity, until he had bound her by an oath; see App. E. 1 (r) note, and (4). The poet doubtless intends here and in 145—4 seq. to ascribe to Helen the quality of quick discernment.

254. μὴ μὲν, Bek. here again adopts μην, as if by a canon of his own; others μὲν. It may be urged that μὲν adds little or nothing to the sense, and indeed ὄμοια μην without μὲν or μὴν occurs in κ. 343—4, κ. 55—6; but our present text undeniably uses μὲν for a mere complementary syllable; see κ. 252 and cf. κ. 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. φρονίν intelligence; cf. γ. 244.

260—4. Helen omits all mention of Paris as offensive to her husband. According to a later legend, countenanced however by δ. 274 and θ. 517—20, after Paris' death she lived in Troy as Déiphobus' wife; Eurip. Troadad. 962, Virg. Aen. VI. 511 foll. νοσοφισμός, this verb in the middle voice once means "to take away" (mar.), but mostly, as here, "to go away from".
270—94. ἔσοντον, a contracted constr. for ἔσονται ἀλώγον, see on β. 121. — Τυδείδης, it is remarkable that Virgil, En. II. 261, in the list of heroes who descend from the Horse omits Tydides, whose place next before Sthenelus, his constant Θεράπων (cf. ἐγὼ Θενελὸς τε Ι. 48), is occupied by the unknown Thessandrus or Tisandrus, ὀμηθέντες, Bek. as usual gives ἐντες, but see on 33 sup. — ὑποκοσιαί, "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 σῶσε δὲ πάντας Ἀριστ., Bek. may account for their insertion — a view which seems to have escaped Ni.

álymon · οὐ γὰρ οὔ τι τὰ γ' ἡσυχεί λυγρὸν ὀλέθρου, οὔτε εἰ οἱ κραδῆ γε οὐδηρέως ἐνδοθεῖν ἥνεν. ἀλλ' ἄγετ' εἰς εὐνήν τράπετα ἡμέας, ὅφρα καὶ ἥθη.

295 ὑπὸ ὑπὸ γλυκερὸ ταιριάμεθα κοιμηθέντες," ὡς ἐφατ' Ἀργείπ οὗ Ἐλένη δυνατὶ κέλευσεν δεμέν' εἵ τιν' αἰθοῦσα ἧμεναν, καὶ ὄρεα καλὰ πορφυρό εὑμβάλεσθαι, στοργὸς τ' ἐφύπερθε τάπητας, χλαίνας τ' ἐνθέμεναι οὐλας καθύπερθεν ἐσισθαί.

300 ὧδ' ὅσιν εἰ μεγάρι τοι αὕτοι μετὰ χειρὸν ὀλέσαι, δεμένα δὲ στόρεσαν· ἐκ δὲ ξείνους ἂν γείης.1 οὖν μὲν ἀρ' ἐν προδόμῳ δόμοι αὐτόθι κοιμήσαντο, Τηλεμάχος οὗ ὕρως καὶ Νέστορος ἀγράς νύσι. Ἀτρείδης δὲ καθείμεθα μνήμοι δόμου ὑψηλοῖο, πάρ' ὧδ' Ἐλένη ταυτύπειος ἐλέγξατο, δίϊ γυναικῶν.2 

يجس δ' ἥγησεν φαίνειν ὀροθάκτυλον Ἡδός, ὄρνυτ' ὧδ' ἐξ εὐνήρη μποῖν ἄγεθός Μενέλαος, εἰματα ἐσόμανοι. περὶ δὲ ξύροςξ δἐν θέτ' ὅρω, ποσὶ δ' ὅπω λυπαροῖ ὸν ἐδήσατο καλὰ πέδια,

305 β' ἴμεν ἐκ ἀράμυλῳ ἀράριον ἰκνυσσόν, Τηλεμάχος δὲ παρλίζεν, τ' ἐπος τ' ἐφατ' εἰκ' ὅποιον.

292. 293. Fov. 299. Φολάκα Φεσσαρία. 308. Φελμάτα Φεσσαρίων. 311. Φετοσ.


292—5. ἄλγην, "all the more sad!" i.e. to think of his brave deeds, which could not save him, although they preserved others (v. 288). The single word has great force. σημαίνει· εἰ κ. τ. 1., "not even if his heart had been of iron, wd, this have availed ὅσκειν ἵππειν. ὀλέθρον." — ὑπὸ expresses the notion of being covered, overwhelmed with sleep, F. a. compares ε. 493, φίλα βλέφαρα ἀμφιαλήν ψαι (ὡνος), Hes. Theog. 798, κακὸν δ' ἐπὶ κόμα καλύτεραι.

299—9. This bed is meant to be of the most luxurious kind which Ἡ. knew: the ὅρια τίθεμεναι, or στόρεσαι, is comprehensive of the whole, of which ἄρα ... ταπητας ... ἰχανας are the parts. In v. 2—4 Odys. sleeps (as here in the προδούμοι, = αἰθόνοι; see on 302 inf.) on a bull's hide and many fleeces, raw, it seems, from the animals lately slaughtered, and covered by a simple ἱχανην. There the hide — the bed being χάμανος (v. 599; cf. v. 92—7) — supplies the place of τοπέθa κέφαλα, on which all the bedding was usually laid (v. 399). In v. 349—51 Nestor speaks of ἀγιαν. and ἱππέαν. only; here ταπητας are the added element of greater luxury; see mar. for the passage as recurring. In v. 58 λέπτορας μιακούσι seems generally to express the whole of that, or in which one slept.

301—2. ἵππος, he was specially charged with care of guests (mar.). αὐτοτίθι, referring us to αἴθονος of 297, seems to identify it with the πρόδομοι, see App. F. 2 (9).


311—2. παρίζεν, perhaps on such

318. Ἀδεῖκας Φέργα. 320. Φέλικας. 329. Εὔσας Φέργον.


318. Ἀδεῖκας Φέργα. 320. Φέλικας. 329. Εὔσας Φέργον.


318. Ἀδεῖκας Φέργα. 320. Φέλικας. 329. Εὔσας Φέργον.


318. Ἀδεῖκας Φέργα. 320. Φέλικας. 329. Εὔσας Φέργον.
337. **κυμοὺς**, this word in II. is used always of Mount Ida, mostly with a mention of its wooded character.

338. **εξερήσης** "explores", cf. the similar use of **εξερήσεις** (mar.). For the sub-junct. in comparisons see Jelf, Gr. Gr. § 419, 2. In A. 113—5 we find what seems like a first cast of this simile: here the "seeking out the slopes and glens and grazing" seems added to mark the security of the suitors' depredations on Odysseus' house and substance in his absence (318); and with like intent **κομψόσα** is added as marking the presumptuous confidence of the intruder. In A. 115 we have **καθόν εἰς εὖννην** said of the lion, to describe his breaking up the fawns at his leisure, not that there he finds them, as here, in his lair. **ἔγχεα** "hollows" is found only in simile: it is akin to **άγχη**, **ἐγχυλός**, **ἀγχύλη**.

339. **εὐλυθρεύνειν**, this aor., with **εἰρήνει** 339, following **εξερήσῃς** subjunct., as it might a fut., is to be taken as denoting the certainty of the consequence; see Jelf, Gr. Gr. § 403, 2. It is thus not a case of the "aor. (or 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, *ηρίπες* δ᾽ ὡς ὦ τε οὔς *ηρίπες*, Τ. 403-*4, καὶ *ηρίπες* ὡς ὦ τε τάφος *ηρίπες*, and so in Θ. 455—60, N. 62—5, O. 271—80, and Η. 633, where **ἔρως** is pluperf. with force of imperf., but the same is traceable also in longer similes, e.g. A. 334—6, 557—8.

338. **Φεύγω.** 339. **Φείνεια.**

337. κυμοὺς B., sed ejusd. Schol. κυνοὺς. 342. εὖ *Ἀριστή* P.

338. **Φεύγω**, which is said, is, without the quotation marks, a "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 Philomeloe 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 Ω. 544, where Macar is named as its king, whether then or formerly is not clear.

345. τοιος, see Ω. 265—6. ἀλλὰ is contrasted with τὰ μὲν 349. παραεξ has the same force as if compounded with εἰπομη, and develops the force of παρακλιδον (only read here and ρ.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 ρ. 302 and 311. He tells how in pinch of famine through baffling winds he was taught by Eidothee 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. (555—60), as detained in Calypso'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 Eidothee 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. Αἰγύπτω seems here to mean the river. — ἐτι enforces δένθηρ, as seen in 376 inf. ἐτι δ. κινούτω, otherwise it might seem rather to go with ἐσχον.

352. this v. has been suspected as spurious, but see App. E. 8 (3) note **, cf. Ασεχλ. Suppl. 265—6 Dind. μὲν νησῖς εἶχεν καθαρὰς ἐφ ἐφαρμάς; which suggests that this line was in the Homeric text as known to Ασεχλ.; also Pind. Pyth. II. 21 καὶ ἐπὶ δ' ἐφ ἐφαρμάς. ἐτι οὐ should be read in synonym.
It would suffice to consider it measured from the nearest port or frequented point, e. g. to Naucratis on the eastern side of the western and most ancient mouth of the Nile; and, according to Aristotle, “then the emporium (Schol.) of Egypt”. Or the terminus a quo for the day's sail might reckon from the station for ships, which, from ἂν δέ εἰς Ἀλγώντα ἐκ 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. clausuram pelagi cepit Pharon, insula quondam in medio stetit illa marī, sub tempore vatis Proteos: at nunc est Pellicis proxima maris. The Schol. has preserved a story that Pharo 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 Φερώς as his immediate predecessor. This is very suggestive of “Pharaoh” as in connexion with Φάρως. The clause Φάρων... κυλήσκονσιν bespeaks the foreign origin of the tale, being such a phrase as a Phoenician voyager might use in recounting it to a Greek, κυλήσκον. is used of an appellation given by foreigners, by men in contrast with gods, or with some such special significance; but also of summoning, invoking, etc.

357—9. ἦρωος, 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). — ἄρνοσ, μ. ὄνομα, this verb is constantly used of drawing or pouring off wine from the κοντήτι into the drinking cups, here of ships watering from a spring or pool.

361—3. ἄλλαξες, 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 οὗ ὅταν το νηόν. For this expansion of a word by the sequel see notes on a. 1, ποιήσας, ἀ. 199, παροιμία, also cf. γ. 382—3 and note. — τὸ has somewhat of “an ironical bitterness” (Jelf Gr. Gr. § 732), cf. α. 347, β. 320, A. 416.

364—5. εἰ followed by μὴ is in II. far more frequent with optat. than with indec., and with the subjunct. is not found. — Πωτ., see App. C. 7. In Σ. 43 Πωτός is the name of one of Thetis' nymphs; cf. Hes. Theog. 243, 248. For Eidóthē see App. C. 7.

368. ἰχθύασον., this resource marks the approach of famine. Agricultural
or pastoral pursuits (the ἐργα of men β. 22 note), furnished man's ordinary food. Fishing, although well known, was an exceptional pursuit. It was practised by the net (E. 487), and by the angle with a hook of copper (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 θάλασσα δὲ παρέχει ἔσοδος (ζ. 113). In Hes. SeuL 214—5 the fisherman and his action are described with some minuteness. ἄλιεῖς in the Ody. means a fisherman, but also a seafaring man generally (π. 349, ο. 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. I. 141—2) speaks of fishing as an art wh. came in as the golden age went out.

369. ἐτέλειος, "was beginning to afflict". By thus pressing the imperfect sense we may reconcile this line with 363 sup.

372. μεθείς, "in the 2nd and 3rd sing. (pres.) collateral forms according to the conjugation in o are in τίθημι not unusual even in the Attic dialect".

Donalds. Gr. Gr. § 319 I. (3); such occur in H. in the verb ὑμί, as in προιείς B. 752, ἀνείπες (Bek. —ης) E. 880 and the imper. ἦτε Φ. 338, see also mar. Here the ms. authority seems in favour of μεθίεις not —ης, and this is confirmed by the Scholar.

373. τέξμαω, the notion of finality pervades this word. In A. 572 Zeus promises to nod, that being his μεγίστων τέξμαω, "supreme or decisive token". There it procures the deliverance from doubt, here from difficulty: so in Π. 472 it signifies remedy or riddance. The verb τέξμαιρωι similarly involves the notion of final appointment, but not necessarily by divine authority (η. 317, κ. 563); see Buttm. Lexil. 98.

379. ἦτοι ἰτε τοι. φ., H. asserts a theoretic omnipotence (δ. 237, κ. 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 (Ε. 352 foll., cf. Σ. 168, 184, T. 112); see Nägelsbach I. § 5—7. Hence Proteus knows nothing of the assult meditated upon him, and suspects not the device of the seal-skins (451—3 inf.). Homeric
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 Protes, 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 (e. 286). Apollo only knows because he "keeps a good look-out" (νοῦ ἄκακου καταχαρήν εἰχέν Κ. 515), but even then he knows less soon than concerns the interest of those whom he befriends. Cf. also Ζ. 286 foll. Thus the πάντα δύναναι or οἶκα σισκά 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 expression reference to άιδων ορ μοίρα (κ. 306, Τ. 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. θεύρο, with πολείται, a verb of motion to and fro involves the notion of frequenting the spot, not merely coming to it.

388—9. ει πως ν. τ. λ., the apodosis is άς κέν τοι ν. τ. λ. where άς = αυτός. For the subjunct. in apodos. with optat. in protas. Cf. Α. 386—7; ει μεν δή ..., πειρή δείτης, ουχ δέν τοι χραίον μοίοι βίος, and see some remarks in Αρχ. ν. 9 (19). With μετρα κελεύθου cf. Hes. Ορ. 648, δειξώ δή τοι μετρα πολυφλοιαθοί φαλάσας, and Ερ. 1. 47; οίδα δ' έγώ .... μετρα φαλάσας. Here the words άδον καὶ μετρα κέλ. seem to promise a detail regarding Menelaus' homeward voyage, which the sequel does not verify.

392. The line was often cited by Sophocles 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. άδον with οινομένοιο is an accus. of the equivalent notion, similar
whether 11 or was the day 77, is where & Bek. 9 6 Venet. they Yet resumptive * & 6 as a J. 4 77

This text is a page from a document containing a discussion on the use of conjunctions in Greek prose, particularly focusing on Homer's works. The text delves into the nature of conjunctions and their usage in different contexts, including the resumptive * and the imperative mood. The discussion is rich with references to other scholars and works, indicating a scholarly engagement with ancient literature. The text is a reflection of the academic rigor typical of works on classical studies, with references to Homer, Plato, and other ancient authors.
405 ἀδύφαι εὑδύσιον, πολὺς ἀλὸς ἐξεαναπόσαι, πικρὸν ἄποπνεοῦσας ἐλὸς πολυβενθεός οὐκ ἐνδίκης εὔνεις. ἐκεῖ οὗ ἐν κράνασθαι ἐταῖρος τρεῖς, οἱ τοῦ παρὰ νησίου ἐνσελίσσων ἀριστοῖ.

410 πάντα δὲ τοῦ ἐρέω ὀλοφροίνας τοῦ δὲ γέροντος.

415 καὶ τὸν ἐπείθυ μὴ μελετῶ κάρτος τῇ τῇ τῇ τῇ τῇ τῇ τῇ. 

420 ἐνθα ἐπὶ πάσας πεπιάσεται ἢδε ἡδητα, λέγεται ἐν μισήσα, νομεύς ὡς πάσι τιμῶν. τὸν μὲν ἐπὶ ὁ δὴ πρώτα κατεννηθέντα ἠθνεῖς,

425 καὶ τὸν ὑμῖν μελετῶ κάρτος τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ. 

430 καὶ ἡ ὑμῖν μελετῶ καὶ ἔσσειμον περὶ ἀλλαζεί πάντα δὲ γεγομένος πειράσεται, δόσο ἐπὶ χριάν.

410. Ψεύδα. 412. Ψεύθηται. 414. Ψεύθηται.


XVII. 25, ἀδύνατο τοῦ καλείνσαι οἱ νέποδες. He also (II. 220) views οὐσίην in ἀλοσίην as = Indo-germanic su-n-já, 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. ἄνυφα τρό ἄλοις γέροντος) is the sense. Probably οὐσίην might also be akin to ὅφορ (sudor), as in συνε ὑπό, etc. Cf. Virg. Georg. IV. 394 Immania cupis Armenta et turpes pascit sub gurgite phocas.

405. Πολ. ἀλὸς, see on β. 261. 406—9. Obs. the rare usage of πικρόν as an adj. of 2 terminations, in contrast with ἀλιμήν πικρήν ε. 322—3. See inf. on 442, ὀλοφράτας ὀδημ. = εὐνύλω, see on 440 inf.


411. ἐπείθω, “will go over” as items in a total, an easy transition from the notion of traversing a surface cf. ἐπέγεισα inf. 451 and mar. there.

412—6. πεπλεύσεται, this may be subjunct. shortened epite, but need not, see App. A. 9, 4 (end) and 5: cf. Æsch, Æumen. 748, πεπλακε'τε' ὀρθος ἐκβολε ψήφων, and Pers. 801, μυρία πεπλαστάν, “reckoning by tens of thousands”, i.e. the host of Xerxes (He- rod. VII. 60); also the Heb. לְוֹנְכָּב. 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”.

417. πειράσεται, i.e. ἀλλεξα: this gives greater force to the δὲ: render “and (to escape) he will endeavour”, not by joining πειράση with μεγαλόμενος, “will endeavour to become”, which Ni. notes as generally a later participial idiom, not, however, without Homeric example, as with ἐρχονται and παινομαι, cf. β. 15, B. 378, Γ. 447, N. 815—6, Χ. 502, and see Jelf Gr. Gr. § 681, 3; 4. Ni. therefore proposes a colou at ἀλλεξα. Hor. Sat. II. 3, 73 follows this, varying the images, in Fict aper,
420. Ἐπεξεύσασα. 421. Ἑθήσατε. 425. Γενοῦσι

modo avis, modo saxum, ct cun voilet, arbor. Ovid Met. XI. 243 foll. ascribes similar transformations to Thetis, as a sea-goddess.

The transformations of Proteus have been viewed as allegorizing i. physically, the various forms assumed by primary (Ποιητ.) matter (Harris' Hemes), 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 by 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 Salt. 19) to the intricate changes of a dance; Himerius (Or. XXI. 9) to the artifices of rhetoric; Herace (Sat. II. 3. 71) to a pettifogger — all involving the notion of versatility or evasiveness. Prof. Conotton on Virg. Georg. IV. 388 has other applications collected by Taubmann; who adds, "tāt autem fere allegorías huic fragmento inderuunt, quot Proteus ipse formas."

To the notion that Proteus was an allegory of the versatility of matter was added that of Eidotheē being an allegory of form (ἐἴδοσ). 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.


420. Ἐπεξεύσασα. 421. Ἑθήσατε. 425. Γενοῦσι.
40. \textit{Fenásto.}


and §. 53 ἀλπόρφος; so πορφύρα in Attic Greek, as Εσχυλ. Agam. 957.

433. \textit{πολλα} Ὑσοὺς x. t. l., so Ovid represents Peleus (Metam. XI. 247—8) \textit{Inde deos pelagi} ... adorat. γυνοῦ-μενος, γυνοῦμι means "to entreat", often as a phrase of supplication, γυνοῦμαι is (mar.), whereas γυναζομαι is rather the actual taking by the knees, sometimes with γυνον, gen. of part seized, added — an energetic mode of supplication.

434. ἦθν, in H. only found in acc., has motion for its primary notion. The vulgar English use of "go" as a noun may illustrate the lively image of force associated with motion, "for every go"; cf. P. 725, ἦθναν δὲ (rushed on) κανεσον ζωιστές. Sometimes its sense is more general, as "purpose" (mar.). Like ἦθμα E. 778, it contains the root of \textit{εἰμι} iho, as shown in ἦθυ its imperative.

435. \textit{ὑποδύσα}, used, as here, with acc. to "plunge into", with gen. to "come forth of", and rarely with dat. of person, as πᾶσιν ὑπὲρ ὑδος "took possession of all" (mar.).

440—1. ἐνύψη, ἐνύψασαι in 408 sup. is from ἐνύψαοι, ἐνύψα. is also used figuratively, with γόνων or ἀνέμουν (mar.) to mean "lulled", \textit{τείβω} said also of fiery vapour or of sweat (mar.), oppressing and overpowering; perhaps our verb "tire" is akin to it.

442. \textit{Σλοοτατος}, here fem.; some comp. and superl. adjis. are of 2 terminations in other writers, as Hy. Cer. 157, προσίτουν ρυσάην, Thucyd. V. 110 ἀποφόρτεος ἡ λήψις (Jelf. Gr. Gr. § 127, Obs. 3). In H. we have also ποκον ... ὀδυμή 406 sup., ἀπρον ἀτν T. 88, κλύτων with ἀμφιτάτη and ἱπποδάμεια, E. 422, B. 742, and ὑγρος ἐκώη Hy. Merc. 110. For the sentiment see App. C. 7. p. xiii, and comp. Trinculo's repugnance to Caliban as yielding "a very ancient and fish-like smell; a kind of, not of the newest, Poor John"; \textit{The Tempest.} II. 2. Buffon (Transl. 1791) speaks of their offensive odour as characterizing seals.
444—50. ὀνειαῖ, "dainty or solace". Hector is so called by his mother and wife in their fond laments for his death (mar.). ἀμβρόσιαῖν, Buttm. Lexic. 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. ἀμβρόσιος. This thought seems to have possessed Milton also in Parad. Reg. IV. 588 foll.

A table of celestial food, divine, 
Ambrosial fruits fetched from the 
tree of Life, 
And from the fount of Life ambrosial drink.

Such a substance, although not used as food, is here meant; not an unguent, as when used by Herē in order to captivate Zens, and as when applied by Apollo to the dead body of Sarpedon (γρατεύει τ' ἀμβρόσιαῖ mar.) Virgil's imitation suggests the image of a casket opened, diffusing odour, and its contents then applied by inunction to invigorate; see Georg. IV. 415—8 and Prof. Conington's note. But H. here speaks of a substance placed ὑπὸ δίνα ἐκάστῳ, and, when applied thus to the part aggrieved, quelling the noisome odour of the seal-skin. And so far only as such fetor tends to kill, as ὀδοατότατος perhaps suggests, does the immortal quality of the antidote come into view. This brings out fresh force in ἐπάσω. In the case of Patroclus' corpse Thetis instils ambrosia and nectar through the nostrils, ἀμβρόσιαν καὶ νεκταρ ἐπηθεῖσα σταύρων κατὰ δι- νόν ἔνας ὑπὸ χρόνοι ἐμπεδοῖ εἰς (mar.). But there the notion is probably that the life giving principle, in order to counteract the effects of death, must be applied in the usual channel of life, the nostrils, through which passes that breath which is the life.

447—50. τετλῆσθι ὑ., "patiently". For ἀλλήλες see on γ. 165; for ἐνδιόχετο see App. A. 17 (2).

451. ἐποίηκε, see on ἐποίησεν 411 sup. — λέκτῳ, 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. λέγε in 452 and ἐξέγεν (mar.) are said of reckoning the items; but to express the total also we have here λέκτῳ. 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. θε, a var. l., to avoid, probably, the hiatus, is  ὑμεῖς ὑμεῖς may have the ἃ (cf. however.


*Ψ. 216) and the ð is then long by arsis. *épeodómeθ 2nd aor. The change of tense to imperfect. in 455 (bállo-mén ἐπελήθετο) has no force. A very familiar instance of this interchange is in A, 3, 4, ψυχής Κόλποι προδρόμη την ημέραν, αὐτός ὁ ἑκόμη τινάξαν, ἐσφρ. As τεθὲς 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 οὖθε ὁ γέφος ν. τ. λ. cf. Virg, Georv. IV, 440 Ile suaw contra non in memor artis.

457. *párdalís Liddell and S, say, "*párdalís is in H. now everywhere found in the text." Bek, however, prefers *párdalís, as in II, does Dind, also. Person says (Postcr, ad varr. t. e cod, Harl, ad loc), "Apollonius in Schol, supra ad v, 156, *párdalís ἡ δορά καὶ *párdalís το ἄγασα." The Oxford reprint of Dindorf's ed. of the Scholl, gives *párdalí. *párdalís as the reading of this Schol., *párdalí being (not. ad loc.) a correction of Cobet for *párdalís. This seems more likely to be the true reading of the Schol. Besides the orthography, the gender is very doubtful. In *Φ. 571 foll., Hy. *Vep. 71, it is found fem., but is classed with male animals, the λέων and the οἶδε κάπηρ, in that Hy. and in P, 20 — 1. Prof. Conington from his note on Georv. IV, 408 fulis servece lewia, 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 γυναῖκα *Zeuv ῥήκεν, and the comparison of Penelope to a lion in 791 ἄν, where see note. Nor is there perhaps any propriety in retaining a tie for sex for Proteus whom form does not bind, and whose metamorphoses transcend all human and even animal limits.

460. *ániaζ, for the use of this verb, neut., as here, and trans. see mar.

465. *parátoseos, not found elsewhere in H., has με for object.; cf. the use of *parátoseos actively by Eurip.
468. Ἐπιτείς Φήσασιν. 471. προσέ·ἐπιπεν. 474. Φοίνοπα. 475. Φιδέειν

omissō τ. 476. Φοίνον.

Androm. 528, and passively by Pind. P. Π. 65. We find παρατείψας of turning a chariot εἰκός ὄδον, also in later writers of perverting, falsifying, and παρατερωσάω of turning away anger (mar.). Ni., thinking that παρατείρειν is more correctly intrans., as, he says, παρατερωσάω is always, defends Aristarchus' reading ἐφεύτεινες τοις ἀγορεύσαι, making με its obj. But in Ἰ. 344, παρατερωσάω ... φιλ' ἀνθρώπων, where Schneider would read παρατείρειν it seems trans., so certainly is τροπέως in Σ. 224, and παρατερωσάω in Ι. 500.

466—9. ὣς connects the clause with ὄφος (Lōw.). — τέκμον, see on 374. — ἐφονεῖ = ἀπέρχεσθαι, as we say "weather-bound".

472—3. ἀλλὰ is adversative of some statement omitted in the vehement of the reply, such as, "yes, the gods detain you, for you have neglected them; but you surely ought etc." ὡφέρεις, see on γ. 367. — ἀναβαίνειν, see on α. 210.

475—7. For ποίν ... ποίν with optat. following see mar. at 475: for ποίν ἣ ὄτε πιθανόν ἐν καὶ ἀν καὶ ὑποτεθεμένην, also with indic. and optat., see mar. at 477.

Bek. (Homer. Blätt. p. 89, 8) notes that nowhere in H. is ποίν followed simply by indic. διπετέες is epith. also of the Spercheius, of the Scamander, and of "a river" indefinitely in a simile (mar.): so Hes. Fragn. ccxxi. In Φ. 195—7 all rivers, as well as the Θάλασσα, the fountains and the wells, spring (νάους) from Oceaus. In Τ. 7, 8 all rivers, except Oceanus, attend as deities the great Assembly of Olympus, and the nymphs come next. The statement in Φ. is that of a supposed physical fact — one great cosmical water-system. Still, the dependence of rivers on precipitation, and their sympathy with drought or heavy rain must have been instantly observed. Hence their epith. διπετέες, and their mythological relation to Zeus and Olympus, sometimes more closely expressed, as in the case of the Xaithus (Σ. 434) by affiliation: in which, however, Zeus' own seat Ida, being the local source, helps out the relationship. The Ocean river was conceived as external to both γαῖα and οὐρανός; and hence is independent (Σ. 607—8, cf. 483) and keeps aloof from Zeus. In Η. Ven. 4 διπετέες epith. of οἰονος
aūtis ὅθορ ἔλθης, δεξάμενος ἔκατομβας ἁθανάτοισιν. Θεοί τοι οὐξανὸν εὐφόν ἔχονοιν.
480 καὶ τότε τοι δοόσομιν οὖν θεὸν ἧν εἰ μενοῖς; ὃς ἔφαγ', αὐτὰρ ἔμοι γε κατεκλάδη φίλον ἦτορ, οὖν καὶ μ' ἄτις ἄνογεν ἐπ' ἥρωειδέα πόντον ἕνεκα Ἀλυπτόνδ' ἱέναι, δολικὴν οὖν οὐράλεν τε. ἀλλὰ καὶ ὃς μὴ ἐπεσόν ἀμειβόμενος προσέειπον
485 'ταῦτα μὲν οὖτοι δὴ τελέω, ρέγον, ὃς εἰ στὸ κελεύεις. ἀλλ' ἔγε μοι τόδε εἶτε καὶ ἄτεξέως κατάλεξον, εἰ πάντες σὺν νυσίν ἀπήμονες ἦλθον Ἄχιμοι, οὐς μ' Νέστορ καὶ ἐγὼ λίτουμεν! Θροίηθεν τὸν ἱόντες,

482. ἡρόφειδέα. 484. Φέπεσιν ὃς ἦ, προσέειπον. 486. Φειδέ.
484. ὡς μύθουσαν Ἡραλ. Σχολ. Μ. 486. ἀγρόφεισαν Ἡραλ. ασπισίτι supra κατάλεξον.

involves the notion of πέτωμα, as "flying". The word occurs as epith. of the image of Ἀρτεμίς, which was perhaps an aéroth, in Acts XIX. 35.

479. Θεοίδεα, these are not the Egyptian local deities, but those of Homer's own mythology, who recognizes none but his own theistic system.

483—4. οὖν, see on 393. — μὴ ἐπεσόν, here μύθουσαν is a var. lect. On reviewing the passages in the Ody. where ἀμεβ' stands with ἐπεσόν and μύθουσα respectively, the former far preponderate; and even if we add to the latter those in which ἀνείρομενος, or some such participle, has μύθουσα subjoined, and those in which the phrase ἀμεβ'το μύθο occurs, the majority remains as before. Obs. μύθουσα plur. specially means "narrative" or "tales", as inf. 597, μύθουσιν ἐπεσοί τε, "tales and talk" (cf. l. 379), but also a speech or conversation generally; see η. 47, 72, 157, 233, l. 511, ν. 298, φ. 488. The verb μυθοῦσαι means in Ody. either "to tell a tale", or "to declare as with authority, oracularly", etc. At α. 124 mar.; δ. 829 mar. the chief passages are collected. In φ. 193 occurs ἐπος τί ἐπ' μύθουσαν, "I could a tale unfold?"

487. ζή, Bek. reads τι, thinking (Homer. Blatt, pp. 59—61) (1) that ζή and τι are only dialectic varieties of the same original word, and assuming (2) that η 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" "phonie 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 ζή altogether. He follows up (2) by supposing that the copists favoured ζή, and, agreeably to the norma log questi of a later period, let it slip into the place of η. ζή seems, however, to represent ὑπρικαν and an in Latin dependent questions, "if" and "whether" in English ones. Thus it cannot be shown by the analogy of language that the conjunction which introduces such bifurcated questions must be the same as that which subjoins the alternative or 2nd branch of them; see further on γ. 90—1.

487. ἀπήμονες, this adj. and ἀκλαττός 494 inf. are found, like ἀπενυθις and ἀκλαττος, alike in active and passive sense (mar.); see on γ. 88: also ἀπήμον seems by an accretion of positive meaning to stand sometimes for "beneficent".

488. Νέστωρ καὶ ἐγώ corresponds
with Ἀτριέδης καὶ ἔγο of Nestor’s speech in γ. 277.

499. Αἰας, i. e. Οἰλιάδες. Virgil’s account varies (เอ. Ι. 44—5). There Pallas, after he had been transfixed by a thunderbolt, turbine corripit sculpoque infestι acuto. Η. gives a cue to this in saying that Pallas owed him a grudge; cf. γ. 145: but Poseidon would, on his own element, have guaranteed his safety, but for his presumption. Löwe here notices that Lycophron (Cassand. 392) follows H., and that the story had been painted by Apollodorus at Pergamus, and by Polygnotus at Delphi (Pliny XXXV. 9, Pausan. X. 26. 1). — δολιχημ-, epithet of ships or (cf. φιλίητεσμος l. 349) of seamen, viz. the Phaeacians, as using long oars, when it has the complementary phrase ναυακαλυτοι ἄνδρες (mar).

500. Γυροήσιν, a mere cluster of rocky islets, Myconus, one of the Cyclades, is the region assigned to them by the Scholl. Spruner, Atlas XV., makes a Gyrus Pmt. the S. E. cape of Tenos. Virg. Αen. XI. 260 seems to take the S. E. point of Euboea as the scene of Ajax’s wreck, Eubωιας cautes ultorque Capheuros: and so Quintus Cal. XIV. 547 (Löwe). Distinct from both is the Gyarus to which state prisoners were exiled in the Roman Imperial period Juv. Sat. I. 73. X. 170. As γυρος = κυκλος the name might be == Cyclades, importing the disposition of the group not the shape of any individual islands: But this hardly suits Γυροήσιν πέτρην 507 inf. The name probably imports the shape, “rounded”; cf. γυρος ἐν ὁμοιοι τ. 246; and Lat. gyrus “a round”. ἐπελάσσεν, the var. lect. ἐδάμασσεν does not so well suit ἐξε- σάως θάλασσις 501.
503. ἐξβάλε, cf. Milton Comus. 760, "I hate when Vice can bolt her arguments", and Æschyl. Prom. 932, τοιοῦτον ἐξελθεῖν ἔκπεφεν ἐπη, where the notion is that of audacious temerity; comp. the expression "to hurl defiance", — ἀδέηθη, "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 1. aor. mid. ἀσώτην expresses his yielding to that influence; cf. I. 115—6, T. 95 (where Aristarchus' reading Ἕπη ἀσωτοί seems better that Ἕπη ἀσωτοί as Nägelsbach I. § 46 would take it), 137. Sometimes, as in the self-defence of Agam. T. 91, 129, Ἀτη is personified as the Power ἡ πάντας ἄστας; she being, by the usual theogonic device, a daughter of Ἁέας, who, however, hurled her from Olympus in anger when he had himself suffered by her. This her fall supports the view of Gladst. II. 158 foll., as embodying the tradition of the Evil One as tempting by guile. She also includes the notion of the evil so wrought recoiling on him who yields to it, even although he repents (I. 504—12). Yet, as Nägelsbach (I. § 46—7) remarks, her personality is indistinct. Sometimes a power to tempt exerted by some deity, by Erinny, or the indefinite δαίμον, is all that is meant (ὅ. 261—2, λ. 61, 0, 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 (μ. 68, φ. 306—7, where the drunkard ἀσεβίς φρένας ὀνόματι, but just before ἀόινος ἀσεβίς 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. P 1. 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 occupatā rupe furibundum intonat

Superasse nunc se pelagus atque ignes; juvat

Vicisse calum, Palladem, fulmen, mare;

and a paraphrastic expansion of the present passage from Quint. Cal. 564 foll. For λαῖτμα θαλ. see App. B. (2) (3).

505. μεγάλα belongs to αὐνήσαντο here not to ἐκλινεν; Homeric usage constantly joins μεγάλα with words of uttering, shouting, and the like (mar.).

506. τριάντα, so in Æschyl. Suppl. 214 and in Plut. Oν. IX. 30 (τριάδον-τος) 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 ἵθυς ὀποῖς ὅλης μ. 252. The commotions and convulsions in which sea and land often sympathize were ascribed to the trident-wielding Poseidon; cf. T. 57—8 αὐτῶν ἐνεργεῖ Ποσείδανδον ἐκλαξαῖν

gαῖαν ἀπεφειδῆν ὅρεον τ' αἰτεινά κόρην.

507. ἡλασε ὑ. τ. ι. “drove at the rock” i. e. struck it; so in φ. 219 οὐλήν τὴν ... ὑπ' ὅποια ἡλασε, “wound which the boar inflicted on me”, where τίν is the accus. of the equivalent object. In η. 219 έδώσαν γαλήνην, “drive along the calm” the neut. verb of motion becomes by usage transitive; cf. to “run the blockade”.

509. το ἀτρ. seems merely to heighten the contrast between his momentary security and his subsequent fall.

510. κατ' ἂν, “down into”; but ε. 377 “alongout”. ἀλείο. κυναῖν. These epithets are not elsewhere found combined. Their union is most expressive of the momentary aspect of the sea — “boundless, surging” — to one falling suddenly into it. Out of several other classes of epith. including ἱππο-ειδεία, λουθεία, οἰκίστα, ἄργοστεν, ἡρώδεντα, μεγακράτεια, [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 (ἐνδόσεις), says Eustath., as being very poor (ἐνετέλεκτος). 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 — 2; 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!”

511. Μαλειαών, see on γ. 287. 517. ὅρι is said by Faesi to refer not to ἔξοχος, but to ἄγρον; but cf. ε. 238 νῆσον ἐπ' ἐσχατῆς ὅρι δυνάμει μακρα περιτείνειν, δ. 563 — 4, περίπατα γαῖας ... ὅρι, ἐάνθος Ράδάμανθος, ε. 489 αὖρ. ἐπ' ἐαυτ. ὑή πάροι γειτονεῖς ἄλλοι; from all of which it is unlikely that the rel. clause refers to the position of the ἄγρος generally rather than to that of ἕξοχος. Besides, to say that Ἑγίσθωs lived in the ἄγρος 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 ἔξοχος has some descriptive force. The extremity of Agamemnon’s territory trenchely on that of Pylus, and in I. 150 Cardamylè, and other cities perhaps on the W. side of Tænarus, are apparently claimed by him, but
all this side, including of course Malea itself, is out of the apparent course from Troy to Mycenae.

519. **καθεδέν**, if the whole passage be retained as it stands, this should mean the last named locality, the ἀγροῦ ἐσχ.; but this does not suit the notion of the ὄρος bringing them home 520, which should mean from the πόντος not from the ἄγρο. Further their being brought ἀγροῦ ἐπὶ ἐσχ. serves no poetic purpose whatever. Then, too, ἐπὶ twice repeated with same case but in different sense, ἐπὶ πόντου "over the sea", ἐπὶ ἐσχατ. "to the extremity", is harsh. Again πόντου ἐπὶ ἐσχ. is used elsewhere (mar.) of a storm driving voyagers out to the open sea away from any shore, which makes it less suitable to make ἀγροῦ ἐπὶ ἐσχ. a mere extension of the same drift. Therefore the lines 517–8 either are spurious or have been displaced from their context. They might, if retained, follow 528, or as Bck. sets them, 520; see App. E. 5.

521. **ἐπεβήσατο** is used most commonly of mounting a chariot (mar.).
from the pasture; see γ. 421, also τρείς αὐλόων κατάγων, ν. 163.

535—6. The sense of the simile, δειπνήσας, as measured by the simile, is weaker than that of δειπνύσας, which indicates the image of the beast fattened for the knife, and knocked on the head while at his manger. The same idea prevails in λ. 412—5 where the comrades of Agam. πετεύοντο, σὺν ὧς ἀργίδοδοτες, οὐ ἣ τ' ἐν ἀφρίνῳ ἀυρίδος μέγα δυνάμενον τ. τ. λ.—κατετέθ., aor. of simile, see on 338 sup. βοῦν ἐπὶ φ., this simile, designating the helplessness of superior strength (cf. γ. 250) through supine security, seems, as it were, a melancholy reflex of that found B. 480—1, where Agam. armed and leading his host to war is compared to the "bull mightiest of the herd".

539—41. The violence of the emotion of sorrow is even more intensely manifested by Achilles for Patroclus, and by Priam for Hector; but neither does self-reproach or the sense of total ruin and loss to self and people em-

bitter Menelaus' loss here, nor is his loss enacted before his eyes, but only narrated by Proteus.

544. ἐννοιαί, with the sentiment cf. (mar.) οὐ γὰρ τις προθεσίς πε- λετά τηρεόμου γόασι. — ὅμοιον, Buttm. Irv. Verbs s. v. ΔΑ-, (4) gives this as an epic fut. from that stem formed from fut. δεῖξο by contraction, δεῖ-ομεν δῇ-ομεν. So the fut. κεῖ-ομεν becomes κεῖομα by contraction, and this is shortened to κέω, and of these forms we have infin. κεῖομαι and participles κείον ομέν, δ. 315, Σ. 340, η. 342. The use of the 1st. pers. plur. seems a touch of sympathy between the sea-god and the hero whom his news has so afflicted—shown further (as Eustath. remarks) by his waiting to be further questioned when the fit of grief was over.

546—7. For the moods of verbs here, see App. A. 9 (1). With indic., as πετεύεται, κεῖομαι is rare, the optat. ἀντι-βολήσας expresses the uncertainty of a further consequence depending on the first uncertainty expressed by κεῖομαι.
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 ἄλογος ἕν τὰν ἄνδρον had lost their distinctive meaning by usage, and become mere formulæ meaning vaguely "under any circumstances", and cites Lobeck Phryn. p. 764, who is of the same opinion, and who has added Soph. Antig. 158—9, εἴ τι ὁπότες, εἴ τ' ὁπότες εἴ τ' ὁπότες, adding "quis non videt, hoc tantum dici quotquot sanit". 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 Lôwe thinks, may have given a hint to the copyist who probably inserted this ν., 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 Protes's words υβ. sup. to occur in the same conversation.

That Menel. on Telemachus's visit, seeing that Odys. was still missing, should indulge in gloomy forebodings, is not similarly inconsistent.

559. ἐπηρέασμοι, see on β. 403. Crusius s. v. refers this to ἑαυτοῦ, but see ε. 224 where it qualifies νῆσσες; and so presumably here. Cf. διψήφιοι 499 sup. and note.

563—9. Hes. Opp. 170—3 makes those heroes who escaped death dwell ἀνέκδοτοι δυνάμει ἔξωτες. ἐν μακάρων κήρυσσι παρ' Ὀμένον βασιλέως, adding paul. sup. that it was ἐξ θεώτατα γαίης apart from men and far from immortals, and that Cronus reigned among them; who, however, (Theog. 851) is placed "under Tartarus" with the Titans; cf. Ξ. 274—9, O. 225 and Θ. 478—81, where the πείρατα γαίης (mar.) are distinguished in their penal aspect by the epithet νεῖλτα, and καὶ πόντοιο is added; "there sit Japetus and Cronus, solaced by neither sunbeam (cf. l. 15—19) nor breeze (contrasted with 567 here), but with deep Tartarus around". H. only knows Cronus as in a state of punishment and exclusion, but the "ends of earth", from their remoteness, are the seat of
these sequestered heroes, as the "ends of Ocean" (l. 13) are of the dead, the former glad and ever-fresh, the latter gloomy and cheerless. H. says nothing of islands, but the Ocean sending Zeph. ἀήτας favours the notion of the Ηλυσίων πεδ. being in the far west. On the passage see App. E. 8 (2) and 9 (8) note.

564. Ῥαδάμαν-, son of Zeus and a daughter of Phenex, and brother of Minos; he is not here introduced as judge, which office has regard to the penal view of the departed (Virg. En. VI. 566 foll.), but as sharing the abode of the heroes by privilege of birth, as Menel. (569) by marriage. Yet a glimpse of some such office appears in his being brought to Euboea "to visit Tityus" by the Phaeacians; Tityus being among the doomed (l. 576—9), and his offence having been committed at Pytho not far from Euboea (mar.). Yet Pind., Ol. II. 129—40, who also makes the retreat of the blessed an isle of ocean (ἐνθα μακάρων νάσος ὁκεάνι- δες ἀνύφαι περπνεοίνω), introduces the "just decrees of Khad, into the picture, and, more notably, makes Cronus and Rhea — so far from penal humiliation — the centre of the beatified scene.

565. ἀφίλητη, the notion is the same as in ἑκότι δέικα τ' αἴσθης (mar.) "living at ease," βιοτή, only here in H., elsewhere βίωτος; in Hy. VIII. 10 we find βιοτήτα from nom. βιοτήτας. 566. οὗ νιφέτος ο. 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- siod the outline of his μακάρων νῆσου (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. νιφέτος, snow-storm or drift; cf. νέτος of rain. νιφῶς is a flake; cf. M. 278 νιφάδες χίόνος: νιφῶ is found ib. 280.

569 is rejected in some edd. (Scholl.). ἀφίν, dat. of special reference, as it were "precious in their sight" (mar.). Was Menel. not to die? The text only says he was not "to die in Argos," referring to the death of his brother there, but to be sent by the gods to the Elys. plain. Yet on the whole this implies not only an extension of life and a
570. 63ος ἐντῶν ὑπὸ πόντου ἑδύσετο κυμαίνουτα.
αὐτῶν ἐγὼν ἐπὶ νηρός ἀμ᾽ ἀντιθέους ἐπάρουσιν ἤμι, πολλὰ δὲ μοι ἱραδὴ πόρφυρε κιόντι.

αὐτῶν ἐπεὶ ὦ ἐπὶ νηρὰ κατῆλθομεν ἦδὲ τάλασσαν, δόσῃ τὸ ὀπλίσωμεθ᾽, ἐπὶ τῇ ἱλίουν ἀμβροσίη νῦς.

575 δὴ τοῦτο κοιμήθημεν ἐπὶ ὑγμαῖνον ταλάσσας.

ἡμὸς δ᾽ ἡργοῦντες φάνη ὅθοδόκτυλος Ἡώς, νηρὸς μὲν πάμπρωτον ἑρωδόσαμεν εἰς ἀλα δίαν, ἐν δ᾽ ἰστούς τιθέμεθα καὶ ἱστία νηρὸν ἔσομαι, ἐν τέ καὶ αὐτοὶ βάντες ἐπὶ κλῆσι καθισον.

580 ἐξῆς δ᾽ ἐξόμενοι πολυμν ἐλα τύπτων ἐφετοίμασι.
ἀψ δ᾽ ἐλα Ἀλρύπτου διπτεροῦ ποταμοῦ 1 στῆσαι νέας, καὶ ἐρέξαυ τεληράσας ἑκατομβάς.

αὐτῶν ἐπεὶ κατέπανα θεῶν χόλον αἰνέν ἐόντων, χεῖν 2 Ἀραμέμνον τύμβον, ἐν ἀσβεστον 3 κλέος ἐιη.

585 ταῦτα 4 τελευτήσας νεώσαν, διδόσαν δὲ μοι ὑφῶν π.

— 570. Φειπών. 577. πάμπρωτα ἑφοδόσαμεν. 578. ἑκοιτὴς.


solace after its woes, but an ultimate exemption from death: although, as the Tyndaride were only allowed by Zeus an alternate life between them, and that νέρων γῆς, after submitting to death (L. 300—4, Κ. 243—4), it is not consistent that Menelaus should attain immortality by marrying their sister. The Tyndaride 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 Pelcus for Thetis' sake, see Thetis' words, ὡς δ᾽, ἀλ ἐν ἔσχε τῆς ἔμης ἐνῆς γαῖας, v. τ. Λ. The tale of Proteus being told, Menel. narrates his return from Pharos (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.


tum, and Od. Met. XI. 250, Dixerat hæc Proteus et condidit aquore villum.


583—4. Menelaus' piety and brotherly affection are alike marked here; see App. E. 8 (3) (8). He might suppose that Ἑgisthus' ascendency would prevent any such tribute from being paid in Argos. See also note on γ. 199. The Scholl. will have it, the monument was inscribed; but some symbol only like the oar of Elpenor (L. 77, μ. 15, cf. Virg. Ε. 6. 233), would probably be erected. Of course there would be a στῆλις (μ. 14).

585—6. Menel. evidently recognizes
588. The term of invitation is beyond the usual length in H.; see on β. 373-4.

590. τρεῖς ἵππους, the Scholl, say "a pair with a rein-horse (παρήχος)"; the latter ran outside the flank, attached only by reins (παρηχύα), and completed the "turn-out" for war. It was a resource in case of either yoke-horse failing. Thus the gods drive no παρήχος (O. 119). Achilles drives one, a mortal steed, rather it seems as a trophy, beside his immortal pair (Π. 148 foll., cf. 467 foll.). Also in the race no παρήχος, as being there a mere incumbrance, is used (Ψ. 295). In Θ. 184-5 Hector drives a team of four, perhaps two παρηχύα, to battle — a trace perhaps of the boastfulness which marks him. In ν. 81 a simile of a team of four running ἐν πετίοι occurs. The offer of the chariot etc. is a sample of the sanguine and unpractical side of Menelaus' character; see App. E. (19) end.

594. μὴ δὴ ν. τ. λ. Telem. here begs not to be detained and (598 inf.) urges a reason for declining the lengthened stay proposed by Menel., and the next time that the story reverts to him (ο. 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 Nausicaa, entertainment by Alcinous, escort to Ithaca by the Phaeacians, and colloquy with Pallas there, who says that Telem. is then "leisurely staying" at Sparta (ν. 423-4), and his reception by and stay with Euræus (ε. ... ξ.). To give space for all this Telem. must have staid nearer a month than 11 days with Menel. (N. ad loc.). In order to evade this inconsistency Jo. Car. Schmitt, de Ιیدο in Odys. Deor. concil., would make the mission of Hermes to Calypso in ε. synchronize with that of Pallas to Ithaca in α., so that Odys. would quit her isle on the same day (6th 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 Herë to Zeus, in Ο. 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 τὸν Ἀπόλλωνα προσέφη... Zeus (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 consciousness of personages off the scene.


606. "ἐπήρατος..." Ni. explains this "exposed, lofty, jutting", but assigns no etymol. grounds, nor includes the kindred "πολυπράτος..." used (mar.) of ἐννύη, γάμος, ἣη, etc., and which can only be from ἐφάω. In Hy. Apol. Py. 351 (529) which he quotes, the line seems corrupt, and "ἐπήρατος..." or ἐφήρατος should perhaps be read; cf. ἐφήρατοι i. 109, 123. In Hes. Theog. 67, Ὀμηρ. 63, Fragm. XCI. 4, "ἐπήρατος occurs, always in sense as if from ἐφάω; and so in Pind. Ὀινη. V. 69 "ἐπήρατον κλέος... Isthm. V, 12 δέξαν ἐπήρατον..." Line 606 should probably follow 608, and may have been transposed by some early critic offended by the homoioteleton of ἐπήρατον and ἐνελίμων closing consecutive lines. Lüwe would give καλ elsewhere the force of quamnis, better perhaps with five Scholl. that of καίτοι, "and yet...", the lines standing as they are; but if transposed as suggested, the καλ ἐπήρατον... will correspond to καλ (both) περὶ πασῶν αἰγίβοτος..." 607. "τις γυμνὸς ἢπα...", as a corroboration of this, Odys. and Ajax Telamon. are the only chiefs of foremost note who never in the I. appear in chariots. They are both islanders. Diom. and Odys. capture together the equipage of Rhesus; but Diom., not Odys., drives it into the camp, and stalls the horses with his own (K. 529—30, 566—9). Idomeneus of Crete is in a chariot in I. 609 foll., and Meriones his comrade engages in the chariot race in ἢ. 351; but Crete is ἐφήεται (v. 250 et al. cf. v. 243) and ἐκατοποιεῖ (B. 649), and, although a γεῖα... περίφρατος (v. 172—3), is nowhere called a νήφος, a term limited by I. to islands of small compass.
610 ως φατο, μειδησενα δε βοην αγαθος Μενέλαος, χειρι δε μιν κατερεξεν ἐπος τ' ἐφατ' ἐκ τ' ὀνύμαξεν. "αἰματος εἰς αγαθοι, φιλων τέχος, ο', ε' ἀγορευεις· τοιγάρ ἐγώ τοι ταύτα μεταστήσοι· δύναμαι γάρ· δώρων δ', δοσσ' ἐν ἐμῷ οἶκῳ κενήλια διείπα, δεότι δ' κάλλιστον καλ τιμήσατον ἐστίν.

615 δώρω τοι κρήτης τετυμένων οφύρεος δε ἐστιν ἁπας, χρυσό' δ' ἐπι χειλα κεκράνται· ἐργον δ' Ἡφαίστου πόρεν δ' ἐ Φαίδιμος ἡρως, Σιδωνιών μασιλεύς, θ' δος δόμοι ιμφεκάλυπεν κεῖε με νοστήσατα· τειν δ' ἐθέλω τόδ' ὑπόσεια." ὦς ο' μεν τοιαῦτα πρὸς ἀλλήλους ἀγόρεων.

620 δαυτυμόνες ο' ἐς δ' δόματ' ἵσαν θείου βασιλῆς. ο' ο' ἤγος μὲν μῆλα, φέρουν ε' εὐήνυφος οἷον·

seems to be that of “leaning on” or, as here, “sloping towards” (mar.). On ἐπος τ' ἐφατ' ν. τ. λ. see on γ. 374.

611. Menelaus’ enthusiastic sympathy with his juniors, and his delight at recognizing their father’s traits in them are part of the generous elevation of his character; cf. his words 206—7 sup. to the young Pisistratus: contrast with this the barely passing touch which Nestor gives to the same thought in γ. 124—5. Nor in 6. 126 does Odys., although noticing a similar fact, so expatiate upon it.

615—7. τετυμένων does not necessarily imply a high degree of finish, being used e. g. of Polyphemus’ milk-vessels, but only “wrought” or “fashioned”. On the κρήτης here described see App. A. (8) 1. — Σιδωνίων, see App. D. 11. — Φαίδιμος, some who take this as an adj. say that Sobalos or Sethlos was his name.

621—4. Wolf, Prolegg. 78—80 (131—3) rejects these lines as “ipsa orationis insolentia et ambiguitate durissimi, nihilque Homericior coloris habetus” 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 δαυτυμόνες 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 disceusast’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 ἔρανος in view; as the ordinary form of entertainment by a king, after the extraordinary one of a γάμος had been dispatched; see α. 226 and note. The word ἐπιμενον implies that the “wives” were according to custom not present at the banquet of the men. Νi., how-
ever, inclines to allow the passage as genuine.

623. καλλικρ., see notes on α. 334, and on γ. 394.

625 foll. The scene here changes to Ithaca. Noémon 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 ἄγητο, is left unanswered; but v. 656 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. δαπέδιο, the δα- is = γῆ; see on δ. 1: the ground itself with a levelled surface (πυκνῶ), not strictly, (as the Schol.) a "pavement," is intended.

628—9. On the part taken here by Antin. see App. E. 6 (2). — καθήσοτο, they sat perhaps as arbiters or umpires to the rest (mar.).

632. θεοφειδῆς. 631. προσέβειπην. 632. άιδμεν. 636. ταλαφεργώλ.


632—4. νείτ', "returned." This enquiry elicits that they knew not of his having gone. — Πύλον, see App. D. 4, and A. 12. — χρεῷ γίγνεται is an exception to the general usage mentioned in note on α. 225.

635. 'Πιλό'. Elis, distinguished as καλική (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 πεδίον 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 Noémon's mares etc. were not kept in Ithaca. — εὐρυχορον, the 2nd element in this is γωνιος, not γόνιος: 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 ἀγωνες, "streets" of a town.

636. ἡμιονοι, Nausicaa's car, and that in which Hector's corpse is brought back by Priam (mar.) are drawn by mules, hence called ἐντεσινε-
γολ, "harness-working". The mule was fitter for heavy draught and burden (τελεσφόρος) than the horse, as also for mountain use, being sure-footed, hence suited to Ithaca. From ὤρος mons comes ὦρις, Epice οὐρίς. For war he lacked the weight, speed, and strength of the horse. H. uses ἡμιονός and ὦφον as synonyms; cf. Ο. 697, 716. Arist. de animal. VI. 29 says that the ἡμιονός is bred from male ass and mare, and the ὦρις by reversing the parentage, sometimes called a "mute". In B. 852 we read of wild mules, understood by Köppen ad loc. to be the Jiggetai, known in Persia (εὐχαριστός Linn.). In Ψ. 655 one of 6 years old is yet unbroken, but this cannot have been usual; indeed, the poet adds ἥ τ' ἀλίγητα δαμασκάουσα. Mules afterwards ran in the Olympic games (Pind. Π. VI.).

639—42. Ὑλίκοι; see App. A. 12. — αὐτοῦ, dep. on ἄγρον. πον governs ἄγρον "somewhere in his own fields". — συμβούλοι, Eumeus, who forms a leading personage in ξ. π. and φ., is here first alluded to. — ἐνίστη, see App. A. 1.

643. κοῦνοι denotes vigour, but also intimates subordination to the ἄγρος as senior, cf. γ. 362—4, and Cic. de Sen. VI. 17. Some punctuate κοῦνοι ἐπονύ θάχας ἐξαίρετο; but no adequate sense can be given to θάχα, ἐξαίρετο. wh. wd. not exclude their being his own dependents.

644—7. τὸ is the manning his ship by his own θητεῖς and δημῶς: for these see App. A. 7 (1) (3). The vulg. is ἀδικότος, which cannot be gen. after βις, the phrase ἐς τινος being post-Homeric for "against one's will"; nor can it as in A. 430 depend on ἀπηνών, because ἐς 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 σφιῶτα ... λεσσάουτον of ξ. 155—7 (Fa.), where it follows as a separate clause. Hence, the conjecture of Ahrens de hidai 21, and La Roche 19, that ἀδικότα is right, but was altered by some early critic to avoid the hiatus of ἐς το - (cf. Θ. 503 Ἕρωπηλος ἡγεῖται); has been received. See mar. for places where ἀδικότα agrees with a pron. has βις connected with the governing verb.
562. ἡμέας, the var. lect. ἡμας perhaps arose from an opinion that μετὰ with accus. could not mean "among", which it can (mar.).

564—6. ἦ Θεόν, see mar. — τότε refers to the start on the evening of Day II. If the words (see on 625 sup.) are spoken on Day VI, ἔρισαν 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 Noénon, as such a degree of dispatch was unlikely, is amazed at having seen Mentor on Day V. at dawn.

568—9. ἀγάσιατο here expresses wonder mixed with indignation see on δ. 181. — ἄμυδς, for the form cf. χαμάς from χαμάλ, and ἀμάδιδις: it is a more intense form of ἀμως, its connexion with which is shown by ε. 467, μὴ μ. ἄμυδς σύμβα τε καὶ Ἴδης ἐσφαγ. . . . δαμάσῃ.

661—2. These lines were probably transferred hither by some copyist from A. 103—4; see on α. 97—101.

663. μέγα ἔργον, see on γ. 261, with which cf. also Pind. Nem. X. 64, μέγα ἔργον ἔναντι . . . ὑπερφιλιάος; Buttm. Lexil. 102, notices that this adv. is "free from any meaning strictly reproachful", such as the adj. ὑπερφιλιαος 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 ἔτελεσθη here is τετελεσθαι.

664. τετελεσθαί is here fut. mid. with pass. sense, cf. Θ. 415, ὁδε γάρ ἡπείλησε . . . η. 665. The edd. all give ἐκ τῶνον δ', but as εκείπτι cannot easily stand absolutely: it governs τῶνον, and ἐκ is in tnesis with ὑπετίθηκα (for ἐξοιγο-μακε see mar.). Now Homeric usage
is (see mar.), in coupling by δὲ a sentence beginning with a prep. in tmesis, 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 let drop. τοσοῦτος is of course from τοσοδὲ 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. — αὐτὸς with εἰς οἴνεται, "is got off baffling us". "Utrum αὐτὸς αὐτὸς viri summi dissentiunt", Löwe. Buttm. (Lexil. 30) writes αὐτός, Herm. αὐτός always. It seems based on αὐτός, 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' αὐτός, v. 238; and αὐτός, if read, seems to imply αὐτός as existing, wh., however, is post-Homeric, as is even ἐπι-το for wh. H. has ἐν αὐτόν, οἱ αὐτῶ etc. Beyond this presumption no evidence appears: possibly it acquired the aspirate by a grammatical sympathy with αὐτός. By a slight accretion of force αὐτός means "in the same way as before, as usually", etc. Thus Penel. αὐτός ἦσαί "sits just as she was", v. 336. It points also emphatically to a present or actual state, so A. 520 καὶ αὐτός, "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 tansus "so much") it becomes contemptuous, like French comme ça and our "so so". Thus it is "merely", as in παῖς δ' ἐν νῷπιος αὐτός, Ω. 726. But there seems a class of passages (mar.) which demand a more precise meaning, as "in vain, absurdly", and so imply another αὐ-τος, in that sense a distinct word: for 1. in order to enhance "just so" and the like into a notion of μάφ "in vain", the mode pointed at by the "so" should palpably involve that meaning, as in o. 82—3 οὐδὲ τις ἡμέας αὐτός ἀπειρώνει, where "send us so away as we came" is = "send us away bootless", but this condition often fails; and 2. the strong stress so required upon the word αὐτός calls for an emphatic position, as (here and ν. 336) at the end of the line, which, however, it often has not. Further, the curious passage π. 110—1, οὗτον ἐδοτας μεν, αὐτός, ἀπείρων, ἀνηρισότω ἐπι ἐξοφρα, seems to contain a pile of adverbial phrases reinforcing one another in the same sense, and αὐτός should have accordingly as properly definitive a sense as μαφ or ἀπείρων. Thus we have (1) αὐτός the adv. as it were of αὐ-τος, with a range of meaning as above, and (2) αὐτός ἢρτο, as here. It is impossible to settle the breathing or derivation of this last, but the omus probandt may be left to those who assert the aspirate. Doeder. 256—7 thinks it is really ἡ-τετος from ἡ-τη (ἡνία Pind.) = ἡτη — a doubtful doctrine.

667. προτέρω, with this, as referring to fut. time, cf. πρόσω in the phrase πρόσω καὶ ὀπίσω, and see note on ὀπίσων β. 270. The Schol. gives it as = προδρόμεω 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 z Scholl. for ἦβης μετ. ἤ is undecided, since on what ground he preferred it, we know not. It is not strictly consistent with Penolo- pē's words of her son (o. 217 τ. 532, cf. l. 317), μέγας ἑστι καὶ ἦβης με-
Odysseus: the speech of Penelopaeae.

670. 680. 690. 700. 710. 720. 730. 740. 750. 760. 770. 780. 790. 800.
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. μὴ κ. τ. l., the two participles are negatively conjoined, and with ἀλλοθ᾿ (allote of time, not αλλοθν of place) express a condition of the main action διηνήσας, — "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 Z. 302—3 ἢ δ᾿ ἀρχα πέπλον ἐλούσα ... Θήκεν; Θ. 218—9 εὶ μὴ ἐνι φρεν ἠθυχ Ἀργείμφων ... αὖντε ποινυσσαντι θροσ ότρυμαλ Ἀργεύος; Ο. 48 ἄλλ᾿ ἢ του πλαῦσας καὶ ὀφυράμενος μεθέπεκν. Herm. (ad Viger. not. 262), whom Ni. and Löwe follow, gives another construction, in which μὴν and μηδὲν are taken as one strengthened neg. applied to ὀμιλο. only, and μηκατε. 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 (quasi μνησθῆς, rather more energetically put) and the other a part of the predications. In l. 613, μὴ τεχνοσαμένος μὴν ἀλλο τι τεχνησάιτο, which Herm. cites, τεχνησάιτο. is further defined by the rel. clause, ὡς κ. τ. l., 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 (τεχνησάιτο), is here expanded into two (1) μὴ μνησθῇ. (2) μηδὲν ..., ὁμιλ., the one enhancing the other by μηδὲν, rather stronger than μητ᾿.

686. κατακείσετε, this change of person from διηνήσασαι 685 is an angry apostrophe including in the reproach Medon, as abetting the suitors. This ethical point is enfeebled by reading διηνήσατε in 685.

687. διάφρονον, see on α. 48.

688. ἀκούσετε takes for obj. the sentence οἷος ὦντο κ. τ. l. 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 ἀκοῦο, κῦνο, etc., expressing the continuance of a perception".

689. Penel, implies that Medon was one of the younger generation, sympathizing chiefly with the suitors.

690. τῶν and τί belong with ἐκατοσίον equally to both clauses.

691—2. ἢ τ᾿ ἐστι δίκη, this phrase appears limited to the Ody.; cf. note on ἢ δέμες ἐστι γ. 45. — ἐκατοσίον ..., φιλοί. In mar. are the passages given Jelf Gr. Gr. § 809, 2, in which II. interchanges 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 (θεῖον) 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 Æv. III. 399—402. Odys, is spoken of as a noble exception, rather confirming than invalidating the rule.

693. ἐώσκηειν: this pluperf. has force of an aor., the perf. ἐσκηεω retaining always its proper force "have done".

694—5. θυμῶς καὶ ἐγγὺς, the one as expressed in the other; see on η ἐτοσ η τι ἐγγυ, μ. 99. Penelope's view of Medon as being of the hostile faction finds here complete expression.

695. χάρις, Löwe cites Soph. Aj. 1283 φεύ, τοῦ Πανόντος ὡς ταχείᾳ τις βροτοῖς χάρις διάδετι κ. τ. l. and Plant. Pan. X. 17 Si quid bene facias, tevisor pluma est gratia.

702. ἧμαθένη, Buttm. Lexil. 58, prefers the etymol. of ἀγαθὸς, in Pind. ἀγαθος, "used only of cities, countries and mountains, to which the idea of divine, sacred, belongs as a fixed epithet": so δίαν here of Laced.

705. ἐκεῖο, Arist. read ἐκεῖο = ἐγένετο (Schol.) when Ἐλεος would become a predicate, "became faint". In 699 inf. we have ἐκεῖ, but no trace of ἐκεῖ occurs in the parallel passages (mar.) and the form lacks authority. There (mar. II.) θαλεος, used of the voices of Antilochus and Eumelus, must be a general epith., as in the phrase θαλεος αἰθηνον K. 259, and therefore here is probably not distinctive of a female voice, but rather meaning "vigorou". The opposite meaning of "effeminate" comes out in Ἐλεος δὲ οἱ ἐκεῖε ἑκον, B. 266. Thus ἐκεῖο φωνῆ means "sound was stayed or stifled" (mid. for pass.), as by sob — a stage beyond the ἀμφασία ἑπέων, inability to utter.
words 704. Virg. Æn. III. 308–9 has expressed it with variation
Deriguit visu in medio: calor osa relicuit.
Labitur et longo vix tandem tempore fatur.

707–8. μῦν χρέω, see on a. 255.
— ἔπτω, “chariots”; cf. ναύαν ἀπή-
νυν Eurip. Med. 1119. Properly ἔπ-
τω (or ἔπτω dual, E. 13, 19) is a chariot: but, as we cannot pluralize it further, “chariots” would still be ἔπτω. The all but universal practise of chariot-driving instead of horse-
riding in H. favours this. Still, from Pind. Isthm. IV. 5, ναυς ἐν ψόντῳ καλ ἐν ὀρμαῖον ἔπτω, 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. 21, s. 231).
712. ὄφος, the more common word with δῶλον, θέος etc. is ὄφε, as in rousing a hero to warlike effort etc. In ἰ. 539, ὄφος is not transitive.
716. ἄχρος ἀμφεχ, the metaphor is that of a cloud or mist involving a person, so ἄχρος νεφέλη ἐκάλυψε and other like expressions.

717–8. τέρων κ. τ. l., 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 θάλαμος. — For πολυμιχήτων see App. F. 2 (30).
719. ὀμαώ, see App. A. 7 (1).—
μύριοιον probably a word based on vocal sound as the μύριοι of Æschyl. Agam. 16; cf. also ψιθυρίζω and our “whine”, “whimper”, German wimmern.

720. πάδαι, ὀμαώ κ. τ. l., we know that 12 of these were guilty of in-
triguing with the suitors (v. 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 δ’ αδινὸν τοιοῦτος μετηρύθα Πηνελόπεια "κλύτε, β' φίλαι. πέρι γέρ μοι Ὀλυμπίου ἄλεγε εἴδοκεν ἐκ πασέων δόσαι μοι ὁμοῦ τρόφευν ὧδ’ ἐγένοντο. τούτοις ἀφετῆς εκεσιάμενοι ἐν Λαονίδουν [ἔσθλον, τοῦ κλέος εὐφ. καθ Ἐλλάδα καὶ μέσον Αρρος].

viv ak' ῥαίδ' ἀγαπητοῦ ἀνηρείσκατο θύελλα ἀκλέα ἐκ μεγάρσων, ὡδ' ὀμφρητέντος ἀκουσα. ἄκτελια, ὧν ὑμεῖς περ ἐνὶ φρεσκὰς θέσθη ἐκάστη

729. Ἕκαστή.


of Telemachus' departure, and refuses to distinguish between such fact and her fears — inconsistently with her own calmer language by and by in 731 —4 inf.

728. ὀμφρητέντος ἂ., "did I hear (till now) of his having gone". The nor. is proper here, as also in β. 375, marking the fact as kept from her for some time after its accomplishment: contrast with this 732 inf. ἂ. ἁ γ θόμην ὀμφρητέντα where "if I had heard of his meditating this voyage", is the sense, as shown by what follows.

729. ἄκτελια, this adj. occurs in H. mostly at beginning of line and in quantity σχέλ., but σχεῖ. in Γ. 414. It is always used of persons, save that σχεῖλα ἔφη 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 ὀδή, it may be compared with νηπιος: both words are also often followed by a clause ὡς κ. τ. ἥ., stating some act in which the quality of σχεῖ. or νηπ. is involved. — πέο seems rather to belong to ἐπιστάμενα; it reflects, however, the force of that participle at once on νηπίς: "you did not, though you ought, ... as knowing, etc." see on α. 59.

373. οὐραί. i.e. φιέον, "meditating" (mar.).

377. Λολίον. 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 Encymachus the suitor (a. 325). The question whether the Dolius of ω, 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 γέοντες, 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 γέος or τέμενος with a mansion (Fa. on ω. 207; cf. β. 102), with a numerous body of slaves "who did his pleasure," and whose society he shared (ω. 205–10, π. 140–1). It is not likely that the one who was by age his fittest companion (ω. 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 (ω. 403–5). Further, the treatment of Melantho (a. 322–3) by Penel, would rather suggest that she had lost her mother (cf. v. 67–8), and then she could not well be daughter to Laert's Dolius, whose wife was living (a. 389). These questions will be further considered under the passages referred to in ω.

374. ὅγνωται, subj. shortened epice. The sense is "to see if he will," in which sense the phrase is usually led by αι ιε, as in Δ. 405, 420. See on α. 204 for subj. with εἰ. In all parts of this verb H. has ἔ, but ὅγνη and ὅγνασα from ὅγνασαι (a. 62). In οἱ μεμάσαι, Penel, her fears still exaggerating the facts (see on 727 supr.), imputes to all the laoš a share in the suitors' design; cf. what Telem. says of the Αγαυλ, μαναρτησε δὲ μάλιστα. β. 265–6; for laoš 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. νυμφα, shortened vocat. from nom. νυμφη. — η εξ, “or let me (live)”: the var. lect. η εξ (1. pers. imperf. for ην), “who was in the palace”; is somewhat tame, especially when we come to ηδε...πάντα. Obs. that in έσο the 3. sing. εξ, 1. pl. εξομέν, 3. pl. εξομένοιν (E. 256, K. 344. φ. 233) all suffer synizesis in the first two vowels. Some forms of this verb were similarly pronounced in Attic Greek.

746. εμευ δ' ελ. μέγ. ορξ. the same expression occurs with dat. of pers. (mar.), Τρόμουν δ' αυ...ορξον έλομαι. 

749. έπατης, Ni. says the optat. would be fitter, but the subj. is prefer-
758. γόνον...γόνοι, this repetition offends by its tameness. γόνον should probably be read. It is unusual to find γόνοι applied to the eyes; but our double use of the verb "to cry" may be compared, also the scriptural expression "he wept aloud!" or "lifted up his voice and wept". Eurip. Phæn. 1583, has δάκρυα γοασά, so 801 inf. γόνο ἀκριζοντος.

760. οὐροχώρας, see App. A. 3, and γ. 447 note.

762—3. ἀτροτών, see App. E. 4 (14). — ἐν μεγ. Ni regards this as an indication that Pallas' worship was established in the family of Odys., which is confirmed by K. 571.

763. Ὀδυσσέας, it is characteristic of Penel., in whose thoughts he is ever uppermost, that she does not say "if I have ever", but "if Odys. has ever sacrificed etc." Yet adds μοι μηνασά ναλ μοι ν. τ. λ., thus identifying herself with him.

766—8. ἀθάλασκε, cf. ἀλαλκομένης (mar.) epid. of Pallas. ἀλονυκέ, for this cry of adoration see on γ. 450.

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. οἷον following is datius commodi (Löwe). ομάδης denotes their exultation. For ὀμαδής see App. F. 2 (19).

769. See on β. 324.

770—1. The atrocity 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 wh. a great poet makes his characters paint themselves. For ὀμαδής see on α. 382.
775. πάντας ὡς μὴ πού τις ἐπαγγελθηκαί καὶ εἰσο;. ἀλλ' ἄρε οὐρήν 1 τοιον ἀναστάτης τελέωμεν μῦθον, ὦ δὴ καὶ πᾶσιν ἐνι φρεσὶν ἵσανεν ἦμιν.

780 νητὴι μὲν ὦν πάμπροσον ἀλὸς βένθῳς ἔρυσαν, ἐν δὲ ιστόν τ' ἐπικαντο καὶ ἵστα ἕστη ἀνά τ' ἱστα λευκά πέτασαν τευχέα 1 δὲ σφ' ἴνεικαν ἀπεθύμουι θεράποντες.

785 ὑψοῦ δὲ ἐν νοτίῳ τ' ἵν' ὄμισσαν, ἐκ δ' ἔβαν αὐτοὶ ἐνθα δὲ δόφον ἐλοντο, μένον δὲ ἐπὶ ἔσπερον ἑλθειν. 4

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HOM. OD. 1.
787—841. The poet reverts again to Penel. in the upper chamber, lying weary and sorrow-sick, till sleep overtakes her; Pallas then sends a phantom in the form of her sister, who soothes her anxiety about her son, but on her enquiring about his husband vanishes into thin air.

788. For ἄστις Rhianus gave ἀναγόμενος, objecting tautology to ἄστις ἀπαντ. x. τ. λ. Yet the ἄστις is merely paraphrastically expanded by ἀπαντος εἰδ. following, as πατεροφόρη γ. a. 299 by 300: ποτήριος 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 δ. 457 and note. Ni. says that the poet aims at laying before us not an imposing whole but a single feature. Better, Homer's simile's are mostly not so much introduced for the sake of illustration as they are the spontaneous rebound of poetic sympathy from the human scene which he is describing to the scenes of nature, and the "single feature" is the link of poetic keeping which prevents them from being irrelevant. Yet neither must we exclude the element of illustration, as in the workmen with the wimble, applied to the boring out Polyphemus' eye, the tanner and his crew, to "the tug of war" over Patroclus' corpse (v. 384—6, P. 389 foll.); and such are mostly very close in their resemblances. Both elements may perhaps be found in many.

792—3. ξυλον, "circle" of men, dogs etc. perhaps the Highland "Tingel", Lady of the Lake, vi. 17. A Schol. says it = δίκτυον.—νήσυμος, Buttm. Lexil. 81 believes this to be nothing but an ancient error for the digammatized Ἀγάμε, arising from the separable ν of a preceding word adhering to it when the f was lost; see App. A. 21.

796. εἰδώλων, 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 τ. 536 foll. is hardly an exception, see 540). Thus Nestor's form is adopted by the θανεῖς in B.6 foll., as Iphthimē's here. Similar in character are the εἰ- δώλα by which in the battles of the II. a deity imposes on an enemy (Ε.

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 ἀνέμου ὡς πνεῦμα, just as the figure here enters and departs without moving door or bolt (παρὰ κλῖθης or κλῆθος ιμάττα, δ. 838, 802), and vanishes ἐς πνεούς ἀνέμους. 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 ὀνείρος, like the εἴδωλον on the field, exists not beyond the purpose of the moment and the physical state of the dreamer. Other formulaic tokens of the ὀνείρος 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 εἴδωλον, and such souls and dreams have alike the epith. ἀνέμηνος. In Hes. Theog. 211—12 Night bare Ὑάνατον, τέκε δ' Ἐπον, ἐπικε δ' φθόνον Ὀνείρον, unbegotten by any father. In Π. 672, 682 Death and Sleep are twin brothers; cf. Virg. En. VI, 278 consanguineus Lethi Sopor: so Ψ. 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 ὀνείρον is a stage on the road to Hades; and Virgil. En. 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 ἐν ὀνειρεῖσα πυ-λησι. So the ψυχή of Patroclus, not being itself an ὄνας, appears to the sleeping Achilles; and Pallas appears to Telem., and again to Odys., she being no ὄνας, and they being not even asleep: yet here the situation governs the manner of the appearance, and we find the formula κύτη δ' ὀφεικε κερπ., and in Patroclus' case the question ἐυθεῖα, wh. in that of the waking Odys. seems to find its equi- valent in τιπτ' αυτ' ἐγγόμεσις (Ψ. 65 foll., v. 30 foll.). The many well attested tales of the appearances of the dead or absent wh. bewilder 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 so lace than her daily life, and seems to be weaning her thoughts from things visible. Cf. her prayer to Artemis — commencing in a petition to the goddess, but passing off into a rhapsody of meditation on what she suffered by day and dreamed by night (v. 61 foll.). So she expects to remember "even in a dream" the home of her youth (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 (ὕπλος, τ. 562 foll., B. 6, cf. 80—1). The word κακὸς applied to them may mean de- lusive, or, of evil omen (v. 87, K. 496). Hence the function of the ὀνειράπολος (A. 63, cf. E. 149); cf. ὀνειρομάντες Ξέσχυλ. Choeph. 33 Dind.

797—8. Ιρθήμη Arist. doubted whether this was a common or a prop. nom. See mar. and cf. Ποδίμης ἴμος (Fa.). — Ἐβυμήλος, son of Admetus and Alcestis, daughter of Pelias, led
troops in the Catalogue (mar.) from Phere and Iaoles. This connects the Trojan story with that of the Argô; see Eurip. Med. 5. 6. In Eurip. Alcest. 393 foll. he is introduced as a child bewailing his mother.

800. *eiōs* for *opsis* (Eustath.), for other examples see mar.; the distinction between an action tending to produce a result, and one to continue until the result has been attained, is easily confounded, for instance often in όρφα; cf. the use of “till” in the Irish-English common speech.

802—3. κληίδιος ἵμαι, see App. A. 15. — ὅτι ... υπέρ, see on 796 supr.; cf. Herod. VII. 17, ὄφεισιν ... να ἐφ- στιν ... τον Ἀρεταύνων ἤπε (Ni.).

805. The hiatus  ὀφεῖν ἵμαι might be avoided by transposing ὀφεῖν to the end, but ε in hiatus in the 2nd foot is found B. 8 ὀφεῖεν ὁνεις, Γ. 46 τους- δε ἐως, Ε. 310 ἀφιεὶ δὲ δῶσε, T. 288 ζώον μὲν ὑπὲρν (Hoffmann Quaest. Hom. pp. 92—3). — ὅτι ἵμαι, not the secundum operc. æquum of Hor. Sat. I. v. 101, following Lucret. VI. 57, which is quite against the abundant theory of H., but expressing an absence of effort in whatever they do, as compared with mortals; see on 197 supr.; cf. ὃ εἶναι μάλιστα τε ἢδος, T. 444, also v. 573. So Æschyl. Suppl. 93 πάν ἄποθεν οὐνοι- νων; see also Nagelab. I. § 9.

806—7. ἐκάχυμα, the particle of this perf. is irreg. in accent, being proparox., as if pres., which sense the infin. here bears: so ἀλλακμένως v. 333 and ἀλλιμένως, either a shortened perf. or a syncop. aor. (Buttm. Gr. Verbs). The forms in pres. are ἔχο- μαι, ἔχωμαι, ἐχάμασι.
818. Ζευς. 823. Ζεύσεως. 824. Ζεύσεως. 826. Ζεύσεως. 830. προάσεις.


94. 819. καὶ μάλλον, the novelty of her anxiety makes it at the moment more severe. Ni, cites Αςχ. Prom. 26—7 ἢ ὥς τοῦ παράστως αὔρηδων καὺν τρόφει οὐ.

820. ἀμφοτε, takes gen. as ἀμφί—μοσαμα O. 391, Π. 533; but περίδει—
die has dat. (mar.). The physical sen-
sation of terror pervading (ἀμφι) the frame is probably the basis of the com-
pound notion. Ni, refers δείδω also to τοῦ, but it is best referred solely to μῆ τι π. following.

821. τοῦ, The constr. is, “should suffer from those in the region where” etc.; this gen. of origin or cause is assisted by Ἐκ in β. 134. For the unus-
sisted gen. cf. Eurip. Electr. 123—4, Paley, ἄγε ἄλοχον ὄρηγες θυείτο εἶ τ', ἀγάμενων. — for ἄσω, see on α. 103. — in', "where", sometimes also “there”; see mar. 824—6. ἀμωνίν, see Liddell and S. s. v.; this epith. seems to refer to the appearance to the sense, that of ἔνωσις 841 inf. to the effect on the mind, "unmistakeable". — ἔξωτας. Buttm. on Schol. ad loc. rejects the var. lect. ἔσται or ἐσται, the forms of ἔστα— found in H. being all aorists. 831—2. Ἑρμος, as Hermes is Zeus' messenger: αὔνης implies a reference to προάσεις 829. For the var. lect. in-
volving αὔνη (mar.) see on α. 281. — ei d' ἐγε, "come then", so often; only here the ei μὴν of 831 seems com-
plemented, but really is not so, in ei d' the hypothetical force of ei in ei ὧν being sunk in colloquial usage, so that it means merely ἄριστον.
834. Ἀδίδαο. 835. Εἰδωλον. 838. Σειπόν. 840. Φιλαρίων Φου. 841. Φοι.

833. ἦ πον Bek. Fa. 846. αὐτῆς addito serius g sed ab eadem manu.

836—7. Eustath. remarks on the economy shown by the poet in the interest of his tale by leaving Penel. thus uninformed. — ζωεῖ δ ὡ' ἦ τ, see on β. 132.

838. λισάθη, Buttm. Lexil. 77, connects this, in sense of "to go aside, turn away from", with ἀλέστος, and disconnects it with ἠλείμενος akin to ἠλείσσαμαι.

841. ἐναγγεῖς, see on 824 sup. — ἀμολγοῖ, Buttm. Lexil. 16. considers — "in the depth or dead" of night, and accepts the Eustathian gloss on Ὥ, 324, that the Achaeans call ἀμολγὸν τὴν ἀχύραν: τὸ μᾶς ἀμολγαίη of Hes. Opp. 590 he regards as ἀκαίρια in sense of "exactly baked".

Doederl. 377—8 connects it with μολύχω, μέλας, "black".

846. Ἀστερίς, 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 ναῦλ. Gell., Ithaca 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 Peloponnesus, 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.
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). Ino Leucothoe 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 Ægæus (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.
3'Ηώς, δ' ἐκ λεχέων παρ' ἀγανοῦ Τιτανοῦ ὀρνυθ', ἐν' ἀθανάτωι φῶς φέρου ἢδὲ βροτοίσιν'.
οἱ δὲ θεοὶ θαυκύνδε ἐκαθίζανον, ἐν δ' ἀρα τοῖσιν Ζέυς ᾑψιβρεμέτης, οὗ τε κράτος ἐστὶ μέγιστον.

τοιαύτα δ' Ἀθηναίη λέγει κῆδει βόλλ' Ὀδυσσῆς μνήμενον μέλε γὰρ οἶ ἐων ἐν δόμασι Νόμφης.

"Ζεν' πάτερ ἦδ' ἄλλοι μάκαρες θεοὶ αἰέν ἑόντες,

which makes through heav'n
Grateful vicissitude like day and
night:
Light issues forth, and at the other
door
Obsequious darkness enters, 'till her
hour
To veil the heav'n; etc.

— ὶιθυρ. He occurs in the Trojan
pedigree (T. 215—40) as a son of Lao-
medon and elder brother of Priam. In
Hym. Aaphrod. 218—34 we find the story
of his being the darling of Eōs and of
his joyless immortality (cf. Tennyson's
Tithonium). Payne Knight considers it
as "e seriorum opinionibus de dis pro-
fecta"; which, although he is disputing
its genuineness in A. 1—2 only,
would condemn it wherever (mar.) it
occurs. Hes. Theog. 984 mentions Ξεμα-
thion and Memnon sons of Tith., the
latter only being named in H., see δ.
188, l. 522.

3—5. θαυκύνδε, the locative δὲ im-
plies their going thither before sitting
there. Λέγε, "was enumerating"; see
mar. for this sense, and note on δ.
451. — κῆδει βόλλ', including the
<table>
<thead>
<tr>
<th>Page</th>
<th>Odysseus E. 8–18.</th>
</tr>
</thead>
<tbody>
<tr>
<td>170</td>
<td>[DAY VII.</td>
</tr>
<tr>
<td>a</td>
<td>230–4 mar.</td>
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<td>b</td>
<td>q. 112–6, B. 721, e. 395, o. 232, 2, 593.</td>
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<td>c</td>
<td>δ. 557–60 mar.</td>
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<td>d</td>
<td>δ. 727, cf. δ. 700, 710</td>
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| 8. ἄγανος τε καὶ Π. Knight v. not. ad loc. 10. ἄγανος var. l. Barnes. coll. E. 876. |

Obluracy 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 B. 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, Concil. has framed an argument against its genuineness. He constructs accordingly a commencement of e. in which Pallas' appeal is omitted, and supposes ε. to start anew on the same day as α. — a notion quite against Homeric usage; see on δ. 594. Further, the delay in sending Hermes, as she had suggested in α. 84–7, is not inconsistent with Zeus' character, who, as a rule, is indolent and requires to be moved, whereas Pallas is prompt, eager and bustling [App. E. 4. (4) (7)]; see below on 22–7. His reply to her also in α. 76–9 leaves a door open for procrastination, and even implies that further deliberation should precede action (περιφράσκωμεθα). 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, οὐ 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 B. 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. κειται conveys a notion of inactivity, of which it is the proper posture, as in B. 688, κειτο γαρ ἐν νησοι ... Αχιλλεύς. The same line (mar.) describes the forced inactivity of Philoctetes in Lemnos; and, by a singular change of νῆσος to νόσοσ, is in e. 395 adapted to a totally different image.

14–17. See notes on δ. 557–60.

18. μεμάθην, 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 leotl; see π. 375 foll. It is easily understood of whom she speaks, as Zeus shows by supplying μητριός in 27. The passage 18–20 is not here incon-
sistent with her assurance to Penel, in B 825—8, since the insolence of the suitors remains the same, and to contrast this with the heroic but unheeded endurance of Odys, is the main point of her opening speech.

22—7. Zeus in A, had given no explicit assent to Pallas' proposal about sending Hermes; but she had assumed his compliance and acted on it. He lets things rest for six days in situ quo, and when she renews her appeal throws the responsibility upon her, as though the executive were her province exclusively. Thus his character for laissez faire and hers for energy are effectively contrasted. This ethical point is lost by those who impugn the passage; see on 8—11 sup. υόνον = βοηξία; cf. the henidays βοηξία τε υόν τε, D 267. 25—6 could be spared; 27 coheres exactly with 24, since sub-junct. may stand as = fut. after ως, δύνας etc., in final sentences [App. A. 5. (5)]. The other reading ἀπονέου-

ται is itself a pres. with fut. force. To omit 25—6 would suit exactly the fact shown in B 825—8 that Pallas had already settled it all, and needed not the exhortation which 25—6 addresses to her. Yet this need not be present to Zeus' mind, whose words arise naturally out of hers in 18—20 sup.

27. παλιμπετές cannot be παλιμπετές with ε elided, see Buttm. Lexil. 51 (1).

28. Εμειαν, see App. C. 2. and Gladst. II. iii. 231—41.

30—1. See note on A. 82—7.

32. This is verified by the hero's departure on his solitary raft 263 inf., and explains her words 140 foll.: Calypso in fact only dispatches him ἀπὸ νησίων with a fair wind which she herself sends.


35—36. ὕγιδεοι, cf. η. 205, ἐπει
38. Ἐλίκις Φεσθητά. 41. Φοι Φιδείειν. 42. Φοίκον Εἰσίν.


σφιαν ἐγγύθεν εἰμήν.—περὶ κηρί, a phrase found also with νεμεσούμαι, φιλέω, ἐγκαθίστω etc., cf. the κηρόθα μᾶλλον of e. 284 et al. (mar.). On the question whether to take περὶ in such sense as if it had πάντων following (cf. α. 235), i. e. "excessively", and retract the accent, editors differ, nor is it an easy point for mss. to settle. We find, however, such phrases as περὶ θυμός and περὶ φρέσιν (X. 70, cf. Φ. 65, Π. 157), suggesting that words relating to the mind are governed by περὶ with a peculiar local force, based probably on the physical notion of κήρι or φρένες, 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 δῶρα καὶ θεοὺς λόγος, Eurip. Med. 960. So here it is a mark of divine favour and recompense after neglect, that Odys. should return home richer than if he had come straight from Troy. We may compare the "end of Job" (Job XIII. 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 (En. 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 Ἀργειφόντης see App. C. 2.

45—6. See on α. 88—98.

47—8. These lines suit the expedition of Hermes in Ο., 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 βάρδος, as specially symbolic of the god who is ἵπποςδραγάς (87 inf.), may certainly be allowed even without such pertinence.

50. Πιερίη. Ni. remarks on the geographical definiteness of the abode of the Gods, as being on Olympus, an
51. Ἡθελησός. 54. Ἱκελός. 56. Φιοιδέος.

54. hunc v. pro additamento notant Scholl. H. P. Q. † Eustath. ousan 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 Pieric's northern extension. Olympus appears to retain even among the Turks its celestial celebrity (Hammer ap. Kruse's Hellos I. p. 282). — Ἠθελησός, this is distinguished (Ἑ. 288) from ἡ φόρ the lower and denser air, which, when thickened, is viewed as homogeneous with mist etc., so that ἡ φόρ πολλὴ means "in gloom or haze"; so ἡ φόρ καὶ νεφέλη l. 15. Pallas descends from heaven through the ἅθελησον, and the flash and clang of arms goes up to the ὁφανος through the same (T. 351, B. 458, P. 425) (Ni.). Ἠθελησός should go with ἑπιβάς, not with ἐμπεσον π. Thus Pieric is a stage between the ἅθελησον and the sea — a platform from which the god plunges seawards. Otherwise the ἅθελησον would be at no higher level than Pieric, which hardly agrees with the passages cited. His course seems meant to be north-westerly; see App. D. 2. By ἐμπεσον contact with the surface, not immersion, seems meant. The poet appears to adopt Pieric as the point of view, and to mark and describe his deity's flight from thence. Any one who has watched from a headland the birds shoot down upon and sport along the sea, will easily realize this.

51-4. ἑσνατ' ... ἐπι, this describes motion skimming the surface; so 53 inf. the wings are wet with the spray. Λάφις, this bird, as described by Aristotle (Hist. Anim. V. 9, cf. II. 17, VIII. 3), may be either the larus canus, paravasileis or marinus. For ὀρνιθα with λάφις see on ὀνόματα, App. A. 13. Observe λάφις, but λάφος adject. in β. 350. — οἰκινός, 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 propria persona.

52-4. κόλπος, not "depths", but "bays"; δεινος, perhaps alike so to navigators by their crags and reefs, and on the land side by their precipices. ἰκελός, as also ὁς or τοῖς, lead the formule by which H. thus binds the simile to the thing illustrated. Possibly Ἐμνής was originally Ἑμνής, a lighter form of Ἐμνής (Ni.). Payne Knight based his rejection of this line and of § 4.35 on the non-Homeric form of the name Ἐμνής.

55. νόσον. Those ancients who regarded the wanderings of Odys. as being in the Mediterranean wholly, viewed the isle as being on the coast of Lucania; see on § 4-5.

56. ἦπειροντε, ἦπειρος is used of land as limiting and excluding the sea; whether it be island or mainland.

59 foll. With the description of the abode of Calypso, cf. that of Circe in Virg. Æn. VII. 10 foll. — ἐσχαρόφιν, see App. F. 2. (19) (20).

60. εὐκεάτοιο, the notion is that of logs split (κέαξω κέιο) for fuel; and the word is not based on κειο ἄποθης, as if reinforcing ὀδημ. — ὅτου, "qualis arbor fuerit ... jam veteres ignorasse videntur" (Löwe). Doubtless some perfumed wood; cf. Pliny N. H. XII. 17 Non alta arborum genera sunt in usu quam odorata, cibosque Subai coquant thuris ligno; and Virg. Æn. VII. 13 Urit odoratum nocturna in lumina cedrum. Macrob. Saturn. III. 19 identifies it with the citrus of the Latins, its fruit being the fílax malm of Virg. Georg. II. 127.

61—2. ἰσοδι, 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.), ἐποίευμα. Löwe cites a Schol. on Pind. Pyth. IX. 33 (18), ἰσοδο παιδιμβαμόνος ὀδος, to the effect that constant movement to and fro and turning about were required in ancient weaving.

64—5. θαλάσση, the species of alder meant is perhaps the alnus oblongata, as the best known in Greece (Dunbar Lex. App.), ἰγειρος, populus nigra. ἐνδιά δὲ τ', the τ' is probably τοι.

66—7. οἵκωπες, Eustath, describes it as smaller than the γλένες, having lead-coloured plumage with whitish spots. Αξιαλι, (de Nat. An. XV. 28), alleging Aristotelian authority, rejects the σ here, writing κόπεις, in which Athenaeus (IX. 10) concurs, citing also four other ancient authorities. There is an owl called the Strix Scops (Linn.) apparently identified with this.

χιφώναι εἰναλ. Aristot. (Hist. An. VIII. 5) and Αξιαλι (de Nat. Anim. XV. 23) apply this name to what is probably either a cormorant or a coot (Dunbar Lex. App.). Eustathius says the αἰθνία (see on 337 inf.) were anciently so called. — θαλάσσα χρυς, such as diving, fishing etc. Ni. compares Hes. Theog. 440, οἱ γλακερὶς εὔροιανταὶ. 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 κρηνά δ' ἐξεῖσθι πῦσυνες ἁδεν ἐδατι λευκω, πλησίαν ἀλλήλων τετραμμέναι ἀλλύδος ἀλλη. ἀμφὶ δὲ λεμωνες ἁ malakoi ίου ήδε σελένου θῆλεν: ἑνδα ε' κ' ἐπειτα καὶ ἀτάνατος περ ἐπελθὼν 

75 ἐνδα στας θηετό διάκτορος Ἀργεφόνης, αὐτὸς ἐπεὶ δὴ πάντα ἐδ' 

75. Pro v. 72. or, occurs 7 ἢ 'there 

80 ἀτάνατοι, οὐδ' εἰς τὰ ἀποπροθή δόματα ναεῖ. οὐδ' ἄρ' Ὀδυσσός μεγαλήτορα 

80. song in Athen. XIV. 27, οὐκ μοι τὰ ὀδὸς, οὐν μοι τὰ ἐν, οὐν μοι τὰ καλὰ ἐξείναι, and Hor. Carp. I. xxxvii. 15 — 6, II. vii. 24, apio corona. 

73—4. This whole clause might be spared, as in 75—6 Hermes actually admires. Yet it generalizes the effect of the previous picture very happily: cf. similar phrases in which οὐκέτι or οὐδ' ... οὔσιοτού occurs with similar force to that of ἥπειρα here (mar.). Moreover in 77—80 inf. the line of thought is inverted; since there the statement of a particular case, οὐδὲ μὲν τ. λ., is followed by that of a general principle, οὖ γὰρ τ. λ. For the whole manner here cf. v. 96—112, especially for ἑνδα repeated and for ἑνδα θ' ἐπειτα "there accordingly", in 106. In some other instances (mar.) of ἑνδα followed by ἐπειτα the latter has a distinct sense of "after" something else has taken place. 

72. θηκος. Buttmann (Gr. Verbs) gives as Doric forms θάκωμεν θακωμαι, epic θόμαι, whence (σ. 191) θοσιάτω, and θροιμαι, which last is most common in II. With this verb here thrice recurring in as many lines Ni compares τικωμαι 5 times in 5 lines, τ. 204 foll.

83–4. These lines, if both genuine here, recur 157–8. Eustath. was for rejecting both in this place. The Scholl. reject, 84 only. Certainly, πλαίσ... δάκρυσ... δάκρυν savours of redundancy; and the "looking on the sea," 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 ὀστενχηγί Buttm. Lex. 97: grounds an analogy in favour of ὀστενχηγί ὀστενχιο from ground-form ἰνθον, as φούροι from φέρω. — ἔρεχθων, akin to ἔρεινο (mar.), applied to a helmet etc. burst by a spear etc. So Heß. Scut. 386–7 ἀφοιρῆς ἐπεξέργασε νοῦν. For δάκρυν ἀπείρω cf. on δάκρυν εἶθεν, δ. 153.

85–96. This reception and greeting consists almost wholly of recurring lines, mostly from Thetis' visit to Chaisris and Hephaestus in Σ. For χροσόφαξι see App. C. 2. — ἦμιμείς elsewhere (mar.) has a particle to assist its meaning; so here ἐκεῖμεν might be supposed. In 89 αὐθά was an old error for αὐθά, which Barnes first corrected, noticing that the final α is long.

In 90 observe ἐστίν, not, as in mar., ἔσται: since a thing which has been done is possible. The whole line has a formulaic air. Ni. remarks that verbs in τὸς include the senses of both fact and possibility, citing Arist. Poet. IX. 6. τὰ δὲ γενομένα γένοντο ὅτι δυνατά. Line 91 is better away, having followed its context from Σ. 385–90: but there the guest is seated afterwards, as a consequence of the invitation, here he is so already.

93–4. ἀμβοσσ., see on δ. 445. For διάκτη. Ἀργείφ., see on α. 82–7 and App. C. 2.

95. With ἦμα ᾧν. cf. the adj.
96. ἐσεὶ σφησσαὶ προσέφιειν. 106. Ἰάστω.


—11 † Scholl. P. Q., 105 et ὀξυφώτερον et ὀξυφωτάτου præbet Scholl. H.

98. νημετέρους κ. τ. λ., cf. Menelaus’ words to Telem. ð. 350, τῶν οὐ-δέν τῷ ἐγὼ νυφώ ἔποσ, οὐδ’ ἐπι-κένσα.

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.


105. ὀίναμον, the superl. stands here where we should expect the comparative (which is also read, but probably as a corrupt device to ease a difficulty), meaning “more wretched than (any one of) the others;” it is inconsistent, because the sense of ἀλλον expressly excludes what the superl. form requires should be included. Indeed ἀλλον after a superl. may by an idiomatic abuse of language be taken as ♦ πάν-των. See mar. on ἀλλον for similar examples. Milton has a parallel to it in Par. L. IV. 323—4.

Adam the goodliest man of men since born

His sons, the fairest of her daughters Eve.

Similarly, Thucyd. I. 10, τὴν στρατεύειν ἐκεῖνην μὲν ἐγὼ τὴν μὲν γενέσθαι τῶν περὶ αὐτῆς, and Eurip. Med. 941, εἶ-πε γυναικῶν ἐστι τῶν ἀλλῶν μιᾷ; so inf. 118 ἔξοικον ἀλλών is to be taken as a superl. with compar. force.

106. There is hardly a doubt that τῶν ἀνδρῶν should be taken in closest connexion with ἀλλῶν, not merely depending partitively on ἀνόδος preceeding. It then forms, (since what is said of “the men” implies πάντων) a justification of the preceding note.

Hom. Od. I.
108—9. These lines no way relate to Odys., and his fortunes, but in the mouth of Hermes they are perhaps good-humoured gossip. He is telling Calypso, who lives so remote, the news, or what he takes to be such, as an ordinary ἀγγελὸς might. We learn from μ. 389 90 that he told her more besides.

108. ἀλίτοντο, see on γ. 126: cf. Hes. Sent. 79—80, ἄδανάτους μάκαρας, τοῖς Ὀλυμποῖον ἔρχοσιν ἡλιτεν Ἀμφιτυόνν.

110—1. These lines seem proper as a part of Calypso’s words to Hermes 133—4, and therefore less proper here as a part of what he says to her. Three Scholl. omit them here, but admit them there, although there Eustath. rejects them. Two Scholl. reject the entire passage 105—11, urging that the storm raised by Pallas had nothing to do with the wreck of Odys., as neither could Ἄθ. ἀλίτοντο apply to him, but see above on 108—9. But as regards 110—1 merely, if they are retained, the word ἐνθα would seem to connect that wreck with the storm so raised, which is against Odysseans’ own statement elsewhere, and is a further reason for rejecting these lines here. Below (133—4) ἐνθα properly connects the wreck with Zeus’ thunder, which is exactly in accordance with that statement.

112. ἤνωγεν, for the retention of the ν in this termination see Bek. Homer. Blätt. p. 29, who pleads the authority of Aristarchus, Zenodotus, and Aristophanes, as being, according to various Scholl. in favour of it, Eustath. on Ζ. 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 ἡδειν (Löwe).

113. αἴσα, cf. μοῖρα in next line. The two words have here a shade of difference, which the context aptly illustrates, αἴσα being used by II. in relation to the evil, μοίρα 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 διαμονὸς αἴσα κακή λ. 61, cf. τ. 259, Ε. 209, εἰπεν νῦν τοι αἴσα μίν ἐνθά περ οὐ τι μέλα δὴν Α. 416, ἄσσα οἱ αἴσαι κατὰ κλώθης τε βαρεῖται γεγονομένοι νήσον λέγειν ν. 197, 80 Τ. 127, ἐν ἑαυτής γινομένος αἴσην Χ. 477, Π. 441, ἐν θανάτοιο περ ἄσις Ω. 428; the latter by μοῖραν τ’ ἀμορφήν τε καταφθηόντων παριζήσαντο us. 70, τὸ μάκαρ Ἀτέρεις, μοιρηθέντες ὀλβιδαύμον Τ. 182. Yet we have θανάτος καὶ μοῖρα Γ. 101, τείν δ’ ἐπι μοῖραν ἐνθά (Ζεὺς) λ. 560, cf. τ. 502 and μοῖρα ὅλοις times in Odys. and 3 times in II. So αἰσίων ἄτι καὶ μοῖραι μὲν ἄσσαις (Εὐρ. Π. 523—3), which latter passages show that the line of distinction is not rigid.
114. For Fidéris omisse τ᾿. 115. Φοίνον ἡ ἥν. 117. φανήσασα ἤπειρά.

118. ὀλέσθαι, Hermes views Odysséus’ 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. ἵκεσθαι rhymes with 113; cf. mar.

116. δύιγησε expresses the sudden seizure of alarm, not paralysing, but prompting to some utterance or action (mar.).

118. σχέτλιοι, “hard-hearted”; the clause οἱ τε καί οἱ 119 is to be taken in close connexion with it, see on δ. 729. — θεοὶ, distinctively of the male deities, as opposed to θεῖς 119. — ἔμπλημα, this better suits ἐγκαταλθεῖν following, than the var. lect. ἐμπλῆ

119—20. ἐγκαταλθεῖν, see on δ. 181. — εὐκραθ., the force of this, which belongs strictly to εὐλαβεία, is continued into ἦν τὸς τε καί οἱ; cf. Musaeus Hero et Le. 179, ἀμφανὸν ὁδὸν δυναμεθά γὰρ ὁμοῖοι πελάσσοντο. She professes the open and honourable union of wedlock, as opposed to the amours described by παρελεῖψαν λάβοντι B. 515, θεία βροσὶ εὐνήθεια Β. 821, which had yet provoked no similar jealousy. ποιήσετ’, subj. shortened epice for ποιήσατ’.

121—4. In Ἐς 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 Rheinisches Mus. (1834 p. 1—29). Strabo (IX. ii. 12) mentions Hyria in Boeotia as his birth place. Eös also carried off Cleitus (mar.) and Tithonus (Hy. Aphrodit. 218). For ὄροκεῖα, see on β. 1.

122. ἕρως, although in thesis; cf. ἔρως 119 sup.; an instance of the elasticity of epice usage as regards quantity; so α. 39 μαθαίνοντα, π. 431 μυαλόν, ι. 38 ὑπεμνάσθη.
123—4. These lines are probably an interpolation due to some Syracusan, who found the name Ὄρτυγη in H., meaning probably Delos, (o. 404, unless it be there also an interpolation) and wished to glorify his city and Artemis by enshrining its local legend here. Ὄρτυγη occurs thrice in Pindar, always in connexion with Syracusa, Artemis and Hiero (O. VI. 92, Pyth. II. 6, Nem. I. 2), but Syracuse, where Ὄρτυγη was the name of the island incorporated with the city (ἐν ἡ νῦν φιλέτη περιπλουσιονή ἡ πόλις η ἐντὸς ἑαυτὸς ἑαυτῷ Thucyd. VI. 3), was not founded till 734 B. C. (Clinton's Fast. Hellen.). Nor is it likely that that island attracted attention much before. Völcker, however (p. 24 § 17), thinks that that island is meant in o. 404, which he, with Hermann, views as genuine. The passage which mentions Ἀρτεμίς in Hy. Apoll. Del. 14—16 is now viewed by most critics as spurious. Later mythology retained the name Ὄρτυγη in connexion with the cultus of Artemis; cf. Ἀρτεμίς Ὀρτυγίαν ἠλαφάβολον ἀμφίπτυφον, Soph. Trach. 214, Dindorf, and Nossis Locriussa, Fragn. 3, Ἀρτεμίς Δαλόν ἓχουσα καὶ Ὁρτυγίαν ἐφότισσαν. 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 Here says to her, ἐκεῖ σε ἀνακεῖσιν Ζεὺς ἄργους, suggests that the death of Orion, the "mighty hunter", had not yet been ascribed to her. Further, if Ὅρτυγη in o. 404 stand for the Syracusan island, what can the island Συρηνή be? There is no other island near Syracuse which could be said to lie ἀνατολικά; whereas that relation well suits Rhenea and Delos. The epithet χονδόθρωνος is applied in H. chiefly to Here, but once to Artemis, in Ody. solely to Eos, save here. It is probably based on some chair of state usual in a temple (cf. Hermann Opusc. VII p. 310 foll. and Ni. nd loc.

Ὀρτυγη has, as Ni, remarks, a religious character, being applied to Artemis, to Persephonē and to the festival of Apollo (mar.).

125—7. The νεῖός is the nounis of Virg. Georg. I. defined by Varro de re r. I. as uti sunt hominum quidem sanctorum auratione renovetur; with τριπόλωρ cf. Varro ibid. tertio cum avant, jacto semine, lirare decantar, our "harrowing". Cf. Hes. Theog. 969—71, Ἀρτεμίς μὲν Πλάτωνος ἐγείρετο, δία θεόνων, ἰασίῳ ἑρῴδω μιγεία, ἐρατῇ φιλότητι, νεῖόν ἐν τριπόλωρ, Κρητῆς ἐν πλούσι ἔθιμο.

Ni. cites also Theoc. XXV. 25 foll., βασιλῆς πολύν καὶ ἀδήσφατον ᾠδον ὄνουθεν ἐνδυκαλλοντες καὶ τεταυπολόων ὄμολος 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.

127—9. οὐδὲ by ictus.—ἀπιστος, see on a. 242. —ὡς δ', it seems better to render this "as", just as in 121,
Zeus, ὃς μὲν κατέπεφε βαλὸν ἀργὴτι κεραυνῷ. ὃς δ’ αὐ νῦν μοι ἀγάσθη, θεοὶ, βροτὸν ἄνδρα παρ- εῖναι.

130 τὸν μὲν ἐγὼν ἑσάσθα περὶ τρόπιον βεβαιώτα ὁδόν, ἐπεὶ οἱ νηθ θοῦν ἀργήτε κεραυνῷ, Ζεὺς ἔλαβε κατέπεφε μέσῳ ἐνι οἴουποι ποντὸ. ἔνθ’ ἄλλα καὶ πάντες ἀπέρθεθεν ἐσθλοὶ ἐταιροὶ τὸν δ’ ἁρα δεῦρ’ ἀνεμός τα φρέαν καὶ νῦ τα πέλασσαν.

135 τὸν μὲν ἐγὼ φίλες δι τα ἐπέφερον, ἥδε ἐρωτῶν θήσενι ᾧ ἀθανατον καὶ ἀγήραν ἤματα πάντα. ἀλλ’ ἐπεὶ οἱ παῖς ἄτι Δίος νῦν ἀλγόριστο ὄψε σφαιρεῖθεν ἄλλον οὐθ’ ἀλίσσω, ἔρεσσω, ε’ μὲν κείνος ἄπολτένι καὶ ἀνάγεις.

140 πάντων ἐπ’ ἀπόγευς δ’ ἔμειν’ ὁ δὲ μὲν οὐ πη’ ἐγὼ γε. οὐθ’ γὰρ μὸ πάρα νῆς ἐπήρετου καὶ ἐταῖρο, οὐ κέν μὲν πεμπὸν ἐρ’ ἐν γε νότα νελάδος. αὐτάρ οἱ πρόφορον ὑποθέσιμοι, οὐδ’ ε’ ἐπικευόντο, ὡς’ κε μελ’ ἀσκηθής ἥν πατρὸδα φαίνενεν ἢντοι.”

145 τὴν δ’ αὐτὲ προσέειπε διάκτορος "Ἀργειόνθης "οὕτω νῦν ἀπόπεμπε.” Δίος δ’ ἐποπλέεω μὴν ν.”

131. 143. fol. 132. Φέλας Φοίνιππ. 139. Γρηγότα. 144. Θυν.”

132 sup.; had “so” been intended, we should probably have had ὡς καὶ νῦν. 130. With the gen. τρόπιος, cf. τετα- νύτατο περὶ σπείρας ἡμεῖς 68—9 sup. περὶ when local takes dat. more commonly, as in Quintus Smyrn. XIV., 548, Δίος δ’ ἄλλοτε μὲν περινήκητο δυσετά νῆς. Calypso seems to claim Odys. as right by night of "flotsam and jetsam.” He had been washed up on her island on the keel of his foundered ship, and she had saved him: cf. Nausicaa’s words to him in 4. 462, μοι ἤδη αἰ ψήλλετε. For the τρόπις see App. F. 1 (2) and note.

133–4. See on 119—1 sup. 136. ἀθανάτων, she had probably given nectar and ambrosia before; cf. 4. 453 τόρφα δὲ οἱ κοινῆ γα θεῶ ὡς ἐπεδόθ ἤν, but now that her hopes are forbidden she serves him with mortal food, 199—201 inf. She had given him ambrosial raiment too, and repeats the gift at his departure (4. 259, 265), but this seems of slight account; or rather serves to increase his peril (321 inf.). 140. οὐ πη, πη is used either of direction, “no whither”, or of manner, “no how” (mar.): the next verse shows that manner is here to be preferred. 140—4. See notes on the places referred to in mar.
propriates the concession of 143—4 as a virtual consent, which it proved to be; cf. infra. 161—7. — ἐποτίζειον, ὅπις (mar.) means the oversight, visitation or punishment of men by the gods; cf. θέων μὴ δὲν ὁπίζομεν, Theog. Γνωμ. 732, 1144.

153—5. νόμος, the reading νόμος, which would make νότος the subj. of ἴδταν, seems rather the feebler even if we take οὐκεῖν 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 out some perils to himself, which was afterwards exchanged for pining home-sickness. — οὐχ ἐξέλεν ἐθέ, cf. Soph. Trach. 198 οὐχ ἐξών ἐκοῦν δὲ. 156. ἐν, Aristarchus preferred ἀμ, 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. Ν. prefers ἀμ, comparing ἀμ ἄμοιοι Θ. 441, and as regards euphony he is right. We may cf., however, Π. 614, νῦν δὲ πον ἐν πέτρων, ἐν ὠφεσων, a rejected (ἀδετομένων) line, yet doubtless of a period when the Homeric spirit was alive and procreative, and Hy. XIX. 10, πέ- τρων ἐν ἡμιβάτοιον. — ἦνοβεσσι, as πέτρα is a single mass of rock, so should ηνω mean some single object, and in Η, it seems to mean a slope of beach down to the sea; see especially the epithet βατειή, and the position assigned to it as between ἄκων (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 feelings; she seeks, however in 206 foll., to deter him by mention of unknown perils. These few touches pourtray her as a being of plausible but selfish wiles; cf. α. 56—7, and see note on 119 sup. In accordance with this the reply of Odys. 173—9 seems to show that he had learned to distrust her.

160—1. κάμμορε, this expressive epithet, especially with its emphatic
addition πάντων περὶ φατῶν is bestowed by H. solely on Odys. πρό-
φρασις, "in earnest", a solitary epic fem. adj. of which a masc. form πρό-
φρας may be supposed. It is applied also to Athené and Circe (mar.) for
the termination cf. ἄνασας θάλασσα Περιέφασα. φραζω contains the root.

163-4. οὐχεῖν, see App. F. 1. (2)
(4) for this and its height of the vessel in its
vertical section, the ἐνθάσις (see App.
F. 1. (3) indicating the highest point.

168. ἵκχει, ὃς ἐκ final after a pres.
or fut. prefers the subj., as in A. 32,
Π. 84 (in which last, however, Eustath.
read ἄρσαγ γυναῖκα) unless the clause
appears put hypothetically, as in β. 52-4,
where Icarius would ἐξωθάσαι τῷ γυναικί in case the suitors went
to him; so in ψ. 135 ὃς κεῖν τῇ φαίνει,
"that one might (if he heard it) say";
and so even more plainly in ω. 163—
5 with ὃς ἐγὼ, where we have in 163
the hypothesis expressed. The var. lect.
ἐξώθει would imply a degree of doubt
unsuited to the passage; see App. A.
9 (19) and note 2.

169. τοι ἀλλο ... ἐξώθει, 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 earthly order of divinities, and
admits the Olympian gods as her
superiors, although contrasting herself
(211 foll.) as superior to Penel.

173-4. ἀλλο τι ... τόδε με, "they
art plotting something else in this", a
form of phrase rare in H.; see mar.
for one instance of it. — κέλεω,
seamed in synizesis. Λαίτιμις Διάλ.
see App. B. (3).

176. In ὀξυκόρου and ὀψιλόμεμενα,
also used of birds, horses etc.
(mar.), there seems a reminiscence of
the image ἀλὸς ἐπίσεως as applied to
ships in δ. 708.
179. In Hy. Ap. Del. 84—6 this form of oath recurs verbatim, where cf. 79 and 178 sup. The great powers of nature are viewed as above the individual god; see Nigelsb. (V. § 24 b) who remarks that Zeus in his nod (A. 524—6) as it were swears by himself, and that in his oath to Herē (T. 108, 113) nothing sworn by is named. See Hes. Theog. 793 foll. for the penalty, if a god swore falsely. In the oath of Hector to Dolon and in that of Herē to Zeus (mar.) the statement sworn to is introduced by μη with indic. (μη ἐποχίηται, μη πίσμανει) but where Agam, swears on his reconciliation to Achilles μη with infin., as here, is found. The oath of Herē to Hypnus, being affirmative, contains μη μεν with infin. (mar.). As regards the Styx, see App. D. 14.

182. ἁπορυ, this in H. means "useless, bootless" (mar.). Doederl. (1997) probably enough connects it with ἀπαρισκόν ἀπαιραίω, but his taking καὶ as = καὶ περὶ is clearly wrong. The sense is "a sly rogue thou art, master of no bootless arts." The tone is that of playful banter.

183. οἰον δὴ ... ἀγορέως, this is a mere expansion of οἱ ἀγορευέως of Σε. 611, and stands in similar connexion with the phrase next before it.

188. ἀλλὰ κ. ὁ. l., "but I think and will contrive for you, just such a plan as I would wish to frame for myself etc." Observe that the pres. φακομα is used by H. always of mental action, the aor. sometimes of recognizing at sight (mar.), and in α. 273, Σ. 338 the aor. πέριφερον means "declare, tell". ὣτε, "whenever", the optat. following is, Nī remarks, rare in II, frequent in Ody. It marks possible recurrence without definite time.

194. Θεὸς, generically, as contrasted with ἀνήρ, so in 459 inf. and A. 516.
195 καὶ ὁ ὁ μὲν ἐνθάδε ἑαυτῷ καθέδεται ἐπὶ θρόνον ἐνθάνεται Ἀνέστη Ἐρμείας, νῦν ἡ δ' ἐνθέα τοῦ παρὰ πάσαν ἐδωδὴν, ἔσθενε καὶ πίνειν, οἷά δ' βροτοὶ ἄνδρες ἐδοξοῦν· αὐτὴ δ' ἄντι ζητεῖ Θεόν καθ' ἐκεῖνος θεῖον, τῇ δὲ παρ' ἀμβροσίαν δύναται καὶ νέκταρ ἥθηκεν.

200 οὖν δ' ἐπὶ ἄνειαν έτοιμα προκείμενα χείρας ἱαλλον. αὐταῖς ἐπὶ τάρθησιν ἐδήτυνδη οἷον ποτήριος, τοίσιν ἄρα μοῦθον ἧς Καλυψοῦ ὁ ὁ Θεῖον. "Δισιγνώσοις Λεοτιάδη, πολυμηχανή Θεοσέβη, οὕτω δὴ οἰκόνυμεν φίλην ἐς πατρίδα γαῖαν

205 αὐτίκα νῦν ἑδέλεις ἱέρα; σὺ δὲ χαίρε καὶ ἐμμην. εἶ γε μὲν εἰδείς; σήμερον φρενῶν; δόσαι τοι ἄιδα κρίδε τοι ἀναπλήρωσι, πολυτι πατρίδα γαῖαν ἱέσθω, ἑνδάκει κ' αὐτῷ μένον παρ' ἐμοὶ τὸν δόμαν φυλάσσοις, ἀδίανατος τ' εὕρη, ἰμειρομένος περ ἱεράν

210 οὖν ἄλοχον, τῆς ἄλεγη ἐδεῦες ἡμματα πάντα. οὐ μὴν θην' κείμης γε χερεῖουν ἐνήμων εἶναι; οὖν δέμας, οὐδὲ φυνήν, ἐπεί οὖ ποι ὁπολ' οὐδ' ἐοίκεν

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196. Ἑκ., in μ. 389—90 we have a mention of some other conversation, both between Hermes and Calypso and between her and Odys., than is here recorded; see the passage. Otherwise there is nothing to show that Odys. knew at this time of Hermes' visit.

197—9. οἷα agrees with ἐδώδην taken collectively; see also note on 136 sup. We may observe that she waits on Odys.; but the attendant nymphs (δυνατη) on her. The whole action may be compared with that of Circe (π. 348—73), where the nymphs perform subordinate ministrations only, the goddess herself attending to his bath and food. The personal graces of her hospitable hospitality are uniformly preserved. For ἀμφισοσίν see on δ. 444—50.

202. τοῖς is used where one speaks to an individual only; see mar.

208. ἑνδάκει κ' αὐτῷ, cf. for the double adverbs of place Θ. 207, αὐτὸν κ' ἐν θ' ἀπάγοντα καθημένος, the sense being both there and here much the same as that of ἐνταῦθα, which in H. only occurs in I. 601.

210—2. ἄλοχον, the mention of her shows a touch of feminine jealousy. The Schol. remarks that Calypso urges her personal charms only, omitting the ἐφθα often coupled with them in praises of women; and that Odys., admitting this personal superiority, hints by the epithet περίφρον (216) his wife's mental advantages. In such gifts — it is worth observing, as illustrating Homer's conception of deity, — a mortal might be even superior; so that such language, for instance, as that of Polyxena in Euripid. Η. 356 ἐν η δ' θεοί πλην το καθάνειν μονόν, which sounds
to us hyperbolic, according to this standard was not necessarily so.

215—6. πότινα Θ.  

Ni remarks, on Wolf's reading πότινα Θεία, that there is no other instance in H. of Θεία being a monosyllable, and only one of Θείοι (A. 18), and that πότινα elsewhere occurs always in the 5th foot. πότινα is always, as it would be here, vocat., but in Hy. Ceres 118 πότινα Θείων occurs as nom. Also Hes. Theog. 11, 926 has the accus. πότινων. — μὴ ἵνα τοῦτο μὴ χρεμάσον. — μάλα goes with πότινα, all — quite. περίφρασι, see on 210—2 sup.

217. ἀκίνητος, the Schol. says some interpret this ἀκίνητος some ἐνεργεῖται, "more ordinary"; the latter is preferred here by Apollon. Lex. p. 98 ed. Par. 1773. In o. 130 the sequel seems to explain it as "helpless"; perhaps akin to ἀκίνητος l. 515, which is from κίνησις or κίνη "strength" l. 393, εἰσώτερον, if Aristarchus' reading εἰσ' σώτα be taken εἰσ is in tnesis with the verb.

221. εἰ... ἤδησιδ, for subjunct., with εἰ see on a. 168; the optat. after what Calypso had said, would intimate too much uncertainty. Her mention of the σχέδιον and his own previous experience easily lead Odys. to think of shipwreck as the form of κήδε to which her words point in 207 sup.

222. Ern. cites Hor. Sor. 11. v. 20 Fortem hoc annimum tolerare jubebo, ut quondam majora tali.

225—8. The close of the seventh and dawn of the eighth day here takes place.

227. τετελεσθήν... 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 inter-mixture of dual and pl. forms in the same clause is common enough, e. g. τῷ δ' ἐστάνυ ν. 181, τοι δ' ... ἐκοντο ὁ. 153—4.

228. See on β. 1.

230. ἀγρύφεον, the unsullied 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. ζῷνην, Löwe remarks on ζῷνη being the woman's, ζῶσθη the man's.—καλλίτερην, "veil," distinct from the κρύσεων or "head-fillet"; see on α. 334, also Eschyl. Suppl. 114 Σίδονίας καλλίτερα and Paley al loc., who cites Hes. Theog. 575, ν. δαυδα-λένην. The elaborate toilet, as in the parallel case of Circē (κ. 524—5), denotes a solemn farewell.

234. δῶσε, join εν παλ., "gave into his hands"; ἀγρύφεον (2 mor. mid., part. syncopated, not adj.) "fastened" or "joined": it seems used of πέλεκυς the axe-head, as the correlative of εὐ ἐναιρησός (inf. 236), of the handle. — ἐν παλαίμων 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. οἰκέαρον, on the vowel short before it see Spitzauer de pers. her. p. 99, 105, and note on α. 246. In κατάτοιον ἕνατιν καὶ κατεικόνεται we trace a similar evanescence of ο before κ, cf. our "emerald" from σμάραγδός, also our words "splash plash," "smoulder moulder," "sneeze neece".

238 and 241, πεφύξεων, for the final ν see on πρώτων 112 sup.

240. Chrysippus read περὶ ηλία; but κηλεος is the simple form in H., only found in περὶ ηλία where ἐο is in synizesis, Hes. Frug. 247 has κατεύθυτο ηλία νησίων, quoted by the Schol. Venet. on A. 155.
243. For Férgou. 244. Féitosa. 250. Feitado.


244. πάντα, "in all", for this use of the adj., see mar., and cf. Herod. I. 163 ἐβίσκεσα πάντα εἶναι καὶ ἑκατὸν ἐτεῖ. Jelf. Gr. Gr. 454 Obs. 1. seems to think the article τὰ would be regularly required; but this is not so, as πάντα is a further predication.

245. σταθμὺς, the line of the plummet, the plummet itself being called σταφύλι, B. 765; when used, it was rubbed with ruddle (ὑποθείαμεν), to leave its mark or timber.

247-8. ἀφαίρεται, "fitted"; the actual fastening comes in 248. With γομήνιον cf. Ἀσκηλ. Suppl. 440, 846 Dindorf, γεγόρωται σκαρός, γομήνιον τε δοσά for: the process here see App. F. 1 (4). — τὴν γέ, i. e. σχε-διήν. — ἀφαίρεται, "knocked (together)", i. e. with the hammer; so it is used of fastening bolts in Ἀσκηλ. Prom. 58 ἀφαίρεται μάλλον, σφυγγα. The reading ἀφαίρεται may have arisen from 501 inf. ἐν ἀφαίρεται, ἀφαίρεται: but this perf. form is not transitive in H.; the aor. ἀφαίρεται is both trans. and intrans., see on 777 sup. The perf. also shortens the -η- into -ε- in particip. ἀφαίρεται (cf. τεθαλαβεῖα), but the aor. never lengthens it.

249-51. ὅσον τις τ' i. e. ὅσον τε τις: see mar. τοὐρφωστατα, the primary notion is that of circular motion; see mar. and cf. Lat. torus torquea "lathe". So Enarr. Bacch. 1066 -7 κυκλοῦτο δ' ὕστερ τῶν ἡ κυρ-τος τρόχος, τόρφων γαρφράμονος περι-φράμον, ἐκεῖ δοσάν: here the rounder form of the φόρος or νάθα θεογ-γολη, as contrasted with the galley, seems implied. Ni. says the verb is here subj. shortened epice, but we have in a subjoined clause of a simile, X. 27 ὅς (ἀόρτη) ὃ ' ὅσοντος εἶσιν, a verb clearly indeclinable, and probably fut., and in δ. 422-3 ὅς δ' ὅτε introduces the main clause of a simile by indic. ὅς δ' ὅτε ... κάτω θαλάσσης δρύνυν, where the image is continued by the fut. and pres. ind. κυρφόσεως καὶ θρί-μεια, cf. also N. 795-6; thus the indic. may clearly stand here. εὐεξίας, contrast the expression νάθα μακρα for a war-galley in the historians. τοῦδον έτ', "in such proportions".

251 foll. on the various parts of the vessel down to 257 see App. F. 1 (3) (4) (6) (7) (9) (14) also for ἰκτία see on.
260 ὑπέρας τῷ κάλους τῇ πόδᾳ, τῇ ἐνέκησεν εὖ ἀντί,

μοχλοίσθαι 

τέτρατον ἡμαρ ἔγρω, καὶ τῷ τετέλεστοι ἀπαντᾷ: 

τῷ ἀρᾳ πέμπτῳ πέμπτῳ.' ἄπο νήσου διὰ Καλυφοῦ, 

εἰμι ἐν τῇ ἁμρείασε μὴν ὤνθε 

καὶ λούσασα.

265 ἐν δὲ οἱ ἄσκοι ἐθέρη θεὰ μέλανος ὁ οὐσί 

τὸν ἔτερον, ἔτερον δ' ὑδατος μέγαν, ἐν δὲ καὶ ἡμᾶ 

κωρύκω ἐν δὲ οἱ ὀψιν τίθει μενοείκεια πολλα. 

ὑπογινεὶ τῷ ποιητήρα τε ἱππόμονα τε 

ἡμερῶν 

οὐδὲ ὁ ὕπνος ἐπὶ βλέφαλισκον ἐπιπτεν. 

Πληθάδας τῇ ἐφορώται καὶ ὄψε ὑόντα Βοστήν

190  ὈΔΥΣΣΕΙΑΣ E. 273—274.  [DAY XII.

"Ἀρχον θ', ἦν καὶ ἄμαχον ἐπὶ κληρονομεῖν, ἢ τ' αὐτοῦ ἀπεφέτεαι καὶ τ' ὁμίων δοκεῖν, εἰς ὄνομα ἔον, ὥστε ὅταν τῶν πλεῖων ἡμέρας ἐκείνης διεγέρθησαν, ὅταν, καὶ ἐκεῖνος ἦν ἀπὸ τῆς ἀλληλονομίας ἡμῖν ἀπεφέτεε."

Navigate; see Hes, Opp. 619 foll., 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 πελεκαθίδες) pursued by Orion; cf. Pind. Nem. Π. 11—2, ὁ δ’ ἐπηκάθιος γε Ἐλευθέρων μὴ τῇ λόθεν Μαρίανα νεοίσθαι, and even in Hes. who keeps the form Πλευράδες, we find Opp. 619 εἵνεκα ἐν Πλευράδαις Στέφανον Οἰονοῦ φεύγουσιν κε. Τά Ασκεχυλ. Fragment. ap. Athen. has οἶ δ’ ἐπτ” Ἀτλαντος παιδεῖς ὀνομαζόμενα. πάτρος μέγιστον άθλον οὐκανοστηρίκου κλαίσκον, ἑνακινήτου φαντασμάτων ἑξοντα μορφής ἀπτέρων Πελεκαθίδες.

In μ. 62 foll. the πελεκαθίδες τρήσασθε are explained by Eustathius, 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 ΠλευράδαιἈλαγγεισκόν Hes. Opp. 383. Six only are visible save a host of small stars, yet seven was their conventional number; quae septem dici, sex tamen esse solent Ovid. Fast. IV. 170; cf. Simonides Cœos, Fragm. 122, and Q. Smyrnæus, XIII. 551—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 Vergīlīa, 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. — ὁ. ὁ. Βοοῦτης, 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 quamvis tardus eras et te tua planstra tenebant, Met. II. 177. So in Catull. LXVI. 67 the Coma Berenices says, Verto in occasum tardum due ante Bootem, Qui vix sero mergitur occiso; cf. Prop. III. iv. 25, Juv. Sat. V. 23. (Anc. Astron. p. 59).

273. Ἀρχον ... ἄμαχον, with the second name cf. the Latin Septentrio, and Ov. ex Ponto IV. x. 39 Proxima sunt nobis planstri præbentia formam ... sidera. The name βοῦτης (βόους = tria, 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 Callistò, loved by Zeus, but by the jealousy of Herè transformed into a bear; Ovid represents Juno as imploring Tethys, ne puro tangatur in aequore pellex, Met. II. 530, accounting thus for the statement oiv δ’ ἀμακόνοις κε. λ. ἧν, which Virgil applies to both the Bears and by implication to the Serpent, perhaps, also Georg. I. 246, Catullus (ubi sup.) with a qualification (οὐξ), to Boötes — ἐπίζηλ. 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. αὐτοῦ, local gen., “upon himself”, as indicating the locality where the motion takes place. ἀπεφέτεαι, “turns”, as it were, to bay; cf. στρεφθῆς 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. Λεονέα, his attitude is described λ. 572—5 as hunting beasts κατ’ ἀσφαδελόν λευκά. — δοξεῖν, as a wild animal at bay, “awaiting” the huntsman’s charge; so the hound ἐλεφόμενον (ἐλεωτά) δοξεῖν (mar.). Löwe cites Manil. I. 491. fol. Arctus et Orion adversus frontibus ianat. In X. 26 foll. Orion has a dog, not named, but evidently id. q. Sirius; see above on 271 foll.
275 οἷς δ' ἄμμορος ἐστι λοστρῶν. "Ωκεανοῖς:
tὴν γαρ δὴ μὲν ἄνωθεν Καλυψὸς δία θεῶν
ποντοπορεύεσθαι ἐπ' ἀρίστερα ἐξουντα.
ἐπτά δὲ καὶ δέκα μὲν πλέον ἡματα ποντοπορεύων,
οὐκ ἐκατέκαθίζειν δ' ἔφανῃ ὀρέας σχιούνται

278 γαϊς Φαιήμων, ὡς τ' ἀγγίστων πέλεν αὐτῷ:
eἰσάτοι δ' ὡς ὅτε ὅινον ἐν ἕρωοιδεῖ ποντῳ.
τὸν δ' ἢ Ἐὐνόποω[ν] ἂνων προίων ἐνοβίχουν

281. εἰς ὅροις ἕρωοιδεῖ.

279. ὀξωσκάδε, i. e. the 29th of the poem's action, see on 262 sup. Where the πέμπτον ἡμαρ is the first of navigation and 12th of that action. σχιούνται is also applied to νέφεα and to μέγαρα (mar.): cf. Virg. Aen. III. 205—6, Quarto terra die primam se attollere tandem Visa, aperire procid montes, ac vocture humum.
280. ὡς τ' κ. τ. λ., "where they (ὄρεα) came the nearest to him": ἐγγιστον is adverbial. Ni. remarks, somewhat hypercritically, 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 (ἕρωοιδεῖ πόντῳ) may prevent their appearing to the eye.
281. εἰς ὅροις, "appeared", aor. keeping the sense of the pres. εἰς ὅροις, so 283 inf., whereas the fut. εἰς ὅροιαi rather follows the perf. ὁδε in sense of "know". Another εἰς ὅροι from εἰμι ἐο occurs in Δ. 138, N. 191. For ὡς ὅτε without a verb following cf. Δ. 462 ἴπτε δ' ὡς ὅτε πύργος, ἐνι χωρτηρί νομίζει καὶ Πίντ. Ἀστ. VI. 1 ἄλλους ἄνθρωπος ὡς ὅτε συμπόλεων (Νί). ὅινον neut. and ὅινος fem. both occur, meaning a "hide" or the "buckler" made of it (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 (ξ. 8). A prominent cape or peninsula of it might at any rate have at a distance an insular appearance. The Scholiast's mention of the sense of νέφος or ἄγελος being given to ἕινον by certain remote tribes is not worth attention; as neither is the reading ὅτε ἕινον, "fix", which they ascribe to Aristar.
region of the people Solymi in Z. 184, hence the Taurus might be here understood. A Schol. gives Σωλ. δόν τής Πισιάς. Similarly in Virg. Aen. VII. 286 fol. Juno sights Άνεκας' fleet on her return from Argos. εἰσατο see on 281. μᾶλλον adds an indefinite vouchsafety to εἰσατο.

285. ξυνίδας δὲ ξ., this is formulaic, as expressing indignation; so with ἀκένων, where suppressed wrath and postponed vengeance is intended (mar.), as that of Odys. and Telem. against Antimedes and Melanthius, μετέβουλ., this was in fact the case: the gods at the urgency of Pallas had outvoted him in his absence; his wrath being all the while before their eyes as irreconcilable with their resolve in the interests of Odys.

288—90. οίδατι, see on 113—4 sup. άδην, see on App. 6 (6). καταρτητος, here "suffering" or "woe".

291—3. νεφέλες ... νεφέλοι, 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, ἀπόδειξηναν (Νεφέλαι) νέφος ὀμηρών άδαιματάς ἰδέας, "having shaken from off our immortal shape the humid cloud-mass." The words are, however, as might be expected, not sharply distinguished, especially in metaphors; thus we have νέφος ἄγιος in O. 668 and ἄγιος νεφέλη in P. 591. The god, while speaking, must be supposed to have reached his element (Fa.). Cf. Virg. Aen. I. 85 foll., III. 196, V. 11 foll.

296—7. αἰθήρι., the Scholl. interpret producing αἰθήρ (clear sky) or αἰθήρας (chill), and so Apollon. Lex. Hom.; but the analogy of αἰθήρινας, epithet of the gods, rather points to an intransitive sense "born or produced in the aἰθήρ"; cf. also πυριγενετάν μαλαινόν" "furnace-forged";
300. "ignoble," quod Schol. Eustath. 201, zJavaol. - 364, Bek. &. solus 874. &... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,... &,..

ἀέτα ἠνυσσάι, where κατ’ ἀκρας should perhaps be read. Distinguish from this καταφόδον (κατάφοδον) caput, but κατ’ ἀκρας ap. Bek.) P. 548. With ἐποίομεν, perf. pass. part. proparox. cf. ἀλαμμένος ἀπαχμένος ἀλαμμένος ἐλιλάμένος.

318—9. στείρον ... ἐπίχρ., see 319. cf. μαχαῖα γενεάς, but adds, "ὑπὸ βρύχος" was more in use in the N.T., Herod, and elsewhere": see H. XXXIII. 12 ἀνεμός τε ... κατά κυμα ... ψήχαν ὑπὸ βρύχον, cf. ὑποβρύχον. Herod. I. 189, who also in VII. 130 has ὑποβρύχον. Thessaly flooded by the Peneus. The subj. of ὑψίζει is Ὑσίλλα in 317. 321—5. εἰμιτα, see on 136 sup. Ernesti cites Virgil. 322. V. 178 fol., where the description is drollily 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 Ἐνειδ. μεθορμηθεὶς, "rushing after", meta as in μετέφυγεν μ. 83.

328. ὑποριτὸς Β., the epithet is forcible. In X. 27 the Dog-star rises ὑπώρις, in F. 346 the ὑπορίτος Βωρ. dried 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 ψιαρὸς τελευταία τ’ ὑπόρι, l. 192, cf. ξ. 384, shows by old Laertes then sleeping out of doors that the late summer (ἡ ὑπόσθεν ὑδῆς), when the grapes ripen, is meant; cf. Soph. Tych. 703, Dindorf, γλαναίς ὑπορίας ὀστή πλοῦν τοῖσ’ ψιάντοις ἐς τὴν Βεκ- θίας ἀπ’ ἐμπέλου. So in μ. 76 αἰθήρ "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-
331. Φειδασκε. 333. Φίδεν. 337. Φινίδα.


339. φορόσιον... ἔκορτα, for the mixture of moods see App. Λ. 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. ἐμ 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 changing 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 asunder, when he has recourse to the scarf. Poseidon perceives him, and dooms him yet to suffering, till he reach the Phaeacians’ land.

333. Κάδμον... 'Ινώ Λευκ... αυθήσας, see App. C. 8 (1) (2). The name Κάδμος is perhaps based on a Phoenician word representing the Heb. פֶּלֶג, “the East”. The son of Ino was Palesmon, 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 πελάγ., see App. B (1) (3). On some expansion of the idea of this line Milton has founded his beautiful legend of Subrina, Comus. 827 fol.

336. ἐλένεσθαι, Löwe cites Ov. Ibis 275. Solertique viro, tacebvas quem fructa tenetem, Membræ ratti, Semeles est miserata soror. Semelé was also daughter of Cadmus.

337. External evidence inclines against this verse. The “doubts” of Aristarchus (Scholl.) are perhaps due to the felicity of the insertion, if such it be. Ino was before (345) spoken of as ἀλός ἐν πελάγεσιν, and the line forms an apt link between that statement as to her abode and the otherwise startling abruptness of ἐξ τῶν τ. λ. in 338. If ἐλένεσθη meant “taking the form”, this would, on compar-

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 o. 548 is probably an addition, although there is properly speaking no disappearance of Pallas there. But ἐκνεία may better mean to describe her movement, not her form; cf. λάρυ ὅρθιν ἐκνος (of Hermes) s. 51, κορώνην ἔχειν μ. 418, τρόφον πελεύσαι ἱμαθ' ὀμοια, E. 778; and thus the objection disappears, and we have a verse exactly in Homer's manner (mar.). This view of ἐκνεία probably suggested the reading πότηρ, which would correspond with ἱμαθ' just cited. Aristar. read ὑπεδόσατο, grounding it probably on ζ. 127, v. 53, but the passages adduced for ἱμαθ' (mar.) offer a closer parallel. The objection to ἵματι 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 πότων, πότον or κύκα (A. 496); πότον occurs indeed in 352. It thus becomes an argument in favour of the verse, but hardly inclines the balance in its favour. αἰθητῷ, "cormorant", Lat. merus: cf. Aristot. de Anim. Hist. I. i. 6, VIII. iii. 7, Dunbar Lex. App. cf. the verb αἰθητός used, especially as compounded, by Pindar, of rapid glancing motion, as in Ol. VIII. 95, XI. (X.) 73, Pyth. I. 87, IV. 83. 338. πολυνοδομον, see App. F. i (4). 339. κάπηρος, see on 160—1.


346. τῇ BUTTM. Lexill. 99 (2) takes this from the verb root τε- of which the existing pres. form is τείω or τα-νώ. Thus τα-ω would give impe-
but

The goddess, who dwelt in the middle mere; there too the recipient is represented as "sitting in the deeps, Upon the hidden bases of the hills." The concept in Odys. receives from Circe (mar.) a similar injunction regarding his sacrifice to the dead; cf. also Virg. Bucol. VIII. 101—2 rivoque fuenti transque caput jace nec respercercis. 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 infra.

355—64. On this soliloquy as characteristic of Odys. see App. E. i (1) end, and (5).

357. ὅτε, causal with indic. assigns some present fact just happening, as the cause of what precedes. The reading ὅ τε is just worth noticing; if adopted, it may be better to take ὅ as = διό; see δ. 204—6 and note. Bek. apparently would make ὅ qui in O. 468, a very similar passage, but reads ὅτε here.

361—4. ἄν καὶ κεῖν, for examples of ἄν and κεῖν thus combined see mar., where οὗτοι δ' ἄν ἔγρα τιμήσας καὶ κεῖν τινῶν Ἀγός ἐκοίμησεν shows that the ἄν is not in such passages due to the...


presence of órros, ós or such relative word. — éptí ou, not here in synizei

352. 368—9. álly, see on B. 389. — tiváxh, see on B. 151: the mood is sub-junct. of simile; see App. 1. 14. — állyndes állo, this form of phrase in the dat. case, as here, is very rare; it would be more consistent with usage if for álly we read állo in appos. with tâ. As it stands, it resists analysis, álly being hardly more or less than állyndes repeated. Disorder as well as dispersion seems to enter into the notion which it expresses.

371. dóvraí, see App. 1. 1 (2) note. — xéllyth', cf. the Roman Celere, Pliny N. H. XXXII. 11. 9. Doddr. 2135 connects the name with xéllo (of a ship) "run ashore" and Lat. -cello, as in percello, procella etc. Riding on horseback is not alluded to by II, save in this and another simile, O. 679, where a hero leaping from ship to ship is compared to a man ἐπιποι ἔληττίζειν εὐ ἐλαβός: it may possibly be intended in Ψ. 346 e' άρείων διόν ἐλαυνόν: but cf. Hes. Scut. 109—10, 120, 343—4, where the ἐπιν τόνασα of Rhesus, but he does so εξ ἄγανχας (Schol.), for Rhesus' chariot was plainly not carried off. K. 513, cf. 498, 501, 504—8. In Hes. Scut. 286 riders are mentioned as forming part of a bridal procession, νῶθ' ἐπιν ἐπιβάτης ἐσύνεον. 374—5. ἐπαρχίας αλ. x., he "plunged headlong," abandoning the plank, which seems to have served only as a support whilst he stripped. In proof of this there is no more mention of the plank; but here and 399, 417, 439 inf. he is constantly spoken of as swimming. xĭmýòs δῄ x., see on 285 sup. 378. ἄποθησι, nowhere used of a whole people save of the Phaeacians here (so 35 sup. of αὐχεῖδειν γεύαστε, cf. note on B. 267 end), elsewhere
of kings and princes only, to whom διοσφερής is a customary style of address; e. g. Menel., see δ. passim. In the same tone Alcinoüs boasts that the gods came in person to the feasts of the Phæacians and met them by the way, ἐπὶ σφαίραν ἔγεν πρὸς τὸν ἅγιον Ἅλμον εὐρέως, ὡς περί Κύκλωπες τὰ ἔρειν, ὡς δὲ τοῖς Θανάσιοι καὶ χόροις ἀληθές.

ἐνθα διόνυστα δύο τῇ ἤματα κυματί πηγῷ

of two days and nights, and on the third day (thirty first of the poem's action) nears the Phæacian 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 scarp, and kisses the earth as safe at last.

381. Μῆλας, the town so named in Achaea 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 Tenedos, which Egygo marit nomen dedit, but this is too obscure, and Pliny's authority for the name too late. Another Αγας on the W. coast of Eubea, nearly opposite Opus, is mentioned by the Schol., as understood by some here, and seems clearly meant in Hy. Apol. Del. 32. The Αἰολικ and Cilician towns so named are less suited for the site of the sea-god's palace.

388—9. παράγω, Curtius II. p. 98 recognizes a connexion with παράγει, which
πλάζετο, πολλὰ δὲ οἱ κραδίη προτισσοστὶ ολέθρων.

390 καὶ τὸν ἐπετῇ ἀνεμοὺς μὲν ἐπανάστατο, ἦδὲ γαλήνην ἐπετεῖ θυμεία, ὡς ἄρα σχεδον εἰς εὔος ραίνειν, ὡς μάλα προίδων, μεγάλον ὕπο κύματος ἀρθείς.

395 ἄρα τὸν τῆς κράτους, στυγνός δὲ οἱ ἔρασι ταῖς, ἀπόσπον' ἄρα τὸν τὸν ἡθολ κακότητος ἑλυσαν, ὡς 'Οδυσῆ' ἀσπαστὸν ἐξείσατο ραία καὶ ήλιον.


Δοδερλ. 40, (cf. 44–5) also implies. πα-νοῦ, "sturdy" is used (mar.) of horses; cf. ἀνηρ πανοὺ "a sturdy fellow", Aristoph. 'Vesp. 288 Dindorf; so we have the Πῆγας ἱππός in Hes. Theog. 281, (cf. also πηγεῖαμαλας in Π. 197) and πανος, πηγεῖα "frost, ice". With κύ-ματι πγ. cf. for the sense το ρ θ ϰ η κύμα and κύματα τροφοντεσ (mar.). So the Scholl, explain πηγεῖαι as εἰσφερεῖν καὶ εὐπροκεῖν. For προτισσοστὶ see note on α. 115, and cf. for another shade of meaning β. 152 and note.

391–3. Aristarchus' reading ἄδε seems less suitable, as there is nothing in the sense to require it, and ἄνε-μοις μὲν, with which it would then correspond, has not the δ. γαλήνη, as explained by γαληπή in 392, means "a full of the wind" merely, for the sea was still running high. It was not yet the λευκή γαληπῆ of κ. 94, which occurs first at 452 inf. within the river's mouth. With ὡς x. 1. l. cf. the phrases ὡς γυναῖκα or άκοντη, ὡς βο-ύς or λέγεται, and the like (mar.). The Virgilian imitation, "En. VI. 357, Prospezi Italian summand i sublimis ab inquil omits the "sharp" look out of Odysseus here.

395. κοῦσο, the latter part of this line sounds like a queer parody on ή. 13, where substituting νύσο for νοῦσο, it is applied to Philoctetes; cf. ή. 449 with η. 147. Agents causing a νοῦσο are Zeus, Apollo, and here δαίμων: no human remedies seem to be considered, but recovery, as here, although unexpected (cf. άελπιά 408 inf.) to be possible. In 1. 411–2 the Cyclopes tell Polyphemus, supposed his affliction a νοῦσος Δίος, to pray to Poseidon for aid. Perhaps the épsoith, used in 1. 457 for staunching hemorrhage, might be applied to a νοῦσος; but we know nothing of the use of the φάρμακα ἑδύλα of δ. 230 save the solitary case of the νηρέθες drug there; and it seems heroic medicine was confined to the treatment of hurts. In α. 383–6 the list of δημιουργόν puts the ἰημη κακῶν (hurts) next to the μάτιης. The δήνον τηρ. here is found nobly expanded (1. 201) into νοῦσος τηρείον στυγνήν μελέν το εξείσαι θυμην: see Wolf. "Omn. med.

398. 'Οδυσῆ', Bek. contends for and prints here 'Οδυσσεί, alleging that after a diphthong or vowel the elision of another vowel is imperceptible to the ear. On the same grounds he would write (although he has not in his edition 1858 so printed it) μενονονίσατι for μενονιονισι in β. 248, and δᾶμον εμον for δᾶμος εμον in δ. 736, the latter following the analogy of γέλω and ἱδον (Homer. Il. 41–3). This canon involves a question of pronunciation which it seems impossible in this modern day to settle.
νῦτε δ᾽ ἐπειθόμενος ποιον ἡπείρου ἐπιβήναι.

400 ἀλλ᾽ ὁ τῆς τόσσον ἀπίν ὄσσον τε γέρων βοήσας, καὶ ὁ δοῦπον ἀκονεισε τοι σπίλαδεσθαι φαλάνσης. δόχειδε γὰρ μέρα κῦμα ποτὶ ξερὸν, ἡπείρου δεινὸν ἐφερομένου, εἶλυτο δὲ πάντ᾽ ἄλος ἄμφη τοίν ποῖον οὐ χάρις ἐκεῖνος τοῦ ἔννομος. 405 ἀλλ᾽ ἀπεκληρίκες ἐσαν σπιλέιδες τε πάνου τε. καὶ τὸ Οὐσίας λύτο γοῦνατα καὶ φίλον ἤτορο, ὑθησαία δ᾽ ἀρα ἐπεὶ πρὸς οὐν μεγαλήτωρ θυμὸν ὡς μού, ἐπεὶ δὴ παῖδεν ἐπεκέλε δόξαν ἰδέεςαν Ζεὺς, καὶ ἐπὶ τὸν λαϊκὸν διατιμήσαν ἐτέλεσαν. 410 ἐκβασίς οὐ πο μαυεθὲν ἅλος ἄλος πολύτι θύσαζε. ἐπιστεύθην μὲν γὰρ πάνου ἥξεις, ἄμφι δὲ κῦμα

403. Εἵλυτο. 407 ut 298.


400—1. γέγονε, 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. τε is added to ὀσσων with the same force as in ὡς τε οἴος τε; see Donalds. Gr. Gr. § 245 (b). The καὶ δὴ δοῦπον κ. l. adds a fact relating also to sound. The clause corresponded to ἀλλ᾽ ὁτε ... is καὶ τὸν Ὀδυσσέα ... in 406. — σπιλάδεσαι, akin to our split, splitter, the sharper points of the rocky surface.

402—1. Some place the (.) at κῦμα joining thus with ἀλλ᾽ ἀκονεισεν, but δόχειε left absolutely without κῦμα seems weak. Join ἀκονεισεν with ἐφερομένου, as often the gen. follows of violent effort; so ἐσσυφοπὸς περ ὀδοῖον. Ὁ 733. — ἐλυτον. Buttm. Lex. 45. distinguishes ἐλυτον, to "wrap up or cover over", from ἐλύειον, to "compress or coil up together", the latter occurring in l. 433, Φ. 393; Ω. 519, the former shown in the noun ἐλύμα ζ. 179, and views both as related forms of root ἐλ-, of which ἐλω ἐλώ εἴλω are present forms, and ἐλεις 2. aor. part. pass. ἀγυνῆ, "spray", in plur. ἀγυνα "shaft"; a lively image lies in the connexion of the two.

404. ὧμων ὄχοι, "receptacles for ships". ἑπιογαλ, "shelters, lee sides", where the force of wind and wave are broken; cf. βορεῖν ἡν ἑογαλ (mar.) explained there by πέτοι ὑπὸ γλαροῦ, the locality being inland. It is thus connected with ἀκτης, which etymol. Curtius accepts, II. p. 119, comparing Eurip. ἱπ. Ταυρ. 263 Diindorf, κοιλω-πός ἄγμος and Herod. IV. 196, IX. 100, κυματώγη. 405. ἀπειροβητέρα, "projecting bluffs" — the grander features of the coast, the σπιλ. πάγ. τε being the smaller ones, but painfully conspicuous from the surf.

407—9. ἐπεὶ τ. t., see on 355 sup. For λαίπας, which is sometimes explained by θαλάσσας, see App. B. 3. 410. ἅλοι τ., see on β. 262—2. Join ϑυραζε with ἐκβασίς, 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 at bottom into sharp snags; or these might have been fallen fragments, scoured and fretted to fine points by the washing of the waves. They would thus lie †ἐκτοσθεν and be first presented to the swimmer.

415. ἐνθα, anticipates δείδω, 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. Λ. 9 (5).

415–8. παρανήψομαι may after εἰ δὲ ξε be fut. indic., as shown by E. 212 εἰ δὲ ξε νοσθήσατε καὶ σωφρονεῖτε ... πατρίδος ἠμήν, see also φ. 114, p. 82 (Jul. Werner de condit. eumcit. ap. H. formis, p. 31).—ἡν τοὺς ἐφ., "to try if I can find". For ἐκτρέψει see on 156 sup. With παρανήψεις, "smitten obliquely", cf. αὐτοῦ ἐν αὑτῷ 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. Λειψιστή is the watery element personified (cf. καλής ἀλοιφίνης ὧν 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 καίναιν Ἀμφιτριτῆς (Nägelsb., II. 8). So Hes. Th. 240—3 she is daughter of Nereus and Doris and sister of Thetis. For δαίμον see on β. 134. —ἐξ ἀλογός, "from seaward", he being now close to shore, so Τ. 148 κήπος ἀπ' ἄνθρου.

427. Ὕμη, the object of this verb is the action stated in ἱπή (428); so in Α. 54–5 ἀγορίζει καλόστατο λαὸν Ἀχιλλευς, τὸ γὰρ ἐπὶ φο. Ὕμη where Ὕμη has for obj. τὸ καλόστατα λαὸν.
This illustrates the ἐπιφροσύνη of 437

430. παλιρρόθιον, the "reflux" caught him before he could reverse his effort (ἐπισοφία) of resisting the previous landward rush of the wave, and swept him from his hold.

432—5. cf. Hy. Apol. Del. 77—8, πολυποδες δ' ἐν ἔμοι θαλάμας .... ποίησονται. 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 (ἐναντίον δὲ πολαβεθηνται 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.) πολυλησυφιν, is epic form, older and shortened, for πολυλησον, dat. plur. The tenacity of the polype furnishes a simile in Soph. Fragm. 289, Dindorf, νοον δὲι πρὸς ἀνδρῶ, ὑμα πολυποδα ὅπως πεταρ τραπεῖται.

436. ὑπὲρ μόρον. The saying that one event would have happened if another, which did happen, had not happened, is formulatic. Still we must assume that ὑπὲρ μόρον ὀλέθσαι 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 μέγας καὶ ὑπὲρ Διός αἰ- σαν by their own might, P. 321—2; cf. ὑπὲρ θεὸν 327; thus Ἐγισθός brought on himself ὑπὲρ μόρον ἄλγεα, α. 34—6. Μοῖρα is the μορος personified, but gathering from personality a more varied relation to events — a sort of average arbiteress of man's lot, but who might be overborne for good or evil by human energy, much more by extraordinary, however arbitrary, divine intervention, as that of Poseidon here, or as Zeus in the case of death itself (II. 433—42) seems to contemplate; cf. Χ. 174—85. But again, we have in γ. 236—8 a strong declaration, that "not even the gods can ward off death the common lot, when its fatal Μοῖρα seizes the man they love." Zeus ὑπ. sup. speaks as if he could do so, yet does not. Nor have we any such case in point. Thus those words of Zeus seem like others in which omniscience, or the like power, is claimed for the gods, which is always found to break down in practice; see on δ. 379. The conviction, from experience, of death as the sole certainty amid "the changes and chances of this mortal life?", and that, after however many hair-breadth escapes in seeming defiance of his power, death must win at last, seems expressed in γ. 236—8. The successful strife meanwhile — unequal in the last resort — of other agencies, divine or human, with Μοῖρα, is the poet's way of accounting for such escapes. Menelaus, if spared from death, was so because so it was Θέατον (δ. 501), i. e. because Μοῖρα so ruled it, and so of
442. For éFeîstato. 444. Fôv. 445. Fâvax.

sych., -ος Eustath., πολύλιστος Vr.

Ganymedes and Rhadamantus. The question is fully discussed in Nægelsb., III, § 10 foll., Gladst. II, § 4, p. 285 —97. Comp. Virg. Æn. IV, 696, of Dido, Nam quin nec foto, merità nec morte peribat, and Demosth. de Cor. 205, ὁ μὲν τοις γονέῳ μόνον γεγενηθαι νυμφής, τὸν τῆς ἐμπείρεσι καὶ τὸν αὐτόματον Ἑάναστον πέμψεις ν. τ. λ.; so Suetonius remarks that no one of Cæsar's murderers survived him above 3 years, “neque suâ morte defunctus est”, Jul. Cæsar 89 (Aul. Gellius XIII, 1). 438. τῆς τρία, a plur. in the relative clause where the antecedent is singular, is very common with οἷα, as in 421—2 sup. ήτος ... ὀλα τε πολλὰ κ. τ. λ., and a. 311—2 δώρων ... ὀλα φιλιο ζεύξον ζέωνι δίδοναι; rarer with ὅς or ὃς as in μ. 97 ήτος ... μονία βοᾶσι κ. τ. λ.; but in all we pass on from the individual in the one clause to the clause in the other. ἐρεύνηται, 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 Jell. Gr. Gr. § 395. 1.
450 ἀλλ’ ἠλέειφε, ἀναξ ἰδέης ἔδε τοι εὐχόμαι εἰναι. ὡς φάθε, ὃ δ’ αὐτίκα παύσεν ἔδω ὤδον, ἐσχε δ’ κύμα,
pρὸσθε δ’ οἱ ποίησε γαλήνην, τὸν δ’ ἐσάσθεν ἐς ποταμὸν προκοῆς; ὃ δ’ ἀρ’ ἁμωρ γονύντα ἐκαμψε
χείρας το στιβάρας. ἀλλ’ γὰρ δέδημτο φίλον νῆο.
455 ὀδεί δ’ χόρα πάντα, θάλασσα δε κ’ηκε πολλῆ
αὐν στόμα1 τε ὑνίας θ’. ὃ δ’ ἀρ’ ἀπενευστὸς και "ἀμανῦδος
κεῖτ’ ὀλιγηπελέων, κ’ κάματος1 δ’ μιν αἰνός ἰκανεν.
ἀλλ’1 ὅτε ὁ ἄμπυντο καὶ ἐς φρένα θυμὸς ἀγέρθη,
kαι τότε δὴ κηόδεμυνν’ ἀπὸ ἐο λύσε θεοῦ.
460 καὶ τὸ μὲν ἐς ποταμὸν ἀλιμωνίστηνα μεθήκεν,
ἀψ θ’ ἔφερεν μέγα2 κύμα κατὰ ὤδον, αἰσθ’ ἀρ’ Ἰδ’ Ἰνώ
ἐξάτο χερόν’ φιλήμων. ὃ δ’ ἐκ ποταμοῦ λιασθεὶς
σχοινὸς ὑπεκαλύθη, κυσε1 δ’ ἐξειδοφων ἀφορυν
ἀρχήνας δ’ ἀρα εἰπέ πρὸς ὃν μεγαλήτορα θυμὸν

(Φ. 132). From it too Hector’s son was
called Σκαμάνδρος. These tokens of a
cultus of rivers, as also the tremendous
oath by Styx (see on 179 sup.)
are probably to be connected with
general nature-worship, as remannts of
an old Pelasgic belief; cf. B. 751-5. 
451-2. γαλήνη, see on 391 sup. —
ἐσάσθεν, "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 Posei-
don’s wrath. He cannot, till a while
recruited, muster strength to cast off
the κηόδεμυν of Ino, the service of
which in supporting him may be un-
derstood, although we only trace his
own effort and the river god’s aid. Her
directions given 348-50 sup. are per-
haps 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", ap-
parently floating away. This tacitly
adds a further touch to the image of
utter exhaustion.
455-6. θάλασσα ν. τ. ἔρως, see App.
B. 2. — ἀπενευστὸς καὶ ἀνανῦδος,
cf. Penelope’s condition, κεῖται ἀνανῦδος,
ἔδω, 788, and Hes. Theog. 707,
κεῖται ἀπενευστὸς καὶ ἀνανῦδος.
457-8. With ὀλιγηπελέων, and 468
inf. ὀλιγηπελινής, cf. ὀλιγηπαράντοιον in
X. 337. — φρένα in the physical sense,
"his chest".
462-3. λυσθεῖς, see on δ. 838.
ἐχώσ, the pres. is κνεῖον; cf. δ. 522.
ζειδοφων, ζηια occurs in δ. 41 as
a grain, see note there, and cf. Soph.
Philoct. 1161 Dindorf, βιοδωφος αἰς,
γαῖα ψεφέσβιος Hes. Theog. 693.
465—93. Odys. in his “choice of difficulties” resolves to sleep in a neighbouring wood; there creeps under an olive-tree, and embeds himself in fallen leaves. Athena sends refreshing slumber.

465. See note on 299 sup.

466. ἐν ποταμῷ, “in the bed or caviity of the river”, so mar. φυλάσσω is probably subjunct., since εἰ μὲν κἀ' requires the fut., when the mood is indicative. (Jul. Werner p. 30): φυλάσσω may, if read, be fut. indl. or aor. subj.

467. μὴ, see on 415 sup. θάλας ἐφάρμ. so Hes. Scut. 395: for the mas. form with fem. noun, see on δ. 442. The sense (akin to θάλας) is that of nourishing, refreshing etc.

468. ὁλιγηπελέγησεν, see on 457 sup. κεκαρισμένον, cf. X. 466 ἀπὸ δὲ ψυχῆς ἑπεξερχόμενον, which Crasis makes as of κατώ, but Doderolein 2237, imperf. of καρισμόν, comparing ἀλήθεια ἑκάστην. ἄριστας ἀφίσσονται, and citing Hesych. A Schol. gives κάτω (presumably akin to κάτω) = πινεῖν. With the form of the participle, here cf. κεκαρισμός, κεκαριοῦ etc. It seems to agree with με and govern θυμόν.

469. εὐγή, the well-known sea-coast phenomenon of a land-breeze in the early morning, owing to the land cooling more rapidly than the sea. It might possibly be = γαφ, as in a. 71. γ. 48, but a mere coordination of the clauses would satisfy the sense. ὑπηρέτ. Ni. takes this as a form of the gen., but Donalds. Gr. Gr. 156 as dat. It probably is, like the termination -πα, common to both cases (-πα according to Donalds. 148 (b) is accus. also). Here and in Πλάθη πρὸ (mar.) and in ὅτι = ὅτι it is gen.; but in the adverbial forms ἀλλ' ὁδόν, τῆλθη, ἀπὸ τοῦτον, ἐγών, ἑκάκω, ἑκάκω πρᾶξε διότι. 471. μεθείπη, epic subjunct., with εἰ; see on a. 168. There is no difficulty of syntax in the var. lect. μεθείπη optat., when the clause becomes parenthetical, and γ. δὲ μ. ἀπὸ τῆλθη following must be read conjoined with εἰ ... κατάδρασθο. But this condition within a condition is foreign to the simpler Homeric style. εἰ δὲ κἀ' 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 indec. succeeds (mar.), and in the other an optat. with ὅρα.
έν περιφανομένω, α δούοις δ’ άιρ’ υπήλυθη θάμνους
έξι ὁμόθεν περιφάτας: ο μὲν φυλίς, ο δ’ ἐλαίς.
τούς δ’ μὲν άιρ’ οὕτω ἀνέμους διάει μένος ὑφρον ἀέντων,
οὖδε ποτ’ ἰέλιος εὐάνθων ἐκτίσιν ἐβαλλεν
480 οὗτ’ οὕμορος περάσακε διάμετρές: άς άς πυκνοὶ
ἄλληλοισιν ἐφιν ἐπαυῳβίδις: οὐς ὑπ’ Ἄδωνως δ’ ὑπάνες:
ἄφερ’ δ’ εὔνην ἐπαμήνησατ’ χεράς φύλησιν
ἐφεβεῖν: ἡ φύλλων γὰρ ἔναν χύσιν 3 ἡλίθαις πολλῆς,
ἄσσον τ’ ἵδε δύο ἢ τρεῖς ἄνθρακες ἐρωσθαι
485 1δρῇ κειμερή, εἰ καὶ μάλα περὶ χαλεπαίνοι.
την δ’ ίδαν γηθήσει ποιήτης δίος Ὅδωρος,
ἐν δ’ άγα μέση 0 λέκτο, χύσιν 0 άπεκενύτατο φύλλων.
άς δ’ οὔτε τις διᾶλος σιοδίμη ἐνέκρυψε μελαίνη,

486. Φίδων.

483. γαί οἱ ἔν Harl., γαῖ ἐν Eustath, vulg. et edd. omn.

478—82. αἀμείνων ... μὲν, ἰγύ. ἀδ. Hes. Opp. 625 has adopted this phrase. It is more forcible to refer ἰγύον as adverbial accus. to ἀέντων than as nom. to μένος. Ni. remarks that ἰδεικ refers to the fact at the time, but περισάσθε to what was usual whenever it rained: cf. with the whole passage Soph. Φιδ. Col. 676—8, Diuloruf, φιλλαδα ... ἀνήμιον ἀνήνεμον τε πάντων χει-
μώνων.

481. ἐφιν (— ἐν by ἰτικος), "clung", as in άδαξ ἐν χειλείᾳ φυνίς ε. 381.
— ἄλληλοισιν may best be governed by ἐπαυῳβίδις, as if, "each taking in turn the other’s place", i. e. interlac-
ing"; unless we were to read ἄλληλοις ἐνέφιν.

484. ἔφωσθαι, Buttmann’s leading conclusions on this verb are (1) that the v is naturally short in both senses, to "draw" and to "save"; (2) that, when metre requires it long, ἐφόσοντα, ἐφόσοστα, etc. should be written; (3) that the ὁ is due to the Attics; (4) that εἰρύτο εἰρύσθαι εἰρύτο εἰρύσθαι 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. synecopated from εἰρύστο etc., and so here from ἔφω-
σθαι; (6) that the ep. fut. of ἔφωσθαι is also ἐφωσθαι (Lexil. 53, Gr. V. s. v).

488. ἐνέκρυψε, nor. of simile; see on ὁ 338.
208

ỌΔΣΣΕΙΑΣ E. 489—493. [DAY XXXII.


490. μή ... αὖ, "he may not have to kindle", akin to αὖα, "dry" 240 sup.; cf. ἐναυο, Herod. VII. 231. αὖ, Ixion's reading, would throw the clause into pres. time giving us, as it were, the actual words of the τις aforesaid; see App. A. 9 (17). This 32nd day of the poem's action ends without any of the usual forms ηέλιος κατέδυ v. t. l.; but its end is implied in νύκτα 466; also in τ. 283—4 Odys. tells Alcinoiıs that at this juncture ἐπὶ δ' ἀμβροσίαν νῦξ ἦλθοι'.

a d. 517 mar.
b η. 286, 2. 245, Ω. 415.
c u. 86.
ΟΔΥΣΣΕΙΑΣ Ζ.
SUMMARY OF BOOK VI.

The night of the 32nd day closes with a visit of Athéné, as the daughter of Dymas, to the sleeping Nausicaa, daughter of Alcinoüs king of the Phæacians (1—25). On her suggestion early on the 33rd day Nausicaa obtains leave of her father to drive with her maidens to the river, to wash linen for the household (26—84).

The laundry work done, the maidens dine and amuse themselves with ball-play. The ball being lost, their outcry rouses Odysseus; who, emerging from his covert as a suppliant, terrifies all but Nausicaa, whom he addresses in a speech of much compliment (84—185). She answers his enquiries, rebukes the alarm of her maidens and clothes him, on which Athéné gives him a surpassing comeliness (186—246).

Nausicaa then directs him how to find the city, the palace and the presence of her father (247—315). She then drives away. He follows, and by the way implores the aid of Athéné, who for a politic reason does not yet appear to him. The 33rd day here ends with sunset (316—331).
"Οδυσσέως άριζις εἰς Φαίανας.

2. άριζις var. I. Enstath., βεβαιημένος (c gloss. natum) Bek. annot.

1—48. The night following the 32nd day of the poem's action is continued in the visit of Athené to Scherô, and her appearance in a night vision to Nausícaâ, 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 Athené disappears the dawn of the 33rd day takes place.

1—2. πολύτλαξ, 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 II., a difference suggested by the subject matter itself. άρημένος, the Scholl. render this by βεβαιημένος, which seems too severe a rendering for λ. 136, ψ. 283, which speak of the quiet torpor of old age ending in a painless death. Thiersch (Gr. Gr. § 232, 24) suggests an etymology, which removes this difficulty and satisfies all the passages (mar.). It is that άρημένος is contracted by loss of the ή from έξερημένος of έφασι = βαφέω (βαφής), when "overwhelmed, or sunk, in slumber and fatigue", would be the sense; cf. άδημότες = Φε-Φαδημότες (App. A, 6 [6]), also found with καμάτῳ and ύπνῳ. It uniformly occurs in the same place in the line with the ά in thesis, showing that the quantity is natural. Doeckerl. 1044 prefers to take it from άρημένος, όρός, id. η. άρόασσα, for which see on s. 248; virtually = the ββλ. of the Scholl. It is found elsewhere (mar.) with δύη and γήφαε as instrumental dat.

4—5. ευρυχόωρ, see on δ. 635. — Τύρειη ... κυλώπων, see App. D. 15. Ukert takes in the main the same view of the question as there given (Hom. Geogr. 28), and concludes, with Callimachus and Aristarchus, and against Crates, Eratosthenes, Apollodorus, Posidonius and Strabo, that Odysseus wandered in the "inner" (Mediterranean) sea, only just touching the "outer" or ocean (ibid. 5—7, 34). Völcker (§ 55—64) and Ni. in his remarks prefixed to ζ. adopt a similar view. The three Cyclopes, Brontes, Steropes and Arges mentioned Hesiod. Theog. 140, as sons of Kronos, show a total diversity of legend.
7. Θεοφείδης. 8. Σεκάς. 9. Φοίκους. 11. Αφιδόσδε. 12. Φείδως. 16. Φείδως.


7—8. Ναυσίδ., son of Poseidon and Periboea (η. 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. — ἄλφασταν, see on a. 349. εἰκός ἄνδρος. al., 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 Phaeacians, when besieged by Harpagus, embarked with their wives, children and treasures in quest of a new settlement, and left their vacant city to the enemy (Herod. I. 16).

9—10 concisely depicts all the elements of an ancient πόλις, providing for defence, habitation, public worship and sustenance, according to the αἰσχρόμοι δρᾶμα of the Greek mind; cf. κόμοις παρείσθεν χθόνος Θεοῦ τ' ἐνορον δίκαιαν, ψυκτολόγος, Soph. Antig. 355, 368, Dindorf. The only temples mentioned in Scherici by H. are the Πο-

οἱ σφαείς οἰνόσκοντο, βίθηπτ headset ὑσαν. ἔθνος ἀναστῆσας ἅπαν Ναυσίδους θεοείδης; ἔδειν δ' ἐν Σχερί, ἐκάς ἄνδρων ἀλφάσταν: ἀμφι δὲ τεῖχος ἐλάσσετο πόλει, καὶ ἐδείμασε ὦκους, καὶ νησίων πούρε θεῶν, καὶ ἐδὰσσε ἀφοῦς. ἀλλ' ὁ μὲν ἤθης κακίς ὀμαιεὶ Ἄιδοὺς βρίσκειν, 'Ἀλκίνοος δὲ τὸν ἤταχε, θεῶν ἀπὸ μὴδεῖς εἰδώς. τοῦ μὲν ἔβη πρὸς δόμα θεᾶ θλαυμασίας Ἀθηνή, νόστων Ὀδυσσῆι μεγαλήτωροι μουτίωσα. βηβ' δ' ἴμεν ὡς Θάλαμον πολυκύκλιτον, ἐφ' ἐνι κοῦρη 15 κοιμάτ' ἄθανάτης φυὴν καὶ εἰδὸς ὁμοῖα, Ναυσίκας ὑμήρα μεγαλήτωρος 'Ἀλκίνοον, παῖ δ' δύ' ἀμφίπολοι, Ἡρωίτων ἀπὸ κάλλος ἔχουσαι,
... 


"one of the younger Graces," but no number is fixed for them. Charis is there too individualized as the wife of Hephaestus (mar.). Hes. Theog. 907 mentions three, and gives their names Aglaia, Euphrosyne and Thalia. In v. 71 beauty is the gift of Heré, but this might be ministered through the Graces. Pind. Ol. XIV. 9-11 calls them πάντων ταμίαν ἐγὼν ἐν σκιά̃, χωνάσιον ἥμενα παρὰ Πῦθιον Ἀπόλλωνα ἄθρων. 

19-21. σταθμοίν εξ., so placed probably that the doors might not be opened without arousing them. For σταθμοὶ "door-posts" see App. F. 2 (16). — Ὑφαί, these would be of course secured with a bolt (κλῆς) and thong (ιωμία); see a. 442, d. 801, 838, φ. 241: thus in ἡ δ' ἀνέμου ὅς πνεῦ, the δ' is emphatic, "but (in spite of these obstacles) as a breath of air she glided in," Par levisibus ventis volubrice simulillima somnov, Virg. En. VI. The Homeric deities are corporeal; but the εἰδωλον of Pallas is here adapted to the sleeper's state, and referred subjectively to its consciousness; see on δ. 803. — δέμνια, probably derived from δέμιας, as enwrapping the body. στὴ δ' ν. τ. l., see on δ. 803; cf. Virg. En. IV. 702 Devolat et supra caput astitit. 

25-8. μεθήμονα, cf. ἦν ἐκὼν μεθέρις, d. 372. — γεινάτο μ', to speak of qualities, claimed or disclaimed, as imparted or withheld at birth, is a Homeric formula of self-assertion; cf. οὖν' έιλε πάμων ἀνάλκικα γεινάτο μ', and οὐκ ἐν μένος γε κακὸν καὶ ἀνάλκικα φαίνεται; so ἐπεὶ οὖν' έιλε νήδιά γ' οὖνος ἐλποὺμα εἰν Ἁλαμίν γενέθαι, καὶ μινουθάδεν δε με μήτηρ γεινάτο (mar.). It is common, however, to other poetry, Eurip. Alcest. 677—8 Dind, ὀνοι οἶδα Θεσαλὸν με ν' ἀπὸ Θεσ- 

πατοῦ γεινάτα Hor. Carm. III. X. 11 Non te Penelopeo difficultem procis Tyrrhenus genuit parens. On γεινάτο see App. A. 20. — καταίκησε the predication: οἰκωλοντα, as a fixed epithet, describes the normal state of the εἴματα rather than their exact condition at the moment. 

γάμος σχέδον ἐ', she being of marriageable age, it is assumed as a matter of course that she will soon marry; although from η. 245, η. 311 foll. it is plain that when she was to marry was not settled. — ὁ' ἄγωνται, see the
descriptions of wedding festivities in Σ. 409–414, νομοιες δ' ἐκ ἀνθρώπων δαίδαλον ὑπὸ λαμπροκρεατών ἤγεραν ἀνά αὐτόν, and Hes. Schol. 274 foll., ἣγερντ' ἄνθροι γυναικα x. τ. l. (N.). The ceremony is that of bringing the bride from her father's house to her future husband's, and is a public spectacle; see on 159 infra.

29. τουτῶν, the same as τουθ in 18, "they, being well-contented, spread your fame abroad". The reading χαῖρες would rather require τοῦτων to mean "these things", viz. the being fairly robed yourself, and the giving fair clothing to others. πλυντέοναι and πλυντό, 40 infra, but πλυντω pres. It is always used of garments, as νῖττο of the (Löwe).

32–3. ὠνεύγιος, the Scholl. derive it from working wool (ἐξω) together; see App. A. 7 (2). We may perhaps infer from this promise that the daughter of Dymas is one of the actual ἐφίπτολο in 84 infra. — ἐκτύννεοι, the -ενει being read in synizesis, ἐπει x. τ. l., see above on γάμος σχέδον ε. in 27.

35. ὧν ἐ. τ. l., whether this or the Harl. reading be followed, the meaning will amount to "to which thou too belongest by birth", ὧν referring naturally to the δήμος Φαι. It seems, at first sight somewhat superfluous, to remind Nausicaa that she is a Phaeacian, nor if ὧν were understood, as Voss takes it, as referring to ἀριστής, 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 II. are spurious, and further, a simple primitive taste does not feel truisms offensive any more than verbatim 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 φαῖνος ἀνθρώπων (32) will therefore have greater force. Thus the line has some point. With γένος here cf. Virg. Aen. VI. 123, et mi genus ab ilio summo. II. uses alike the plurals γένεα (7. 244) and γενεῖα for "generations", but for the "race" or "collective stock" γενεῖ, as in οἴη τε φύλλων γενεῖ x. τ. l. in Z. 146 foll.

36–7. ἵππωτι πρὸ, see on e. 469.— ἡμίονοις, see on d. 636. They or oxen (Ω. 782) usually drew the ἀμαξί, with horses we find ἁμαῖα δίπρος or ἁμαῖa used. ἀμαξί is the name of a constellation in e. 273, where see note. It was probably here four-wheeled; see on 70 infra; cf. Herod. I. 188 ἀμαξίας τε ἐπέρημαν ημίονεια, and Ω. 324 τε ἐπέρημαν ἀπήρην; ἀπήρη meaning properly a mule-car, see Pind. Pyth. IV. 94 ἀνά δ' ἡμίονοις ἐξετασά ἀπήρην, and Schol. on Ol. V. 7, cf. also 57, 67, 73 infra, Plato Theat. 207A (cited by Ni. on 68–73 infra) enumerates its
parts as τρόχων, ἄξων, ὑπερτερία, ἀντυγις, ἄγινον, where, however, if four wheels were an essential characteristic, we should expect ἄξωνες, even as ἀντυγις, plur. To those parts the ὄψις "pole" (Ξ. 271) should be added. The epithet ψηλήν, applied in ns. to ἄψινην = ἀμαξαν, since it is never found with ἄμαξα, δίφρος or ἄγινον, 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. φασί; this word seems to condemn the whole of this fine passage as an interpolation, although a very early one. Homer's view of Olympus as the dwelling of the gods has a fulness of objectivity inconsistent with it. See, however, note on ε. 50 for certain differences in this respect between II. and Ody. We find also (v. 307, o. 43, v. 55) a departure of Hermes, and again of Pallas, πρὸς μεκυρὸν Ολ., where the narrative runs on, as it would here, if this passage were omitted. Further, φασί in this connexion is used by II., apparently (mar.) of some non-constant or purely local tradition; and the passage is itself a pennum purpurescet, there being no reason why, between the view of the sleeping Nausicaa in her θάλαμος 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 ἐδὸς ἄροι, αἰὲ ἀθανάτων ὁ ἄγος καὶ ὁ πρῶτος ὁ Σώμων, (cf. also Pind. Nem. VI. 5, cited on γ. 2) and dressed up from δ. 563 foll. Olympus, even when spoken of as the divine abode, is recognized by H. as "snowy?", as in Σ. 186 ἀθανάτων ὁ Σώμων ἁγάννειον ἀμφιυρικάντα. In Π. 364-5 "the storm-cloud comes from Ol. when Zeus wields the whirlwind", and in E. 750-1 the πυμήν νεφός appears as a special property of Ol., which the Seasons (Σφαιραί) raise and let fall—a physical fact perhaps woven into the theo-mechanism of poetry. All this the present passage flatly contradicts, and its descriptive touches savour of a later age; cf. Soph. Antig. 609-10, Dindorf.

43-5. Clarke cites Lucret. III. 18, Apparet Divium numen sedesque quiete: Quas neque concutiant venti, neque nugila nimbis Aspergunt, neque nix acri concreta pruina Cana cadens violat, semperque in- nubilus aether Integit, et large diffuso lumine ridet. So Lucan. II. 271, cited by Ni., Nubes excedit Olympus Lege Deiin; minimas rerum discordia turbat; Pacem summa te- nent. The αἰθήνος ἀνέφελος is doubtless
56. ἀναργείας.


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. Λευκὴ ... ἀγληθή, “unchequered splendour”. διεπέφραδε, on the whole ἐπέφραδε (A. 794. Π. 37. 51) is probably from simple φραξῶ, although Thiersch (Gr. Gr. § 208, 13) says from ἐπαυρέξω; comp. η. 49 with x. 111, and ξ. 3 with 9. 423. The meaning of πέραφασιν is “pointed out” or “appointed”, as in the passages cited and in Κ. 127, and the διὰ here is as in διαιπέμεν δ. 215, see note there.

48—84. The 33rd day of the poem’s action here begins. Nausicaa, now awake, asks her father’s permission to go in a carriage and wash linen at a distance, suppressing all mention of the marriage, and substituting other pretexts. The permission is granted and she departs with her handmaids.

49—51. ἀπεθανάμενα, ἀπὸ with sense of utterly, as in ἀπετέκαθα, ἀπαναίσχομαι etc. ἔνδον, not gone forth; her father, however, just going.

52—3. ἐν οἴνοια, the position was not so much perhaps for warmth as for light; see App. F. 2 (19)(20). — ἀλιπόφορος, used only of the wool of the Phaeacians here and of that of the nymphs; cf. the ιδοὺ περίς εἰγος used by Helen (δ. 135); and applied to describe the fleece of Polyphemus’ sheep (l. 426). In all these some thing rare or marvellous is probably meant, as in Virg. Bucol. IV. 45; Sponte suā sandūx pascentes vestet et agnos. Through the Phaeacians foreign dyes might have become known to the Greeks, although unskilled in the art, sufficiently for a poetic purpose. So we have ἄνειες ἐπι-
58. Ἐλιματ'. 60. Ἐβοῖκε. 61. 64. Ἐλιματ'.


that of iron, descriptive of its greyish-blue colour; for if among metals it came nearest to a "violet" tint, that would suffice for a poetic purpose; and, iron once löeis, löeiths póntos e. 56 need cause no scruple.

54. βασιλῆς, so the suitors are called βασιλῆς Ἀχαίων in a. 301.

55. πᾶπτειν, hence παπάζου (E. 408). Ni. cites Aristoph. πατρὶ 120 πᾶππαν μὲ καλοῦσαν. — οὐκ ἀν ὑ. τ. λ., see mar, for places where the question thus introduced requires an affirmative, and where a negative, or perhaps ironically affirmative reply. The reading ἐφόσποισθαι probably arose from a wish to be minutely in accordance with the sequel in 71 foll. For ἐπίθηκη see on 37 sup.

60—5. For rhyming lines or members of lines see Bek. Hom. Blatt. ch. xvi and ε. 114 mar. It is probable that H. neither studied nor avoided them. Observe a poetic economy in male attire being included in the errand, as thereby Odys. is enabled to be clothed.

62. πέντε x. τ. λ., Nausicaa is sisterless: she is "all the daughters of her father's house", and is evidently the cherished darling of the family. Thus, on her return, her brothers at once surround her and attend upon her equipage, although the servants had prepared her departure (69—71 inf., cf. 7. 4—6). Thus it was, too, that the charge of linen for the household devolved upon her exclusively, and the words τὰ δ' ἐμῇ φρενὶ πάντα μέμη-λεν, state with something of humorous gravity her sense of the cares of her department, here made a maidenly pre-text to veil the topic of the γάμος (27 cf. 66). Perhaps the self-possessed firmness which, under all its feminine grace, lies at the core of her character, has a subtle relation to her being reared so largely in male society among five brothers; just as, conversely, the weakness of Dolon in K. has been connected with the fact, ἀντόρ οἱ μούνοις ἔχων μετα πέντε παισιγνητηκα. K. 317.

63—5. ὀπτιοντες, always of the husband. Ni. cites Aristot. Eth. N. com. VII, 5 τὰς γυναικας, ὅτι οὐκ ὅπιον-σιν ἀλλ' ὅπιονται, and so ὅπιο-μενην Θ. 304.—γοϑον, in mar, will be found the leading passages relating to the dance, whether as an element of worship, of artistic display (as among the Phaeacians), or of revel. One of these is reproduced in Hy. Ven. 118—20. ἱων probably means the space or floor cleared for dancing, as in Θ. 260 λείπων δὲ χο- θων.

66—7. αἰδητο, this maidenly reticence prevents Nausicaa's words from being a mere reproduction of those of Pallas in the vision (as e. g. Agamemnon's are of those of the dream-god in B. 60—70, cf. 23—4), and gives play to the free, untrammeled cast of her character, πέντε, including probably the γάμος, which she had suppressed.

69. 73. ἀπήνην, see on 37 sup.

70. ἕπτοτερο, this was perhaps specially fastened on (ἀφορμών) to receive the linen, as the πέτοιν in Ω. 297 πετοῖνθα δὲ ᾠάναν ἐπ' αὐτής. The Scholl, call it a πίνακιον "platform", or "tray", and describe it as "four-square" and "fitted on to the top" of the vehicle to receive baggage. This seems to imply four wheels to the carriage; the pair in front supporting the sitters' place, and that behind the receptacle for baggage, including here the κίστη, 76 inf.

72—5. ἐκτος, "out of doors", as opposed to the collecting the linen and provisions, which would be done indoors; cf. ἐκ δαλαμου. ἡμίον, see on Ω. 636. — ἐνυπότον, Bekker's reading ἐνυπότης may be justified by such instances as αἰγίδ ἐκθέατην, B. 447, πῦρ ἐκποιήσας, E. 466, πῆναν ... ἐνυπότης, ν. 467.

76—80. μῆνι, the queen prepares the provisions, the princess the wash-linen, 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 Phaeacians embody the Homeric ideal of refined and luxurious life. With this harmonious domesticity the reading of Aristoph. of Byz., κοφύν ... φέον ... κατέθηκα, would sadly interfere. With the ὅψα cf. the εἰδικγα τόλμε. cf. a. 140, the ἐνόρθων including the στέγος there. So the γυνη ταύτης puts up στέγον καὶ ὅπον ὅψα τε for Telemachus and Pisistratus when starting for Sparta, γ. 479—80. — εἰναί, see on δ. 800. — ἀνοίγοντα, "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. συγαλάτενα, see on 26 sup.
— ἀμοτον ταῦτ, 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 καναχη δ΄ ἢμ. as, if substituted for the formula with horses, τῷ δ’ ὑπ’ ἄκοντε πετάοντη; see γ. 484.
— ἀλλαί, see α. 132 and notes on α. 79 and ε. 105. There is no further mention of the daughter of Dymas, who (see on 32 supt.) 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. πλήνοι, those near Troy are described (X. 153—5) as ἑβφες καλός, λαίνειν, ὅθι εἰμίατα σιγαλούντα πληνεκον Τρώων ἀλόγοι. Fresh water of course was preferable; cf. πασμοῦ ἴδου 85. — ἐπεχειαῖ εἰσὶ of the sustained supply, or continuous oozing of the water into the πλήνοι, see on δ. 89: the sequel, πολυ δ’ νῦναρ καλόν ὑπεκκ., then paraphrases the epithet as in γ. 383, α. 1, where see notes. Ni. compares Hes. Opp. 517 ἐπηταναι τρίχες of sheep’s “wool thickly matted”. This sense of continuity will be found to suit the word, wherever occurring in H. or elsewhere; as (Ni.) in Pind. Nem. VI. 10 cornfields supply βλον ἀνδρόν δ’ ἐπητανον πεδίον; and so Theoc. XX. 20. πλατάνισσο δ’ ἐπητανοι; cf. Cowper’s “boundless continuity of shade”. The word is not found in H. πολυ goes best as predic. with ὑπεκκ., “oozes in plenty”.

88—91. ὑπεπροδέλθων, the ὑπεκ expresses the release from under the yoke, the πολύ the free action of the mules when released. — ἐγκοστῶν, the “couch-grass” (triticum repens Linn., see Dunbar Lex. App.), or, as it is called in some parts of England the “squitch”. Theoc. XIII. 42 gives it the epithet ἐλετεῖν “spreading in the marsh”, so here, on the river’s brink. Eustath. says it has diuretic properties. Billerbeck (Flor. Cl. p. 23) says it is the Ponicum doctylon Linn. “Agrostis” is the name of a large class of grasses. ἑφορός, ν. τ. λ. i. e. φόρον εἶμαι εἰς μελ. υδ. — μέλαιν ὑδαφος, see on 70 supt.

92—5. Θεώς qualifies στείβον, and ἐφίδε ψροφ. resembles Virgil’s fa-
vourite word certatim, as in Ex. II. 628 et al. ὄνπα, metaplastic plur. of ὄνπος, like κέλευσα, λύχνα, κύδια etc. Jelf Gr. Gr. §. 85 obs. 2.—ποτὶ χέρ-
δον, cf. (mar.) βωβαὶ. ποτὶ χέρδον "roars (as it rolls) ashore", so some verb of motion might be easily understood from ἀπόπλυνσε, "was scouring". μάλιστα indicates the preference for that particular spot. To bring out this notion more clearly in the expression itself Ni. would read ποτιχέρ-
δον adj., but this seems needless.

96—9. λίπ᾽ ἐλείον, see on γ. 466. — δεῖπνον, the mid-day meal, the sun being high; cf. Λ. 86 and note on δ. 194. — μεῖνων has αἱ (96) for subject better than εἰσέλθα; although neut. plur. nouns take pl. verb sometimes in Π., see on γ. 298. The imperf. in this and ἐπαίζον ... ἤχετο (100—1) appears to have its exact force. — αὐ-
τάρ seems explanatory of μεῖνον, "were waiting, and so, when they had dined, were playing".

100. ἀφάλου, the men of the place excel in a certain callithenic exerc-
cise — a touch of effeminacy (mar.). Ni. finds fault with Athen. I. 25 (14) for supposing that a dance here formed part of the game, but surely μολπὴς in 101 justifies the notion. Of the readings here δ᾽, γ᾽, τ᾽, the first is cumbersome, the second imparts a sharpness to the personality which there is nothing in the sense to re-
quire; τ᾽ has therefore been restored, to which the weight of authority also seems slightly to incline. ξυράδες, see on α. 334: these would have im-
peded freedom of movement. 

102—9. Virgil Ex. 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, instans operi (the work of masons and builders) regnique 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. Aug. Gellius N. A. IX, 9 cited by Lüöe ad loc, similarly reviews the Virgilian simile. Helen and Penelope are also likened generally to Artemis in ḍ. 122, 3. 37, ḍ. 54. We have a glimpse of the Homeric Artemis as "queen of the quarry" (πότις Ἐφροσιν) in ḍ. 470 foll., her death-dealing power over women being also alluded to (cf. 0. 410, 478, 3. 202—4); and in ḍ. 51 fol. she bestows skill in the chase and the gift of a "dead shot". See further on ḍ. 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. κατ’ οὔρεα, the other reading οὐροσ seems condemned by the accusers in the next line, which particularize the general expression of this. The change to οὐρος seems accounted for by the probable anxiety of certain critics about the hiatus, and perhaps also the all-but homoioteleuton of οὐρεα ἵσημαι. The gen. too is less proper, as it should mean "down from" as in κατ’ ἄρησιν in 230 ἵνα: "down from the head," and Λ. 44 βῃ κατ’ Οὐρίμπους καρφὼν, which sense there is nothing in the thing compared to require: cf. also ḍ. 485 κατ’ οὐρεα Ἰτήρας ἐναιείν. — ἱσημαι, Doederl, 2065 justly prefers to derive this from ἵνα; cf. O. 590 βλέπω χύντον. For the ending cf. νεός νέαρος νέαμα, μέγας μεγάρα μεγαλύτωρ, which seem to show that we need not suppose with Doederl. ἐναιείν as in τευκτείνω to have been the original, and ἐναιείν a later form based on a supposed connexion with γαῖρο.

103—4. Ταύγητος is the mountain spine stretching down to the promontory which parts the Messenian and Laconian Gulfs, περιμύκετος, however, probably (cf. mar. περιμύκης ὅρος) refers to height rather than extent. Erymanthus is the ridge between Arcadia and Elis. ἱσημαι, the proper appellative of the male, ἴ. 131, sometimes added distinctively to νεός, to mean "boar-pigs".

105—6. νύμφαι, these in Ἰ. are distinguished by name as Νεῖδαι, of the springs, and Ορεστιάδαι, of the mountains (v. Ἰ. 104, 348, 356, Ἰ. 420). Those of the πίσις "fens" are not distinctively named by him, as neither are those of the ἀλεα "groves", Ἰ. 103. Later writers, as Hesiod Theog. 363, seem to include the ταυνάφυροι Ἡθείοι among them, and the Hy. Ven. 264—72 has the elegant fable of the Hamadryads. They all are impersonations of the power of life and beauty in God's works: "— the poet's uplifting and vitalizing process is everywhere at work. Animate nature is raised even into divinity, and inanimate nature is borne upwards into life" (Gladst. III. iv. § ii. p. 423). His idea disengages the life which we view as bound up in nature, and gives it an objective existence. So in Tennyson's Talking Oak,

the days were brief
Whereof the poet's talk,
When that which breathes within the leaf
Could slip its bark and walk.

Yet in such passages as ι. 350—1 and in the Nymphs' affiliation to Zeus (see note on διπετείος Ἰ. 477), their elemental relation is seen underlying the poetical idea. Man abhorred the moral vacuum of an impersonal nature, and peopled the scene about him
with the reflex of his own consciousness. Their cultus in Ithaca (v. 350, §. 435, q. 208—11, 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 unisexual idea opened no door to licentious imagery. A fragment of Hesiod CXXIX. ed. Götting adds what is perhaps the earliest mention of the Satyrs,

ες ὁν οὐσίαν νῦμφαν θεᾶλ ξεγέγερτονν,

καὶ γένος οὐσίδολον σατυρον καὶ ἀμηχανοεργόν.

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 crew, 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 νυμφη; not so Circé, who, as daughter of the Sun-god, is θεῖη θεᾶ αὐ- δήσσα, and has nymphs to attend on her. — ἀγρονομοι, some ancient critics made this word proparoxytone; but the analogy of ἄνδροφονος, ὠλο- τόμος etc. seems against this. γε- γήθε δὲ τε, in A. 683, where this phrase recurs in a strictly similar context, we have, owing to the tense being past, γεγήθει (here pres.) the δὲ also is dropped, an example of the elasticity of Homeric practice as regards particles.

107. ὑπὲρ ... ἔχει, in tenses for ὑπὲρέχει “exceeds” (καρφ ἵδε μέτωπα 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 μεγέθος 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. δῆ ἄρ', an unusual hiatus. ξευζάοι ... αὐτίζαοι, the sequel 252 inf. shows that these actions were not performed now, and that these particles must therefore be closely combined with νέσσαι and subordinated to ἔμελλε.

116. ἐμβαλε, the var. I. ἑμπεσε would involve a change of subject, since by Homeric usage (mar.) ἀμαρτε is to be referred to the person, not the missile. Such a change is not, however, uncommon in Η., as in a. 69, 162; but the balance of authority is decidedly in favour of ἐμβαλε; and perhaps a remembrance of the ἑμπεσε πάνοι found in δ. 508, ε. 50, 318, may have beguiled some copyist here. The Scholl., noticing the terseness of this line, remark that ἑμπεσε 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 anecdot that the poet Sophocles, who wrote a satyrical drama entitled Ναυσικάδα or the Πλέοντα, himself performed Ναυσικα, and earned great applause by his adroit ball-play. To the same effect speaks Athenæus I. p. 20 c. A single characteristic line of this drama has been preserved by Pollux VII. 45, πέλπυνς τε νῆσας νεοπληνεῖς (λινογενεῖς ed. Βεκ.) τ᾽ ἐπενδύταις.

119—21. These lines form an Odyssean commonplace (mar.). The notions of reverence for the gods and respect to 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 Gladst. Η. p. 426) complete the wickedness of the sui
tors. Ni. observes that the word ριλόξεινος is not read in Η., but that the character is mentioned (mar.) with commendation there; and conversely the Trojans, as the abacters of Ποιού's outrage, regarded not the μῦρος Ζηνώς ξεινίων, Ν. 625. Buttmann shows (Lectil. 65) that δῆς is the second part of θεονής. He supposes δΣ to have been in the original root, as in δίς (i. e. δύς = δίς), and the δι was lost after η to have been compensated by ν before it; whereas in the false etymology from εἶδος (ἡ έδον) the δι would impede the crisis.

122 foll. ὅς, "to such an extent", i. e. as to lead to the answer to his question (119) suggested in the question of 125 inf. For ἡμιν with fem. noun see on δ. 442. The false reading αὐτή is probably an echo of μ. 369. Ni. and Bek. rightly condemn 123—4 as impeding the sentence, and the latter as betraying, by its clumsy over-developement of the sense, the interpolator's hand. Ni. rejects the explanation of the Scholl. who take νιμφάδον κ. τ. ἑλε as interrogative, and similarly view η in 125 as η disjunctive, indicating the alternative question, "or (if not to nymphs) am I near to men?" But to make νιμφάδον κ. τ. ἑλε 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: 1. — For νιμφάδον see on 105 sup.
126. Ἐδωμαῖ. 127. Σειτών. 131. Φειτών. 133. Εἰ. 134.  

126—137. [DAY XXXIII.  

224  

ΟΔΥΣΕΙΑΣ Ζ. 123—137.  

[νυμφάων, αἱ ἔχουσι' ὅρεων αἰπεινά, κάρηνα  

καὶ πηγᾶς ποταμῶν καὶ πίσεα ποιήνετα.]  

ἡ νῦ ποιὸν ἄνθρώπου ἐμί σχεδον ἄνθρέων;  

ἀλλ' ἀγ' ἐρων αὐτὸς πειρήσομαι ἑδ' ἠδομαί.  

ὁς εἰπὼν θάμνων ὑπεδύσετο  

ὁς ὀδύσσεις,  

ἐκ πυκνώς δ' ὁλης πτορθοῦν κλάσε χειρὶ παχείᾳ  

φύλλων, ὦς ὅσιατο περὶ χροὶ μηδέυς φωτὸς.  

βηθ' δ' ὑμεν ὅς τε λέων ὀρεσίτροφος, ἀλλιπ'  

πεποιθοῦσ' 130  

ὅς ὑ' εἰσι' ὑμένου καὶ ἰμένου, ἐν δέ οἱ ὅσε  

δαίεται: ἀντία ὃ βουνὶ μετέχεται ἡ ὁδεσσά  

ἦ μετ' ἀφροτέρᾳ ἐλάφους κέλεται δέ ἐς γαστήρ  

μήλων πειρήσοντα καὶ ἐς πυκνόνν ὅδοιν ἐξείν.  

ὁς ὀδύσσεις κοὐρήσιν ἐξπικαόμουσιν ἐμελλεν  

μεθέσται, γυμνὸς περ ἐαν' χρεία δ' γαρ ἱκαν.  

σμερδαλέως δ' αὐτής φάνη πεκακαμένον ἀληθ'.  

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127. ὑπεδύσετο, the genitive θάμνων is of local removal, just as the accus. (mar. δ.) is that of motion towards.  

130—4. The point of this simile, which recurs with slight variation (mar.), seems to be, that the hero moves forth from his covert with forlorn desperation, heedless whom or what he may encounter, even as the hungry lion endures wind and rain, and all prey, wild or tame, comes alike to him. Further, the effect produced on the maidens resembles that by the lion on the animals. The constancy of Nausicaa alone is not included in the simile. The simile dignifies a passage which seems to us perhaps to need such relief, but nothing in the whole context is more remarkable than the simple and unruffled gravity of its tone. No later poet could have attempted such a scene save in the Satyricon, as indeed Sophocles in his Πλύντορια, (see on 115—6 sup.) it seems, did. ἰμένος, Ni. remarks that ἵππο occurs with passive sense (mar.), and so perhaps ἵππου in Pind. Isthm. III. 27. — μετ' ... ἐλάφους, for accus. with μετά "among", see on ὅ. 652: μετέχομαι in sense of "pursuing", like μεταφορια, 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 gratiā, since the epic
140. 

141. 

142. 

143. — Δίος κοινή μεγαλοῦντος is a phrase elsewhere applied to Athenæus (mar). The noun is also frequently used in connection with Aphrodite, as ἦν ἀνασαθήνα, ἡ τις μακάρον κ. τ. ἐλ. — μεγαλοῦσθαι, see 107 sup. and note there. The well-known passages from Virg. En. I. 331 foll. 606 are cited by Ernesti, as also Museus Hero et Leand. 138 δήμος ὥσ' ἐφέπεσεν, καὶ ὅλη ἡ τέχνη μεγάλη, γεστή ἡ σ' ἐλέγεν ἡμαρτάνει: and by Ni, and Liwe Ov. Metam. IV. 322—4 Qui te genuere beati, Et frater felix, et fortunata profecto Sita tibi soror est, et quam dedidit ubera nutrix. That the strain of feeling was not confined to the gentle world is
159. ἐφεδροίς ἃτικόν. 160. τοιοῦ θείον.

153. εἰ δὲ τις ἔσοι βροτῶν τοι ἐπὶ χθονὶ ναιετάουν, τρίς μάκαρες ἡ μὲν σοὶ ἐν πατίρι καὶ πότνια μὴν, τρίς μάκαρες δὲ καθέγρυντο: μάλα ποὺ σφίς ὁμὸς ἀλλὶ ἐνεύροσώμεναι ἵνα ἰνεῖα σεῖο, λευσόντων τοιοῦτοι θάλας χορὸν εἰσοιχεύσαν. κεινός δ’ αὐ περίκε ἱμπρι μεκάρτατος ἐξοχον ἄλλων, ὃς κἐ ς ε’ ἔδενοισι βρότες οἶκόν ἰ’ ἠγάπητα, οὐ γάρ ποι τοιοῦτο θοδόν βροτον ὀφθαλμοῖν, ὡτ’ ἁνδὸ οὐτέ γυναίκα σέβας μ’ ἔχει εἰσοφόρωντα. Ἀδήλι δὴ τοτε τοιοῦ Ἀττάλλονον παρὰ βασιλέω ὕφους νέον ἔγνον ἀνευχόμενον ἐνόψα: ἢδον γὰρ καὶ κεῖσε, πολὺ δὲ μοι ἐσπετο λαρί, τὴν θόδον ἡ δὲ ἐμελλέν ἐμοὶ παλιτ’ ἱδίε’ς εἴσεθαν. 165

clear from the benefaction pronounced in St. Matt. XVII. 26.

157—9. λευσόντων, for the ana-
coluthon apparent on comparing this with σφις in 155 see examples in mar.,
and cf. Jelf Gr. Gr. § 710 Obs.—The fem. εἰσοιχεύσαν is by a construction κατα σύνεσιν; cf. Hy. Ven. 272, τὸν μὲν ἐπάνω ... ἐδψ θάλας. Ni. also cites Eurip. Bacch. 1307—8 Paley, τὸ δ’ ἐγνόσ κατανοῦτο καὶ the more remotely illustrative passage μ. 74—5 νερέλη δὲ μὲν ἀμφιβολίην κυνᾶτο: τὸ μὲν οὐ ποτ’ ἐρωτεῖ, in which τὸ seems to suppose νέρος as having pre-
ceded. For περὶ κινή see on r. 36. For ἑδνοῖτο see App. A. 14. Ni. says that according to Hellanicus and Ari-
stotle the "happy man" of 158 was Telemachus; but see on γ. 464. βοι-
δας, "preponderating in gifts", Löwe remarks that βοίδων in H. is always
neuter (mar.).

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 Pythion for land-travellers".
The Scholl. suppose that the tree in-
tended was that under which in Delos
Leto bare Apollo (Hy. Ap. Del. 18, 117); but νέον ... ἀνευχόμενον clearly means
a tree which was still a sapling at the
time of Odysseus' visit. Cf. The-
ognis 5—6, Φοίβη ἀνάξ, οὐ μὲν ἐν δὲ 
θεί τεκε πότεν Ἀπόλλων, φωνικὸς 
βα-
δέως ἄρειν ἐφαρμακεύνη. Löwe cites
Euripid. Ipec. 458, ἐνόδα πρωτόγονος ἐ 
φωνικὸς ἄφρων τ ἐγνός γατάχ Ἀπόλ 
ίθος πτόρον ὄνομα ἔγαλα διάς. Cf. Euripid. Ion 919 foll., Iph. Taur. 1100 foll. in both of which the olive 
and the palm are combined. Cicero 
de Legg. I. 1 says, Quod Homericus Uli-
xes Delt se procerem et teneram pulsum 
vitisse dixit, hocde monstrant eandem:
so Pliny (N. H. XVI. 99, 44), Nec non palma Deli ab ejusdem dei avite conspicitur; by all which passages we may understand that there was always a sacred palm cherished in Delos. We may compare the olive-trees on the Mount of Olives and other sacred trees in Palestine (Dean Stanley, Sinai and Pal. p. 141 foll.). Ni. remarks that no trace of any locality being honoured as the birth-place of a god occurs in H.

167—70. ὄγον, here bears the sense (rare in H.) of "tree". πένθος is explained in 170—2: render ἵπποι "is come upon me": φῶρον, "I escaped, was quite of"

173—7. ὄφρος, ἕτει γ. τ. l., he pleads not only what he has suffered but what he expects to suffer, and alleges the infliction as from the gods, to move the sympathy of man. — τέλεουσιν is flat, and πάνοικον means "here after"; more commonly words connected with priority refer to past time in H., those with posteriority to the future, so ἄμα πρόθοι καὶ ὀπίσω; see on β. 270. — ἴναιος', 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 289—90. Thus the due delicacy on his part who seeks, draws forth generosity on hers who shews the kindness — a bright instance of the refined standard of heroic manners.

180—5. This propitiatory peroration resembles that with which Εὐγενίουs concludes his opening speech in the Ithacan Assembly (β. 33—4). In the petition of Chryses (Α. 18—9) such a phrase forms the prelude. It here derives extra force from the mention of θεοί in 174 sup., "may the gods, who afflict me, give every blessing to you!"


185. ἐκλογὸν, this verb does not seem to bear in H. the sense, "to hear one's self spoken of", or μάλιστα κλό-ειν would be closely parallel to the εὖ or κακὸς ἀπόλειν 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 ὀμοφωνιών 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 ἐκλογόν, and so slight a change in the ms. would convert αὐτῶν or αὐτὸν into αὐτό 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 μᾶλα μὲν κλῖνον, 247 inf.

186—246. Won by the entreaty of Odys. Nausicaia promises relief and declares her parentage, people and country. She then recalls her handmaids from their needless flight, and bids them succour the stranger, whom they then assist to dress and bathe. He accepts their services with due reserve. Meanwhile Pallas confers on his own man the comeliness of youth, until it is Nausicaia's turn to admire.

187. The sense is suspended from ἐπεὶ ... ἑκκαίνεις 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, ἀθανατόν δὲ δόξεις παντοτικὸς θυμοικόν ἐπι-χοντι, ἀλλ᾽ ἐπιτολουμάν χοῦ δόρο, ἀθανατον, οἷα δίδοις ἑκείν, Sophoc. Trachin. 129—30, ἀλλ᾽ ἐπὶ πῆμα καὶ χαρὰ πάσι κυκλούσιν.
191. πόλιν is inserted by anticipation, and implies assent to his request ἀστν ἐκ μοι δείξων in 178.

193. ἀντισάματα, Ni, thinks this a participle for infin., referring to Matthew p. 199. Jelf. Gr. Gr. § 601 obs. 2, prefers supplying μὴ δείξωσαι after ἐπεικε, to govern ὅν; this requires us to render ἀντισάματα, "having met (some one)", as in v. 312. The other construction would require the sense of "to obtain", as in L. 66—7 εἰ κέν ποια ἀνήδρομον ἡμᾶς αὐτῶν τε τελείων βούλεται ἀντίασας ... ἀμώναι.

197. ἐκ governs τοὐ. Ni, thinks this a reason for giving it the acute accent (ἐκ); but the consensus of editors is against him, since δ' intervenes.

199—200. ζῶσε φεῦγε. 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 Append. A. 9 (§).

201. οὐτὸς κ. τ. λ. The word διερόφω, and perhaps βροτὸς also, is doubtless corrupt here. We need for ἄνηθος some predicate corresponding in sense to ὀυκεμένης, so that, "this man is not one whom you need dread", is the sense required, carrying on the rebuke of πόσε φεῦγετε. A colon at βροτὸς would exhibit this better, and that stop was read by Voss, see on διερόφω below. As the text stands, our only chance seems to be to take 202—3 as far as σφών, 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 be". But I cannot believe that H. 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 vehemence 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 ἄνδρον δ' οὐ κέν τις ἕως βροτῶν ... δεία μετακλήσεως ὕψ. 187, ἕως βροτῶς is part of the subject and the passage is no true parallel to the present. So also in π. 437—8 οὐκ ἐστ' οὐτος ἄνηθος, οὐδ' ἔσθοται, οὐδ' γενεται, ὅς καὶ τ. λ. 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 ὅς κ. τ. λ.

διερόφω means originally "moist", as shown in Hes. Opp. 460 αἰνὴν καὶ διερὸν ν, "dry and moist", Pind. Fragn. 74, 11 νότων δέσος ἄνηθος διερόφων: hence, referring perhaps to the blood, as fluid in life, congealed in death, it means "living" or "lively", as in διερόθεν ποῦ, l. 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 pote of Lucret, VI. 638). The reading of Callistratus, δόειος, from δω, “causing woe”, is worth notice, but is probably a subterfuge from a difficulty. Voss reads a colon at βροτός, and then, pressing the sense of διείδως, (but this seems forced) renders, “this man (Odys.) is not formidable”, as “causing flight”, which he contrasts with διείδω σοι “with startled foot”, i. 43, as showing the act. and pass. force respectively of διείδως, just as “fearful” and “frightful” are used in old English; and if διείδως properly contained any notion of fear, this might be accepted. But it does not. οὐδὲ γένηται, not strictly subjunct. as = future, as shown by οὐδ’ ἐσόεται οὐδὲ γένηται, π. 437; see App. L. 9 (19) render, “nor ever can be”.

202. ἵππηται, the subjunct. marks the statement as general — as true of whoever comes; if it were indicative, it would denote that the fact of some one’s coming had an independent existence, if it were optat. (not being due to the past or narrative tense of the principal sentence), it would denote that such coming were regarded as a pure contingency by the speaker — a thing which might happen or not. The line rhymes with the preceding. Bek. (Homer. Blätter, p. 185 foll.) has collected many examples of such as, π. 573—4.

οὐκ εὖν Φαίνεται ἀνδρῶν ἐς γαῖαν ἤντεια, δημοτήτα φέρον· μᾶλα γὰρ φίλοι ἀδανάτωσιν, οἰκεόμεν ὡς ἀπάνενει πολυκλίστοι ἐνι τῶντω, ἐσχατοί, οὐδέ τις ἁμι βροτῶν ἐπιμισχεται ἡλισσόν. 205 ἄλλ’ οὐδέ τις τις δύσηνος ἀλόμενος ἐναθάνι ἰκανεί, τὸν νῦν χρή κομίσειν πρὸς γὰρ Αὔός εἰσίν ἀπάντες. ξεινοὶ τε πτωχοί τε, δῶς δ’ ὀλίγη τε τε φίλη τε. ἄλλα δότ’, ἀμφίπολοι, ξειν Lexer τραύδιν” τε πόσιν τε, λούσατε τ’ ἐν πνεύμω, ὃ’ ἐπι σκέπασ’ ἐστ’ ἀνέμωο.” 210

204. Φοικεόμεν.

The reading κέλευνον is perhaps due to a wish to avoid so nearly a repetition of the same word in 212 έκέλευσεν; but in 2. 428—9 the same word εἰς closes both lines, and other instances might be found. The handmaids, rebuked, "standing, calling to each other", is a happy picturesque touch; it shows each, uneasy render reproof, endeavouring sily 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. φαίνος τε η. τ. λ., here male attire; see on 60—5 sup. at end, but also on γ. 467.

218-9. οὔτω, the word would be assisted by a gesture. οὐφρό, 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 ἡ γαῖρ δηρόν ἀπὸ η. τ. λ., he uses the word γυμνοῦσαν 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 λοίζαται, 227, not found in any of the parallel passages. Either reason will explain εἰπὼν δ' ὧνα κοὐφη 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.

224-5. νίςτεν has here two accusatives, as ἀνθαρρήσας, λούω, mar. but in τ. 376 τῷ ἐν θόδας νίςω the two
are really in apposition as whole and part: in 219 sup. ἀπολυόσομαι has acc. and gen. ἀμπέχειν, "clung about".

227. πάνυει, see on 218—9. — λιξ', see on γ. 466.

229—31. See mar. for similar enhancement of beauty by Pallas. Beauty is the special gift of the Charites (§. 18) or of Herē (v. 70—1): but as a means to an end, viz. here the procuring him the favour of Nausica, the prerogative of Pallas includes all such special resources. πάσσονα for πανεύς, like ἐλάσσον for ἐλαυσīς, βράσσον for βραγυς (although some say βραδύς), μασσόν akin to μικρός. — οὖλας, see App. A. 3 (2). — ἑλαυνθέντο ἀ', at the critics suppose colour only to be intended, and there is a hyacinth, common in Greece, which is black. It may be questioned, however, whether the delicate curl of the corolla of the flower at its edge, be not intended to represent the line of the hair φυσικάς ἐνυλισμένη (Aristenetus. I. 1. p. 3, cited by Ni.).

232. ἀγγύσσω is not with silver but on silver, so, of silver cups Η. usually says, χρύσω τ' ἐπὶ χείλεις κεφαλάντας, δ. 616; the gold, being thinly but entirely overlaid, represents the χάλις or grace superflued pervading every part: so κατεξευε, 235; corresponds with πε- 

251. — 225. ΤΕΥΧΕΙ, 226. ἐκεφαλῆς δ' ἐσμήχεν ἀλὸς χ'νός ἀποφυγέτοιο.

225. "Περαιστος...κα...Ἀθηναῖς"...he as specially gifting with metallaugic craft, she as holding the master-key of all skill. κατεξευε, active, as done for Odysseus' benefit: but πε- 

233—5. "Περαιστος...κα...Ἀθηναῖς"...he as specially gifting with metallaugic craft, she as holding the master-key of all skill. κατεξευε, active, as done for Odysseus' benefit: but πε- 

236—7. ἔκετ, "he sat", to await the refreshment which had been ordered in 209 sup., and which follows in 246 inf. — ἀπάνευθε, whilst they are about to prepare his meal he goes apart — another touch of the delicacy
in handling with which the poet refines all the circumstances of this interview. ὀστιλβοῦν, literally, "glittering", thus the planet Mercury (ἰγνις καθ' οὐληνίου, Virg. Georg. I. 337) was called ὀστιλβοῦν from his peculiar brightness. The previous simile of silver overlaid with gold leads up to this sense of the word, ὑπείροχος, "gazed with admiration"; as in 74—6.

359—46. Her previous speech had merely expressed pity for the forlorn suppliant; this one rises to glowing admiration for the now attractive hero, "for pity is akin to love". Perhaps the poet meant to insinuate her discer-nment of Odysseus' merit as superior to her Phaeacian suitors, the inward man being presumed to correspond with the outward. But observe that this is addressed privately to the maidens, he being seated ἀπάνεντος, 236. This seems to obviate the repugnance of Aristarchus, who rejected the lines 244—5 as unsuited to maidenly decorum. οὐ ... ἀέκτης ἦν means "with their goodwill", cf. 7 28 note, and ἐν γὰρ θεῷ ἐκληροῦμεν, 1. 49. — δέατ', restored by Wolf from the best ms. and oldest editions for δὐότα, the previous reading, which arose from a mistaken association with δοῦν "doubt"; and the deceptive use of δοκιμάζω, δοκιμάζων by Apollon. Rhod. (III. 819, IV. 576) for a person deliberating, or labouring under indistinct impressions. Buttm. (Lexil. 38) traces δέατο here to δέατα δανήει, and from it deduces δοκιμάζων aor., 1. 474, 1. 145, δοκιμάζων fut., 1. 339, the change of ε to ο in verb forms being common (Irreg. Verbs s. v.). He hints also at a connexion with ἐδοκεῖ δοκεῖ, "for a x too much or too little can be no objection to the affinity of words", and wholly rejects δοκεῖ, remarking that δοκιμάζων occurs where resolve is intended after doubt has elapsed, κατ᾽ ἐκληροῦς εἶν seems to be κατ᾽ "might be", as shown by the next line; cf. mar.— ἄδου, on the connexion of this word with ἄδησεν ἄδηστος ἄδην, and
the relation of the rough breathing to the $\tilde{\alpha}$, see App. A. 6, especially (8).

247-245. 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. ἠθεία ... ζεσθέν, in these actions ascribed to Nausicaa, the ἀμφιπόλοι are of course to be understood as assisting.

254-5. Κένος κ. θ. λ., see on γ. 374-5, but observe the absence of any such action as ἔτεκεν there, or έτεικεν οἰ φόν in β. 302, which would have been unnecessarily familiarity. ίμεν, might be 1. pers. plur., "we are going", but to take it as infin. for imper. is more in Homerice manner, cf. 298.

256. δαίμονος, see on α. 48. 

258. For ἀπικυρίσεις see on ε. 342. 

259. ἀν is not here the particle reinforced by κε, but the prep. governing ἄμφος and ἀγρος. This is remarkable, since in ε. 361 ἄμφος ἀν μὲν κε, it is certainly the particle — an example of the flexibility of Homeric phrase. But the prep. here is required by 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 along them", where ἄν indicates a line of motion marked by objects as in α. 297-8 βὼν δ' ἰμεν ... ἐν φόνον, ἐν νέκων. Observe, however, that εἰμι ἱκάνω are found with the direct accus. of place to which; see α. 176 and mar.

262. ἐπιβεβείους, with this epic form of a 2nd. subj. cf. στείλα, στελε, σταμείλα; the 2nd person prefers της- as στήγας, στήπης. 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 εἰκόνος of Alcinois, 293—5 inf., and he would know that by the grove of Athéné 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 οὕτως εἶπεν is suspended. What he is to do when they approach the city, is postponed till 295—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 decides the direction, which is the path of the whole, “wait there till we have reached home”. πύσος, no gates are mentioned. We are to conceive that they were open and unguarded—a token of Phaeacian security.

264—5. λεπτή δ’ εἰκόνα 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 εἰκόνα of Aristoph., as if from ἔκτη. It is, however, like Γάμα “a going”, E. 778, directly from εἴμι, imper. ἐδι, “go”. εἰκόνα, nearly = Lat. servant; see on ἵππος, ε. 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 ὁδόν; cf. mar. In π. 463 it further acquires the sense of “keep a look out for”. In some passages the ν, long naturally, as in εὑρίσκω (if this be a pluperf., see Buttm. Irreg. Verbs, s. v. ἐκάλε) π. 90, becomes short before σ, but may be lengthened by ictus (mar.). ἐπίστιον, Eustathius explains this by ἔποικον “shed” or “hut” as if a compound adj. from ἔστιν, ἐπικέ ἐστίν, citing Herod. I. 44, τὸν μὲν Ἀτα ἐπίστιον παλαίων, “invoking Zeus who presides over the hearth”, and so in V. 72, 73, as noun, “houses” or “households”. But the sense of οἶκος, being wider than that of ἐστιν, makes it easy to take ἔποικον as an addition to the οἶκος, whether adjoined or detached, and so = “shed” or “hut”; but we cannot analogously conceive of ἐπίστιον as if an addition to the ἐστίν, especially as the ἐστίν is in this case locally remote, being within the wall, while the ἐπίστιον is without it. Yet we may get really closer to the sense of Herod. by taking ἐστιν (mar.) as it were in the moral sense, as the centre of family life; when ἐπίστιον ἐστιν 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 Phaeacians sea-faring habits were taken up into domestic and civic life. Thus their ἄγορά, usually in the heart of the city, and the Πολιοδόμοι, 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 ἐστιν of the state, even as the spot where his ship lay was to that of each citizen: hence we derive a special force for ἐπίστιον. The aspirate dropped in ἐπίστιον for ἐστιν need be
no more objection than the shortening of the _i_. Thus we have (_Eustath._)

[270] _Δενθα_ δε τε _σφ_’ _ἀγορά_ καλὸν _Ποσιδήνιον_ ἀμφίς, ὑποτίθιαν

[270] λέοςοι καὶ κατωρθύεασον’ ἀφραία. _Ενθα δε _νηθ_ν _δύλα_1 μελανών ἄλεγοσυν, _πεισματα_ καὶ _σπείρα_, καὶ ἀποξύονυν_2 ἐρεμα. οὐ γάρ Φαινίκεσσι μέλει _βιο_3 οὐδὲ φαρέτρην, ἀλλ’ ἵστοι1 καὶ ἐρεμα νεὸν καὶ νῆς ἔσιν, _ἡσιν_ ἀγαλλόμενοι1 πολίη περόσω θάλασσαν· τόν ἀλείνω φήμιν1 ἀδενκέα, _νη_ τις ὁπίσω μοιμείυν· μάλα _δε_ εἰσὶν υπερφιλιοι κατὰ _δήμων, καὶ νῦ τις _δε_’ _εὕπης_10 _κακότεροι_11 ἀντιβολῆς. 275 _τίς_10 _δ_’ _οδε_ Ναυσικά_ς ἐπεται καλὸς1 te _μέγας_ te _ξείνοις; _ποῦ_ δὲ _μιν_ εὐρε; _πόδις_ νῦ _οι_ _ἐσσεται_ αὐτῇ.

271. _ἐφιςα_. 275. _ος_ _ἐφεσια_. 277. _φω_.

278. Ἰδιαὶ. 280. ἢ τεις ἐνεχειμένη. 285. Εὔθενοςιν. 287. ἀφέθηκε. 289. Σέπος.


280—2. πολυάριστος, "much prayed for (to come)"; see mar. — βελτερον, "were better so", i. e. "that she should wed, though her husband be one of her own picking up from abroad, since she refuses all her Phaeacian suitors": the implied alternative is, "than remain unmarried". Another interpretation of the Scholl., that "if she marries any one Phaeacian, she must needs put a slight upon the rest", does not seem suitable. καύτη, see mar. for similar cases of crisis of καὶ with pronoun; although these are not found in all mss. and edd. (Bek. Rom. Blät. p. 173). Hermann (Ni) rejects this crisis in H., reading θ' for καὶ, or γ'.

286—7. νεμέσοι, indic. where optat. would be regular; see App. A. 9 (2). — ἐότον 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. μίκρατα, "mixes with": the mood is certainly anacoluthon to ἦξοι; in 286: the change of ἦς to ἦ' τ' strikes a different modal key; thus ταινὲα γε ἦξοι 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). — αὐτοῖος, see on ε. 120.

289—90. οὐδ' ὁ, the ὁ denotes contrast between her suggestion in the sequel and what she had just been deprecating. Πομῆς, he had made no
évēta dé patrōs ēmou tēmenos a tevāluiā t' ēlon, b tōsou apō ptōlios õsouc te gēgonn evozhēs: ēvēta kaítezōmenos meīna.d ērhoon, eis ̔ o khen ēmēiz ̔ astudei elêthomai, kai ̔ ekōmētha dōmati patrōs.c aútār ēpith f ēmēas elēthi poi dōmati' áphiktai, kai tōte Phaiknōn ēmēs3 ès pōlēn, ἣ'd' ēreēsthai dōmati patrōs ēmou melagōtofoh ̔ Ἀλκινόου. δεια' ̔ o' áphiyont' ēstil, kai ̔ an pāid ̔ ἡρασαιται νηπios, ou ̔ mēn ἔρχεται τοί ̔ τετυκαι dōmatia Phaiknion, ὁδος δόμος ̔ Ἀλκινόου ἔρως. ἀλλ' ὅποτ' ̔ an ̔ σε δόμι ̔ χεκίθως1 και ̔ αὐλη, ὧν ̔ μάλα μεγαρίου διελθέμεν, ὠφ1 'ίκημαι μητέρ' ̔ εμήν. ἡ ̔ ἡ ̔ ήσται ēpt'm ̔ εξάρην ἐνν ̔ πυρός ̔ αὐγὴν, 305 ἡλάκτα ὀ ̔ στρωφός ἀλιπόρφυρα, Θαυμαν ̔ ἰδέθαι, κίονε ̔ κεκλιμένη ̔ ̔ δομω ̔ δε ̔ ο ̔ εἰςτ' ὀπίσθεν. évēta dé patrōs ēmou Óroños pοτικέλλαιται aút̔ ̔ το ̔ ρ ̔ ρ ̔ εν ̔ σωματικεβί ̔ εφήμενας ̔ ἀθάνας ̔ άς.

310 τὸν παραμεύψαμενὸς μητρὸς ποτὲ γυναικὶ κῆρες βάλλειν ἣματερής, ἣν νόστιμον ὡν ίδημεν χαῖρον καρπαλίμως, εἰ καὶ μᾶλα τῆλθεν ἐσσι. [εἰ εἴν τοι ψάλειν τε φίλα φρονεῖσθα ἐνὶ θυμῷ, ἐλπισθεν τοῖς ἐπειτα φίλους τε ἱδέαν καὶ ἱέσθεια]
315 οἰκὸν ἐς ψύφορον καὶ ὁν ἐς πατρίδα θαίαν.] τὸν ᾧν ἐπομενον τοις ἔργοις 320 ἀμφιπολοὶ τ' Ὀδυσσεύς τε, νῦν δ' ἐπέβαλεν ἑμῶθηλν. δύσετον τ' ἥλιος, καὶ τοις κλωτὸς ἐκ νοτοῦ Ἀθηναίς, ἐν' ἔρωτο χίονος Ὀδυσσεύς. αὐτικ' ἐπειτ' ἤρατον ἄιδος κοὐρῆς μεγάλου "χλυθέν' μεν, αἰγρόχοιο άιδος τέκος, Ἀτρυνώνη.
325 νῦν ὅς πέρ ὑμεν ἀκούσον, ἐπεὶ πάρος ὦτον ἄκουσας

341. Ἑλπίσθη τιθέεσθαι omissis τ'. 315. Σοίνον.


App. F 2 (13), and comp. the following direction to pass him by and supplicate her.

312. καρπαλίμως qualifies ἴδημεν. 313—5. These lines occur naturally in ν. 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 grove of Athênè near the city-gate, to whom he prays for friendly help; and, with a reminiscence of Poseidon's wrath the book closes.

316—8. φαεῖνυ, to what the epithet precisely alludes it is impossible to determine. In Ψ. 362—3 the thong, ἰμάς, seems a distinct part of the μάστις; cf. ἰμάσθην 320 inf. We may surmise that the handle of wood, perhaps polished, perhaps ornamented with metal. τρούξων, secondary verb from τρόξα, like στραφαί, τρότα, for στράφθη, τρόπο. — πλόσσων, the Scholl, here give πλίκ as Dorico βύμα, the Scholl on Π. 375 says Αἰολίκε, and the Etym. Mag. has, with the Schol. vulg., πλέγμα, τὸ διάστημα τῶν ποδῶν; but these are words found in grammarians only. In Sophoc. Fragm. 538 Dind. occurs the word ἐμφυλίξις. In Archiloch. Fragm. IX. 1, ἄσπιμπλεμένον probably means "straddling". Ern. cites Anacreon, 1269, πλέξαντες μηροῖς παρὰ μηροῖς, and Ni. ἀπεπλάκην from Aristoph. Acharn. 218. 200. νύν, "with judgment", meaning so as not to go too fast for the pedestrians to keep up.

321. ὅπλιστον κ. τ. λ., the 33rd day of the poem's action here ends.

325—7. Ἀτρυνώνη, see App. E. 4 (14). — νῦν δὴ πέρ, "now although
not before". ὀριομένου ὀτε μ' ἐφοραίακλιτος ἐννοοίραίος,
δόσι ν μ' ἐς Φαῖηνας φίλον ἐλθεῖν ἕδ' ἐλεευνόν." εἰς ἐκατ' εὐχόμενος, τοῦ δ' ἐκλυνε Παλλάς ᾽Αθήνη. αὐτῷ δ' οὗ ποι φαινετ' ἐκατηγ' αἰδετο εἶρα ἰα ἐπιζαφελῶς μενεάινεν ἀντιθέρ Ὀδυσσῆ, πάρος ἢν γαῖάν ικέθαι.

330. Ἐκατηγ' Αἰδέτο. The feeling of respect extends, in the polite 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. πατροκασινητον, a sense of seniority pervades the word, and we may remember that the Erinnyes, as Poseidon himself is reminded in Ο. 204, attend ever upon the elder members of a family. ὃ δ', δὲ here, as often, = γαρ. — ἀντιθέρ... πάρος, see on a. 21—4.
APPENDIX A.

I.

\(\text{ἔνεπε}\.\) (1) Buttm. (Lexil. 21, 15—23) regards this as a mere lengthened form of \(\text{ἐπὲ} \text{fr. ἐπω}\), root \(\text{ἐπε}-\), and no compound; he takes \(\text{ἔνοπη}\) as its direct verbal noun, and views \(\text{ὀμφή}\) as similarly related to a verbal form \(\text{ἐμπω} = \text{ἐνέπω}\); with this relation he compares \(\text{ὄγκος}, \text{ἔγκω} = \text{ἐνέκω}\). Negatively, he argues that \(\text{ἐν}\) the prep. in no other compound doubles \(ν\). He seems to have overlooked \(\text{ἐνέσελὴν}\),\(^a\) of which the parts are \(\text{ἐν-ἔημι}\). But, supposing \(\text{ἐνέπω}\) compounded, it need not follow that the first part is \(\text{ἐν}\) the prep. There are a number of words, as \(\text{ἐμμαπέως}, \text{ἐμπαιος}, \text{ἐμπάζομαι}, \text{ἐναλω}, \text{ἐναφα},\) in which \(\text{ἐν}\) appears, but its prepositional character is very doubtful. The forms akin to \(\text{ἐνέπω}\) (omitting all those from \(\text{ἐνίτω} \) or \(\text{ἐνίσσω} \) to reproach, which he rejects as distinct,) are 2 aor. \(\text{ἐνύστων}, \text{ἐνύςτος}, \text{ἐνύστης}, \text{ἐνύστε}\), and, there being no pres. indic. found, \(\text{ἐνύψω}\) and \(\text{ἐνυψήσω}\) fut. Now as we have \(\text{ἐσπετε}, (\text{comp. ἐσπομην, ἐσπεο, ἐσπειδο from ἐπομαι,})\) it is not easy to regard \(\text{ἐν}\) in \(\text{ἐνύστων}, \) etc., as part of the simple verb, and Buttm. seems to have felt some difficulty. Indeed, elsewhere he inclines to regard \(\text{ἰσκε} (\text{r. 203, } \chi. 31)\) as a form of \(\text{ἰσπε} \) (\(\kappa\) for \(\pi\), as in \(\text{ἴππος}, \text{εὐπαίως}\)). This is probable, but tends to make the rejection of \(\text{ἐνύστε}\) as a compound form doubtful. With these varying forms \(\text{ἐν-ἐπω}, \text{ἐσπετε}, \text{ἐν-ὑστον}, \text{comp. ἐχα, ἐσχον, ἐχῳ},\) an analogy which suggests that the \(\text{ἐν}\) is adventitious, not, as in Buttmann’s view, radical. The Lat. \(\text{inquam}\) probably represents the same form as \(\text{ἐνέπω}\) (\(\kappa\) for \(\pi\) again), and is equally puzzling, but can hardly be simple.

(2) As regards \(\text{ὀμφὴ} \text{ἐνοπη}\), the first may be simple and the second compound. \(\text{ὁψ}\) the voice, \(\text{ὁπη} \) a hole, \(\text{ὁμη} \text{fr. ἄπτομαι} \) ( unused pres.) \(\άπτομαι, \) \(\άσε, \) \(\ος \text{oris}, \) \(\οκλυς, \) (Donalds. New Cyst. § 216) seem all modifications of a radical sound based on the vowel \(ο\) 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 \(ο\) 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 \(\text{ὁψ} \) “voice” comes straight from the root, being the \(ος \) “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 \(\text{νοξ}, \text{Φεπος}, \text{Φεπω},\) this \(F\) containing the labial of the root, with the guttural (comp., as above, \(\text{inquam}\)) into which that labial sometimes passes, as in \(\text{κοχω} = \text{πέσσω πεπ-} \) (Donalds. ub. sup. and Gr. Gr. § 8 j. ). Now, the \(\text{ἐπω} \) in \(\text{ἐνέπω}\) may be from the simple root before the \(F\)

1. \(^{a}\) E. 894.
II

APPENDIX A.

was added, and the noun ἐνόψη of course from ἐνέπω, but ὅμφη merely ὅψη, = ὕψη, strengthened by the further labial μ, as in χοῦμπτω, γυὰμπτω, 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 ἐπω ἔτος was so passed over". And the ἐν may be received as a form of "the intensive prefix, probably a residuum of ἀνά, " (Donalds. Gr. Gr. 374 d,) conveying to the root ἐπ- the sense noticed by Buttm. to "announce, declare".

2.

Epic forms in -οω -οω for -αω.

Ahrens Griech. 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>
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<tr>
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<tbody>
<tr>
<td>Indie. Pres. sing. 1. ὄφω</td>
<td>ὄφω</td>
<td>μενοινό</td>
<td>μενοινόω</td>
</tr>
<tr>
<td>Indie. and Subj. sing. 2. ὄφαις</td>
<td>ὄφαις</td>
<td>μενοινά</td>
<td>μενοινάα</td>
</tr>
<tr>
<td>Indie. Pres. . . . 3. ὄφα</td>
<td>ὄφα</td>
<td>ἡβῶσα</td>
<td>ἡβῶσαω</td>
</tr>
<tr>
<td>Indie. Pres. plur. 3. ὄφωσι</td>
<td>ὄφωσι</td>
<td>παραδρασί</td>
<td>παραδρασίωσι</td>
</tr>
<tr>
<td>Optat. Pres. sing. 1. ὓφοιμι</td>
<td>ὓφοιμι</td>
<td>ἐμνασθέ</td>
<td>ἐμνασθέω</td>
</tr>
<tr>
<td>Infin. Pres.</td>
<td></td>
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<td></td>
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<tr>
<td>masc. nom. ὃφόν</td>
<td>ὃφόν</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Part. Pres. . . . .</td>
<td>ὅφωντος</td>
<td>ὅφωντος</td>
<td>ἡβωτες</td>
</tr>
<tr>
<td>(fem. nom. ὅφος</td>
<td>ὅφος</td>
<td>ἐμνάντο</td>
<td>ἐμνάντον</td>
</tr>
<tr>
<td>Mid. Indie. Pres. Plur.</td>
<td>ὄφασθε</td>
<td>ὄφασθε</td>
<td>ἡβωτες</td>
</tr>
<tr>
<td>Mid. Infin. Pres.</td>
<td>ὅφασθαι</td>
<td>ὅφασθαι</td>
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</tr>
</tbody>
</table>

3.

(1) ὄλωφρον, ὄλος, ὄλος (Ἀρής), Φοῖλος, οὐλίος, οὐλοφίος, οὐλόφημι, οὐλόφημι, (2) ὦλη (λάχην), οὐληλ (οὐληλ), οὐλόκτητα, οὐλφα, οὐλαμός, οὐλοκάφρης, ἔνολος, (3) ὄλος (ὅλος), οὐλε, οὐλή (scare).

The first eight of these are clearly related in sense and form. Our notion of ὄλος is assisted by a play upon it, Ζεὺς δ' ἐπι νῦντι ὀλοήν τάννες πατερή ὡμήνη, ὅφρα φίλῳ περὶ παιδὶ μάχης ὀλὼς πόνος εἴη; here it means "mischievous or baneful"; so Ἀχιλλής ὀλοίν πηρὶ "heart set on mischief", ὄλως ἀστής: "baneful star"; so ὁνεπος in B. 6 is ἔφοιλος nearly = ὀλόφρον, comp. τῷ ὀλόῳ φρονέων. Comp. τῳ ὀλόῳ φρονέων. Comp. τῳ ὀλόῳ φρονέων. Comp. Soph. Trach. 846. ὀλόα στένει resembles ὀλόφημι, ἐπως, and ὀλόφημα, and expresses an alarm-cry for mischief felt impending. The φ of ὀλοφίος suggests a form ὀλοφίος, especially as we have ὄλως. For this F the v in οὐλος may be received as compensative. By metath. this ὀλοφίος becomes again Φοῖλος (comp. the name Φοῖλος) Φοῖλος.

(2) Distinct from these is probably οὐλη, fem. adj. applied to λάχην, "woolly
APPENDIX A.

III

down"; or other soft nap, hair, &c., οὐλαμός, only found with ἀνδρῶν, "a close band of men"; and ἰὼν ἰος "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 ἰονάς, k adj., epith of χιαῖνας, but, as our text now stands, οὐλοκόρηνος rejects the F. Οὐλαμός might, but need not, be οὐλαμός. * Under this group should also probably be brought οὐλαί, οἶλαί οὐλόγκυται, οἶλαί ἵαται i (coupled with καὶ λευκῶν as horse meat). Here again we find the form ἰον- in the harvest-cry to Demeter οἶλω ἵονω. Buttm. thought them distinct, referring this οὐλαί to mola, and taking οὐλη (λάχνη) from ἐλλεῦω, 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, properly the plant or crop, with such fine wavy fibrous aspect, for the grain or produce. The l seems radical in οὐλ-, or ἰον-, as shown by ᾠλε, wool. ἀγνων οὐλον k may probably mean a loaf of these οὐλαί.

The word ἀνδρῶν always added to οὐλιαμὼν 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 Buttm.'s notion of οὐλαί being connected with mola mola be correct, what shall we say of μύλη μυλήσατος? Surely these last represent mola mola.

As regards the meaning of οὐλός, 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. ὀλος, to which seems akin οἶλε, 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 τε καὶ μάλα χαίη, θεοί δέ τιν οἶλμα δοεν; where οἶλμα following suggests ὀλυμα, becoming, with -λβ- for -λβ-, ὀλβος, and, with -λβ- transposed, οὐλος. To this belongs οὐλη healed flesh, scar.

βούλη, ἀγορη. (1) Mr. Gladstone's essay on the ἀγορη (Gladst. III, 1) may be recommended almost without reserve. If I venture to differ in any point from this noble picture of heroic politics, it is in favour of giving even greater weight to the popular element than there is given. The case of Thersites is no argument against practical freedom of speech in the ἀγορη; * It always occurs in the verse ending ἀνά οὐλιαμὼν ἀνδρῶν; there is reason to think with Ahrens de hiatus legitimis quibusdam generibus, and J. La Roche über den Hiatus und die Elision, that in what they call the "bucolic diresis", i.e. where the 5th and 6th feet are separate in word or words from the 4th, the hiatus between the 4th and the 5th foot may stand. a. 6, 69, 61, 263 are examples of it, on the other hand see α. 209, 397, β. 26, 51, for elision in the same place.

for he is rebuked and chastised for splenetic\textsuperscript{a} insolence and personally offensive remarks; and Odys., though using the \textit{argumentum baculumum}, clearly carries\textsuperscript{b} 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 \textit{γόδεεν},\textsuperscript{c} for Odys. concedes to Thersites the quality of an \textit{ἀγορητής,}\textsuperscript{d} but the poet substitutes \textit{καλόα} as more descriptive of his tone. Further, in the important question raised in the Iliad,\textsuperscript{e} 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 \textit{βουλή,} or council of chiefs, in managing the \textit{ἀγορή,} as is ascribed to it in p. 95. In the writer's own words p. 129, "the Assembly shouts its approbation (of Diomedes' words). Agam. immediately addresses himself to the messenger; 'Idæns, you hear the sense of the Achaens, 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 authority, (i.e. the \textit{ἀγορή} 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 \textit{βουλή} but) in the \textit{ἀγορή}", where, accordingly, "the proposal of Agam.", to return home \textit{re incepto},\textsuperscript{f} 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 counterproposai of Diom. to fight to the last was hailed with acclamations\textsuperscript{g}" p. 100. The statement of p. 98 may on the whole be accepted: — "the \textit{βουλή} seems to have been a most important auxiliary instrument of government\textsuperscript{h}; 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 \textit{βουλή} were always included in the \textit{ἄγ.} This is plain from the instances quoted, and from the presence of the \textit{γέφυριες\textsuperscript{i}} in the \textit{ἄγ.} of Ithaca. In that ninth Iliad\textsuperscript{k} another critical point in the fortunes of the war presents itself, and there is properly speaking no action of the \textit{βουλή}.

\textsuperscript{1} Nestor only advises Agam. to consult with it after the decision of the \textit{ἀγορή} has been taken.\textsuperscript{*} The moving forces lie in the king and in the \textit{ἀγορή,} and to the latter the speakers appeal as overruling the former

\textsuperscript{*} It is remarkable that at Nestor's suggestion the meeting of the \textit{βουλή} here takes the form of a banquet, as perhaps most likely to smooth the passage of unpleasant advice, \textit{I.} 70, 89—90. The topic discussed, involving a retractation on the part of Agam., was too delicate to be treated in public.

\begin{itemize}
  \item \textsuperscript{a} B. 214—6; 220—4; 247; 250.
  \item \textsuperscript{b} B. 272—7.
  \item \textsuperscript{c} B. 250; 322; cf. \textit{Θ.} 29.
  \item \textsuperscript{d} B. 246.
  \item \textsuperscript{e} H. 381 foll.
  \item \textsuperscript{f} I. 30.
  \item \textsuperscript{g} I. 50—1.
  \item \textsuperscript{h} B. 53.
  \item \textsuperscript{i} β. 14.
  \item \textsuperscript{k} I. 78.
  \item \textsuperscript{l} I. 9—13; 70—6.
\end{itemize}
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 warlike 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 ἀγορή. Again it is the ἀγορή, not the βουλή, to which belongs "the grand epithet περιτύντον", 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 ἀμιστήρες, 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 ἀγορή must in the same degree deny it to the φάλαγξ. At any rate it is important to note that the two cases are in Homer parallel. Of course I am even further from Grote's view. (Hist. of Gr. vol. II. p. 90-2) of "the nullity of positive function in the ἀγορή", than is the author whom I quote.

(3) In the Ody. there is no action of the βουλή whatever. This is, doubtless, due in great part to the extent to which the Suitors' faction had corrupted its spirit and usurped its functions. Yet this of itself shows that the βουλή was more, and the ἀγορή less, dependent upon the king, and so in his protracted absence easily lapsed into insignificance. The "maiden speech" of Telem. in the ἀγ., is really an appeal to the popular element against the aristocratical τῶν ἀνδρῶν φίλων νικέ ὑπ' ἐνθάδες γ' εἰσὶν ἀριστοί. He says the people countenanced them, and thus "caused him sufferings without end", 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 γέρωντες made way for him when he appeared in public, but clearly sided mostly against him. The other speakers in the Ithæan ἀγ. confirm this view. Halitherses says, "let us devise plans to stop (the suitors)"s. 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 mulct (Θωγή), must be presumed, speaking in the ἀγ., to mean one imposed by its authority; cf. Θωγὴ Ἀχαϊῶν N. 669; and Leiocritus, as though in some fear lest Mentor's words should rouse the ἱερεῖς, proposes, with some air of an

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 Achæan ἀγορή was, that in opinion it was never divided save when under this bad influence.

m I. 42-5. n A. 490. o ß. 51. p ß. 74; 79. q ß. 75-8. r ß. 14. s ß. 168. t ß. 191. u γ. 139-68.
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 áγορά, 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\(^6\) of the vigorous measures likely to be taken against themselves personally by the áγορά in case Telem. should summon it. The loyalty of the λαοί, 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 ὁμηγνυσθῶσι τῷ Ἀκαυὸν ἐς ἀγοράν.

(4) The áγορά, then, must, it seems, be moved, but when moved acts with a will of its own, though habitually expecting the lead\(^5\), whether from the king, from his son in his absence, or from some of the γέρωντες, — a word which had already lost all meaning of age and become an official designation = áριστης, — 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 áγορά whose will is to be set in motion. Heré in the II. and Pallas in the Ody. have no other machinery by which to work\(^7\). The hero, suppliant for return, sits λισσόμενος βασιλῆς τε πάντα τε δήμων. The Ithacans, — though here we dip into the doubtful last book, — on the news of the Suitors' massacre, go in crowds to the áγορά,\(^8\) and proceed to action after deliberation there; and there, it is to be presumed, on their return\(^9\) to the city, the oaths of loyalty were renewed which united the people to their king.\(^10\) The δήμος is also represented as giving the γέρας to the men of rank and mark.\(^11\) The κήρυξ ordinarily summons the áγορά. Accordingly in T. 1—10, where we have an áγ. of the gods, Themis, the personification of inviolable right, performs this function. So she is coupled by Telem. with Zeus in a solemn appeal,\(^12\) as really sanctioning (lit. "seating and breaking up") the áγορα of men. In that Olympian áγ. the nymphs and rivers — the rank and file of deity — are all present, whereas, ordinarily, what we see in Olympus is the βούλη of Zeus. The summoning authority is that of the king or some one of the áριστης. In the II. Achilles convoked it, as one of the latter. In the Ody.\(^13\) Ægyptius 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 áγ. held all the while, this case is too exceptional for anything positive to be built upon it. The áγ. had also judicial functions. In a group on the Shield the λαοί sit on a trial of compensation for homicide;\(^14\) the γέρωντες = the δικαστήριον, to whom the keeping δέμος, "judicial decisions," in store for such occasions is entrusted by Zeus,\(^15\) hold the ἄκτισμα, symbolical of that office, in their hands, and sit in a sacred circle, and the people's province seems to be to award the fees to the most just adjudicator.

\(^{\text{x}}\) B. 253—4. \(^{\text{w}}\) α. 90—1. \(^{\text{r}}\) π. 375—82. \(^{\text{y}}\) B. 95—100. \(^{\text{z}}\) A. 54—6; comp. B. 11 and 50—2; α. 272; Θ. 7—15. \(^{\text{a}}\) Θ. 157. \(^{\text{b}}\) ω. 420—64. \(^{\text{c}}\) ω. 536. \(^{\text{d}}\) ω. 546. \(^{\text{e}}\) η. 150. \(^{\text{f}}\) B. 68—69. \(^{\text{g}}\) β. 28—9. \(^{\text{h}}\) Σ. 497—508. \(^{\text{i}}\) 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 Chaturanga, nearly = quadruplicate, and there being four parties, each of four pieces and four pawns, which in the modern game are clubbed, as it were, in pairs. Hence πεσσοί is no doubt fr. πιθανές 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 πεσσοί πεντάγμαμα καὶ νῦσων βολαι), crossed by other 5, each representing doubtless the fingers of the hand. The middle line of each set was called the ἵππος γραμμή, on which a single piece,* the king, was stationed, probably common to both players, and standing at the intersection of these ἵπποι γραμμάτων. He was only moved when no other way of deciding the game was left; hence κινῆσαι ἵππος ἤδη καὶ τὸν ἱππὸ ἰερὸς, Sophron. Fr. 93, = to use one's last resource. Thus the playing πεσσοί were four on a side; cf. also the Lat. tesserā (τέσσερες).

Another kind was played with counters, κύνες, of greater number, and the game was won by enclosing a black κύνον between two white — like forcing a stale-mate. Plato de Rep. VI. 487 uses this as a simile for Socrates' driving an adversary to self-contradiction or absurdity. This latter sort was like the Roman latrunculi. These games differed from our chess in not having difference of value in pieces denoted by difference of form; nor were they based, as the Hindu Chaturanga, on the idea of mimic war, which, however, the word latrunculi points to. And it seems most likely that this idea was later evolved by the more sedentary and meditative oriental, while the versatile and practical Greek made war itself scientific, but retained the game crude. So in Eurip. Med. 68 it is the aged loungers' game as here the youthful idler's; comp. πεσσονομίνον, *Eschyl. 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 poet. lat. min. p. 236.

6.

(1) ἀδήσεις, ἀδηχότες. (2) ἀδίνος, ἀδήν, ἀδήν-ένος acorn, ἀδος, ἀτος. (3) ἀνδάω, ἀδείν, ἱδομαι, ἱδώς, ἱδονή.

(1) Butm. Lexeil. s. v. takes ἀδήσεις as from ἀδέω for ἀγάδεω. He does not mention that the Cod. Vind. has in a. 134 ἄεινυ ἄγαδήσειν. On the question of this individual word, this reading might perhaps be viewed as confirmatory of Buttmann's view, so far as that a verb ἄγαδεω was recognized; although exactly in proportion as it confirms this, it must go against such a harsh contraction as ἄ- for ἄγα.

* Athenæus (I. 14) has a story, that the suitors played πεσσοί to see who would win Penelope, giving her name to the single central-piece, and that Eurymachus had hitherto won. He understands it as a game in which counters were thrown.

(2) But ωδήσει may be better connected with ωδηκότες in καμάτω ωδην. ἣδε καὶ ὑπνοί, b and both with ωδην, ὀδινός. 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 δείπνοι ωδή, means “might have too much of this supper”, taken with all its accessories of uproar, &c.; and καμάτω ωδηκότες ἥ. x. ὑπνοί represents how over-toil leads to oversleeping. The ωδή of ωδήσει may be compared with ἐδεναι ὀδην, e where any who consider the ictus metriques insufficient to cause the ωδή may read ὀδην, and here ωδήσεις. The meaning of ὀδινός 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, ὀδινὸν κυρί d is “restlessly beating”.

(3) The root of all these seems to be ωδ-, where ωδ, though radical, is not constant, as in ὀδ-τος δεία, ὀδόδαται δαίμων, χανδαίων χάδσω (χάδσω) χό-ς. But with this syllabic root the ωδ is separably combined, at least a strong presumption of its being so arises from sat = αδ - i. e. ἑδω, ἀδίστιμομ = ὀδην, i. e. ἐδών, and still more from the curious correspondence of ἐδάναι ἔλακαν with ἐπίθωτοσ, i. e. φιτις or satis ago. From the same comes directly ὀδος passing equally into the sense of satis superque, in τέμυνον ὄνδέσσα τιμάν, ὀδός δὲ μην ἤτετο ὑμῖν, e where, since hiatus is allowable after the bucolic diacresis in 3d foot, either ὀδος or ἐδώσ might stand. See footnote on p. III.

(4) In same sense we have ἐδηγ, Eurip. Med. 245, showing that from this root αδ- the δ falls away, so that we have from a possible present ἐδώω the verb-forms ἐσω, ἐσαμι, ἐσαθαι, &c. All with ἐσω which may be due to the ictus always found to fall on this syllable, or may be owing to ἐσω. This verb means to “feed” and to “satisfy”; comp. ὄψων τ’ ἐσαμι προταμον, f and ἐρπεῖσε παντοίον ὁμόν ἐση: g to the same verb belongs ὀμίναι i. e. ἐδω(ε)σ-μέναι.

(5) This same root appears with vowel ε in ἐώμεν, but the ε should probably be ζ; read therefore ἐτεί κ’ ἐώμεν πολέμου. h This vowel-change illustrates the relation of αδην to ἐδίω, “eating” and “having enough” having in primitive thought an obvious connexion, as is further shown by ὀδην — ἐνος meaning; “an acorn” or “mast”, viewed as an esculent. But see Crusius s. v. ἐώμεν.

(6) In all these forms the ωδ fluctuates greatly; in ὀδινός it had perished from Homeric speech, in αδην it is inconstant; thus we might read μιν χημι ἐδάνῃ ἕλακαν ιαπότητος, b but Τρόας ὀδην ἐλάσα επόλεμου. k In ἐδεναι ὀδην it might possibly be ωδην, ἀσθίμα, as above. In ὀδηκότες it retains its force. Assuming a pres. ἐδέω, a grammarian, mending the text whence the ωδ had been lost, might easily write the perf. partic. ὀδηκότες by contracting ἐδηκότες, i. e. ἐσωδηκότες. Horace in Ode III, 4, 11 guided by poetic instinct, hit on fatigatum as the equivalent of ἐσωδηκότα, which is etymologically correct, see on ὀδην ἔλακαν above, and substituted ludo, of the boy, for καμάτω of the man.

(7) In Hesiod. Sent. 101, where the same verb occurs, the true reading is prob-

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b m. 281; K. 98. c E. 203. d P. 481, cf. a. 92 mar. e A. 88. f I. 489. 
S. 280—1. h T. 402. i e. 290. k T. 423.
ably ἀέται πολέμου, where ἀέται i. e. ἄφατα is fut. mid. of ἄφω; as ἐλῶ fut. of ἐλώ, ἐλαύνω, by syncopation.

(8) The third class of words with a rough breathing are still related to ἀδήν, ἀδύνα, the earliest known pleasure of sense being eating to one's fill; in ἐπάθον, really ἐφάδον, the ἐ is lost, being a substitute for the ἔ, and, disappearing when it appears as ν. So the curious νῦθυμος in which the ν was epheleptic of previous word, see Buttm. Lexil. s. v.

(9) The great difficulty in these words arises from the two fluctuating elements δ and ζ, though the former are confined to one marked branch of forms, ἀσαι ἀσανθαί &c., to which ἄτος = ἀτος, as if ἄ-ά(δ)έτος fr. ἄδω above, should be added.

7.

δοῦλη, δύωσ, δύωι, ἔφεθος, θής, οἰκεύς, ταμίη, ἀμφίπολος, θαλαμήπολος, δηστήρ, δοῦντος.

(1) The word δοῦλη is regarded as doubtful. It occurs twice, but in one place the Schol. renders the whole verse, in the other reads δοῦλης, as a prop. name, or by a var. lect. wholly alters it. We have however δοῦλοσύνης, and the adj. δοῦλες, δοῦλοςδ, which favour the genuineness of δοῦλη. The word δοῦλος, 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 δοῦλος &c. to describe more precisely the state or condition of liberty lost, the opposite of ἐλευθερία; see especially Χ. 421—3. The δυως, —η, rather denotes the doing actual service to another under compulsion (δεμαναι) to serve his will. The δυως and δυωι constantly occur. They were obtained by war or piracy, as captives, or by purchase, or by birth of such parents as were δυωες, 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 Euryklea and Euronomé. The high trustworthiness of Eurycl., who is called δίκα γυναικῶν, makes her an important character in the poem. Her personal love for the house of Odys. and deep zeal for her lord and lady are among the most delightful features in the poem. She is probably

* See Buttmann's Greek Verbs, s. v. ἀνάδων.
the one pointed at in the advice of Pallas to Telem., on the assumption of Penelope being about to remarry, to set forthwith over his household δμωίωνν
η τίς του δώοτη φαίνεται εἶναι. She has supervision* of the δμωίων 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 δμωάλ, as having had oversight of their conduct. The males would probably be much more numerous than the female slaves. The swineherd Eumæus, himself a δμωάς, was also an ὄρξαμος ἄνδραν, and would have several under him, 4w 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 that day to banquet. Probably there could not have been less than 2 to each herd, besides the headman, ὄξ, ἄνδρα, under whom they served. Alcinous had 50 female slaves, Cícē had 4.

(3) The θης was a hiredz labourer, the term of engagement mentioned is a a year. He retained his prospect of independence, but whether during his year he differed from a δμώας is doubtful. The term is used of field-labourb (ἐπάργυρος) and of buildingc. Telem. had θητεςd as well as δμώες 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, θητα τ' ἄνικον ποιεῖναι “to take to him a homeless hireling”, because the θης would usually have an οἰκός of his own; now he was wanted in his employer's, to guard the housed crop; and “look out for an ἑγιθός (female servant) without any child”. The ἐρηθοςc in Homer is a male, and only reaps, but the word συνερθόςf fem., merely meaning “assistant”, occurs also. Doed. 2481 makes ἑριθ., after Schol., = ἐρινυγγός “wool-worker”, properly therefore fem., and catachrestically male. We may under this head class the χείρινηςγ γυνῆ, who works for small pay and is not a slave. Slaves were not commonly allowed to marry; the privilege is specially promisedh 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 ἐμψύχολος (fem.) rises by usage almost to the corresponding condition of the θεμίπονος 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 δησιτήρ, ὑπόδόρα, might be a free-man; certainly Odys., when he proposes δησιτοσύνηk, does not mean slavery, but the attending on the person, going errandsl, lighting fire, and so earning a livelihood or maintenance, not a payment, but a support receivedm. On the other hand the δμωάδ, slaves, are called δησιτείμαι.n Thus the word denotes occupation only, not condition. Similarly the τεμιή, or γυνή τεμιήο (see on β. 345), is a slave, who has charge of provisions, and sets the οἰκος before the guest, and also attends

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x 0. 25.  a v. 147—56.  b r. 15—25.  u φ. 380—7.  y Χ. 390—432.  w ε. 26.  x η. 193.  y 4. 349.  z 4. 357—9.  a 4. 360; 4. 444—5.  b 4. 489—90.  4. 444, 446.  d 4. 644.  e Σ. 559—60.  f 4. 32.  g M. 433—5.  h φ. 213—16.  i 4. 330—4; π. 248; v. 160.  k 4. 321—4.  l 4. 313—4.  m 4. 316.  n r. 345.  o β. 345; comp. α. 435; π. 152.  p α. 139 (mar.)
to his bath; the ἀμύης before Troy is a free-man, i.e. one of the force so acting; perhaps at home he would have had no place, the ἀμύη doing duty there. In Pindar ψάστας 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 δρηστηρ would have been lower than the ἐσ. but yet not a slave.

(§) The word ἄνδράποδοv, of doubtful Homeric usage, may be added. The Schol., in the only place where it is read, condemns it as a modernism and rejects the line. [Chiefly from a dissertation de servis ap. Hom. by H. Richard. Berlin, 1851.]

8. 

κρητής, δέπας, κύπελλον, ἀλειων, πισσύβιον, ἁγόριον. The κρητής was the large bowl for mixing wine with water. Achill 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 (ἐστινεύοντος), ascribed e. g. to Ὅρηστας; a history even attaches to it, as to that of Achill, given as a prize; this was of Sidonian workmanship, brought by the Phœnicians over sea, and given as a ransom for Lycaon son of Priam. It was mostly of silver, as being large; that of Achill, above, contained 6 μέτρα; sometimes finished with gold as far as the χείλες or shallow upper portion which met the drinker's lips. The same description is given of Helen's work-basket (τάλαφος) 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 κρητής 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 Leidias is said to have sat by it μνηστητος ἀεὶ, and Phemius who in the μνηστηροφονία was παρ' ὅσονθυρην, and had doubtless retreated with the rest towards the μνησθαμος 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 Αξιοτής (Agamem. and friends) lay, when slain, ὄμφι κρ. (on both sides). For a large company there would be several or many κρητήσ; 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 ὀινώχος, and, doubtless, its κρ. too. The κρ. was filled or crowned (ἐπίστεφας ὀίνου) with wine by younger attendants, and a κῆνος or Θεράπων filled the

* On Ἀσκ. Agam. 790, Mr. Paley's note, referring to Aristoph. Eq. 814, ὁς ἐποίησε τὴν πόλιν μηδον μεσῆν ἐνθεόν ἐπιξειλή, suggests that the χείλη of the cup reached some way below the actual brim. The Homeric phrase ἐπί χείλες κέκριτε favours this view, the gilding would probably cover an upper section of the cup, not be a mere edging.

a T. 44. b H. 475. 8. a. 110; Γ. 269—70; 295. b I. 202. c δ. 617. d Ψ. 741 &c. e δ. 615—6; i. 203; ν. 336—7; o. 122; comp. ιος, 115—6. f δ. 616. g δ. 131. h Μ. 219. i Χ. 86. j φ. 146. k Χ. 333. l 270. n Χ. 340—1. o λ. 419. p α. 110; v. 253, (comp. 158); φ. 271—2; A. 470—1; l. 175—6. q B. 126—8. r comp. i. 9; α. 110, 148. s Θ. 232; α. 110.
drinking cups from it. So, in pouring libations, the ξφ. was only, it seems, used for the cups to be filled from. So Hector speaks of setting up the ξφ. of freedom (ἐλευθερον) to the gods, whenever the Αchaeans should be driven out of Troy. The κυρηγείας of the nympha’s cavern near Phorcys’ haven are, like their looms (ἴστοι), of stone (λαῖνοι); meant, probably, to be something marvellous and exceptional.

(2) δέπας seems a general word = cup, including κύπελ. and ἀλείς. but not ξφ.; it was commonly of gold. Homer knew of nothing finer even for the gods. There often occurs a δέπας ἀμφικύπελλον, 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, Parnmean 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 δέπ. ἀμφικύπ.; but as the amplest and grandest vessel, Nestor’s δέπας 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. Cleansing the δέπο (pl.) and κυρηγείας formed a duty of female servants. Achill had a δέπας τετυμένων which none but he used, and in which he poured libations only to Zeus. So he alone had (above) a κφ. χρύσεος. The word κύπελ., like ‘goblet’, is a diminutive of which the primitive has not been retained; both contain the root κυπ- (κύπτω, flexo, comp. κύρφος cunus, and Κύρφος prop. name of a place).

(3) ἀλείς, 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 ἀλείς. first, is called δέπας ἀμφικύπ. afterwards. Its derivation is doubtful. It was of gold, the epith. καλόν or περικάλλης sometimes added, and once ἀμφωτων, which gives a notion of some size and weight, though inferior to Nestor’s δέπας above; yet three are carried off from a house in hasty escape, ἀπό κόλπω, by a woman. Of course size, fashion, &c. might vary, and she would choose the best worth taking, if equally easy to take. Priam offers one to Hermes (incog.) to recompense services of great moment.

* It is characteristic that the day of the suitors’ massacre is the festival of Apollo; the suitors never pour libations to the god; and yet the ἀλείς out of which Antinous is drinking, when shot down, is consistent with a sacred occasion; comp. φ. 265—8, Χ. 9—10.

1 A. 596—8; K. 578—9. 2 Z. 527—9. 3 v. 105. 4 A. 584, 596; o. 469—70, (comp. 466); ο. 9—10, (comp. 17). 5 κ. 142; γ. 41, 447; δ. 58; κ. 316; o. 121; A. 33; Ψ. 196; Κ. 285. 6 γ. 63; v. 57; o. 102, 120; κ. 86; A. 584; Z. 220; I. 565; Ψ. 219, 856, 663, 667, 669. 7 Β. 340, 350; t. 204—11; Ι. 203. 8 A. 639—40. 9 κ. 234—5. 10 ἀ. 70, 89; Η. 480—1. 11 A. 362—6. 12 comp. Χ. 10; Ψ. 264, 513. 13 t. 61; v. 152—3. 14 Π. 225. 15 Β. 748. 16 v. 50, 53, comp. 63; θ. 430; o. 85; A. 774. 17 k. 9, 10. 18 o. 469—70.
APPENDIX A.

(4) κισσόβιον a more common (wooden?) vessel. Odys. has m 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 χρ. n not to the κύπ., or ἀλέσσ. Odys. gives the Cyclops drink out of the large bowl which men would have used for mixing — a monster goblet.

(5) σκύφος q, lat. scyphus, cup for drinking, probably of wood, used by Eumæus, corresponds to the handsomer metal κύπελλον, as the κισσόβ. to the κορήπ.

(6) The φιάλη p does not appear to be used in Homer for drinking, but as an urn for bones of the dead, or for heating fluids (ἀπόφωσις). For carrying wine the ἀοικός q, particularized as αἰγείως, was used, and the ἀμφίφωσενς r.

9.

ON THE USE OF MOODS BY HOMER.

(i) Homer's modal usage of verbs is less regular than that of later writers, and the rules of his usage, where ascertainable, are often peculiar. Preeminent among these is the employment of the indic. mood in clauses conditional, dependent, or otherwise not positive. By a rugged boldness which gives his style a picturesque quality, he asserts where others would obliquely intimate; hence the thing narrated by him has a point-blank directness of incidence, and the expressions which convey it an ever-lively vigour. This use of the indic. is part of the general characteristic of objectivity which stamps his poetry. We have not only the use of the indic. common to Attic writers, as in εἰ τι εἰχεν ἐδόθον αὖν, exemplified in el ἐξ οὖν γε Λεγομένον ... ἔτετμεν 'Ατρισσάς, ... τὸ κέ οἱ οὐδὲ ἑαυτῷ χοικὴν ἐπὶ γαῖαν ἐγένεν, and in el ὁ d εἰτε προτέρῳ γένετο δόμος, ... τῶ κέν μων παρέλασσε, and so also in l. 317, Π. 847—8, but we have, further, the indic. and infin. without even κε or añ at all; thus καὶ μίν εἶρην ἑλθόντα φιλησέμεν ἐγορον ἄλλων, ... εἰ νοῦν ... νόστον ἐδρον ... Ζεῦς, and, ἐπεὶ δὲ τὸδε κέρδιον ἦν, εἰ νόστησι' Ὄδησεν καὶ ύπόφορος ἐγένετο δόμα. The same feature of style prevails where there is no formal protasis, but here κε, κεν assists the meaning; as in ἢ γένε κεν ζοον γε κιχήσεαι, ἢ κεν Ορέστης κεν ἐγένεν ἐνοφθέμενος. Here we have a mere alternative of fact to be ascertained at some future time; "when you reach home you will find him alive, unless it be that (κε) Orestes has killed him first",* is the sense; and κεν κτείνεν is nearly = a perf. subj. or fut perf. So where a supposed case is the object of a wish, the optative and indic. are found as parallel expressions of the same notion; as in, καὶ κε τὸ βοοιλοίμην, καὶ κεν ποιὸ κέρδιον ἦν. 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 l. 346. n ἤ 78; π. 52. o ἤ 112. p Ψ. 243, 253, 270, 616. q l. 196, 212. r β. 290, 349, 379: l. 164, 204. s γ. 256—8. t Ψ. 526. u δ. 171—3. v. 331—2. e δ. 546—7. f Γ. 41.
perhaps unique, of αὐτὸν with a fut. indic. in αὐτὸν ἡμέραν (says Herè of Zeus) ἠλπὸν ἁπλεύρια τίτλοι ἐνεργεῖται, ἐντὸς ἑλπίσει ἐπίφρου. Hence in a doubtful instance as, εἴθε Ὀδυσσέας ἐλθειν... αἰφαὶ κε ἀποτάσσεται, we may reasonably take ἀποτάσσεται to be indic., not subj. shortened επίφρο. The case of ᾧς εἴθε βίος ἡ τίθνησε, without a verb like ἐδίδα &c. preceding, is not difficult. In brief phrases, where the sense is clear, such as νόλενς νολενς, bon gré, mal gré, the omission of the particles &c. which mark the alternative relation is admissible by the idiosyncrasies of many languages. To render it literally, “he is alive or dead”, is trivial. The assertion is, that Odysseus is ἐλλευθερηθηκέν, 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 εἴθε 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, ἀδιδά, &c. The indic. for optat. is found also in those subjoined after historic tenses in the oratio obliqu. 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 futurition; 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 ὅφη ἠποκριθην ἡ δια καὶ ὁ ὕπερτατα τολμητεῖν ἡμέτερος διαφόρος, ἡ οἰ τούτε θείας ἡκτίστου μαίνοντ' ὡποτ' ἐνω τοῖε μετὰ μολὼν ἁρμος: here to match ἑπιστητην, μαίνοντ' should be μαίνοντ' ὡ. 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 ὅς δ' ὃνις ἡ παράφερσι μάστικα ἐπιθεὶ τοι καὶ λάβῃ, κακὸς δ' ἀφ' οἰ πελεοι αὐτῇ, 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 αἰθεί writing εἴθε 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 —

\[\text{έλλ'} \text{εἴ\textsuperscript{m} μὲν δό\textsuperscript{o}σουι γέρας μεγά\textsuperscript{θ}υμαί \'Αχαιοι, \'磐ατοιες κατά Θε\textsuperscript{m}οιν ὁπώς αὐτ\textsuperscript{o}ξειν ἔσται, (apodos. understood, "good"), \'εὶ δὲ κε \textsuperscript{m}ὴ δό\textsuperscript{o}σιν, ἔγω δὲ κεν αὐτός ἐλο\textsuperscript{m}αι \'η τενω, \'η Ὄδυ\textsuperscript{o}ης, \'ἀξιώ ἐλο\textsuperscript{m}ὼν ὁ δὲ κεν κε\textsuperscript{m}ολο\textsuperscript{o}σται ὑν κεν ἵκωμαι. \] 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 \'ἀξιώ may possibly be not fut., but subj. aor., of which other forms occur in Θ. 505, 545, Ο. 663; it might, however, clearly be fut., as a more positive threat growing out of κεν .. ἐλο\textsuperscript{m}αι previous. Again in κεν κε\textsuperscript{m}ολο\textsuperscript{o}σται 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. ἵκωμαι. 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 dubii , and have gone on sin minus deducted, but he would hardly have said tum ego abstuderim or abstulerint for ἔγω .. ἐλο\textsuperscript{m}αι, much less could he have simulated the subtle turn into the paulo p. fut. with κεν. There remains the expression of the final cause by ὁπως with fut. indic., exx. of which, however, exist in the great Attic prose writers, Je\textsuperscript{l}, Gr. Gr. §. 811. 2. Further, the subj. pres. subjoined parallel to the future, as the sentence runs on, occurs in τὴν μὲν ἄγω .. πέμψω, ἄγω δὲ κν' ἄγω Βασιη\textsuperscript{d}α; 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 ὦν\textsuperscript{o} οἴδ\textsuperscript{e} εἰ κεν μ' ἀνέχει Θε\textsuperscript{o}ς ἦ κεν ἀλώο 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 (Je\textsuperscript{l}, Gr. Gr. §. 805. 2). And this not only with ὁπως where Attic usage, vid. sup., allows the substitution, but with ὁδρα or ὀς, as, ὁς\textsuperscript{p} κε ὀδάρω φθάνῃς, τάδε δ' αὐτοὶ πάντα δ\textsuperscript{m}οσονται, and perhaps with all conjunctions except ἐνα which usually introduce the subjunct. Even μη "for fear that", of a fut. event, has a fut. indic. in μη πο\textsuperscript{o}ς τοι Κρονι\textsuperscript{d}ης κε\textsuperscript{m}ολο\textsuperscript{o}σται. Thus we have ὁδρά\textsuperscript{νον}· ὁδρα κατ' Ἐκταιν ἐσ\textsuperscript{t}αται κ. τ. λ.; from which, in ὁδρα\textsuperscript{s} μην .. λοχήṣομαι ἦδη φαλήξω 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, μη πο\textsuperscript{o}ς μ'
APPENDIX A.

...is really a case of protasis implied in the dubitative (μη) clause, and apod. then expressed by indic.; reader, "lest the wave dash me in trying to land . . . , (for if that happens,) my attempt will be disastrous". The δὲ here marks the apod. 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 

In Homer, the dubitative is often used only in subj. mood, when following a principal tense in previous clause. In δειδω μη θησεσαι ἔλος και κόμα γένωμαι, the object of fear is future or contingent; so in καταβομένως ὁφρα ἱδωμεν μη το . . . κοιμήσωμαι; and after historic tenses this subj. becomes optat. ὅντως ἤδι τὸδον ἑωμαι . . . πειραμένοι . . . μη κέρα ἤπει ἐδοιεν. With this we may further comp. the negative oath of Heré with μη with indic. 0. 41—2, and the phrase μη ὀφελει Θ. 312. But, in ὁφρα ε προσπιτύξωμαι ἦθε ἐφέσωμαι, as the verbs are similarly applied to same subject and object, προσπιτύξω is an epice shortened subj. and so in μνημοσύνες προστατεύω μηδε τον ὅμοιον λιμῷ. In ὁμηγίᾳ ἀλήγα, εἰως μη ἐχέρασιν Πενελόπεια ἦσει 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.: ὡποτε δειν πολύρως ἐν ναρίζει Θήσει Ἀθηνῆ πειράσω μεν τοῦ ἐγώ κεφαλή, and ἀλλα ἄφωδος δόλος και δεικτικός ἐφιξε, εἰς ὃ κε μοι μέλα πάντα πατήρ ἀποδώσει ἔδνα, where Θήσει and ἀποδώσει might have been used with no appreciable difference of meaning. In cases of oratio obliq., 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 ὁριστεί δόσωσιν ἐνν τι ἔχη grammarians do not notice the substitution. (Donalds, Gr. Gr. §. 593, cf. Jelf. §. 887—8.) It seems doubtful whether ὁριστεί δόσωσιν ἐνν τι ἔχη ever becomes εἰ τι ἔχει. However, the relative clause in orat. obliq. is subjoined in Attic Greek in indic., as Aulig. 193—6, κηρύγεις ἔχω . . Ἐπεδρέει μήν, ὃς πόλεως ὑπερασπαζόν ὁλῶλε τῷ ὁδε . . . τάφῳ τε κρύπαι κ.τ.λ. In Homer after verbs of knowing, enquiring, considering, deliberating whether, and the like, the indic. mostly fut., with εἰ or ἢ, with or without κερ, often occurs. Thus, Ἐκτερόν εἰσται ἢ καὶ ἐμὸν δόρον ματίν.
APPENDIX A.

XVII

tai; and in the ex. given above, óu' oíδ' εἰ κεν μὴ ἀνέσει θέσ; so Ζεὺς k oíδεν ... εἰ κεν ὁριν ... τελευτής εἰ κατόν ἰμαν, and φράσαι ἦ κεν ... 'Αδρίνη σὺν Διὶ πατρί ἀφ' εἰσε, but also, though less surely, the subjunct. is found, τῶν (οἰδον) ς τι μετατέφειν ... εἰ π' ἔπι δέξει ὡσι πρὸς ἤτος τ' ἑτ. 1.; and ἀλλ' ἄλγε μοι τόδε εἰπε, ... ἦ καὶ Λαέφτης αὐτὴν ὄδον ἄγγελος ἔλθω, and that more frequently when κεν, κεν is added, φρασοῦμεν "ἡ κε νεὼς μ' ἐφ' ἠμέτερ' ἦ κε μένομεν. Thus the deliberative subjunct., as it called, and the ind. fut. are used to a great extent in common by Homer, as, it is above shown, are likewise the ind. fut. and the final subjunct.

(7) Homer uses the indic. for the optat. even with greater freedom than, except in the fut., tense, for the subjunct. Hermann adducing αἰθένι θεοῖο φίλος τοσσόντες γένοιτο ὅσον ἡμοί· τάχα κεν εἰ κνὲς καὶ γνόμης ἐθνοται κελμενον' ἦ κε μοι αἰνόν ἀπὸ πραπάλον ἀγχὸς ἔλθω, says, "sensere grammatici, hic, ut in re prorsus incertâ, non esse indicativo locum, unde alii ἐθνοται, Aristarchus recte ἐθνοται posuit;" but the fut. indic., especially with κεν, may stand in parallel subordinate clauses with the optat. as in κα' τιν κεν ὑδόσ φρεόειος Μεσονίφος ἦ Τηρείης, πόλε' ἀκαδημεῖν, κωστιγή δ' ἐπικελεστ' ἀνάγκη, therefore in X. 42 ἐθοται 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 τι εἰ χ' εν ἐδείδον οὖν); 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 jactaret odorem, laurus erat", Georg II, 132; to make it complete, "si non jactaret" would have been requisite.

There is a case exactly in point in οὐ' γάρ Ζεὺς εἴησε Κρονίον' το κέ μιν ἡδη παύσαμεν. It might have been εἰ γάρ Ζεὺς εἴησε η. τ. λ. which would have been of the form we are discussing; by putting οὐ, 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 obliqu., which amounts to the turning such clause into the recta. Some examples are ὁμος ... νέα κατευθύνεται καὶ ἑπαρτέταις ἐμέν ἐταίρον, οἵ δ' μη μη πνῃς φονοι, the rule of oratio obliqu. would require πνῃς φονοι. εἰσέτοι ... Μηνίλειος, ὁτεν χρηζών ικόμην Ἀκεδαμίων, the rule would require ἱκόμην. The following is a repeated passage: Hector tells Dolon what he wishes him, and then Dolon, captured by Diomedes, declares his errand from Hector. Our present example lies in Dolon's statement; "Hec- tor," he says, "bade me ἐλθέμενα ἐν τε πνεύσθαι, ἦ φυλάσσονται νής θολ, ὡς τὸ πάρος περ, ἦ ἡδη χείρεσσαι ψφ' ἠμετέρησα δαμέντες φύζεσιν βου- λεύοιτε μετά σφιάνιν οὐδ' ἐθέλουτε ν. 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
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. (βουλὲνοιτε)”. The reason is that Dolon feels the imputation he is casting on Greek courage, in quoting Hector’s words, and varies the mood to show that it is Hector’s assumption, not his own. He puts the alternative of watchfulness in the mood of fact, that of flight in the mood of doubt. The indic. for indirect questions is common in later writers; see the examples in Jelf. Gr. Gr. §. 877. obs. 1, 2, and b. Comp. with the previous example, Ἀδρινή... ἐπὶν’, ὡς ἂν ποιὰ κατὰ μνησίας ἠγείροι, γνοῖς θ’, οἱ τινὲς ἔλειν ἐναισµοῖ, οἱ τ’ ἀθείστου, where the last clause has εἶλαν indic., just as a question in orat. rect. would have had it. Again, Telemachus bids his mother εὐχετο πᾶσι θεοῖς τηλεέσοις ἐκατόµβας ἤγειν, αἱ τ’ ποθὶ Ζεὺς ἀντίτι ἐγρα τηλεέσοι. This corresponds with the regular formula, Donalds. Gr. Gr. §. 593, φησὶ δῶσει ἐὰν τι ἐξ. The narrative tells us, she did just what he bade, εὐχετο τ’ πᾶσι θεοῖς κ. τ. λ. verbatim. Her own actual words would be ἤγειν, αἱ τ’... τηλεέσοι, corresponding with the formula for orat. rect. δῶσει ἐὰν τι ἐξ, ibid. §. 594. But, agreeably to rule, the words of the narrative should have been εὐχετο ἤγειν αἱ τ’... τηλεέσοι, corresponding with ἐξ δῶσει εἴ τ’ ἐξ, 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) πατέρας προσέδρειτο δὲµένονς αἰτε ὑπότε... χεῖρας ἐρήσετι, (one cod. has ἐρήσει which would be regular) giving the actual word of his own thought. Similarly Pallas says to Odys., ἐνὶ θυµῷ ὑδε’ ὅ νοστήσεις. Again, in a mere piece of narrative, πεζοῦ δὲ µενονέων, εἴ τηλέουσι (fut. indic.) occurs; where, if the πεζοῦ were speaking, they would say, “we are considering εἴ τελέουµεν, 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., οὐκε ἄν ὃς τίς ἀνήρ πεπίθύοιθ’ ἐσὶν αὐτὸν θυµῶ... ἠλθευν; εἰ τινὰ πον δηένοις ἐλοι ἐµατσοῦτο, ἣ τινὰ πον καὶ φίλμιν ἐνι Τρόωσιν πύνυστο, ὁσοὶ τε µη- τιῶσιν µετὰ σφίξαν, ἥ µεµάκασιν ἀπεὶ µένεν... ἦ ν. τ. λ., and in the example quoted in (8), “Athenè urged Odys. to gather broken victuals at the suitors’ feast, οὐς... γνοίθ οἱ τινες εἴλειν ἐναισµοῖ, οἱ τ’ ἀθείστου, 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 οὐκ ἔσθ' οὐς ἄνηρ, οὔτ' ἔσσει ταύτ', οὐδέ γ' ἐνηταί, identity of modal power is not posposable; and thus in οὗ γὰρ πώς τούος ἦδον ἄνερας οὐδὲ ἐδοκεί, we cannot say that ἦδομαι is = ἥσσαι: it rather means "am likely to see": so οὐδὲ γένηται sup. "nor is likely to be."

(11) The subjunct. follows determinate tenses in the leading clause regularly, and historical tenses under the following limitations. It follows the aor. indic. when that tense denotes a review of a past act or series of acts from a present stand-point, comp. Donalds. Gr. Gr. §. 427 (ad). So Eurip. Orest. 1672, καθέποι ἐπηνες ἕνικαν διδών πατηρ; and Homer has ἦσσον τε... γλαύψην ἦννυστεν, ἢ λιγὺς οὐς ἔπικενε ἐσειν ὁπίζην, and ὦδε ἔπειρε ἐπιπειρηθεί, μέλε τ' ἐκλυον αὐτοῦ. So Diomedes says, "...when two go together, καὶ τε πρὸ ὅ τοι ἑννυστεν, ὁποίας κέρδος ἐγι. Again, οὔτ' γάρ οὐδὲ τις ἄλλος ἄνηρ τάδε φάρμακα ἀντετή, ὡς κε πηγ. But for this latent present force, the subjunct. through its affinity with the future, could not subordinate itself to the simply past. But in οὗ γὰρ οὐ τις οὔτος ἐπιπέπεθα πούιν ἵν ἄνδροιν τρεσσάντων, ὅτε τε Ζέεν ἐν φόβον οὐκ ἔργῃ, the reading ὥρας 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 materiæ not vi formae. So οὔτε τιν' ἀγγελίνων... ἐκλυον... ἡν' ὑμιν ἄσφας ἐπιθ' ὡς, while the past hearing implies present knowledge, ἐμιμονεμον Ἡὼ δίων, Τῆλεμαχον λογόωντες, ἢνα φθῆσωμεν ἐλόντες, where the subjunct. intimates that the speaker's murderous purpose was cherished into present time, as is further clearly proved in the sequel of the same speech. So τὸν δὲ (Πλούν οἴτον) Θεοὶ μὲν ἐπεβάειν, ἐπεκλώσαντο δ' ὀλέθρον... ἢν ἵκα καὶ οἴσσωμοισιν ἀοιδή, because it had then just been the theme of song. Phoenix again tells Achilles, "I adopted (ποιεύμην) thee, as my son, ἢνα μοὶ ποτ' ἀείκα λογὸν ἀμύνης, where the subjunct. denotes the continuance of the motive. Thus, the wish and effort of Odys. to return being a permanent fact, we read τὸν δὲ ὁ Οδυσσῆς υἱὸν βήμεναι, ὁφην θεοὶ... βουλήν ἐπικονοῦσαι, ὁππος νοστήσῃ. 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 ἐξηλθὸν ὄμων, μή μοι τε μεμφηθῇς ὦ (Jelf Gr. Gr. §. 806. 1. 2), but in Homer, and especially in the Odyssean narrative, it abounds, and largely contributes to graphic
vividness of delineation. There is a passage to which this will not apply, or at least in which this principle supplies no satisfactory reason; it is ὁν
δὲ εἰ ὀνόματι διέπασκον τεταγών ὑπὸ βρέχον, ὡφρ' ἵν ἱκνήσει γῆν. Hermann
says, it exemplifies "inorem Graecorum, cognitata e praeterito tempore
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 ὡφρ' ἵν ἱκνήσει 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 ὃς ὃςις 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 ὃςις εἰ ἐμ-
φιαλῷ ἑθάνη βασιλεύσῃ Ἀχιλλῷ". When these sentences become sub-
stantival, as standing for the object of a verb of telling, knowing, asking &c.
their mood does not change, as 3. 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 ὃδὲ ὃς τ' ἀληνυποί . . . ἐν ὀφριθέσι θόροσιν
aor., and ὃς δ' α' οτ' ὁπωρινός Βορέης φορέησιν 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 similitic 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 subordi-
nate 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 con-
tingencies, 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 ac-
complished, 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

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 ἀλλ' ἐπιτεταθησαν δὲ ἅπαντα πτολεμαῖον, ἣ καὶ θρήσκης μέγα κράτος καὶ κρεμώμην, and ἄλλον καὶ θαλάσσης βροτών, ἄλλον καὶ φιλοίην. 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 ὤς καὶ νήπτατι... is followed by ἀλλ' ὧν ἐκοινο. So again ἡμεῖς... δὲ ἐνθάδε οἱ φραζόμενεν διὰ ταὐτόν διεθέσαν Τηλεμάχον, μηδὲ ἡμᾶς ἐπεκφύγοι; also ὁποιοίν' καὶ ἐπηκηθά τα ἔκτοι τοιὸν καὶ εἰπακούσας. So in the use of subjunct. for imperative, the subjunct. changes into optat. in ἀλλ' ὃς θυσίας ἐλοίπες ἐπ' άγρον (Τηλεμάχον)... θύων δ' αὐτοὶ καὶ ἐπηκηθάν... ἐκμαίνει... δὲ αὐτοί καὶ κεινοῦν μητέρι διοίκην. Here perhaps the αὐτοί marks the last clause as an afterthought dependent on the previously stated resolve for its success. So just below 389—92, comp. also Χ. 75—8. Of course where the first of two such verbs is optat., there is no reason in the above remarks why the second may not be optat. also; as in οἶον καὶ ἐπέφοιτον Ἀχιλλος καὶ κεῖνον ἔγονεν, and νῦν αὐτέ με θυμός ἀνήκεν στιγμέναι ἀντίκα σειό... ἐλοίπες κεῖν καὶ κεῖνον ἀλοίην, where the mere chance is expressed. Thus in Pallas' evil counsel to Pandarus: "I guess you might venture (optat.) to let fly an arrow at Menelaus, then you would reap (optat.) honour and glory from all, especially Paris, τοῦ καὶ κεῖν ὃ θεῖ πάμπροσθα παρ' ἄγλασ δόσα φέροιο, εἰ κε ἐδή (if he sees, as he probably may,) Μενέλαον σοὶ βέλει δυνατὰ. The passage is one of pure supposition, but is reduced to a practical suggestion of likelihood by the last clause. The mixture of the optat. and subjunct. together in a subordinate clause after a historical tense in the principal takes place because the optat., being grammatically correct, may of course so stand, whilst some of the subordinate clauses, for some of the reasons contained in (11) and (12), are changed to the subjunct. Thus, in the ransom of Hector's body by Priam, καὶ δ' ἐλπὸν δόθ' πάρεις ἐννυμητόν τε χιτώνα, ὅφει πάνω πανόχασα δ' ὡς οἰκονόμη αἰρεσθαι. This merely transfers the subordinate action, as it were, to present time. Then follows μιὰ ἔνθετ' δ' ἐξαλλάτσας ἵππος καὶ κλέπτερ' ἀφριτ' τ' ἀλεγήσατε... ὡς θύμιος ἵδιοι νέοι, μὴ τὴν... οὐκ ἐφόρατο... καὶ ἐνάτετείνες, ἄλογος δ' ἀλλ' ἐπηθεταὶ ἐφητας. So Herod resolves ἐλευθεράσθαι... with δ'... ἀλληλοντε... τὸ δ' (ὁμίλησα) ἐκπέμπον ἐπηθοῦντο τοὺς ιωνοὺς τοῦ Χειρίν; the poet means the whole to be thrown before the mind as present, when the subordinate clause would be properly subjunct.; but then, εἰ πῶς ἢμειρατο is purely speculative, referred to another subject, whereas the χειρίν following is referred to herself, hence the former is optat., the latter subjunct. Again Ζεὺς ἢ μεριμνήζοντι η ἢ δή καὶ κεῖνον (Πάτροκλον)... ἐκ τοῦ γαλάζων δ' ἡμῶν, w N. 486; Σ. 308. x δ. 692.  y ε. 31—4.  z π. 371—2.  a T. 250. b π. 383—6. c E. 484. d X. 252—3. e Δ. 97. f Ο. 580—1. g Ο. 582—6. h Σ. 162—4. i Π. 647—51.
Although Paris' optat. in the news of the past, or into the formity, I may ask, if his return may be compared with an army, or with an army's return, with a tone of doubt. With ὅτε πρὸτεροῦς γε πονήριμην may be compared εἰ ποθεὶν ἐλθὼν, quoted below at the end of (19).

(17) The same love of what Aristotle calls πρὸ ὁμοίων ποιεῖν (Rhet. III. 11.), or what we call the graphic style, leads Homer to diverge from past into present, or from oral. obliqu. to recta. Which same effect is sometimes gained by the precisely opposite change of pres. to past as in σταῦμοικ ἀνθρόπων κεφαλίστων ὄραν καὶ αὐτό ... κατέκαθεν. 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 oral. obliqu., he then diverges into the actual words of Paris' offer, ὅποτερος δ' ἐκ νεικήσῃ προφίλων τε γένηται, κ. τ. λ. in the subjunct., as proper to a subordinate clause in oral. recta. Similiary obliqu. is turned into recta obliqu. by transforming optat. to subjunct. in ἦτοι ἐξήν γε οὐ πολίν μυριθνόν καταπανήσεμεν, ἀλλ' ὅποτε ἐν δὴ νήσας ἐμάς ἀφίκηται αὐτή τε πολεμῶν τε. Indeed it is very doubtful whether Homer contains an instance of oral. obliqu. carried consistently through three subordinate 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 disjecta 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 oratorio, commenced as obliqua, from speedily rectifying itself.

(18) Telemachus, in his speech to the ἀγγαρῆ, takes up the words of the previous speaker a few lines back, but changes a mood: "I have heard no news (ἐκλείπων is a completed act) of the army ἦν γ' ὡμίν σάφα εἰπών, ὅτε πρὸτεροῦς γε πονήριμην". 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 ἔχω τι εἰπώ, the second of that, [ἐκποιοῦμαι ἂν] εἰ (ὅτε γέ) τι πονήριμην. The previous speaker runs* them both into one; as if he had asked, ἔχει τι εἰπώ εἰ (ὅτε γέ) τι πονήριμην; affiliating εἰπόω with πονήριμα following rather than with ἔχει 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 πρὸτεροῦς γε πονήριμην may be compared εἰ ποθεὶν ἐλθὼν, quoted below at the end of (19).

(19) Under the principle laid down in (16) above, as regards the extended consequence of an act which is contingent, may be brought the following,

* There words are, ἦν γ' τιν' ἀγγαρῆν ... ἐκλείπων, ἦν γ' ὡμίν σάφα εἰπόει, ὅτε πρὸτεροῦς γε πονήριμην.

k E. 557—8. 1 Γ. 71. m Π. 61—3. n β. 42—3; cf. 30—1. c ζ. 443—4.
eis δ' ἐν πασέων ψυχας ἑξαφέλησθε καὶ ἐκλελάθοιντ' Ἀφροδίτης; but in εἰν δ' κυνοίατι πολῶν πακώσεων εὐ ψυχών, ὁ φοιδε ἀκούσαν ἐπιηλεσθ' ὡδός εἰ ἐν (Bekk. & Dind.). we should read εἰν, epic subjunct. (recognized by Buttm. Gr. Verbs s. v. εἰν, Donalds Gr. Gr. § 321); this passage is continued by ἔκτοσθεν δὲ ὅφει ἐγνήτητα τάφρον ἔπος καὶ λαόν ἐνυκάκιοι ἑώρακα, here the fut. ind. (or subj. aor. deliberative) is followed by optat. aor. of final cause in a matter quite beyond the control of the speaker, viz. the effect of his proposed defences on the enemy, hence the speculative uncertainty is shown by the optat. Again, in τοῦτον ἐγὼ ἐξίθι ἤθανα, ἵνα μοι βίοσιν πολόν ἐληφό, means "on the chance of his fetching me much wealth there" (ἵνα ἔθη), i. e. in the place to which I would take him; compare with this οὐκ ἐν τούτοις ὑπεχθαρίσι...δὲ ἐν κωπήσι μιγείσι, "in case you ever meet", desirously if you dare; and ἀλώς κατὰ πόντον εἰς ὃ κεν ἀνθρώποις...μιγείσι, optat. desirously if thou canst; and ὀδὴν πολυνθε ἐρώσατο, εἰ μή ποὺ τι ποιήσων Περιλεποίεια ἑλθέμεν ὁ τοὺσ θυγνον, ὁτ' ἀγαλή ποιήσων ἐλθοί, where the optatives put the bare chance of such a thing happening, and the subjunctives express a probable contingency in case of its being realized; so in A. 386—7 where the order of clauses is inverted, the subjunct. being put after; and so in οὔτε οὕτως ἀγαλήσει τι πείθομαι, εἰ ποιήσω ἐλθοί, ὥστε Θεοπροσήντας ἐμπάξωσαι ἡμίνα μήτηρ...ἐξερήτηται; where the optat. infuses, as above in β. 42—3 (18), a tone of doubt into the supposition. On the subjunct. ἐξερήτηται see note ad loc.

(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 ὡσαξι' γὰρ κύψει' ὁ γέφον πιέσει μενεαινών, τοσῶς' ὑδώρ ἀπολέσετ'...τούτω ὅπτε ἢ θύσιν' ὁ γέφον ἐπὶ θερι μακαοθαι τῷ δ' ἄνεμος διπτάσσει κ. τ. 1. Others occur τ. 49, A. 610, Γ. 216—7, K. 188—9, A. 549. We have a negative instance in ὀδὲς τι Νηλεύς τῷ ἔδεισον ὅς μή ξίνας βίος εὑρεσίως ἐν Φώλαις ἐλάσσετε, the case of any one's not driving the cattle was a case of Nелеων's 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 πολλάκι, however, followed by such optat. in Γ. 232—3. The optat. has a special relation to past time arising out of its representing that which exists in conception only; since whatever is conceived must be so by a past act of conception. Hence its fitness to express this aspect of a past act. Donalds (Gr. Gr. § 513) regards it as merely a form developed from the aor., as the subjunct. is from the fut.; and it is remarkable that in δ. 356—7, ε. 63, A. 218, the aor. or imperf., standing alone, has a character of indefinite frequency.

(21) The following references are to instances of εἰ with subjunct., an usage

* With this use of the optat. ironically or desirously, to insinuate a doubt of an event's happening, we may comp. the English vernacular, "I wish you may get it".

very rare in Attic, but common in Epic syntax; α. 188, 204, ε. 221, 471, η. 204, μ. 96, 348—9, ξ. 373—4, π. 98, 116, χ. 86, A. 86, 349, K. 225, A. 116, O. 16—7, II. 263—4, X. 191. (Jul. Werner De cond. emmc. ap. Hom.)

[Many of the examples and some of the parts in the above article are borrowed from Hermann’s Dissertatio Imae de legibus quibusdam subtilioribus serm. Homer.]

IO.

οδέ. 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, Lehr, Rost, and others, following Aristarchus, deny it. (Funk vid. inf.) It is difficult tantas componere lites. The places which most favour it are, Ἡραίοτερον οδέ, where “come thus as I bid you” is weak and clumsy; νεμεσοῦται b δέ ἐν ὅπιον ὁ δέ ἐλθὼν τὸ πρῶτον ἐπεσβολίας ἀναφαίνειν, where οδέ is so remote from ἄνασφ. and goes so naturally with ἐλθὼν as to fall into the local notion; and similarly, ἐγείρετο μοι τὸν ξεινόν ἐναντίον οδέ κάλεσσον. On the other hand is a passage which at first sight seems to turn wholly on local adverbs, “Go4 call Ajax”, says Menestheus, ... ἐπεί τάχει τῇ δε τετευχέται αἰτία ὑλεθροῦ, οδέ γὰρ ἐξεισον Ἀνυών ἅγιον ..., δὲ δὲ σφίν καὶ κείθη πάντος καὶ νείκος ὀφθείτ., Χ. τ. λ. The message is repeated verbatim, but mutatis mutandis as regards the adverbs, when τῇ ἐβαθυνείται κείθη, κείθη becomes ἐνθάδε, but οδέ remains unchanged, and accordingly must mean “as you see”. A monograph on ὁνος and οδέ by Funk, Neubrandenburg, 1860, rejects the local sense of οδέ. But the passages above from Σ. δ. and ρ. are too strong, coupled with the analogy of ἐκεῖ, αὐτόθι in connexion with the pronouns ἐκείνος, αὐτός, to allow the exclusion. Thus οδέ 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) η...η. (2) η...η. (3) η...η. (4) η...η. (5) η or η...η. (6) ελ πε...η or η. (7) η...ει τε. (8) ελ πε...ει τε. (9) ελ...η.

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. η...η follow κατάλεξον, and so, λ. 493, ἐνίσπες; 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 η...η for this, and says it is rare in Attic poetry, (he cites Soph. Oed. Col. 79. κατάλεξοι γε η...η η κα η...η πορευόμεθα), but frequent in Homer, as ζ. 142—3, where Dind. has η...η, Bekk. η...η, and similarly in τ. 525—8, ν. 11, 12; and passages where these editors thus differ might easily be added. In ξοει ογ' η τέθυνκε, where the η occurs once only, ει may be understood.

APPENDIX A.

as preceding (see App. A. 9. (i), which will make this a case of (g) said by Jelf, ub. sup. to express "a determination* to see the result of the uncertainty"), which, however, belongs, where it exists, rather to the preceding verb ἐπίσκευον, γνώμεναι, or the like, expressed, as in Θ. 532—3, X. 246, or understood, as in i. 267—8. A clear example of (g) without such determination being expressed is γ. 93—4. "I come (to see) if you will tell me of his fate, if (ἔδει πως) you chance to have seen it ... or (ἦ) if you have heard another tell it". An instance of such determination apparent but really due to γνώμεναι preceding, is B. 349, ἐς τε πευδόγος ὑπόσχεις ἤ καὶ οὐδί. Which really comes under (6) for which also see Soph. Electr. 900 ὅν, εἴτε χρήζεις, ἡμοίν ἀφαπαγήν πρόθες, ἦ σκύλον οἰδονοίναι. Hence the retention of ἐς, where Bekk. reads ᾖ, δ. 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 epexegetic of ὁποὺ δὲ ὑλαίνει in 89; so in A. 65. N. B. it is probable that there is a close etymological kindred between ἤ and ἐς, being both referred by Donalds. (New Crat. 139, 199, 205) to the second pronominal element, but ἤ asseverative and directly interrog. is probably a different word; ἤ and ἐς, the former standing in the Bœotian dialect for the latter, are remnants of a lost pron., in fact the dat. case of it, the nom. being ἐ or ἐς; similarly si lat. is related to κε-ε, si c.

12.

Πύλον ἡμαθόντα. Most Grammarians assume that the adj. in —ες is to be esteemed of two terminations επίκεν here, and in Πύρακον ἄνθεμόντα and the like (Donalds. Gr. Gr. 210 d. obs. 2), but, as we find Πύλον Νηλήνοι and yet Νηλήνα ἦπιοι, it is more likely that the proper name should vary in its gender, especially as Homer gives even such a form as ἤ 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, Πύρακος, &c. as epicene. Thus we have Ζακύνθων ὑλήνει, but also ὑλήνεος Ζάκυνθος. b This is confirmed by our finding the fem. —εσσα termination in Homeric proper names as Γονάδας. c

13.

ινώπαυς. 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-σβην ὄρνισιν ἑκότες ἔλγυρνιοι. a Homeric manner certainly favours the use of the specific, alone as in χελίδων εἰκέλη ἀντίνυ, b or combined with the generic, as above, and so in the case of the bird called χάλιειδα or κυμετίνη, c 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 ἔδει ποτὲ, ἔδει ἐς, or ἐδὲ ἐς, very frequently in Homer, without any disjunctive ἤ following, as B. 97, a. 378—9.

12. a 2. 494; M. 287. b a. 246; i. 24. c B. 573.
13. a H. 59; cf. o. 526. b Χ. 240. c E. 290—1.
"beast". Rarely do we find that generality admitted even in a simile. And δόμως is here no simile, but an idolon of Pallas. A sparrow — not a bird — and her young are swallowed by the serpent; * Zeus sends an eagle, Pallas a horn; the heroes shoot at a dove, Penelope dreams of geese. Once indeed "fish and fowl and whatever came to hand" is used to give a collective picture, 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′ ὑπαίκια διητῶσα, "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 διητῶσα occurs without an object, as here. The adverb ἄνωπαίκια, "upwards", would emasculate the passage, for what other way, from the ground, could she fly? The same in sense of "unseen" would contradict the δόμως ὅς; for a bird would surely be visible. Against this the authority of Voss, Anmerk. Gr. and Rom, should be set. He says, "lectio ἄν′ ὑπαίκια sola est Graeca cum verbo διητῶσα. Iones veteres ὑπαίων dixerunt foramen camere aut laquearris, per quod fumus flammæ in foco et ignitabilis aeneis quibus pro lucernis utebantur ardentis exibat. Cum vero Ulyssis aedes binis constantar contignationibus, bina etiam, alterum laecuarius alterum teeti foramina, sive ὑπαίκια, fuisse necesse est." According to this view the upper story, ὑπερφυόν, 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.

ἲδνα, ἱδνα. Both forms occur. in the Od., only ἱδνα in the II.; ἱδνωταὶ "betrothers", however, in N. 382; cf. ἱδνωσαλὸ ὑγματεῖα 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 ἵπει πόρε μνῆς ἱδνα. Sometimes she seems to have been put up, as it were to auction, and carried by the highest bidder, ὅς πελίστα πόροι. So the suitors' presents to win Penel. are called ἱδνα. These are all personal ornaments to bespeak her own favour, and such is the idea of ἱδνωσα βραχαίς. Yet some substantial value to the father is implied in Hephæstus' words, who, when discomposed, claims back the ἱδνα given for Aphrodité to her father; so we have παράνικον ἀλφασιδων, and so Agam. offers Achill. his daughter ἀνάεδνον, as a privilege. Yet it is supposed that the father and friends of Penel. would provide ἱδνα for her on her remarrying, and ἱδνωταὶ 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 (ὑποτίνειν) to Icarius, if he sends his mother

* See Gladst. vol. II. p. 468, note i.
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. Findar (Pyth. III. 166—7) makes a married pair receive ἔσονε from their guests at the nuptial feast. The word is doubtless ἕδωκα in its original form and perhaps akin to our “wed”.

15. χληῖς. This word means (1) the bar or bolt with which the door was made fast; equivalent in this sense to ἐπιβλῆς or ὀξεῖς, and (2) the key or instrument for unfastening such bolt. We read of two ὀξεῖς ἐπημοιβοι in the Greek wall, closing double-leaved (διπλὰς) gates, and into which one key (χληῖς) fitted. One ὀξεῖς might have been attached to each leaf and have had its fastening in the other, — thus ἐπημοιβοῖ. 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 on going out. The thong, until released from the handle, would resist the action of the key in forcing back the bolt to which it was attached; hence Penel, on going to open the store-chamber, ἵματε θῶσ ἀπέλυσε κορώνης, ἐν δὲ κληῖδ' ἦκε — “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 κληῖδ’ ἐπάνυσεν ἵματις 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. χληῖς also means a “ship’s bench”, and a “collar bone”.

16. ἀξῆν, ἀξέων. Buttman’s view of this word (Lexil. 13) is far from satisfactory. Doederlein’s (Glossar. 26.) is somewhat better, but hardly acceptable; he views it as the same verb, used as neuter, which in ἀξέομαι “to heal” is transitive, and connects the two by the idea of staying or assuaging pain &c.,

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15. **a** p. 240—1; Ζ. 166—8; Ρ. 455; α. 442.  
**b** Ρ. 453—6; φ. 47.  
**c** M. 455—6.  
**d** α. 442.  
**e** δ. 802; φ. 46.  
**f** Ρ. 453—6.  
**g** β. 132; π. 385—6.
but even this is forced. We may perhaps view the unused verb ἀκέω, whence ἀκέον is participle,* and ἀκήν a noun acc. from the same root, as having a wholly different source, and compare it with lat. taceo, as terra with ἔγει, traho with ὕψοι, ἐνῷ, and conversely ἕλπις with latus, the t being moveable. ἀκέον, losing participial force, passes, as an adj. may, into a mere adverb; comp. Φ. 89, Θ. 459. So εὐθύς, ἰδίυς.

17.

(1) ὁμολόγος, δέηλος. (2) ἐνδιος, δείλη. (3) εὐθείελος. (1) In all these the root is probably the — of Ἴδας diós, di- es; for — log, comp. ἀπατη- λός, φειδω- λός: δέηλος from the di is not more remote than ἀπεφιάλος from φύω, and means “plain as day”, see K. 466—8, where the sequel, “lest he should miss his object in the gloom of night,” helps to point the sense of δέηλον. This is confirmed by the clear connexion of δέηλος, δείλη, coward &c., with δέος δείμα. Butm. clearly shows the sense of δείλη to be (1) “the afternoon” in its widest yet strictest sense: indeed this is at once, as regards Homeric use, clear from Φ. 111, ἐσσεται ἡ ἤος, ἡ δείλη, 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) ἐνδιος 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 ἐνδιάω “to lounge in the heat”, ἐνδιάζω “to pass the afternoon”; so ἐνδιαώνται said of moon beams at their brightest = “make themselves a noon”, Hy. XXXII. 6. comp. the probably physical sense of ἄλος in αὐξάνω καλ ἄλος αὐξα, N. 837. Thus ἐνδιος (for which in δ. 450, ἐνδιος is a var. lect.) includes the noon as the terminus a quo of δείλη, — the μέσον ἡμαρ as in contrast with the ἤοιη, δ. 447, — but would stop short of the extension of δείλη which includes all the rest of the day to sunset, as seen in Φ. 231—2 ἐὰν ὅ ἐν ἐλθή δείελος ὑπὲ ὀψαν. Certainly, whilst δείλη exhibits a practical time-division, ἐνδιος points rather to the aspect of heaven, as does ἐνδιος.

(3) This leads us to εὐθείελος, of situation, “well-sumned.” The vast number of small islands with which the Greeks were early familiar, clears up the word at once as an epithet of νῆσος. 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 θημαλη, or commanded by the mountain) a similar view might be had in the poet’s conception; hence τις νῆσων εὐθείελος, Ἰθάκην εὐθείελον, &c.

* Homer’s use of ἀκέον as a partic. scene clear from our finding ἀκέονα, ἀκέοντα, Α. 565. 569, ξ. 195. Further in ξ. 193—5, we have a construction, common with participles, (Jelf Gr. Gr. § 707—711) an anaclathion involving interchange of cases, but rarely if ever found with another part of speech; — it is, ἐνὶ μὲν νῦν νῦν ἐπὶ χρόνον ὡς ἐν αὐτῷ ἕδε μὲν γλυκέρον καλισίς ἐντούθεν ἐνοῦλην, δαίμονα δικλεί. ἀκέοντες. Surely this decides the question. Buttman Lexil. 13, (1) thinks that Homer’s use of ἀκέονα etc. is a mistake! Malo cum Homero errare.
(1) η καθύπεροθε Χίοιο νεώμεθα παπαλοίσης,
νησιον ἐπὶ Ψυγής, αὐθήν ἐπ' ἀριστερὰ ἱσνονες. γ. 170—1.
(2) ἐπ' ἀριστερὰ χειροφ. ἱσνονε. ε. 277.

In Gladst. III. 349—65 an attempt is made to give a modified but really oppo-
site meaning to ἐπ' 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 ἐπ' ἀριστερὰ means "looking towards the left", and therefore, really, "on the right", i. e precisely the opposite to ἐν or ἐπὶ ἀριστερὰ or ἐξ ἀριστερὰς χειροφ. Now in N. 308—9 Meriones asks Idomeneus where they shall make their joint attack on the Trojans,

(a) ἦ ἐπὶ δεξιόφιν παντὸς στρατοῦ, ἦ ἀνέ μέσους,
ἐπ' ἀριστερόφιν;
Idom. replies that others are defending the centre, and adds in 326
(b) νοιν δ' ἐδ' ἐπ' ἀριστερ' ἱσκε στρατοῦ.

Now in (a) ἐπὶ δεξιόφιν, ἀριστερόφιν, must be gen. or dat., and therefore strictly "on the left" must be the meaning, and whatever ἐπ' ἀριστερόφιν means in (a) that ἐπ' 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 ἐπ' ἀριστερὰ is not necessarily = στρατοῦ ἐπ' ἀρ., 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, αἰετὸς ὑπεπέτης ἐπ' ἀριστερὰ λαὸν ἔθγον, the question is com-
plicated by the possibility of ἐπ' ἀρ. referring either to the speaker or to the λαὸν spoken of, and further, perhaps, by that of its qualifying either ἔθγον following or ἡλθε proceeding; 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. ἐπ' ἀριστερὰ ἔθγ-
γον).

Perhaps 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, νησιν ἐπ' ἀριστερὰ.

In (1) the sense of ἐπ' ἀριστ. is made more clear by the context and a reference to a map: for, in γ. 171 it seems clear that αὐτὴν must mean Chios; further, ἐπὶ 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 (ἐπὶ) it. Now, αὐτὴν meaning Chios, to keep Chios "on the right looking towards the left", would necessarily mean the course suggested as the alternative in
172. ἦν ὑπένεφε Χίοιο παο' ἴνεμόστεα Μήμαντα; for, the course from Lesbos being southward in order to bring them upon Chios at all, in going southward between Chios and Mimas, the latter, which is on the mainland of Ionia would be on the left, and Chios "on the right looking towards the left". But in the previous alternative stated in 170—1 the course proposed is plainly westward from Chios in the direction of (ιπι) Psyria, 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, ἕν' ἄφιστεὶ ἀόριστης χειρός, might yield the full construction. As his keeping the Pleiads in view denotes a generally southerly direction, so keeping Arctus to the left denotes a general easterly direction, or his course from Ógygié bore S. E.

The phrase ἕν' ἄφιστεὶ χειρός occurs Hy. to Merc. 418—9, 424, 490—500 where λαβὼν includes ἔχων, "having taken (and holding) on his left the lyre, he was essaying it (with his right)".

19.

νάσσα, (ναϊον, νάβον), is found in ναί 'ες οἱ Ἀργεί νάσσα τόλμα. This and the longer epic form ναετάω, transitive and neuter, belong to a root, the primary sense of which appears to be that of "piling, raising above a surface"; a sense still found in the strengthened form νάσσω, 1. aor. ἐναξα, as ἀμφὶ δὲ θαῖαν ἐναξ听话, "he raised or ridged on both sides the earth" (from the τάρφω); and in Hy. Apollo 298 we have νήσον ἐνασάου, aor. 1. of ναίο, "they built a dwelling, shrine". This verb belongs to a class in —άω not contracted, as being originally —άζω, which ἅ is represented by the i in ναίο. Thus κλάω, κνάω, κάω, are often called the Attic forms of κλαίω, κναίο, (lat. scabio, and perhaps our "gnaw," ) καίο, from which we have κλάνωμαι, κλανομένος, κανών, κανώδος, where the ἅ appears as v; comp. ἐνδον, App. A. 6, (8). That ναίο is = νάζον, is confirmed by νείνο, given in Hesych. as Αἰολικ of νάζο; accordingly ἐνασάεσ is a softened form of ἐνασάεσ. The noun νάζος, ep. νήσος, retains no trace of the ἅ unless in the ķ, and this, Atticised, becomes νεός. Further, νέω "to heap up", Herod. VI. 80, IV. 62, doubtless exhibits the same root under the form ν; this in Homer appears as νήσο, νησάω, of piling up fire-wood, bread, &c.; and Buttm., Gr. Verbs s. v. νέο, thinks that even νέο, νήθο, "to spin", is connected with the same root in the sense of γλυκώ. We have from ναίο also a pass. 1 aor. νάσθη, in πατήρ δὲ ἔμος Ἀργεί νάσθη, "was settled", as well as νάσαν πόλιν above; so Hesiod Ὑπ. 168, of the Titans, Ζεύς Κρονίδης κατενασαν πατερ ἐς πείρα της γαιῆς.

There is no obvious connexion with this root of the verb νέσσων νέιοθα "to go, or go away", pres. having force of future, of which νέο, νήθο, "to
swim, is probably a form; yet here, too, the fut. νεόσωμαι, and the undoubtedly cognate νεός, νηός, ναύς, indicate plainly the f by their v. In 1. 222 ναῖνον δ’ ὄρῳ we should perhaps read νεῶν, or with digam. νάφων.

20.

γείνομένω. Buttm. Gr. Verbs s. v. TEN —. 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 & to beget; e. g. γείνετο the 2 sing. conjunct. aor. 1. midd. for γείνεσαι". He gives however, no instance of the pres. in the latter sense. He adds, "the aor. 1. midd. γένεσαι, infin. γείνασθαι, is trans., to beget, bring forth, and belongs to both prose and poetry." γίνομαι, or γένομαι, 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 γείνασθαι, in sense of being born, γίνομαι in that of to become". In all the places where the phrase, "whatever destiny (αἰσχ. or μοῖρα) spun for him (γείνομαι al. γινομένω) at his birth", occurs, Bekk. gives γινομένω with no notice of var. lect., so also Facsi, but Dind. γείνομένω, and there is no trace of γείναμένω; but in K. 71, Bekk. gives ζένος ἐπὶ γίνομαι ναύσαι ἐν τούτῳ ἐκκοπή, with var. lect.; γείναμεν., where Dind. has γείνομένωςι; in ἐν ἤτοι γινομένας’ αἰγών, d Bekk. has no var. lect.; Dind. has γείναμεθ’, which seems wrong, for the sense is passive; comp. A. 280, E. 800, η. 61, Ὅ. 312, ν. 202; in all which Homer uses this aor. as trans. Hesiod too has γείνατο, ἐγείνατο, &c. transitive passim. There is indeed a var. lect. γείναθ’ in Theog. 283, where γέναθ’ is preferable. Hesiod also constantly has γείνομενος in sense of "at birth", just as in δ. 208, c. g. Theog. 82, 202, 219, Op. 181, 804; once, Sc. 88, γείνομεθ’ means "we were born", but is probably imperfect, unaugmented.

21.

οὐλαμός, νολεμής νολεμέως. It may be questioned whether the v is a real part of these two latter words, or whether it be not, according to Buttman's view of νήδυμος (Lexil. 81), a mere adventitious prefix, arising probably from the v commonly called epheleystic. We might then view it as akin to οὐλαμός, comp. the phrase ἀνά οὐλαμόν ἄνδρῶν. The two phrases ἔχε νήδυμος ὑπός (Buttm. ἔχεν ἰδυμος η.) and ἔχε νολεμής αἰεὶ would equally yield this v, and the latter might similarly be ἔχεν ἀλέμμεις αἰεὶ. In some places, as Od. χ. 228, ἐμάρανο νολεμής αἰεὶ, the open vowel preceding would not take this v; but this hiatus will be found to be always after the 4th foot, where Ahrens and La Roche* contend it is legitimate; further, Heyne (Excursus III. ad II. XIX.) gives οὐλαμός as really ονολαμός, see App. Ά. 3 (2), and so Bekker, in his edition Bonn 1858, prints the word, just as ἰδυς, Ἑδυς. On this view ονολεμής 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.

lat. *continus, continuo*. One of these shades of meaning will be found adequate wherever *νολεμές, νολεμέως* occur*.

22.

*λέγω, λέκτο*, &c. Buttm. Lex il. 76 assumes a root *λέγ*— for this verb in sense of to reckon, collect, recount, and another *λέχ*—, in sense of to lay and (mid.) lie. He bases the distinction of root on the forms *λέχος, λόχος, ἀλόχος*; still we have *ἐννελέγα* perf. of *συλλέγω* to collect (Buttm. Gr. Verbs s. v. *λέγω*); and *λόχος* (Spartan division of troops,) seems more probably from this latter than from *λέχ*— lie. Similarly *μάσεω* “to knead” has perf. *μέμαχα*, Ar. Eq. 55, yet we have *μάγειρος, μαγίς*; nor can we doubt the affinity of *παξίς* *παξώ* to *πήγγυμι, ἐπάγγυν*; 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, ἐλέξετο, ἐλέκτο*, in sense of lay or lie, and should have added the imperat. of the mixed form of aor., *λέξο λέξεο*, x. 320, Ω. 650, τ. 598; comp. δέξο, T. 10.

* The passages are, for *νολεμές* π. 191; Ἑ. 228; Ἀ. 317; Σ. 58; P. 148, 385, 413; T. 233; and for *νολεμέως* δ. 288; τ. 435; Λ. 412; μ. 437; ν. 24; Δ. 428; E. 492; N. 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 βαθεία, or words of light & shade, μακροφόρη “twinking,” πολίη, (shared with θάλασσα), ἀτρυγίτος (with that and πόντος), πορφυρή, and the rarer ἔρενγομένη and πολυβενθής. It is the home of monsters, comp. κῆτος ἑλνάλιον, a it characterises the ψάμαθοι; we smell it, and the breezes smack of it (ἄλλαις).b The purely elemental gods are ἀλοι γέροντες. It has, as might be gathered from etymology, a closer connexion in sense with θάλασσα than with either πέλαγος or πόντος.

Thus we find ὰγμιν θαλάσσης and θίν’ ἔρ’ ἄλος πολίης, but never πόντοι or πελάγοι; so we have βενθια ἄλ. and θαλάς. Yet, here too, preciseness is lost at times; so Proteus comes ἐξ ἄλος but his seals ἐν πόντῳ;d so we find ἀλλ’ καταπεσε and ἐμπεσε πόντῳ,e and even ἐν πελάγεσσιν ἄλος, and πόντος ἄλος, expressions which point to ἄλς as the material salt-water, the πέλαγος and πόντος being certain forms of it.

(2) θάλασσα is properly the sea in motion, and doubtless by its iteration of the sound of ἄλς, quasi θαλάσσα (comp. ἀλευνώ), means to express thus image. It presents the sea in contrast not with the land (as πόντοι with γαῖαι καί ἡπειροῖς), but rather with the shore, the “sea-side”, as we say; that it groups with the πέτρας ἥλιβατοι, f and offers the picture of the beach with vessel moored, in the oft recurring line

 νῆα κατηλύνον ὑδὸς θαλάσσαν.

So we find it in the waves washing on the strand, and ἐκλύσεις δὲ θάλασσαg describes the effect of the rock hurled by the Cyclops from the cliff into the sea below. Thus it bears most of the epithets suggestive of noise or motion, ἀγχομένη, πολυφιλοσβος, ὀρινομένη, and is found in the εἰσια πῶς or κόλπον, θαλάσσηςh; also the singular attribute ἀγχιβαθῆ 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. It grew to be the common word

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a δ. 443.  b δ. 438, 405—6, 361.  c δ. 365.  d δ. 450, 436.  e ε. 374; δ. 508.  f ε. 335; φ. 59.  g ι. 34—5; cf. δ. 501.  h ε. 95.  i τ. 484—541.  k γ. 142; δ. 435; ε. 413.  l ε. 455.

HOM. OD. APP.
APPENDIX B.

for the sea in later Greek; so Xenophon's soldiers (Anab. IV. 11. §. 23) cried ὑλαττα, ὑλαττα, 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 ὑαλάσσης, and ὑαλάσσια ἔρα. Occasionally also, by poetic license, it puts on the image proper to πόντος, as when it bears the epithet ὑφυφτόροιο, comp. γαίης ὑφυφτέϊης. Epithets peculiar to it are γλαύκη "flashing," (of motion yielding light, comp. the γλαυκῶπις epithet of Pallas, App. E. 4. (20)) and ἀθέαφατος, commonly given to any vast or striking object, αἷδε τε νύκτες ἀθέαφατοι, ἀθέαφατον ὄμβρον.

(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 ἄλος ἐν πελάγεσσι, n appears nearly = ἐν βένθεσι, 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 βένθεια ἄλος the λαϊτμα ἄλος or θαλάσσης, i.e., the great gulf which swallows up. So the expression ἐν πελάγει μετὰ κύμασιν Ἀμφιρίτης, opposed to ἐν ἡπείρῳ on terrâ firma, 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 אֵיזֶע, "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 ἄμ πέλαγος. Again, in the beautiful comparison of the swell waiting for the winds to lift it into waves, we might expect some other word, but here too we find πέλαγος. But we must always assume that there will be a few instances in which the reverse of preciseness will prevail, and the mere love of poetic variety will introduce laxity, and erase the lines of critical definitions.

(4) The Homeric use of πόντος, again, has this peculiarity, in common however, with ἄλος, it is found in compounds. The words ποντόπορος (ποντός), ποντοπορεύον are significant. They suggest passing over or along the πόντος.

m ο. 335; A. 358. n δ. 561; δ. 504; ε. 174; ι. 260. o γ 90—1. p ε. 330. q E. 16 foll.
This brings an expanse or surface before our eyes. Breadth of prospect and wide horizontal range are also suggested by the epithets ἀπείρον, ἀπείριτος, ἡπορειδής, ἵοειδής, οἶνοψ. 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. pειροτέτερε οὐφανῶν εὐφῶν Ζεὺς, ἐτάφοξε δὲ πόντον. In another passage we have οὐφανὸς ᾗ δὲ θάλασσα, but there the sea near shore is spoken of, as shown by ἔθειπομεν 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 νης, and the description, πέλαγος μέγα τοιοῦ ὅθεν τε πιερ οὐδι οἰνοντοι αὐτότετες οἴχυενται. Πόντος then is the wide prospect seen from land: thus the seaward stretching promontory stands ἐν ἡφοειδεί πόντῳ, the mariner says, "we", on leaving the island, ἐνήκαμεν εὐφῆς πόντῳ; and so on nearing the land he fears to be swept out again πόντον ἐπι, and partially experiences it in τὴνοῦ δὲ μῖαν ἐμβολε πόντῳ. So the πλημνής comes ἐν πόντοιο, and how full is the image which we get of sea rising over land in boundless prospect in the νησιν, τὴν πόρο πόντος ἀπείριτος ἐπεφάνοτον. Further, as regards the epithets ἡπορειδής, ἵοειδής, οἶνοψ, whatever their precise meaning, they clearly require as their basis a distant view of a considerable expanse. Again, the epithets μεγακύττης and πολυάλυντος 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 τοιόν. Πόντος is distinguished by its repeated occurrence in the actual sea narrative of Odys., and in the whole poem is found nearly thrice as often as in the Iliad, whereas θάλασσα is found only about twice as often, and ἄλς in about equal frequency.

Perhaps the expressive phrases "the high sea" and "the great deep" may proportionately represent the proper force of πόντος and πέλαγος respectively.
APPENDIX C.

I.

(1) The legend of the oxen and sheep of the Sun is regarded by Mr. Gladstone (vol. II. vii. 410—1) as a trace of brute worship in Greek mythology similar to that which pervaded the Egyptian. It seems even more nearly related to the Brahminical sanctity attaching to such animals, which he also recognizes, and possibly is a tinge of very old eastern superstition, connected with sun-worship, and derived, with the names Perseus, 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, γύναις δ' οὖ γίγνεται αὐτῶν οὐδὲ ποτε φθινόθωναι, 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, ἀκόματοι θεῶν μήνες.

(2) With regard to the sacrilege, “it is impossible to conceive a case, in which the offence committed is more exclusively of the kind termed positive, or more entirely severed from moral guilt ... Still, when once we let in the assumption that these animals had essentially sacred lives, which might not be taken away, then the offence becomes a moral one of frightful profanation, and the vengeance so rigorously exacted is intelligible.” It ought to be taken into view, however, that they had been expressly warned against the act and its consequences.

(3) However this may be, we have Hy. Pyth. Ap. 234—5 a mention of the flocks of the Sun as feeding at Tanarus, 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 Corecyra, which like Apollonia was a colony of Corinth (Thucyd. I. 26). The “Stabula Gortynia” (Verg. Buc. VI. 60) and Aristæus’ herds in Ceos (Georg. I. 14) pertain to the same custom of keeping flocks &c., regarded as sacred (Wieleker Gr. Gött. I. p. 404); so do the geese of the Roman Capitol, “quibus Sacris Junoni in sumâ inopiâ cibi tamen abstinebatur” (Liv. V. 47). Such sacred herds &c. may have actually existed in Heroic Greece, and be merely poetised here as grazing in the holy island under the care of Guardian Nymphs. At Apollonia there was clearly a fixed number of them, through Herod. does not state it. Similarly the flock of Proteus, the seals, sacred to Amphitrite, are counted by him.

2.
HERMES.

This god appears in Homer as the “conductor” of matters or of persons (διἀκτορός) not only to Zeus but to the Olympian assembly, and may be com-

1. \(\mu.\) 129—31.
2. \(\lambda.\) 112—3; \(\mu.\) 137—41.
3. \(\mu.\) 131—6; cf. t. 154.
4. \(\delta.\) 404, 431.
pared with the κήνωμ 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 ᾿Εγισθῆς, the deliverance
of Odys. from Calypso, the countering Circē’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. χρωσφοραῖς implies, as in the case of
Circē, a magic power; see Hy. Merc. 210, 539. The “hulling to sleep and
rousing” is the effect ascribed to this wand, but the book ὀ. is tinged
with suspicion, & the office of ψυχομοιοίς is not elsewhere part of the Homa-
eric idea of Hermes. This “hulling” is actually exercised on the Greek
sentinels in conducting Priam. He is called ἐνακοπος, and ἀκέχεια, and
addressed as δῶτος ἐὰν ὁμ., “giver of god-sends, or increase,” as to Phorbas,
who was πολυμήλος, comp. δανηῆς ἐὰν used of the gods in general; also
εἰρισμὸν — νῆσα is an epithet, and sometimes a prop. name of Hermes, as
is ἵνοσίχθαν of Ποσειδών. Odys. mentions the special gifts in his patronage
as those which conduce to δημοσοῦνη, 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 promontory is named from him
there. The epith. Κυλήνιος shares the suspicion of ὀ., found, however, often
in the Hy. The constant title ᾿Αργειφώνης, found in Homer, Hes. and the Hy.,
is probably a form of ᾿Αργειφώνης, “brilliant shiner”, and connects him
with the idea of the dawn (Welcker Gr. Gütt. I. p. 336), and ἐνακοπος is found
only as attached to it. (Nägelsbach Hom. Theol. II. ii. § 24.) Mr. Gladstone,
reviewing his sonship to Maia daughter of Atlas, his apparent relationship to
Calypso, who calls him αἰδειός τε φιλός τε, his being found uncommissioned
in Circē’s island, his youthful impersonation, πρότον ὑπηνήτης, and lax moral
tone, (G. II. iii. 231—41) concludes probably that he was of Phoenician origin, and
young in the Greek Olympus. He mixes most affably of all Olympus with men;
comp. Milton (Parad. L. V. 221—2) “Raphael, the sociable spirit, that 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 so 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 in-
fluence, as supporting in Peloponnesus that founder of an Asiatic dynasty.

3. Atlas in Homer’s view is primarily related to the sea; of him, as of Proteus,
it is said that he ἄλασος πιάνει βέλτεα αἴδε, — such knowledge as an ex-

2. a Ω. 333—469. b α. 38—43. c ε. 28—148. d ξ. 277. f E. 390. l, 626.
 
g s ε. 87. h ξ. 277, 331; cf. 238, 319, 389. i ω. 24–4; Ω. 343–4. k Ω. 445,
 
1 α. 38; η. 137; Ω. 24, 109; Π. 180; ω. 10. m Θ. 335; cf. 325; Ω. 490.
 
u Θ. 322; T. 34, 72; Ω. 360, 440. o ω. 319—24; r. 396—7; cf. ξ. 299.
 
p T. 35. q θ. 435. r π. 471. s Π. 179—86; Θ. 334—42. Ω. 335.
 
" T. 72; Φ. 497—501. 3. a α. 52–3.
perienced seaman gains; to Proteus the epithet Ποσειδάωνος ὑποδιώς is added. Each has a daughter, the one long detains Odyss., but at last speeds him on his way, the other of her own freewill aids Menelaus when similarly detained. Of Atlas it is added, ἐξεῖ δὲ τε κίωνας αὐτὸς μακρὸς αἰ γαϊῶν τε καὶ υφάνων ὁμφὶς ἔχοσαν, where the word αὐτὸς is added as if to import "in his own right," giving something of dignity to the person intended. His daughter Calypso is a goddess, recognized as such by Hermes, and her island is the "mid-point of the sea." Another daughter, Maia, is a νήμφη in Hy. XVIII. 7, but the same term is applied to Calypso, and from the expression ἓν 5 μεγάλων δὲ θύων ἀλέεινον ὁμιλον, Maia was evidently of the same goddess-rank, and was mother of Hermes by Zeus. In all this there is no trace whatever of the penal aspect which Hesiod and Aeschylus make Atlas exhibit; with them he is a Titan, son of Iapetus and brother of Prometheus, Theog. 507—20, Prom. 355—8, 432—8; the former poet says "Atlas δ’ υφάνων αὐτῶν ἐξεῖ κρατήρης ὑπ’ ἀνάγκης, πεῖρασιν ἐν γαϊῆς, πρόταρ Ἑσπερίδων Λυγυφών, ἕστησος, κεφαλὴ τε καὶ ἀκαμάτης χέρσα, but makes no mention of the Homeric pillars; the latter, ὅς πρὸς Ἑσπερίους τόπους ἔστησε κίων’ υφάνων τε καὶ χθόνος ὁμοίς ἐρείδων, ἄχθος οὐκ εὔφιλιαν.

In short, Atlas with them comes into the myth of the Titans' overthrow by Zeus, of which we trace only a faint rudiment in Homer, the "sitting of Iapetus and Cronus at the farthest ends of earth and sea, unrefreshed by sun or breeze and with deep Tartarus about them," and in Herè's oath to Hypnus, by the gods τοὺς ὑποταταιρίους οἱ Τιτήνες καλέονται, i so Hy. Pyth. Apoll. 335—6; but with Iapetus, Cronus, and these Titans Homer noway connects Atlas. He stands unattached, and the next development of mythus in the Titanomachy, easily drew into itself such unattached elements, especially any stamped as ὀλόφρον, "fiendish", and related to a non-Hellenic source. The contrast of the Homeric and post-Homeric Atlas culminates in the line ἐξεῖ δὲ τε κίωνας αὐτὸς τοῦ ὁμίλου τέων, and that υφάνων αὐτῶν ἐξεῖ κρατήρης ὑπ’ ἀνύψως of the later poet. Mr. Paley adopts ad loc. Hes. et Aesch. the notion of Humboldt that the peak of Teneriffe was the physical basis of the legend of Atlas, and Herod. IV. 184 speaks of a mountain in W. Africa, slender and wholly rounded, said to be so lofty that its peaks cannot be seen, for clouds never leave them, and adds τοῦτο τὸν κίωνα τοῦ υφάνων ῥέγουσι οἱ ἐπίχωροι εἶναι. This is supposed, as the Phoenician colonists, at Carthage, for instance, might easily reach the groups of islands outside the straits at a very early period. Nägelsbach views Atlas and Proteus as impersonations of the maritime enterprise of the Phoenicians, one at either end of the sea which they traversed; they alone having then explored the straits of Gibraltar. The epithets ὀλόφρον, ὀλοφροία

* Welcker (Gr. Gött. I. p. 261) thinks the overthrow of the Titans by the later gods describes the establishment of the Olympian cultus of Zeus, Herè, and the rest, in place of the nature-powers worshipped by the primitive Pelasgi.

b δ. 386—7.  c ε. 229—49.  d δ. 362 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 Ῥ. 279.
eidoś, 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. Καλόψω, 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 Phœnician kidnappers, and Eidothē, 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 Heraclès, the two being brought into view in the story that Heraclès 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 caelum sustinerent, ipsi orbis terrarum termini esse crebabantur; ad quos qui pervenisset constantiā suā et fortitudine, tenere istas columnas usitatissimo verbi significatu dieabant". 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 Phœnician relations of Atlas are further brought out by his grandson Hermes as the patron of trade, &c. see App. C. 2. [Hom. Theol. II. § 9, 87—90.]

4.

Phorcys is one of the oldest names for a sea-god. Alcman gave Nereus the name Πόρκος (Hesych. s. a. Νηρείς) plainly related to this form in -ος. Hesych interprets it as of colour, "grey"; Pind. Pyth. XII. 13, has the gen. Φόρκος from -ος (Welcker, Gr. Gött. I. p. 645—6). He is a mere vague sea-god, with no precise functions in Homer. It is on the whole probable that ἄλος ἄτυγχοτο μέδοντω, not μέδοντι, 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 cove of the nympha 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 Thoös, the mother of Polyphemus.

5.

Τοιτογένεια, Pallas is so addressed with the addition of φίλον τέκνος by Zeus. She is always spoken of emphatically as his child; so Ares says ἐν γαρ τέκνες ἄρφονα κούρην, ... ἐπεὶ αὐτὸς ἐγείρακα παιδ' ἀδήπον; and so in the narrative, αὐτὰρ Ἀχαιόν ὥσε Αἰτῶ θυγάτηρ κυδίση Τοιτ.; comp. the speech of Nestor. Here, probably, the development of myths left the question of her origin in Homer's time. Hesiod says further that Zeus swallowed (ἐν ἐν γνάτ-θετο νηδόν) his own first wife Metis, as she was fated to bear children of great wisdom, and that Zeus afterwards produced ἐκ κεφαλής γλαυκώπιδα Τοιτο-
γενεῖναν. The Hy. Apoll. Pyth. 128—32 makes Herè at this time wife of Zeus, who became jealous of his producing Athena from his head, and herself of herself bare Typhaon. The Hy. XXVIII. (ἔλες Ἀθηνᾶ) 4—13 develops this still further, making her leap forth from his head in golden panoply brandishing her lance, whilst Olympus quaked at her vehemence, earth and sea rocking and rolling and the Sun staying his chariot. This Milton has imitated Parad. Lost. Bk. II. 757—8 where Sin says to Satan

"Then shining heavenly fair, a goddess arm'd
Out of thy head I sprung."

The association of words in Hes. and the Hy. certainly favour the interpretation of Τριτός as "head-born." Homer no more explains it than he does the Epithet Ἀθηναῖος of Hermes. Eschylus 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 Bootia; 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 Bootean towns, but Homer's Pallas is localized, if at all, at Athens, and the town Alalkomenæ probably did not exist in his time. Nägelsbach (Hom. Theol. II §. 21 p. 105, note) names some commentators who regard τριτός as a name connecting Athenæ 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 πρωτογένεσις. The quantity of the τ 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. e. Anmerk. 3, 2. b. 2. c. e.

6.

Αἴ γάρ Ζεῦ τε πάτερ, καὶ Ἀθηναὶ, καὶ Ἀπόλλον.

(1) Friedrich, quoted by Gladst. vol. II p. 139, says, "this Triad of Zeus, Athena and Apollo bears an unmistakeable analogy to the Christian Trinity, of Father, Holy Ghost, and Son: Jupiter answering to God the Father, Athena

* Wheeler, Geogr. of Herod. p. 541, says, "By the lake Tritonis Herod, seems to mean the gulf of Khabs (lesser Syrtis) . . .: "His information, however, was evidently derived from some Argonautic poet, and he could have been very little acquainted with the real geography of the coast". The Arabs, he says, have a tradition that a great salt-lake in Southern Tunis once communicated with the river near, but it is not clear from his words whether any river now exists, or whether it is only "represented" by a Wady.

** Such is Welcker, who (Gr. Gött. I. p. 300) makes Τριτός = "born on the water", which appears to have this name from the trembling wave-motion, etym. τρίω, τρεῖς, Τρῖτος, as in Ἀμφίτριτης, Τρῖτον; comp. Νῆρες, Νηρίτης.

e η. 78—81; B. 546—51. f B. 496—508.
Image of Pallas on a prize vase, probably for a chariot race, of high antiquity, in the British Museum, engraved from a representation of it in Millinger's Ancient Unedited Monuments, page 1, bearing inscription  ΕΙΜΕΝΕΙΩΝΟΥΕΠΟΙΟΝΟΤ

i.e. (read from right to left) Τίτλον ἂνδρεων ὁδον ἐμαῖι. The device of the fish may perhaps illustrate page XL, note **
to the Holy Ghost, and Apollo to the Son of God, the declarer of the will of his Heavenly Father: like as, furthermore, the early Christians have largely compared Christ with Apollo."

(2) Paschke in a monograph de Minervâ qualem Homerus fœcruit, Sorau, 1857; quoting the above line, says "aliquid in se habet divini illius mysterii quod de Deo Patre, Filio, Sanctoque Spiritu uno numine conjunctis doctrina Christiana exhibet;" agreeing with Friedrich in his distribution of the persons. A different view is given Gladst. II p. 139, viz. that the "primitive tradition" is "disintegrated and subdivided," Athenê and Apollo embodying respectively two aspects of the Redeemer or Second Person, viz. (1) the Αὐγος 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 case inverted the order, by postponing the 2nd to the 3rd person, as is done not only in the above line, but in the practical precedence enjoyed by Athenê in the poems. Nägelsbach Homer. Theol. II. §. 23, in discussing this line takes no notice of the question, but says, "in this formula which the Greek consciousness has made the depositary of its deepest theological perception (Anschauung) — a formula known also to the Attics — the Greek coordinates the deities, which were in his view supreme and had the closest mutual connexion, in a partnership combining also the highest sanctity (das Heiligste). This coordination is as little fortuitous as in the oath of the Athenians; (Schol. II. B. 371) since it is natural to men in their highest wishes, and in their most sacred affections to direct their looks to their supreme deities. But this is important chiefly as giving proof that the Greek had a consciousness — not, to be sure, speculatively developed — of the complete mutual relation of these three deities."

(3) "Apollo is more largely endowed than Minerva in regard to the future, though a less conspicuous figure in the direction of the present" ... "Each of the two great traditive deities had begun to give way to corruption, and each in the point at which, according to the respective sex, its yielding might have been anticipated. As unchastity is more readily pardoned, according to social usage, in the man, so is deceit in the woman. And in this point the standard had already fallen* for Minerva." (Gladst. II. 96, 112.)

The most important marks which denote their Olympian preeminence are 1. A dignity coordinate with, whereas in rank they are junior to Zeus. 2. A superior antiquity to that of the other Olympians being Zeus' children. 3. A peculiar precedence especially assigned to Pallas, and a singular union of will and affection with Zeus, to Apollo. 4. Heaven defended by Apollo against rebellion, and other indispensable assistance rendered similarly by Pallas. 5. These deities, with the exception of Apollo's servitude, are never baffled, disgraced, or worsted. 6. Their honour among men, like that of Zeus, is peculiar, and universal throughout the Homeric world. 7. Their immunity from any local residence. 8. Their being the objects of prayerful invocation.

* This does not sufficiently represent the low moral tone of some of the deeds and words of Athenê; see further under App. E. 4. (2) ... (7).

6. a Φ. 440—57.
irrespectively of special circumstances. 9. Their exemption from the chief physical limitations laid down for gods. 10. Their punishing independently of Zeus. 11. Their power of revelation, and of such miraculous action upon nature as scarcely any other deity approaches. 12. Apollo’s peculiar relation to the life-power and to death. 13. Their superior moral* tone to Zeus as well as to other Olympians. 14. Their large share, with Zeus, in the highest and most ethical parts of providential administration. 15. Their attributes belong personally to them, instead of these deities merely being embodiments of attributes or, at best, stewards of certain gifts. 16. Their attributes outnumber and range beyond those of the other Olympians,** and they yet have a capacity for new ones. Thus Pallas combines some of the attributes of Hephaestus*b in metallurgy, gives skill to the artizan,* collects and breaks up the άγοιν;* 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 Peller’s view in Philolog., that “Kronos, in theogony the antecedent (Begründung) of Zeus, is mythologically derived from him, as the Ζεύς Κρονίων, whose worship gave rise to that of Kronos”. He notes the preferential use of Κρονίων, Κρονίδης, by Homer and Pindar for Zeus, in a sense equivalent to the Hebrew, “The Ancient of Days”.

7.

PROTEUS AND EIDOThEÈ.

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 σφακίφεδων. 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, Θάνως) and from the local shrine of a foreign Aphrodite, 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 Canobitic 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) μάνις the seer, (2) ιησήω καυών the surgeon, (3) τέκτων δυνάων the skilled artificer, (4) άοιδος 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 παρατηρήσων 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 παρατηρήσων thus a function pertaining to her.

* θ. 233, 4; ψ. 159–60. ** O. 412. *** 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 Astartê. 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 Ἀλυώτιος added to Prot. confirms this, as it would hardly have occurred in a tale properly Egyptian. So does the improbability of the φῶκας having ever found in Levantine seas. The Pelagius monachus, Φώκης 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 (ζέφυρος) 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 Vulleker, *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 (νεόδειγμα), 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 φωκίς may mean not "the ripple", as usual, but, μελαινή φω. 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. εἴα must otherwise mean, "having been hitherto concealed": for, at the time of his coming forth the concealment would cease. Comp., for this sense of φωκις, the name of a horse Φωκιάς, from his bristly mane, Pind. *Pyth.* X. 16, and φωκίς εἰς λοφιήν, 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. Protesus has no connexion with the loss of Aristaeus' bees, but a close one with the perplexity of the wind-baffled voyager in strange waters.

There is an elvish archness about the old sea-god's daughter kindly accosting the wanderer at his need, and volunteering, without it seems knowing who he is*, a fraud on her own father, if so he be, to relieve the distress which she yet sports with. Cyrene, the anxious mother, is as far below her, as Aristaeus weeping for his ruined hives is below the forlorn but unshaken hero; who, though "crushed at heart" at the toil which awaits him, is only unmanned and overwhelmed at the news of his brother's dreadful end.

8.

(1) Ino Leucotethē, Cadmus. Of the latter Homer tells us nothing; but Καθμείωνες, a are his constant terms for the people at Thebes, in five passages referring to events there under the dynasty of Oedipus. The Βοιωτοί are the people of Thebes fighting at Troy after the capture of Thebes from these Cadmeansb by a pure Greek force, the first expedition — or famous war of Sevenc — having been unsuccessful. Legend ascribes to Cadmus a Phœnician origin. Homer speaks of the Cadmeans in terms of exultation over them as vanquished foes. Tydæus was with the Acheans against them. Both he and Mecisteus easily vanquished πάντας 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 Antiopee 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 Cadmeid generations of tradition, viz. 1. Cadmus, 2. Polydorus, 3. Labdacus, 4. Laius, 5. Oedipus, 6. Eteokles and Polynices, give a period too long. He assumes that they make 7 generations before the Trojan war; but the last three, in the best known form of the story, succeed each other so rapidly as to contract the period sensibly, perhaps to 120 years. His argument that some "other adventurer" before Minos would be "found to repeat" the experiment of founding a dynasty in Greece, seems inconclusive, for how do we know that none other did so attempt? Homer's persistently stigmatizing the people, or their ruling order, as Cadmeans marks the want of amalgamation.

The argument (Gladst. I. 241) that the "groups" are apparently introduced "in chronological order" in the νεκρία seems to rest on slight grounds. Tyrô's descent from Zeus (ib. 427) and her amour with Poseidon form perhaps the reason why she has there precedence. Antiope, therefore, and her sons may be earlier chronologically than Tyrô. 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 ὁ ξεῖνε, with 462 Ἄρτεος νιέ, the address of Protesus.

I. 402. 4 H. 63; Θ. 126; Ῥ. 692—3. 5 δ. 481, 588—40.

6 δ. 402. 4 H. 63; Θ. 126; Ῥ. 692—3. 5 δ. 481, 588—40.

8. 4 Δ. 385, 388, 391; E. 804, 807; K. 388; Ῥ. 680; λ. 275—6. 5 δ. 406.

6 δ. 409; Ζ. 223. 4 Δ. 397; Ῥ. 680. 5 λ. 260—5.
APPENDIX C.

XLV

(2) But, indeed, the harmonizing chronologically genealogical statements in family legends is almost sure to break down. Legend says that Semelê and Inô were daughters of Cadmus: the former committed her son Dionysus to Inô’s charge. Athamas, Inô’s husband, through misunderstanding, became jealous, and persecuted Inô, till, with her son Melicertes, she plunged into the sea, and, in recompense for her care of Dionysus, or, as Pindar says, OI. II. 29—32, for her great sorrows, gained immortal privilegesf (Eurip. Iphig. Thaur. 270). She was before βρωτός (μόρος μωρὸς) αὐθήνεσσα; comp. Hes. Theog. 144, ή δ’ εἰς ἀθανάτων θεντοι τράφεν ἀνθήνετες. The precise force of the epithet is obscure: comp. μερόπων ἀνθρώπων: Circe and Calypso are each called θεὸς ἀνθήνεσσα. If μὲν ἀνῦθ, distinguishes men from beasts, αὐθήνεις specifies the individual* voice of man or God. She was perhaps raised to the state to which Calypso proposed to raise Odys., ἀθάνατος καὶ ἀγήνος. She gives Odys. an “immortal scarf”. Welecker (Gr. Güterl. I. p. 644) cites the Schol. upon Apoll. Rh. I. 917, who mentions a τεμία which the devoted in Samothraceia received, to wind round the body, in order to obtain rescue in storms. He adds the Αενοσία is mentioned by Aristotle as a name given to the island Samothrace. The name Αενοθείη suggests to Nietzsche the λευκὴ γαλήνη.3 Thus she would benignly preside over the fair and calm weather which succeeds the tempest, comp. “albus deterget nubila Notus”, and “candidi Favonii”, Hor. Carm. I. 7. 15, III. 7. 1,) and rescue the mariner; so Virg. Georg. I. 436—7: “Votaque servati solvent... nautae Glaucou et Panopeou et Inoo Melicertoe”. Here, however, the storm rages with greater fierceness after her disappearance, h staving the raft, &c. and it is only on the third day that the γαλήνη i 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 Lencothê can be compared with Eidothê. Perhaps, “white-foam” (comp. the White Spectre in Undine) may be the meaning of λευκο—, and the Mater Matuta, otherwise Albunea (Alba), of Italian myth may be compared. This is rather favoured by her emerging, αὐθήνη δ’ εἰκὼν ποτήρι, from, and disappearing into the billowing main — μέλαν δέ ἐ ἑκόμα κάλπυσεν, k 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.

* αὐθήνη appears to be the distinctive voice by which we recognize an individual; hence βρωτός, or θεῶς, αὐθήνεσσα, “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. “nee 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 Herò gifted the horse Xanthus, T. 407, 419, and the minstrel’s voice compared to a god’s, α. 371, i. 4. It is observable also that only once does αὐθήνεις, and only once a form of the verb αὐθάιω occur as plural, §. 125, (where see note) κ. 418; and αὐθήν the noun is invariably sing.

f E. 335; cf. l. 304; Θ. 539—40. g κ. 94. h E. 366—70. i E. 388—92. k E. 337, 352.
APPENDIX D.

I.

Ἀθιόπες. The Ethiopians are placed on the ocean river which surrounds the Homeric world; so that their land is apparently the shore of its stream. There are eastern and western Eth., respectively “the remotest (ἰοχετοῖ) 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., sees from the Solymi mountains Odys. voyaging on his raft from Calypso’s isle, “the mid-point (ἡμφαλος) of the sea”, to Scheríē N. W. of Ithaca. These mountains must lie E. of the Αἰγεαν, 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 in Menelans’ voyage grouped among a set of nations certainly situated on the S. E. angle of the Levant. Next, the legend of Memnon, recognized by Homer, though reduced to form by Arctinas 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’ Ἀφροδίτης ὄνγος ἐπὶ πείγασι γαῖης (Hy. Aphrod. 228), and his “bed” in Homer symbolizes the region of dawn. The name Eth. has, also, a connexion with αἰδώφ, “sparkling or flashing”, epith. of wine, armour, — 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 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 αἰδώ 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. 423. b τ. 295—6. c α. 22—4. d ε. 282. e δ. 83—5. f δ. 188; Λ. 522. g A. 462; Δ. 259; Ε. 341; Ζ. 266; Λ. 775; Ξ. 5; Π. 226, 239; τ. 237, 250; Ρ. 641, 791. h A. 495; E. 562, 681; N. 405; P. 3, 87, 592; Σ. 522; Τ. 111, 117; φ. 434. i ν. 152. k δ. 188. l Λ. 522.
APPENDIX D.

XLVII

(φυλή) 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 (ηθελίαν) 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 latter 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 m (under the name Sidonians) with the Eth. of Menelaus' visit. His pushing them to the extreme W. where Hyperion sets filled a blank in his world-system, and gratified the simple minded love of symmetry traceable in all semi-mythical geography. Yet 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.

OGYGIE.

It seems clear that this island lay N. W. from Scheria, see App. D. 15, or at least that from it Zephyrus was a fair wind to the latter. Odys. reaches it in 9 days floating on spars, rowing with his hands, and Notus is the wind last named previously. a He does not say the "wind and water", as elsewhere, but the "gods" brought him (πελασαν) thither; i. e. the whole course is

m 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 Æsea, viz. the Sirens, Thrinacië and Scylla, and lands us in a new region. The name, if meaning, as Mr. Paley on Aeschyl. Eumen. 989 thinks, a dark gulf or chasm, suits well the idea suggested by that of Calypso "the Concealer"; 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 δυσφάλος 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 Scherîë in 20° days, he is from Scherîë 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, έπ' ὕφιστερα χειρὸς έπ' ήκοτα, 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 Pherè. The distance from Coryphasion (Pylus, supposed the most southerly, or Thucydidean Pylus) to Catamata (Pherè) at the head of the Sinus Messeniaeans 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 Pherè, or on the traveller's left hand, as does the smaller plain of Pamisus, ibid. p. 60-3. At 40 min. from Scala, on the N. as he approaches Pherè, having hitherto skirted the plain, the traveller enters the flattest part of it...; there are many buffaloes in the marsh. At 5 min. nearer Pherè he finds "the plain cultivated, beyond is the great marsh". ibid. 64-70. This tract is what Telem. speaks of in σε γαρ πεδίου ἀνάστησις εὑρέσεις κατ' ι. I. (to Menel.) where especially comp. the κύπευσας "marsh-plant". Going from Pherè 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 κοῖλη and κηπω透视 as applied to Lacedæmon, the region of which Sp. is the chief town, standing in a valley "irregular and full of hillocks, only 21/2 stades broad, (Polyb. V. 22.) There
lies a larger swamp far lower down at Eurotas’ mouth, called Helia (Ἠλια), (Hy. *Apoll. [410] 232) which, however, Telem. could not have seen. The word *Φίας* (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, ἢστι Πύλος πρὸ Πύλωο, Πύλος γε μὲν ἐστι καὶ ἄλλος, he considers the Triphylian 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 *A.* 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 epithet ᾿ημαθόεις applied by Homer, which Strabo strangely explains as lying on the Amathus, a river called in his time Mamasus. On Coryphas. stood, Gell thinks, the ᾿αστὸν Νηλῆιον: the Nelían kingdom extended southward to the Messenian Gulf and northward beyond the Alpheüs.*a* (Leake vol. I. ch. X.) Thus the ᾿αστὸν would be close to the sea; which best suits the idea conveyed by γ. 4—33. The Triphylian Py. lies, and probably always lay, 3 or 4 miles inland. Further, had Nestor’s Pylos* b* been the Triphyl., how absurd to make Arenê, a point to the S. of it, and therefore remote from Elis, the trysting-place for a foray against the Eleans, in which the characteristic is vigorous haste. Whereas, going from Messenian Pylos, they would be at Arenê a stage in advance. The more northern site is excluded, as well by the conditions of that foray, as by the distance from Pheræ in one day. For the gender of Πύλος see App. A. 12. Völcker § 32, p. 59, seems to think the distance from Ithaca to the southern Pylos too far for a night’s voyage; yet it cannot be over 100 miles; and a ship might, running before the wind, make that between sunset and 9 or 10 A. M. next day, or even by soon after sunrise. In Hy. *Apoll.* [408] 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 Aecarnanian mainland, Lencas, and the islands called Teleboïdae in its neighbourhood. The largest of these, Meganisi, is represented as Taphos* a* 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-

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tions which had previously molested the Thesprotians. They were expert oarsmen (φιλήρεσμοι), marauders (κηιστήρες), kidnappers, trafficking in metals and slaves eastward to Sidon and westward perhaps to Italy. Millin Hom. Miner. p. 67 says, iron mines were probably situated in Cuzzolari, an island, one of the Echinades (but these are not the Teleboïde, Strabo X.); or the iron of Mentes might be supposed obtained in traffic or by plunder. Odys., being ἐπίστροφος ἐνθώπων, 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) Ephyre refused him. The Taph, probably were checkered 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 are mentioned: one in Cyprus, (Spruner's map gives it near the middle of that island) the other in Bruttium, identified with Βραστίανος (Brandisium) 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 getting slaves from Phoenicia, it was in the highway of navigation to trade with Cyprus. Further, the Cyprian breastplate of Cinyres shows by its refined workmanship a high pitch gained in metallurgy, and consequently a probable demand for metal-barter there. Also in φ. 448 the suitors threaten Odys. (disguised) in a way which implies that he could be suddenly dispatched to Cyprus, as though communications thither from Ithaca, or its neighbourhood were quite usual. And, even if Ithaca lay more in the way for Mentes to S. Italy than to Cyprus, yet the detour would be accounted for by the pretended news of the return of Odys. alleged by Mentes, νυν δ' ἡλδον' δη γαρ μιν ἐφαντ' ἐπὶδήμιον εἶναι. Nitzsch objects that S. Italy was not known, but the mention of Σίνελοι, Σικανίτης, as a place of slave-trafic 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. Τέμεσσα, Τάμαςα, Τέμψα are subsequent varieties of the name. p. 82.

7.

DULICHIUM.

The wealth and populousness implied in the statements about Dulichium seem to show that Homer regarded it as the largest of the group. In one passage, which recurs, a single line enumerates three islands, which in an-
APPENDIX D.

other are enumerated each in a separate line, but in the same order of precedence. Lying beyond the sea, i. e. the Crisscean 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 μᾶλα σχεδόν ἀλλήληγαν were his dominion, Dulichium would appear from several passages in the Ody., however, to have belonged to another rule: we read, I “there happened a ship of the Thesprotians to be going to Dulichium,” ἵνα ὤ τῆς ἡμῶνει πέμυνα βασιλῆ Λακάτου, “king,” clearly of Dulichium or some part of it. And the tale of the disguised Odys. requires that the king of the island to which he was kidnapped, should not be sovereign over the one which he was treacherously prevented, through being sent thither, from reaching. The suitor Amphinomos is called Ἀμφινόμος and so is his father: see further on Amphin. in vol. II.

8.

EPHYRÊ.

The Schol. on a. 259 gives three cities so called, (1) the Thesprotian, (2) the historical Corinth, said to be μυχῶν Ἀγγεως ἔποιητοι, (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 corslet from Ephyre on the Selleis, given him by Euphetes there. For intercourse with Dulichium the Thesprotian site, as nearer, is more suitable, and even more clearly so for a place which might allow a voyager from Ithaca to visit Taphos on his way home. But as the Odyssean site is marked as the emporium of poisons, and as the knowledge of “all the drugs, or poisons, which the earth produces” is distinctly ascribed in the II. to the daughter of an Epean prince in Elis, and, further, as a Phyleus, Nestor's antagonist in his youth, appears among the Epeans of Elis, the question between (1) and (3) is nearly balanced, though the local difficulty as regards Taphos inclines it in favour of the Thesprotian. This is further confirmed by the Thesprotians being spoken of as allies (ἄρθροι) of the

* Völcker §. 33, p. 57—60 assigns to Dulich. a site further S. covering Elis on the W. side: his arguments are weak here, but his conclusion is said to be confirmed by a modern Greek legend that the old Dulich. lies covered by the sea near that position.

Ithacans 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 Ephyrē, Sellēis, and Phyleus in Elis may be repeated from the homonyms in Thesprotia, and hence the duplicate names. Hence the skill in φάνωσις — 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 is the city of Diomedes, one of Herē's three favourite cities, the others being Sparta and Mycene. It is spoken of by Herē 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 Atride, Diomedes, and Nestor; it has epithets ἵπποβοσον (often), and πολυδίψων, πολυπότων, κλητόν (once each). The passages are A. 30, B. 115 with I. 22, B. 348, Δ. 171, Z. 152, 456, H. 363, I. 246, O. 30, 372, Ω. 457, γ. 263, δ. 174, 562, 0. 239.

(3) It is specially found where Argos, the place, and Achaeans, the people, are coupled; or where Argos is coupled with "Achaïan land", or has the epithet "Achaïe." M. 70, N. 227, Ξ. 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 Achaïe. It includes Phthia and Hellas (the Thessalian).

(5) Mid (μέσον) Argos. It is not certain that this is a distinctive appallative. Diom. says, "I am thy friend (to Glauce) "Ἀγγεί ἐν μέσῳ", perhaps like μέσῳ ἐν ... τόπῳ 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 μέσον "Ἀγγος", Hellas, i. e. Thessaly, being the northern ex-

* An argument in Gladst. I. ii. 515 views Ephyrē as the name of the primitive Helliac (as Argos of the Pelasgian) settlement, as being the original proper Hellic name for the terre, or walled places, founded by that race; and regards the Ἐφυρεία, whom it identifies with Φῆσα, (as Εφυρια with Φεράς, Φήσα,) as Ἡλλί in a ruder and more barbarous stage (p. 511—3). It would make the Ephyrē whence Heraklēs carried off Astyochēa, to be that in Thessaly; lightly setting aside (p. 522—3) the geographical difficulty that no river Sellēis is there mentioned; and the Ephyrē of the Od. to be that in Elis, not noticing the argument based on the route by Taphos back to Ithaca; and, more strangely still, supposing that Tlepolemus migrated from some Ephyrē to Rhodes, though it is distinctly said that the quarrel which led to his expatriation was with his father's family, and though Ephyrē is merely mentioned as the place whence that father "carried off" his mother.

9. a B. 559, 563; Δ. 52. b Ξ. 110. c γ. 180—1. d Φ. 108. e B. 681. f Z. 224. g Α. 344; o. 80. h N. 301. i B. 658—9. k B. 665—6.
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 γὰρ Ἀγγας noticed p. LI. App. D. 8.

(6) Ἰασόν Ἀγγος, occurring only once, is obscure. It may mean the Athenian or extra Peloponnesian portion, yet lying south of Hellas. The word seems connected with ἱοὺς, the name, apparently, of the Athenians, and with Iasus 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.

10.

CYPRUS.

Dmetor son of Iasus is mentioned as king, Κύπρου ἱπι 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 Aleandra and Polybus at the Egyptian Thebes, and Phaedimus at Sidon, exemplify Homeric manner giving a Greek tinge to all foreign facts. Yet we have a Cinyrs, most probably not a Greek, who sent a corset as a ξεννήτον 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 Temes of Menes 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.

II.

PHOENICÉ, SIDONÉ.

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 subtlety, and roguish. The same τεντήρες 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 ὐνυρδής, P. 5, or may be an Asiatic name based directly on the word which in the Hebr. is ַֹּכְּמָי a musical instrument.

1 α. 263.  m σ. 246.  n N. 685.  o O. 332. 10.  a q. 442—3.  b θ. 617; o. 117.  c A. 19—27.  d α. 184.  e θ. 362—3.  f E. 330, 422, 458. 11.  a q. 418, 415.  b Ψ. 743—4.  c Z. 289—91.  d θ. 83—4.
12.
EREMBI.

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 Ἑσέμβους οἷς εἰκὸς λέγειν τοὺς Τρογλοδύτας Ἄραβες, this suggests the Horites, mentioned as "living in caves", Genes. XIV. 6. It has also been supposed that the name is akin to ἐγέρσος, ἐγεβεννός, and signifies a dark or swarthy race.

13.
LIBYA.

In the time of Herod. IV. 197 there were Phoenician & Greek settlers (ἐπὶ-λυδές) in Lib. Its limit westward was the promontory Soloeis, II. 32, IV. 43. As Cyrenè 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 Phoenicians 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. αἰσθά δίκτυσα) 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 (ἄδατον, intensely-mischiefous?), and this effect by the latter writer is ascribed to its intense* coldness. Vessels made of hoof of horse or ass are said to be alone capable of resisting the action of the water, Plin. N. H. XXX. c. 16. The people on the spot still tell the same story as of old, that it is unwholesome, and that no vessel will hold it. A body of water marked by such strange characteristics became the object of marvel and of awe. In the time of Herod. (VI. 74)** the spring was fenced in with a wall. Leake's Topography of the Morea vol. iii. ch. XXVI.

* Strabo p. 389 says of it λιβάδιον δίλεψην πνεύματος.
** His words are ὅδος διήλων φαινόμενον ἐκ πέτρης σταῖξι ἐγ κακός, 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 ἀνά ῥέθα ὑπερ. vid. sup., we have the καταβομένου Στυγός ὑδα, c Hy. Apoll. Del. 85, the epithet ὁγύμιον, Hes. Theog. 806, probably in its infernal aspect, comp. γάς ὑπὸ καταβομένων ὁγνθ., Æsch. Eumen. 989, but based on the dark clefts and chasms of its descent, to which is added τὸ βοῖνα καταστρεφόντα διὰ γώμων, "the deep rocky labyrinth", vid. sup., also ἀμελλικτον, based perhaps on its baneful potency, Hy. Ceres 259, and ὁμβριμὼν, Hy. Merc. 519, of its falling weight. Similarly the fact of two streams combining to form the torrent is perhaps seized upon in Cirecē's description, d πέτρῃ τε σύνεσις τε δῖῳ ποταμῶν ἐριδοῦσαν. There the Coeotus is a branch of it. Homer makes the Titaresius a branch also (ἀπορρόφως) 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 sent 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 poetical vision, he makes Styx a tenfold stream, rolling nine times round earth and the waves of the θάλασσα, and falling at last εἰς ἄλα, (Virgil's "novies Styx interius"). Aen. VI. 439) whilst the tenth head pours down from the rock, as aforesaid, an object of awe to the gods. ibid. 789—92.

15.

SCHERIE.

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 Hermes told Calypso nothing of ΣΧ. and she starts him εἰς πατρίδα 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 (Völeker Hom. Top. p. 126). The ἀξέλαι παντολοών 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
Cyclopes. The epithet εὑρώχοος, "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 Scherici, supposed Corfu. It remains to be noticed that the assumed remoteness of this Σχ., ἕκας ἄνθότον ἀληθητάον, 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 πόντου ἐν' ἀτρώγετον. And on the whole the poet's description of Σχ. accords best with the notion of an island; see note on ε. 281 δίνων.

§ 5. 5—8. h η. 79—80.
APPENDIX E.
THE LEADING CHARACTERS.

I.

ODYSSEUS.

(1) The ancestry of Odys. is derived from Sisyphus Aeolides, κέρδιστος a ἀνδρᾶς, and from Antolyceus who surpassed all by the gift of Hermes, κλέπτοσύνη b θ' ὑπνωgv τέ; and this, which tinges the Homeric conception of his character, wholly rules it as drawn by later poets. A brief review of his appearances in the II. (where he is kept more continually in view than any except Achil. and, perhaps, Agam.) will best precede the examination of his character from the Ody. In the II. his relations with Agam. seem more intimate and confidential than those of others except Menel., and he is at his side whenever calm policy and foresight are required, contrasting nobly with the plausible paltering and moral cowardice of his chief, especially in the rebuke given to the frivolous and abject proposal to make off in the night. So in the actual return, amid the division of opinion, to speed home or stay for the scruples of Agam., Odys., though siding first with the former party, returns from Tenedos to abide his chief's behest. Here even Menelaus forsook the latter. Toils had united, but victory parted them; but Odys. was to Agam. the "friend that sticketh closer than a brother." Any embassy or negotiation of tact and delicacy are his. So he conducts g home Chryseis. So Pallas chooses him h as the fittest instrument for checking by his δανοί b ἐπεσοὶ 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 Δ. 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 (ε. 178, ν. 343, μ. 288, γ. 55 foll.). Thus Menelaus, aggrieved in the chariot race, tenders the oath to Antilochus, Ψ. 581—5. Hence the κλέπτος. and the ὑπνωv. are the offensive and defensive sides of the same character. What were the limits of κλέπτος. 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 κλέπτος. sank with the moral standard of the age, and the Odyssean character with it; see Gladst. vol. III. iv. 600—2.

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 admiringly 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 prudential 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, πόσο ὁν μεγαλήτωρα 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 κορώδων; by which may be understood giving the last touch of policy to the councils of the war; for the helmet was put on last after all other armour; comp. Shaksp. “There’s a divinity that shapes our ends, Rough hew them how we will.”

** Or at any rate he is mentioned last as rising, which seems to amount to much the same thing.

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\(^{o}\) B. 170. \(^{k}\) B. 220. \(^{l}\) B. 188—206. \(^{m}\) B. 273. \(^{n}\) H. 180.

\(^{i}\) Γ. 191—225. \(^{p}\) Γ. 268. \(^{q}\) Γ. 314. \(^{r}\) Θ. 91—2. \(^{s}\) J. 50—55.

\(^{t}\) E. 674—6. \(^{u}\) H. 168. \(^{v}\) K. 231. \(^{w}\) Θ. 222. \(^{x}\) K. 241 foll.

\(^{y}\) A. 310—19. \(^{z}\) A. 401 foll. \(^{a}\) I. 169, 180, 192, 218, 223, 624 foll., 657, 673—92; cf. T. 141.

\(^{b}\) K. 137. \(^{c}\) K. 242—7. \(^{d}\) K. passim.
ces, one in wrestling, a mastery of skill over weight and muscle,\(^f\) the other, one Palladis, in \(^{g}\) 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\(^h\) with Achilles at some banquet, (undetailed, save that Agam. malignantly rejoiced at it); as also his victorious\(^i\) prize-contest for the arms of Achilles; also, perhaps, his visit\(^j\) to Troy as a beggar. He also distinctly claims the chief\(^k\) command of the daring enterprise of the wooden horse, and the assault\(^l\) 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,\(^m\) Circe,\(^n\) and even Ino,\(^o\) (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\(^p\) direction how to deal with the Sirens. The readiness with which he devises\(^q\) and sustains a character, telling tales suited to the part, and procuring\(^r\) a garment by a hint so conveyed; his baffling\(^s\) the questions and the vigilance of the stupid Cyclops; his keeping\(^t\) outside the Laestrygonian harbour, where the others entering perished; his selection\(^u\) of a landing-place when swimming, and of a shelter\(^v\) when houseless; his advice to retire\(^w\) at once with the advantage gained over the Ciconians; his question to Circe,\(^x\) who will be his guide, and his lying awake meditating\(^y\) plans against the suitors, all exemplify this. So, he commonly sends\(^z\) 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 Penes,\(^*\), 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\(^\#\) frankly tells her all.

(4) *Presence of mind in actual peril.* This power of \(\mu\tilde{n}t\i)\) is his distinguishing feature. \(\pi\omega\nu\mu\rho\eta\iota\) occurs as epithet 80 times, if not more, in the poems, besides the remarkable expression \(\Delta\iota \mu\tilde{n}t\i) \alpha\tau\alpha\l\alpha\nu\tau\iota\)\(\eta\),; and Pallas, inciting his son to follow his example, singles out this special excellence for his emulation, and recognizes\(^c\) a spark of it in him;

\(\nu\omicron\upsilon\delta\epsilon \sigma\epsilon \pi\alpha\gamma\nu \nu \mu\tilde{n}t\i) \Omega\omicron\nu\nu\sigma\varsigma\alpha\varsigma\heta\omicron\varsigma \pi\omicron\omicron\ell\omega\lambda\omicron\upsilon\omicron\epsilon\nu\epsilon\). We may render \(\pi\omicron\omicron\lambda\omicron\nu\mu\omicron\eta\omicron\iota\) "fertile in resource." In his visit\(^d\) to Troy in disguise he saw Helen, obtained information, damaged the enemy, and came safe off. In the wooden horse\(^e\) he restrained Dion. and Menel. from betraying the ambuscade, under the influence of Helen's voice; and suppressed the perilous talker Anticius. He forbore\(^f\) in the moment of their approach to Sylla to tell his fearful knowledge of the monster to his comrades, lest it

\(^{f}\) \(\Psi. 725—8.\) \(^{g}\) \(\Psi. 769—78.\) \(^{h}\) \(\Theta. 75—8.\) \(^{i}\) \(l. 544—51.\) \(^{j}\) \(\delta. 243\) foll. \(^{k}\) \(\Theta. 494;\) cf. \(\lambda. 534.\) \(^{m}\) \(\Theta. 517—20.\) \(^{n}\) \(e. 173\) foll. \(^{o}\) \(x. 339—44.\) \(^{p}\) \(e. 301—4.\) \(^{q}\) \(\mu. 39\) &c.; cf. \(\lambda. 168\) &c. \(^{r}\) \(v. 332;\) \(^{s}\) \(x. 199—359;\) \(^{t}\) \(\tau. 172\) &c., \(\tau . \) \(221—48.\) \(^{u}\) \(\xi. 460\) foll. \(^{v}\) \(\iota. 259—86;\) comp. \(\alpha. 204—5.\) \(^{w}\) \(x. 91—97.\) \(^{x}\) \(e. 438—40.\) \(^{y}\) \(v. 475—87.\) \(^{z}\) \(v. 43—44.\) \(^{\#}\) \(\varsigma. 501.\) \(^{c}\) \(v. 23—30;\) \(^{d}\) \(38—43.\) \(^{e}\) \(x. 97—102.\) \(^{f}\) \(\tau. 273—9.\) \(^{g}\) \(\pi. 310—40.\) \(^{h}\) \(\beta. 279.\) \(^{i}\) \(\delta. 243\) &c. \(^{j}\) \(\delta. 270—89.\) \(^{k}\) \(\mu. 223—5.\)
APPENDIX E.

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, b (ἐπιφροσύνη, sometimes represented as the special gift of Pallas,) and pliability to circumstances, — the πολυμήχανος character. He finds the keel and mast clinging together by the stay, and lashes them fast. The keel, a solid balk, would float below the mast, the round smooth spar would be a seat above. The keel alone would have been a painful seat, the mast alone would have rolled over and over. His raft is shattered, he bestrides a plank; he watches his ship engulfs in Charybdis, and hangs on to a tree to await its reappearance. Amidst the new perils of a supposed strange land he sets about counting over his treasures and stowing them safely away. In the combat with Irus, he strikes with deliberate feebleness in order to escape suspicion. He shuns the fire-light on his scar, and stops the mouth of the nurse as she is on the point of divulging his identity: and, when the suitors are slain, he orders the rest to strike up a dancing revel to divert the attention of the neighbours from the catastrophe. Akin to this are his

(5) Resoluteness and prompt energy. Thus he binds his lotus-charmed comrades and forces them on board; and cuts his cable to save his vessel from the Laistryg. He represses the mutinous spirit of Eurylochus and the crew, and, for a while, and until his back is turned, checks the unscrupulousness of his comrades amidst the cravings of famine. To this belongs that self-debate of alternatives or doubtful chances occurring in the II. but in the Ody. repeatedly — the working up his resolve by a mixed reflectiveness and ardour.

(6) His social tact and influence with men, (ἐπιστορροφός ἢν ἀνθρώπων, πολύτροπος, &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 rebuke to a rude courtier veiled under compliment to his good looks, his politely putting by the offer by Alcinous of his daughter in marriage, and answering the earlier part of his speech only, also his opportune eulogy of the Phae-
cian dancers, which leads Alcinous to order an apology from the man who had insulted him. The absence of all boastfulness should be noticed in connexion with this. He introduces himself in the heroic style as the man, "whose fame has reached to heaven", but he only does this in answer to enquiries. He tells his tale, when called upon; yet confesses that the Sirens did lure him to bid his comrades unchain him, that the dread of Gorgo's head appearing overcame him, and that by the dismal tidings of Circè he was driven to wail rolling on the ground. He puts forth his prowess when taunted to display it, and, thus challenged, sets his own merit in a clear light. Thus roused to honourable jealousy he dwarfs the Phæacian holiday champions; but he never brags, and seeks not to excite their sympathy by his wondrous tale: he will not grudge them the story if they wish to listen, but states his comrades' sufferings as more piteous than his own, and only prefers the claim of the stranger and the supplicant.

(7) Akin to this is his delicate courtesy to women; (for Nausicaa, see (6) above) e. g. Areth the queen, who is the first and the last addressed by him at the Phæacian court; to whom he wishes "joy in her house, children, people and royal husband". Similarly he propitiates Calypso by acknowledging her superior beauty; and in a strain of respectful admiration addresses in disguise Penelope herself.

(8) His venturesome spirit is specially commended on the field of heroes at Troy, and is shown in his gallantry, when a youth, at the boar-hunt with Autolycus, in the attack on the Ciconians, in his volunteering with his own ship to explore the Cyclops' land, in his keeping within danger in order to beard Polyphemus with his taunts, in his arming to attack Scylla in spite of the warning of Circè, in his exploring her charmed palace, but above all in his awful visit to the mansion of the Dead.

(9) His home affections. With the greatest devotion to home and tender recollection of its features, and with the hardest endurance of toil in attaining it, he yet has no trace of the ascetic in his character, nor does such a trait enter into the Homeric ideal; the words interpreted by his conduct elsewhere, only specially describe his longing for home, and repugnance to the fond duress imposed by the goddess. Nor does there seem any strong personal tenderness towards his wife; she enters into the home picture, as do his father and son, but there is hardly an expression of feeling towards her personally during his wanderings. On the occasions where such expression would have been most natural, when Calypso provokes comparison, and Alcinous offers his daughter in marriage, he sup-

* The poet says of him, and Diomedes adds,

οὐ πείλε μὲν πρόφορον ἔρυθην καὶ Θυμὸς ἐγηνέρως, 244.

The poet says of him, and Diomedes adds,
presses mention to the former of any love* for Penelopec, 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 νεκυία. 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 νεκυία, 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 inactiveness 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 (πυνθανόμεν ἸΘάκης κ. τ. λ.) that he is at home at last; contrast with this his kissing the ground, when alone, in Scherè. In grave and simple language, without any glow of feeling, he declares himself to his son. Observe also his distrust of Penelopec'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 vehemence yearning for prompt vengeance on the latter, as he witnesses drop by drop the overflow of the cup of their insolence; his abiding Penelopec's slow conviction, through all her lingering doubt, to her final test, (comp. Telemaechus' reproach for her slowness of credence;) his resistance of present transports in calm thought for the morrow, and for the consequences of his righteous but unpopular deed; just as amid the raptures of his comrades, when they saw him returned alive from Circe's palace, he reminds them of the ship and her stores; his essay upon the feelings of his aged father in the last scene, and the outburst of sympathy between them, resisted, however,
by Laertes till the token is shown; thus displaying a strong resemblance in
the basis of character between father and son, and making the one reflect and
illustrate the other. His hiding 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 customary 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 ποιει 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 hope”, sent to explore the
fearful isle; and we can understand how by it he kept his comrades under some
restraint when respect for his prudence and awe for his authority failed. Thus
he thinks for them and cares for them, cheers 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
pourtrays 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,

\[\text{άρνυμενος ἵν τι ψύχην καὶ νόστον ἐταίρων.}\]

So he watches,\(^8\) 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,

\[\text{ἀδμενοι ἐκ θανάτου φίλους ὀλέσαντες ἐταίρους.}\]  

(13) The boast of the disguised Odys, that he could do\(^u\) 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 Circe\(^v\) 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\(^w\) to, closely plotted, and wrought\(^x\) 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\(^y\) asks to see the corpses — though they had been at once removed — as a loyal wife, according to Greek notions, should. A terrible picture\(^z\) is drawn of Odys. the avenger standing among them. Yet he will allow of no insult to the dead, not\(^a\) even of a short of female triumph from the old nurse. The moral tone is measured and awful, and the pollution\(^b\) of the hearth and hall is purged by immediate fire. The unpleasing character of the catastrophe in the massacre of the suitors, to our notions, disparages the whole poem, though only consciously felt throughout its latter portion. And the strangling\(^c\) of the dozen wretched women who had yielded\(^d\) 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\(^e\) 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 ἐγγείρα 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.

\(^{t}\) a. 5. \(^{s}\) μ. 271—303. \(^{t}\) l. 63, 566 foll. \(^{u}\) σ. 366—74. \(^{v}\) Θ. 443 8. \(^{w}\) π. 233—307; σ. 149—50; τ. 1—13, 31—41; v. 5—43; Φ. 379—93, 431. \(^{x}\) Χ. passim. \(^{y}\) ψ. 83—4. \(^{z}\) Χ. 381—9, 401—6. \(^a\) Χ. 407—12. \(^b\) Χ. 481—94. \(^c\) Χ. 424—5. \(^d\) 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 ἵθελος 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 deduced 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 pours rays more powerfully his master-passion at the moment, that he should not. He is careless whether they are professed or not, but he does not by refusing, insist on disinterested revenge. His words are

\[ \delta\omega\alpha\ \mu\varepsilon\ \alpha\iota\ \nu. \ \varepsilon\theta\ell\epsilon\gamma\sigma\alpha\alpha,\ \pi\alpha\angle\alpha\sigma\chi\epsilon\mu\epsilon\nu,\ \omega\alpha\ \epsilon\pi\iota\epsilon\nu\kappa\epsilon\zeta,\ \] and the gifts are accordingly taken to his tents and revised by his Myrmidons; and every body else seems to view the receipt of the gifts as a matter of course. The whole point of the argument of Phenix to Achilles had turned on the probability that the latter would render the assistance sought, but too late to obtain the δώρα, as it is also point of the example of Meleager and the Etolians which Phenix cites. The more blunt Ajax 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,

δωρητῶν τε πέλοντο παράφρητοι τε ἐπέσσων.

Hence Odys. has a keen sense of the value of property, is delighted in disguise to see Penel. “drawing” the presents of the Achaeans, and, although he is content overnight with the destruction of the suitors and the recognition of his wife, yet thinks of his κτήματα and of compensatory gifts for what he had suffered in pocket the first thing next morning.

2.

PENELOPE.

Next to Odys, the character of most sustained interest in the poem is Penelope. She has her 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 sub-
stance wasted, her servants insulting her, she has yet succeeded in protecting
Telemachus up to the period of manhood. This duty performed leaves a
vacuum in her motives of resistance to the suitors. Telemachus and his
interests urge her remarriage, as his only release. There is a fearful but
suppressed contest going on within, whilst all without is a calm of despair.
She moves up and down the palace-stairs with mechanical monotony, still
keeping her queenly state, and rebuking the insolence of a saucy handmaid,
ad 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 irre-
gularity 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 out-
ward things (save when the memory of her husband, as in the lay of Phe-
imus, 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 over-
heard 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 enact-
ment of the catastrophe, and she awakes to the news that Odys. is re-
turned 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 quo-
tations 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 per-
sonal devotion with the more general home feelings of Odysseus. Her mind
ruminates and feeds upon its woe. The constant dwelling on Odysseus

\[l. 202-3. c \ L. 424-5; 463-4. d \ T. 91. e \ \alpha. 339-40; \sigma. 165-7,\]
\[220-5. f \ \delta. 675 \&c.; \upsilon. 83-7. g \ \delta. 762-6; \omicron. 59, 60; \sigma. 202-5;\]
\[\tau. 535-50; \upsilon. 60-82, 88-90. h \ \delta. 795 \&c. i \ \pi. 328-32; \omicron. 41-44.\]
\[k \ \sigma. 158 \&c. l \ \omicron. 1 \&c. m \ \tau. 570 \&c. n \ \omicron. 513-21; \lambda. 368. o \ \omicron. 302-9.\]
\[p \ \epsilon. 128-30.\]
makes her speak of him as zeinous, ãνιφό, &c., pursuing these thoughts alon, and therefore not introducing him by name.\(^4\) She rejects all tidings which assure her of Odys. as yet to return.\(^5\) Yet she pursues all stray clues of information about him,\(^6\) listening to all, yet laying none to heart,\(^7\) and catching at them rather as a diversion of melancholy than as a source of hope.\(^8\) She confesses her neglect of the persons usually most entitled to her regard — "guests, suppliants, and heralds."\(^9\) The tale of the disguised Odysseus about himself,\(^10\) 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\(^11\) 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,\(^12\) and they only suggest the remembrance of Odys. His fame survived, but her beauty\(^3\) had perished with him. Her prudence\(^8\) 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\(^a\) 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\(^b\) of his father's danger and escape, and draws Eurymachus on,\(^c\) 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,\(^e\) the other her husband in disguise. Every speech\(^f\) 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\(^g\) 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\(^h\) and agitation at the news of his voyage and danger, when she lies not tasting food, till exhaustion brings sleep; in her keenly taxing\(^k\) Antinous with his treacherous design; in her reception\(^i\) of Telem. on his return and gentle reproof for his departure; in her zeal for him and care of his in-

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\(^{q}\) 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 ψ. 137—230. 

** κόρην Ἰπαριοῦ, περίφρον Πηνελόπεια. \(\gamma. 245, 285 \text{ et alibi.}\) 

*** ὤ γυναι αἰδοῖν Λαερτιάδεω Οὐδαμοῦ. \(\varphi. 152, \tau. 165 \&c.\) 

\(^{q}\) α. 343—4; \(\delta. 832; \gamma. 181.\) \(\tau. 257—60, 313, 568 \&c.\) \(\lambda. 415—6.\) \(\xi. 126—8.\) 

\(^{u}\) ψ. 102; \(\tau. 595.\) \(\nu. 134—5; \text{ comp. ω. 515—7.}\) \(\varphi. 249 \&c.\) \(\phi. 55—8.\) 

\(^{v}\) α. 251 &c. \(\tau. 180—1; \tau. 125 \&c.\) \(\pi. 326—7.\) \(\rho. 413—33.\) 

\(^{w}\) σ. 251—80, 285—7. \(\delta. 245, 285; \varphi. 321.\) \(\phi. 152.\) \(\tau. 165, 262, 336, 583.\) \(\alpha. 360 \&c.\) \(\delta. 704—10.\) \(\lambda. 716—41, 759—66, 787—829.\) 

\(^{x}\) π. 418—23. \(\psi. 41—4.\)
terests dictating the fearful resolve\textsuperscript{m} to remarry, feelings which the sense of
his danger from the suitors may perhaps have sharpened. She fears for his\textsuperscript{n}
inexperience and with delicate care\textsuperscript{o} separates him from her female household.

(4) \textit{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,\textsuperscript{p} pleading the sacrifices of Odys.; or for vengeance\textsuperscript{q} on the suitors,
vowing sacrifices to all the Gods; or that Apollo\textsuperscript{r} might smite Antinous, that
Artemis\textsuperscript{s} would release her by death, or the Harpyies snatch\textsuperscript{t} her from the
scene of woe; and ends in a plaintive peroration for her loss of sleep. Pallas
bestows slumber\textsuperscript{u} as a special gift, and subsequently enhances\textsuperscript{v} her beauty,
as that of Odys. Her vision of Iphthimè\textsuperscript{w} assures her of her son's safety,
as 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 pro-
claims; but the vision declines to answer. In another dream Odys.,\textsuperscript{x} seems
to be with her, and again, the eagle who in another dream\textsuperscript{y} 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\textsuperscript{z} of the
double dream-gate has been adopted into a piece of poetical machinery by
Virgil \textit{En.} VI. 894 foll.

(5) \textit{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.\textsuperscript{a} Thus\textsuperscript{b} 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\textsuperscript{c} wanderer that Odys. would surely soon be back, she, with
a fond irony\textsuperscript{d} wishes it might be so, but adds that there is no chance of the pro-
mise being demanded which she had given him in case of that event. The
news brought by Telem.\textsuperscript{e} and the solemn asseveration of the wandering\textsuperscript{f} seer
scarcely impress her; she only answers in the optative mood. Telem., too,
has adopted her despondency. She indeed accepts the\textsuperscript{g} omen (of Telem.
seezing) that the suitors' doom is near, and receives the news\textsuperscript{h} of their death,
as by the visitation of the gods, not as by her husband's hand. The fluctua-
tion of her moods in \textit{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 at-
titude of fixed incredulity,\textsuperscript{k} and will merely "go after her son,\textsuperscript{l} to view the
suitors dead and see who has slain them".

\textsuperscript{m} τ. 157—61. \textsuperscript{n} δ. 817—23. \textsuperscript{o} q. 426—7. \textsuperscript{p} δ. 762—6. \textsuperscript{q} q. 59—60.
\textsuperscript{r} q. 494. \textsuperscript{s} σ. 202—4. \textsuperscript{t} v. 61—82. \textsuperscript{u} a. 363—4; τ. 450—1; σ. 187—90;
τ. 603—4; φ. 357—8. \textsuperscript{v} σ. 191—4. \textsuperscript{w} δ. 795 &c. \textsuperscript{x} v. 88—90. \textsuperscript{y} τ. 535—50.
\textsuperscript{z} τ. 562 &c. \textsuperscript{a} q. 546—7; cf. 540; τ. 137; 525—6. \textsuperscript{b} q. 103—6. \textsuperscript{c} τ. 303—7.
\textsuperscript{d} τ. 309—16. \textsuperscript{e} q. 142 &c. \textsuperscript{f} q. 153 &c. \textsuperscript{g} q. 545—7. \textsuperscript{h} ψ. 62—8.
\textsuperscript{i} ψ. 11—24. \textsuperscript{k} ψ. 35—8, 59—68. \textsuperscript{l} ψ. 83—4.
(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. Nay, even her own view is oüτ' ἐκφυγήν ὁνήματι γάμων, 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 hold out on the supposition that Odys. yet lived and would return to claim his own; on that view she might still be the guardian of his rights, εὐνήν τ' αἰδομένη πόσιος δήμοι τε φήμιν.

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-rending earnestness for sudden death as her last resource. She declares the day is come for the fatal and haleful 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, ὁποῖς πεντάσελε μάλιστα θυμόν. 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 τάφος (comp. "they believed not for joy and wondered," Luke XXIV. 41) shown in doubtful and troubled looks, hesitating speech, &c. Pallas later on assists 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—65.
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 Aretē, 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.

\[\text{LXX APPENDIX E.}\]
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. ἔγο ὁ ἐκ νῆσιν ἦα, sometimes by patronizing his mother, sometimes by being rather severe upon her, and parading his independence, authority, &c., at any rate by not indulging much fondness of manner. He, however, preserves essential kindness, and considers her feelings, especially as regards his departure and return. He is shamefaced before his seniors Menelaus and Nestor. He shows the suitors and their adverse party in the council a bold front, maintaining his rights as regards his mother and himself, but confessing his weakness and appealing to men and gods. His "maiden speech," though laboured and self-conscious, is not unworthy the son of such a father. So Nestor compliments him. His reply to Antinous is rather an exposition of his helplessness, well meant, but weak. He rejects with spirit the insidious advances of Antin and fearlessly denounces enmity against him and the suitors. His reply to his mother's rebuke, spirited and, under the circumstances, just, is weak. It is true he could not then disclose all the reasons for enduring, but his assertion of his discretion in s. 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 Eumaeus about telling Laertes of his return, as also that of Piraeus regarding the delivery of the treasures, and evinces a care for his companions in case he should be cut short by the treachery of the suitors. There is a perceptible improvement in Telemachus' character after his intercourse with his father has begun. Thus the suitors crowd about him and speak him fairly, while they plot mischief, but he no more sits among them as before. Nay his tone of increased independence of mind is shown at the conclusion of his stay with Menelaus, ἐπονοοῦ ὁ ἐς Ἰθάκην οὐκ ἄποιμα θ. τ. λ. We may observe in passing the easiness of his faith (which of course no recollection of his own could assist) in the strang-

* 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.

b α. 118—24; τ. 44 79—84.  c α. 235—43; γ. 241—2; π. 70—2.  d τ. 19; v. 390—10.  e α. 354.  f α. 346—59, 415—6; π. 73—7.  g φ. 6—9, 46, 401; v. 131—3; φ. 344 &c.  h β. 372—6.  i π. 130—4.  k γ. 22—4; δ. 158—60.  l β. 64 &c.  m γ. 124—5.  n β. 130—45.  o β. 301—21.  p σ. 227 &c.  q β. 130—45; 209—23; o. 46—7, 64—6, 87—9.  r β. 372—6.  s o. 199 &c.  t π. 147 &c.  u φ. 75; cf. 78—83.  v φ. 65—6.  w φ. 67—70.  x β. 600—8; o. 87—91.
ger's assertion 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 he concert[s] measures and suggests ready expediency. 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 elicted 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 ATHENÉ.

(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 ὀριστήρια; but of her, the protagonist of Olympus, we never lose sight. Her pressure is in every direction, like a fluid. One might
throw into the crucible Herē, Poseidon, and Apollo, besides the lighter forms of immortality, without finding the metal to make a Pallas. The drawback of the character is its want of the suffering element, and its total lack of affection. We miss the grandeur of heroic endurance, and the touches of deep feeling, however restrained, which give such a mellow fusion to the Odysseus.

(2) The Pallas Athenē, 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 Athenē. 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 Molēca. So far as Molēca 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—it's 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 ἡλθε δ' Ἀθηνη Ἰδών ἀντιόσσα, with the gratified sense implied in Poseidon, in α. 25, 26.
ship* unscrupulous, its policy a astute and dissimilation b profound. It is keenly satirical, crafts, bantering, whispering c base motives of the good, d nor "afraid to speak evil of dignities", 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 cunning, policy and war — but its higher aspect, as Ares its lower — intellectual energy, artistic skill, readiness amid surprises, a dexterous finger in every knot and tangle of circumstances, a sure footstep on every precipice of events, all in short that man is and does, as 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 κεφάλος, which imposes a for one's own advantage on an enemy or a stranger, or artfully suggests b 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 Heré's request, Pallas tempts Pandaros to break the truce, and herself arms for fight against Zeus' orders. Α. 70—103; Ω. 420–4; cf. E. 827–8. See also note on p. LXXVII.

monly clearer than in other examples. Such are the mental or corporeal gift most needed at the moment, the breeze furthering the desired course, the mist to conceal dispersed at the right instant, and the like. The patronage of all useful and fine arts lies in her. Her epithets, besides a few common to other deities and heroes, have a remarkable connexion with some such feature of her character. Some few relate to her worship, or illustrate the character of her worshippers. As regards her policy; the detailed examples are, her being dispatch-
ed by 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 produced by Agamemnon’s rash order she descends at Herē’s suggestion to stay by her ἀγανοῖς ἐπίεσει 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 Pandaruns 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 y sows strife between the Atride, and gives the armament a disastrous return.

(g) 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 eidol than the brisk adventurer Mentes, 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.

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no particle of indignation expressed against Aphrodite for her proceedings in \( \Gamma \). That such a weak helpless creature would 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 last 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 \( z \) (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 \( \Phi \). 394—433, where Ares and the same goddess are discomfited by her, the latter with a mere sportive touch; the prominent notion is certainly that of mere power beating down inferior force or mere weakness; so Herē flouts the weak girlish Artemis, and sends her sobbing to Zeus. The viroga and the shrew triumph over the trialer and softer members of the Olympian sisterhood. We may suspect that an older legend existed, in which Pallas, defeating Ares and Aphrodite, had embodied \( \sigmaωροσύνη \) as superior both to \( \Thetaυμός \) and to \( \iotaπιθυμία \), or to brute vehemence of animal passion in both its forms. As regards Ares, we trace it still in the line in which Zeus describes Pallas as his usual chastiser, also in the above examples; as well as in the famous scene where she drags him back and disarms him (see further under the next paragraph). But the legend, if it existed, had let slip its second lesson — had become as salt that had lost its savour — when Homer sung.

(7) Her well-timed resoluteness on the occasion of disarming Ares is worth special note. She “fears for all the gods” on account of his disobedience; having found by experience that Zeus was in earnest at last, and likely to show it very indiscriminately if provoked, she forces Ares back when starting, reviles, confounds, and intimidates him in a speech of fourteen verses, which, as a model of terse, sharp vehemence, is unmatched in Homer. In this promptness on an emergency Odysseus is just like her. We may compare his cudgelling Thersites, his stopping the mouth of Antilochus perilously bent on talking, his seizing and threatening Eurycea. 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 \( \betaουλαί \). 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 trifling 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.

\[ w \] E. 330—33. \[ x \] E. 421—5. \[ y \] O. 124 foll. \[ z \] O. 141. \[ a \] B. 265—8. \[ b \] 8. 285—8. \[ c \] Π. 479—81. \[ d \] O. 357 foll. \[ e \] O. 59—71. \[ f \] Π. 25—30. \[ g \] Π. 36.
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 Hera, 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 Odys., while wandering abroad, and of Telemachus and Penelope, in his travels and their joint endurance at home. The dialogue between her and Odys., newly landed and ignorant of his country, is the centre-point of the whole plot. Her politic excuse for not having 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. ενθα' αὖτ' ἀλλ' ἐνόησε 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 xepδωσινη, that of Α, has been cited. Soon follows her deluding the stupid Ares. After first inspiring Diomedes with the necessary μένος and διόκος, 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 Hera (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

* So is the reason which she assigns for befriending him; (v. 330 foll.) "That is just like you," she says, after he had expressed his doubts whether she was not imposing upon him, "that is why I cannot abandon you amidst your misfortunes, because you are so shrewd, so ready, and have your wits about you so. Any one else would go home at once to see his family and wife, but you will sound and prove her first." (For this meaning of ξπηθης see Crusins s. v.) The confidential tone in this tête à tête is what makes these words so forcible. We scan the features closely because the mask is off.

in ignorance that she foiled his spear and guided that of Diomedes, whom he only thinks she had set on to the attack.

(10) The woe Λοιπέλεα is a κερδοσύνη, and Odys. is chosen for it as being specially her favourite: she also in answer to their prayers at starting sends an omen of success, receives the dedicated trophies afterwards, and is on the way “first invoked of all immortals on Olympus”. Diomedes advert to an exploit of his father — not in detail — but from the mention of “honeyed words” as preceding “ruthless (μεγεμές) deeds”, we may assume it to have been a form of κερδοσύνη which she had guided. So now she prompts return at the lucky moment while success is unimpaired by detection. And a libation to her ends the episode and book. The death of Hector is contrived by a distinct κερδοσύνη. Among the more striking examples of this same feature in the Ody. may be noticed that great variety of disguises which she both uses and confers. The rapid and repeated changes in the form of Odys., his enhanced majesty, and that of Telem., the beauty added to Penel. even the mist which she first raises and then disperses, all exemplify it. Odys. himself dreads and deprecates it. It is with him a foremost faculty, but so is the distrust which completes and arms the character against it. So she misleads the suitors to facilitate Telemachus departure, and, later in the plot, makes their own tones and features unwittingly convey awful portents of their doom.

(11) Her epithet in regard to this side of her character is πολύδονογ. Her admonition, delivered in her own person and under no idolon, to Telemachus lying awake in Menelaus’ house, is a specimen of unscrupulous insinuation. It is directed to instil into his mind suspicion of Penelope the good and prudent, whom it represents as being on the point of being overpersuaded by the influence of her own family and the splendid gifts of Eurymachus. Thus she urges the young man home to prevent the plunder of his house by his own mother; bidding him place some trusty servant over it, as a substitute for that mother now tainted by hostile interests. Our estimate of Penelope will be the measure of the moral lapse in the tone of the goddess, see App. E. 2.

(12) Her close personal application to the work before her may next be mentioned. When Pallas wants a thing done of or said, she commonly does or says it herself; thus she lengthens the night for Odys. and Penelope on his restoration, and herself rouses the dawn at the end of it. When a plan is devised with another, she commonly executes it: thus, she it is who actually gives σθένος to Achilles, though Poseidon with her had given him the verbal assurance of it. Her personal descent to advise Achilles in the quarrel, and to Odys. as a herald in the threatened return, her mixing σφυγνος 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

\[ \text{LXXVIII APPENDIX E.} \]

\[ ^a K. \text{passim.} \quad ^i K. 277—82, 275. \quad ^u K. 462—4. \quad ^v K. 285—6. \quad ^w K. 290. \quad ^x K. 511. \quad ^y K. 577. \quad ^z X. 247. \quad ^a v. 312. \quad ^b \Theta. 18—24; v. 393; π. 176, 207—12, 451, 455—7. \quad ^c σ. 701; \xi. 229—30; v. 63. \quad ^d σ. 188—96; φ. 358. \quad ^e v. 189, 352. \quad ^f v. 324—8; 335—6. \quad ^g v. 330—5. \quad ^h β. 394—6. \quad ^i v. 345—50. \quad ^k o. 16—26. \quad ^l ψ. 242. \quad ^m ψ. 347. \quad ^n Φ. 287; cf. 304. \quad ^o Δ. 74—8. \]
the plot by calling the attention of Zeus to the case of Odys. She bespeaks the services of Hermes for one branch of it and undertakes the other herself. The latter is executed instantly, the other we find is yet unfulfilled when the fifth book opens, on which Pallas recalls to the mind of Zeus this omission; but see note ad loc. One term applied to her is ἐπιμορφοῦσαι or ἐπιτίμορφος, (applied elsewhere to Zeus or 'some god' indefinitely, where probably Athené 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 nerved 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 convoyed the latter from Aides, she, with the Trojans, raised a wall to protect him from a ravenous sea-monster pursuing him from the beach; besides which she bad repeatedly (μάλα πολλαυς) 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 μέτως καὶ διάφως and overthrows by him. Ares never so. He seems to have no power of communicating moral qualities. He is more man than god and more brute

* There is a remarkable passage in P. 206—12, in which Ἀργης stands for a sort of phrenzy of war, with which Zeus specially endues Hector, that he may have one day's glory before his last. As he arrays himself in the spoils of Patroclus, this Ἀργης δεινός, ἐνάλλιος, enters into him (διὰ μιν), but this is not the personal deity Ares.
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, πτολίπορος Ἑννόω, rated with Pallas as "a goddess who sways the war of men"; the same appears siding with Ares in defence of Hector, and leading Κυδομός 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 approval 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 φθειομιμοτος, ἤρωιπτολις, ἀγελειη, λητις, ἀλεσμονενης, λωσονος, αἰγιόχροι Δίως ὑπο τόχος ου κοινην, ὀθρωμαπάτη, ἀτυντώνη. 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, Athené, and Apollo", and the delegacy of the same aegis by Zeus to Phoebus only — that aegis "which not even his own thunder quells" — invest these three with a profound relation to each other and an elevation of God-head above the average Olympian level; see further under App. C. 5. Thus she is invoked first of all the Olympians by Menelaus in extremity, and is pleased at the preference shown for her.

(14) The epithet ὀθρωμαπάτη 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 ἄτρυντων, (which may be a patronymic like Ἀχαριστώνη, Σ. 319, "daughter of the ἄτρυνος") found always conjunction with αἰγιόχρος. Δίως τέχος. 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 Heré and Poseidon not only in common enmity against Troy, but in a rebellions attempt against Zeus. Hephæstus had been hurled from heaven, Apollo and Poseidon had served for a year for hire with Laomedon, and by him been dismissed with fraud and threats. Ares and Aphrodité bear the marks of special ignominy, and the latter is consoled by Dioné with the tale of the woes which other gods, including Heré and Aides, had endured. Nay, Zeus himself was once, it seems, only rescued by Briaerus from the durance to which Heré, Poseidon, and Pallas would have consigned him. But the prerogative of Pallas is entire. Zeus indeed threatens her, but intimates at the same time his surprise at the hav-

* Comp. Aristoph. Pax, where Κυδομός is among the dramatis personae as a minister of Πόλεμος.

** Her epithet Δίως ἀκρεγεοια is also shared by Helen.
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 "Διὸ μὴν ἀταλάντος"; 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:

αἳλ' ἀγε μηκέτι τοῦτα λεγόμεθα, εἰδότες ὡμφω
κέρδε', ἐπεί σὺ μὲν ἐσαι βροτῶν ὡς' ᾧτος ἀπάντων
βοηλῷ καὶ μῦθοιοι, ἵνα δ' ἐν πασὶ θεοῖσιν
μυτὶ τε κλέομαι καὶ κέρδειν.

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 Apherōditē, and her works equal those of Athenē"; but then in beauty several women are in fact compared to Apherōditē, but to Athenē none in any quality whatever.

(16) There is a remarkable passage in which Achilles says "not even Ares nor even Athenē 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 (ἐπιμυσθενεῖ), 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 Hephaestus, of carpentry, or building, and, for women, those of the loom, embroidery &c.; so especially gifted by her were Penelopē, the Phœacian women, the daughters of Pandaros, &c. She wrought a πένηλον ἐκνόβορ for her-

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LXXXI

APPENDIX E.

.hom. od. app.
self; and one for Herē, and built the wall to defend Herakles from the ἀργὸς.

(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 her 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 Pylos we can hardly doubt that her worship was established, although the sacrifice described there is extraordinary. In each of the poems occurs one remarkable passage which connects her locally with Athens, where, in historic times, her Parthenon became so famed. We may perhaps connect with this the fact that, in the array of the Greek army, Odys. and his Cephallenians stand next to the troops of Athens.

(19) There is perhaps only one slightly traced touch of feminine weakness recorded in her character, the fact that her grudge against Troy, shared with 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 (γλαυκάπις, ὃς δεῖνω, φαενω) there is nothing beyond the “fine hair” (ἡμύχομος, ἔυπλόκαμος), 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 ἐιδώλαω or other prevents the need of outward personal recognition. Even the woman is not herself, but an adopted mask. In the first and second appearances to Odys. after his return to Ithaca she brandishes, like Cirē, a golden wand to effect transformation, but unlike Cirē, transforms within human limits.

(21) There is just a touch of somewhat outwardly feminine in this epithet ἰδωλος shared by Helen, Leto, &c., but it is remarkable that it is nowhere bestowed on her in any of the vast number of enterprises which she conducts. There some moral, mental, or military quality moulds the epithet of the moment. Thus unobtrusively, but powerfully, does the poet bespeak our awe and veneration for this grandest of his supernatural creations. But

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1 Π. 178—80.  j T. 146—8.  k δ. 752.  i K. 571.  m §. 291.  n Z. 297.
0 Z. 298—302.  p Α. 714.  q γ. 417—63.  r Β. 546—51; η. 80—1.
s Α. 328—30.  t Ω. 25—30.  u Α. 551 et passim.  v Α. 55 et passim.
w A. 206 et passim.  x A. 200; Φ. 415.  y Z. 273.  z η. 41.  d Α. 199—200.
b π. 158.  e ν. 429; π. 172; cf. ζ. 237—8; 293, 319.  d Z. 273.
only in the repose of her own temple and that, too, only among the somewhat effeminate Trojans\(^d\) and Phæacians\(^e\) does the poet indulge in the ἔνυμοσ aspect of her. It is to her weapons and equipment that we must look to complete our portrait of Pallas Athené. The fearful aegis,\(^f\) thunder proof,\(^g\) with its hundred tassels of massive gold flashing round Gorgo’s head, its inwrought forms of Strife, and Might, and Rout, the γυτῶν of Zeus himself, the weapon which laid low the ranks of heroes, the firm-knit hand which snatched\(^h\) the reins from Sthenelus and himself from the car, and which hurled\(^i\) the rock that felled the monster Ares, the mass\(^k\) and weight which made the axle groan beneath it, all come in to assist our imagination of the grand virago with her keen eyes sending out a glare of fire under her helm and the long beautiful hair escaping from it — the noblest form of demon ever drawn. Still grander is the plunge\(^l\) 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\(^m\) the maiden’s chamber, “as a breeze of air”, or from some fair\(^n\) or manly form escapes into a bird\(^o\) of varied shape and size, any from dove\(^p\) to eagle seeming to serve her equally; and in the Ody. seldom appears in her real person till the last grand crisis comes, when she brandishes\(^q\) the aegis as the minister of doom. Here then we have the broadest and most ubiquitous conception of Deity to which Homer could attain. If his Phæbus Apollo in some respects rises higher, he is on the other hand far more restricted and remote. It is the prerogative of Pallas to mix to the utmost with human ways and means, and yet to be not only powerful and crafty, but majestic too. Then again we have the profound mystery of her origin. On this side we 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, \(c. g. \) ἵσον ἐγνοσαν πατοι μένος καὶ ἐπίφροτα 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\(^r\) we by the closest analysis detect in the Homeric Pallas an elemental-vein\(^s\), as we can in Zeus, witness the Διὸς αὐτῷ and the Δυστέτες ποταμό, and perhaps,\(^t\) but greatly obscured by her passionate nationality, in Herē. If she is a mythical expression, it is one not for physical but for moral agencies, as in the overthrow of Ares and Aphroditē. And to the last her castus resisted the degenerate specialties traceable in the Jupiter Pænus, and the Iuno Lucina. Ovid indeed says Fasti III, 821:

\[
\text{Iane cole, qui maculas basis de vestibus asuers,} \\
\text{Iane cole, vellernbus quisquis ahenas paras;}
\]

\(^{*}\) Welcker, Griech. Götterl. vol. I, p. 300, connects ἄθηνα, however, with αἶθρα, αἰθέω, as personifying the pure elemental fire; the ending -ηνη being as in εἴθηνη, ὑπήνη, γαλήνη; he compares Virg. Aen. VI. 747, aurai simplicis ignem. This may be so, but no existing from of myth indicates it.

\(^{a}\) η. 41. \(^{b}\) E. 733—44. \(^{c}\) Φ. 400—1. \(^{d}\) Ε. 835—6. \(^{e}\) Φ. 403—8. \(^{f}\) E. 838—9. \(^{g}\) Α. 74—8. \(^{h}\) ζ. 20. \(^{i}\) η. 20; ν. 222; Α. 86. \(^{k}\) α. 320; \(^{l}\) γ. 372 et alibi. \(^{m}\) Ε. 778. \(^{n}\) ζ. 297—8. \(^{o}\) Ε. 342—51.
APPENDIX E.

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 πολύαρην, in contrast with the attributes of regal sway, and with the moral grandeur of ποιμένι λαῶν, mark him as a pastoral and unwarlike character. If the Atridae 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 μνημὴ Ἀγγειος is the designation of Ægisthus' dwelling, and he is said to have taken Clytemnestra ἔνδος δῷμονδε, as though a different locality from her own. This probably corresponds with the ἀγοῦ ἐξατιή, if the passage be genuine, "where Thy. formerly used to dwell, but where Ægis. dwelt τότε", i.e. when Agam. was returning home. It is natural that the influence of Ægis. should have been strongest in that μνημή Ἀγγειος, 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 οὖνος and came οἴκαδε, i.e. to the port of his capital, where the οὐκόπος 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 οὐκόπος 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 ἀγοῦ ἐκ ἐξι. Ἕλξ. &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 ἑφέστιος, i.e. οἶκω ἐν Αἰγί-

5. a δ. 518. b B. 104—7. c γ. 250, 310. d γ. 263. e γ. 272. f δ. 517—8. g γ. 304—5. h γ. 307—11. i δ. 516. j δ. 520. k δ. 524. l δ. 533. m δ. 533. n λ. 405—34. o λ. 430—2. p γ. 234.
since Ἀγις. had invited him οἰκόνομεν. It also accounts for the escape of Orestes, and for the small retinue who were with Agam. being unable to call any rescue, his troops being perhaps disbanded, his citizens at a distance, and only supporters of Ἀγις. near. Emboldened by success Ἀγις. and Klytemn. set up their court at Mycenē, but there was loyalty enough left for Orestes on his return to dethrone and slay them. The Homeric narrative is thus freed, by a harmony of small circumstances, from much of the difficulty which besets the dramatic versions of the story, and exhibits precisely the sort of difference usually found between a tale told as it befel, and the same when worked up for a poetic purpose.

6.

ANTINOUS.

(1) Antinous and Eurymachus are said more than once to be ἄγοι μνη-
σήρων and ἀρετῆς ἔξοχος ἄριστος; and of them Antin. is selected by Penel.
as the one looked up to as leader, and taxed by her with the contrivance of
the mischief. His is a hard coarse character, and his moral influence
depends on a mixture of qualities which imply strength bereft of all goodness
or shame. On two occasions of a spirited remonstrance by Telem. the rest
of the hearers are silent through shame or sympathy; but Antin. has a reply
ready: A. δὲ μν οἶος ἀμειβόμενος προσέιμην. 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, fixing the blame on the deceit of
Penel., and leaving Telem. to bear the consequences. In Penelope's pres-
ence he is mostly silent, while his compeer Eurymachus is specious and
complimentary. He does not seem to sue for favour, but in his one speech
to her is firm, blunt, curt and even rude, as if his aim were not to win but
intimidate her into consent. Thus in the assembly he says point-blank to
Telem., "we shall not go about our business till she marries Ἀγειών ὧν οἱ
ἔθελέλον"; to her, later in the poem, he repeats the offensive speech, and
points it with another phrase Ἀγειών δόσει ἄριστος — by which he doubtless
means — though in guarded general language — himself.
stood 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 Írus, when faltering and craven, with taunts and threats. When he gives Odys. the dainty as a prize, he does it in silent contempt, in marked contrast with the courtesy of Amphinomus. The suitors themselves are shocked at his violence to the humble guest, and remind him, but to no purpose, of the gods ever, and often secretly present. His bearing towards Telem. is marked by coarse cajolery when they are alone together, and by open browbeating in public. He treats him with great tact as a mere boy still, easily fooled by a jovial manner and affected frankness; his ironical admiration and alarm are transparently put on. He has one style of address for him throughout. In his first speech he says the gods are teaching him to be ψαγόμενος, this term he fastens on him, and maintains the scoff of that first speech as a nis-name, or derisive style, throughout — Τηλέμαχος ψαγόμενος, μένος άμεστος, ποιόν έκείτε. His last speech to Telem., feigning compliance, still harps on the same idea of ψαγόμενος. 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 hardihood of resource, show the secret of his ascendency. He asks whether Telem. had obtained the ship by influence, or taken it by force, whether it was manned by his own dependents, or by volunteers picked from the people; and estimates the danger to their faction accordingly. He forms his plan at once and himself commands the λόγος to intercept Telem., as is clear from Eurym. taking a temporary lead in his absence, and from his use of the first person in his account of it. His contempt for Telem. is plain from his demanding only an equal number of followers to that taken by him, and by the banter implied (Ni. ad loc.) in the expressive term ναυτιλιτεκτα. 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, — εἶ δ' ύμιν ὠδε μῦθος ἀφανιστω τ. ἑ. θ., and he artfully reminds them that, to be consistent with such survivals, they ought to desist from their whole policy of devouring his substance. With similar penetration he seems to divine that Penel. somehow knew of their plot, checks idle talk as destructive of its success, and covers it, as if apprehending an eavesdropper, in cautious and general phrase — τελέομεν μῦθον, ὁ δ' η' καὶ πασίν
LXXXVII

APPENDIX E.

iπὶ φρεσὶν ἡγοεῖν ἡμῖν. He is fertile in resource under difficulties, will not bear of failure, and accounts for it as only temporary, rebuking the weaker mood of despondency in others. His wrongs to the absent Odys., 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 tells him an honest servant’s mind; Penel. and her women curse him as “like to black death”; and even his fellows are shocked at him. His purpose at bottom seems to peep out at last in the speech of Eurym., as a design upon the sovereignty of Ithaca. His sudden fall, 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 poetical 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; — “the gods will decide, who shall be βασιλεὺς Ἀχαίων, 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; — 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”, which he speciously views as a rivalry for a prize of honour. Yet he uses insolent dictation, coarse imputation of motives, and open threats to the augur Halitherses, while he menaces Telem. in passing only, and in rather covered language. The design of ambush on the news of Telemachus’ voyage belongs wholly to Antinous, in whose absence subsequently he assumes the direction of affairs, but feebly and with no action ensuing, since his advice comes too late. He can tell the foulest falsehood with the fairest face, and cloak his asseverations with a pretence of gratitude. He is courtly and personally complimentary to Penel, on her appearance; and his flattery is happily turned 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 Melanthı; and it is on behalf of this worthless creature, — at any rate as if to cover her frightened retreat that he leads the conversation in banter on the seeming beggar’s bald head. He


ι τ. 400–11. β. 194. c β. 200. β. 198. β. 205–6.


w φ. 483–7. x ι π. 421–33. u φ. 388–91. v φ. 494–504.

w φ. 483–7. x ι π. 421–33. u φ. 388–91. v φ. 494–504.
is the wit of the party,⁠¹ and pursues his raillery till somewhat sternly rebuked by Odys.,⁠² with a sort of challenge, on which he loses his temper,⁠³ threatens, intimidates by superior numbers, and uses violence, but only hits the unoffending cupbearer.⁠⁴ He is goaded by mortified vanity and sense of shame in the bow-trial, and gives over in despondency, which Antin. rebukes.⁵

(2) He differs from Antin. in being a native Ithacan: this is hinted in his mock offer to Odys., of placing him as a Θης ἄγρον ἔπεισεν ἦσαντι, also in his intrigue with Melantho. It is significant that there were twelve suitors from Ith.,⁶ and twelve women of the household⁷ with whom the suitors made free. Of these the only pair named are Euryym. and Melan. Thus Telem.⁸ 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., ὅδε φείδεστο λαῶν σῶν,⁹ is more forcible on this supposition, especially in connexion with his statement of the designs of Antin.¹⁰ on the island just before; but his proffered compensation, αὐτὸς ἀνεμοῦν κατὰ δὴ ὑμοῦν, ἀν. τ. λ.,¹¹ puts the matter beyond doubt. A glimpse of manly spirit irradiates his fall; his offer rejected, he stands boldly at bay.¹² His resource and skill rise with the emergency, but without avail; save that, rebel and traitor as he is, he dies the death of an Achæan noble, sword in hand and rushing with his war-cry on the foe.¹³

8. MENELAUS.

(1) Menelaus, the very opposite of the complex and many-sided character of Odys., is portrayed 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 once¹⁴ only under the title of his κοινωδίη ἅλοχος, 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,¹⁵ 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

for a trusty comrade up and down the line of battle, is likened\(^d\) 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\(^e\) 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\(^f\) to kill him, when an ambassador with Odys. to Troy.

(2) This gives Menel. an importance which is the key to his whole position in the Iliad. Of no great prowess, and unheard of in debate, the poet has assigned him that cast of intense amiability which is often akin to intellectual inferiority. His strength and his weakness exquisitely harmonize, and the poet has poured around him an atmosphere of moral beauty in which he moves and shines apart from all. He is the man who loves so deeply and has been wronged so foully, and whose affections are now devoted to those who toil and bleed for him. No cast of character could have served so well as the passive, historical key-stone of the whole piece; and in no other way, probably, could poetical economy have made Menel. so effective in every scene in which he mingles throughout the greater poem, and yet have left so large a sphere for the more active and towering qualities of the grander chieftains. In the Ody. the finishing stroke is given to his portraiture with the rare and unerring felicity of the great epic master. He reigns in a gentle melancholy of chastened enjoyment; tempering the joys of home with a brooding and regretful love for gallant comrades lost through him, a man of world-wide wanderings and many tales, of sobered piety and generous uncalculating friendship; and in tranquil assurance of a blissful state, to which the favour of the gods would call him, with his Helen, in "the plain of Elysium at the furthest ends of earth", where nothing that could chill or ruffle should molest them more.

(3) Among his qualities may be first noted in detail his strong vein of practical piety.

This\(^*\) is the basis, generally, of whatever is amiable or noble in Homeric character. He not only\(^z\) dictates the religious ceremonial to solemnize the conditions of his single-combat with Paris, but, when about to hurl his lance on the evil-doer, he puts up a special prayer commending his cause to Zeus, as the cause of all that was most sacred in Hellenic eyes, "Subdue thou

\(^*\) See some valuable remarks by Mr. Gladstone vol. II. § viii, p. 426.

\(^d\) P. 674–8. \(^e\) J. 170–5. \(^f\) A. 138–41. \(^z\) Γ. 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 ἀντίς σείο... ὀδοὺτερὸς ἄλλος 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 Philoctetus. We compare with them the address1 of Achilles to Apollo, θεόν ὀδούτατε πάντων, but there, too, Apollo is present on the field. Coupled with his upward look and with his previous prayer, the fact that this plaintive2 outcry (ἀμωξεν) is to the God whose presidency over hospitable ties is stated more3 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, ἀντίον ἐπεξερχεσθαι πιέσετι εἴρηκται ἐν ἅπανταυ τιν Θεοίν. He could not be ignorant of the risk he ran; but he thinks only of the honour of the Achaean name and leaves the rest to God. His very boast5 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 Ζεὺς ἔξείτον 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, reached6 his ears by accident only, when Telem. compares the Spartan palace to that of Olympian Zeus, reprehending the notion of mortal man7 contending with the God whose abode is immortal. Compare also his own account of his wanderings; he had not sacrificed8 due hecatombs, and the gods would have their injunctions9 remembered. And when questioned by Eidothee, he at once makes

* The men who are φιλόξεινοι have also the νόσι θεοδῆς, and9 πρὸς Δίος εἰσών ἀπαντες ξείνου, cf. Ζηνος... ξείνου.

** Doubts have been raised about the latter verse which marks the sentiment as Menelaus'; compare with it Diomedes’ words to Pallas, ἀλλ’ ἐτε σέων μενύνης ἐρεμτεύον, E. 818. The right interpretation seems to be that, in the hurried and ill-advised break-up of the armament after victory, much neglect of sacred duties took place. In the shock of joy at recovering Helen, and the sufferings of friends on his account being ended, even he might have forgotten the gods. The ἐρεμτεύα 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 Herè had promised him triumph and had kept their word, a special recognition was doubtless due. Zenodotus rejected the v. I can see no reason for his scruples.

h Γ. 350—4. 1 Γ. 365. j Ψ. 439. k v. 201. l X. 15. m Γ. 364.


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., y μὴ πάθομεν Ἀρέστοι, τοι ἐν δὲ ἔτειν εὐνεκα πολύν ἐκ’ ὑγρῶν ἡλθον ἐς Τροίν. 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 melée around Patroclus’ corpse to summon Antilochus, he charges the Ajaces and Meriones to stand fast, "now", he says, "should one remember the merit of our hapless friend", for, while he lived he well knew how to be tender to all".

(5) It is evidently the death of Patroclus which draws out his ἀρεστία. His feelings are briefly summed up in the simile with which that portion of the poem opens, — that of the young dam standing forlorn over her first-born offspring dead. We may contrast it with the different simile for Ajax sharing the same situation, that of the lion guarding his cubs in the forest depths, scowling at the hunters 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 Autil has left; he sends the other son of Nestor, Thrasymedes, thither, and repairs¹ 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,² in the disappointment of the lost chariot-race and calling³ on gods and men to witness his right, he remembers, when mollified by concession, the noble services⁴ 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 resigns⁵ the prize to retain which he was so ardent just before. The same feeling shows itself in his enquiries⁶ of Proteus regarding the fate of those comrades whom he left, when he set sail home-wards from Troy. Nor does he, though heart-stricken with the news⁷ 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 wealth⁸ and splendour was hateful to him when he thought of his brother's dreadful end — "ah! would that he might forfeit⁹ 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 one¹⁰ can for ever weep — his grief brims most deeply over when he thinks¹¹ 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,"¹² says he, "I loathe my sleep and food". Under the same general head comes also

(6) His constancy. This trait of character¹³ is presented as the one by which he is distinguished in the enumeration of the Catalogue, like the counsel¹⁴ of Odys., the tactics¹⁵ of Menestheus, and the personal beauty¹⁶ of Nireus. There Menel. is emphasized as "relying on his own zeal, and chiefly bent on avenging the unrest and sights of Helen". Athenæus (1, 19) has preserved a tradition in accordance with the silence of Homer, that Menelans alone of the Greek chieftains had no concubine at Troy. The son Megapenthes,¹⁷ born ἐκ δοῦλης, (though the verse has been marked as suspicious see App. A. 7.,) as he was of age to marry¹⁸ 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 volunteering¹⁹ to meet Hector on behalf of Greece and to save her honour is an example, and it may be added that he was fully bent on it, for he was bracing his armour on when his brother interposed. In an earlier book when

he was wounded by the foul arrow of Pandarus, it is said of both Agam. and himself ᾿ὅγγαςεν, 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 Doloneia, 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 αὐτῶματος, "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 Atridæ 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 θεράπων to his brother. Of course this does not prevent his having also a θεράπων 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 Atrides, when on foot, combat together, just as, Achilles says, he and Patroclus 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 ποιείμενος ὀμήν. 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 ᾿αμβοτεσθον κλέος ἐϊν. On one occasion this brotherly deference was abandoned and "Pallas sowed strife between the Atridæ". It was when victory intoxicated them, and when Menel.

APPENDIX E. 

XCHII

\[ \begin{align*}
&{^\text{e}} \text{ A. 148 foll.} \quad {^\text{f}} \text{ Z. 37.} \quad {^\text{g}} \text{ K. 37—8.} \quad {^\text{h}} \text{ see K. 43—59.} \quad {^\text{i}} \text{ K. 204—17.} \\
&{^\text{j}} \text{ K. 114—8.} \quad {^\text{k}} \text{ K. 120—3.} \quad {^\text{l}} \text{ B. 408.} \quad {^\text{m}} \text{ K. 25—35.} \quad {^\text{n}} \text{ K. 60—3.} \\
&{^\text{o}} \text{ Θ. 261.} \quad {^\text{p}} \text{ Z. 53. A. 488.} \quad {^\text{q}} \text{ Z. 53.} \quad {^\text{r}} \text{ Z. 341—2.} \quad {^\text{s}} \text{ Z. 61—3.} \quad {^\text{t}} \text{ K. 123.} \\
&{^\text{u}} \text{ γ. 249.} \quad {^\text{v}} \text{ γ. 255—61.} \quad {^\text{w}} \text{ δ. 538—40.} \quad {^\text{x}} \text{ δ. 583—4.} \quad {^\text{y}} \text{ γ. 136.}
\end{align*} \]
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 stride 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.

(g) A general tenderness of disposition. This is exemplified in the case of Adrastus, whom, when prostrated in the melée by an unlucky accident, Menel. is going to spare, being moved by supplication. Seeing this, Agam. with hot haste interposes, "οἱ πίπον, 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 supplicant 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 supplicant 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 Menelans, 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 harrow 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 ἀνεπιθυμητόν, 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 hurries off the guest who has no wish to part, as of him who detains the one who is eager to be off.” And beyond the usual offer of the 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, ὃν δὲ μοι γλυκὸν ἀργυρόν οἴκον ἐκύριευμένον καὶ σὴν ἐς πατρίδα γαῖαν. 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 recompense wickedness. In the heat of a later battle-field, having slain an enemy, he takes occasion to denounce in set terms the Trojans, as all guilty of his wrong as well as regardless of the wrath of Zeus, and points out that they had been well treated first by Helen, which makes their crime the blacker. His feelings then work him up to a remonstrance addressed to Zeus for being so indulgent to transgressors, "for all these things are"; he says, "ἔξσε". The same sense of wrong in the abstract, and of personal injury allied to it, are shown in the dispute after the chariot-race. He is delicately scrupulous in the enforcement of his demands. "No one shall say he has overborne the right by false pretences", and, in the midst of his call upon his fellow βασιλῆς, to decide between them without partizanship, suddenly refuses making the defendant's own conscience a 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 injured, he shouts angrily to Antilochos that "he shall not bear away the prize without an oath"; his recognition, too, of the previous good character of the offender is remarkable. It is evidently in his mind all along that he is bound to respect on personal grounds the man who has injured him. But it comes out gradually; when, for instance, he feels the smart of wrong, he exclaims on the instant, "the Achaeans, and I among them, gave thee, but untruly, a character for discretion". When he has had a moment to cool down and the herald has placed the sceptre in his hands, he though vehemently angered, softens this down into, "Antilochos, heretofore discreet, what a deed hast thou done! After the concessions of Antil. have mollified him he commends him as "not having been given to transgression or indiscreet before", and makes allowance for him on the score of youth, but bids him beware in future of over-reaching his betters. 

(14) This is a curious scene, because, to our notions of the right and the wrong in such a case, Antil. had probably the right on his side; yet, although the verdict of the βασιλῆς is not given, and the oath is waived, it is probable that Antil. could not have sworn that he had not acted ἔξων δόλο. His not replying to Menelaus' first remonstrance, and "making as if he heard him not", would probably, if nothing else, have prevented such a denial. Further, Nestor, who had given Antil. special instructions and advice how to use μῆτις 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 (δόλος) is allowable in a contest of speed?"

(15) To the same head belongs in part his scrupulosity regarding the ritual of justice, ὶ Ἰδέις ἱστίν, both in this case where he bids Antil. "stand before
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, Megapenthes,† 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, w μάλα γὰρ 
πεννύμενος ξανά, 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, z (ἐπιτροπὸς ὄντας ὀιγοσεβέων) lacking command of lan-
guage, 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 lar-
gely 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 5b lines, to which Agam. replies in 11, c and continues in 
3d which are answered in 7. e He is directed and tutored by others, not only 
by Agam. but by Ajax Telamon., who sends f him about the field like an 
aide-de-camp even in the battle known as his ἀροσεῖα. He is evidently some-
what undervalued, in part owing to his modesty and deference, yet also owing

* Γ. 103—4.  ** Γ. 105—6.  † δ. 11; cf. P. 139.  ‡ δ. 609—11. 
* Ψ. 604; cf. 589—91.  † γ. 328; cf. δ. 190—1.  § Γ. 205—8.  ¶ Γ. 285.
* Γ. 213—5.  † Ψ. 570—85.  ** Κ. 37—41.  ‡ Κ. 43—59.  § Κ. 61—3. 
† Κ. 65—71.  ‡ P. 245, 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\textsuperscript{6} 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.\textsuperscript{b} 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\textsuperscript{1} him find Antilochus to announce to Achilles Patroclus’ fall. Menel. gives Antil. the message, but adds, "tell Achilles\textsuperscript{k} to come and rescue the body, now stripped, for \textit{Hector has the arms}"; yet he must have known that the weapons spoiled from the corpse were \textit{Achilles’ own}, and that he could not take the field for want of them. Antil. drops this impertinence in delivering the message;\textsuperscript{1} and Menel., who has nearly recovered his presence of mind by the time he has rejoined Ajax, adds\textsuperscript{m} 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 \textit{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\textsuperscript{p} 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\textsuperscript{a} has arrived with her attendant handmaidens 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\textsuperscript{p} 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\textsuperscript{q} given him by Euphorbus not to meddle, is a proof of this, and in reply to it Menel.\textsuperscript{r} refers to another foe who had undervalued him to his cost. So Apollo reproaches\textsuperscript{s} Hector: "How you shrank from Menelaus, who heretofore was but a milksop 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 Athene has\textsuperscript{1} given him \textit{βίν} and \textit{τάγματα}; 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

\textsuperscript{6} K. 37—41.  \textsuperscript{b} K. 204—17.  \textsuperscript{1} P. 652—5.  \textsuperscript{k} P. 691—3.  \textsuperscript{1} Σ. 18—21.  \\
\textsuperscript{1} P. 709—11.  \textsuperscript{a} δ. 116—9.  \textsuperscript{δ} 120—37.  \textsuperscript{p} ο. 169—71.  \textsuperscript{q} P. 12—7.  \\
\textsuperscript{r} P. 24. 8.  \textsuperscript{s} P. 587—90.  \textsuperscript{1} P. 567—70.
which it had sincerely defied before. Menel.\textsuperscript{a} rises in uncalculating enthusiasm to Hector's challenge, but, after earnest self-debate,\textsuperscript{b} resolves prudentially the question of fighting when Hector appears in front. The words of Ajax,\textsuperscript{c} though they sound not much more valorous, yet are not followed by retreat, but by summoning rescue and standing firm till it comes. The self-debate of Odys.\textsuperscript{d} in a somewhat similar case is also resolved contrariwise, to stand firm; but on that occasion, though hard pressed by numbers, Odys. has not Hector in front. On the whole then, Menel., with more sentiment and sense of honour than all, but a less equable courage than most, makes no contemptible figure in the field, although marked by a certain unsteadiness derived from the somewhat flighty and romantic vein which tinges his character; so that the simile of the gad-fly\textsuperscript{e} expresses a large breadth of his moral quality. So in his offers of friendship his tone is unpractically sanguine, \textit{e. g.}, in the notion of offering Odys. and his people a home in Ithaca, without calculating the difficulties in the way of such an attempt, and in the offer of a chariot with horses complete, as a present to Telem., in whose country he must have known they could not have been used, which compliment the younger man with more discernment declines.

(20) His personal appearance is less clearly marked than we might have expected. Save that he was, like his brother,\textsuperscript{f} tall, there is nothing to mark him but his auburn\textsuperscript{g} hair. The epithet \textit{εὐφέας}\textsuperscript{h} applied to \textit{ὁμούς} 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,\textsuperscript{i} generally, "a husband lacking no gift of mind or person", but this must of course be taken \textit{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, \textit{βοήν ἀγαθός, ἀφρισιλος, δουράκλυτος, ἀφήνως}, and the like, but neither upon him nor his brother is any epithet expressing mental gifts, bestowed, save the common-place \textit{πεπνυμένως}.

(21) He appears to some extent in an official relation, conjointly\textsuperscript{j} with Agam., which fact we glimpse in two or three passages of the \textit{II}. This is expressed in the line by which old Chryses' advances are described as made to\textsuperscript{k}

\begin{quote}
\textit{'Ατριέδα δὲ μάλιστα δύο, κοσμητότες λαών,}
\end{quote}

and he is once called \textit{ἄχυρος Ἀχαιών}, which, if we compare its use of Sarpedon and Iasus,\textsuperscript{l} should mean chief of the whole army, \textit{i. e.} in joint chieftaincy 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 medieval romantic type of the true knight than anything else which human genius created in times before romance arose.

\textsuperscript{a} H. 94—102. \textsuperscript{v} P. 91—106. \textsuperscript{w} P. 238—45. \textsuperscript{x} A. 404—10. \textsuperscript{y} P. 570—2. \textsuperscript{z} Γ. 210; cf. 193. \textsuperscript{a} δ. 265, et alibi. \textsuperscript{b} Γ. 210. \textsuperscript{c} δ. 263—4. \textsuperscript{d} B. 762; H. 373—4, P. 249—50, T. 310. \textsuperscript{e} A. 16. \textsuperscript{f} Σ. 426; O. 337.

\textsuperscript{g}
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 Aphrodîte the temptress. But it is plain that the poet means to show, by the ascendancy 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.

9. a B. 589—90. b Ο. 775. c Γ. 383—420. d Γ. 595.
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 recals an earlier scene, that the aged wool-spinner had so wrought upon her before, and that this may shadow forth that step in her fall for which self-forgiveness is impossible. This would explain very naturally the preference of Aphrodite for that eidołov; 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. These strong expressions,\(^a\) αἰσχει δειδιότες καὶ ὅνείδεα πόλλ', ἄ μοι λοτίν, are inconsistent with her innocence. We may compare them with her words of Paris: he cared\(^f\) not for the νέμειν τε καὶ αἰσχει πόλλ' ἀνθρώπων, which would certainly follow his unmanly behaviour in the field. What, then, is the virtue which for woman, in a rude, but on the whole pure and simple age, corresponds to valour in man? What is that which, when forfeited, draws down indignation and shame upon her, even as poltroonery does upon him? Nor do the epithets of opprobrium which she heaps upon herself admit of any other interpretation than the same to which these questions point.\(^*\) They are\(^g\) ἔμειδι, κυνος

\(^a\) Mr. Gladstone considers that the expression of Paris (ἀρπάξας) 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

\(^*\) Γ. 242.  \(^f\) Z. 351.  \(^g\) Z. 344.
APPENDIX E.

κακομηχάνον, ὀξυνοέσσης, "monster of base practices for one to shudder at". In the Ody., amid the soothing influences of position restored, her style is still ἔμειδ νυνώπιδος, — the exact epithet applied (δ. 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 Ody.), 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 ἄτην μετέστηνον; but if it be called "sin" when we consider Paris' share in it, why are we to change the word when we take the case of Helen? In speaking of the wrongful act to which two persons are a party, Homer never meant to lay the main burden of moral responsibility solely on the one; and strange indeed would be the moral lesson, if all the guilt should be on Paris' side and all the repentance on Helen's. And lastly, the argument of Penel., though its moral tone is not high, and its introduction rather troubles than illustrates the view she is there taking of herself, yet, taken as it stands, amounts to this, "Helen would not so have acted with Paris had she foreseen the consequences", — which plainly postulates that there was, at any rate, at one time, a power in her of resisting, and that she did not resist. The words of old Priam on the wall of Troy have a caressing tone which quite deprives them of any judicial weight: — "tis not thou but the gods who are, I suppose, to blame" might as easily have been said for Paris, had any one been fond enough of him to say it. The expression denotes a partiality and tenderness for the person, just as do the similar words of Agam., whose partiality and tenderness are for himself, in the reconciliation with Achilles. And the familiar fondness of Priam, Hector, and Laodicé for her, points to the supposition that she had

husband was premeditated and whether it was of her own free choice. The able arguments for the defence are superfluous where habemus confitentem ream. It is remarkable, too, — although, if any special force lay in the Homeric use of ἀφιάζω, 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 λα γαρ δὴ ὅτι εἰ μὴ αὐτῇ ἐβούλετο ὁμιὸν ἄν ἡ ἥρπζουτο. I. 4. But there is no reason to suspect ἀφιάζω of any sense in the poet which it does not bear in the historian.

* Z. 356 "Ἀλεξάνδρου ἐνέκ' ἄτης, on account of the sin of Paris". Gladst. III. §. iv. 578. It is worth noticing that Helen, in this passage, speaks of herself (ἔμειδ νυνός) and Paris in terms of equal guilt, and expects that they will be alike ἀνθρωποι ... κοίδιμοι ἔσομινοιν.

δ. 145. i Γ. 180. k Γ. 139—42. l δ. 259—62. m ψ. 218—24. n 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 Ody.; and when her conscience was once roused, it woke to sleep no more. She has no ηπειρωθή for herself. The gods gave her νο′ 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-baskets† 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 Menelas' chariot and horses in Ithaca; see the description of her treasury of shawls παμποίκλιοι, γούς κάμεν αὐτῇ. 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 counsellors 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 lingers about her, the felicity of her parting
gift and parting words to Telem., connecting her memory with his mother
that was and his bride that was not yet, her ready wit in reading and
interpreting the omen over which her lord and master was hesitating — all
impart a mellow and chastened richness to her portrait which exhausts cri-
ticism to describe it: she is παμποίκλος as the robes she wove.

(g) There is one passage in her later Trojan life which requires a few
words of special notice. Homer does not expressly state, but leads up to
the statement, which later legend conveys, that Helen after Paris' death 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,
theurgic assistance on hers. That each should think of her who loved him
best, when their lives were all set on the cast of that "forlorn hope", is
not surprising, nor is it beyond the bounds of strictly natural magic that the
ears of each should have translated Helen's voice into that of his own wife.
"The airy tongues that syllable men's names" have had such power before now;

* We ought, however, to remember, that it is the assertion of Menel. that
she made her voice sound to each chief like that of his own wife. He, at
any rate, may be supposed to have known her voice as his wife's. For
the rest, his sanguine temperament may perhaps be supposed to have 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 maidës, Δι-
επόπται of Apollo, have the gift of so imitating all voices that each would
think the voice his own. This, taken in connexion with the δαίμονι favourable
to the Trojans in 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 (ab. sup.) that the δαίμονι influenced her by rousing eager curiosity and
impatience, so that, knowing her friends to be there, she wished to hear
their voices at whatever risk to them and herself. Such childish trifling,
however, at so critical a moment, need not be imputed to her. What seems
clear is, that she had at least no treacherous intent towards the Greeks; for,
had she harboured any, it would have been simpler to have divulged to the
Trojans what, it seems, she knew, that the δαίμονι were concealed within
the horse (δ. 278; cf. 256).
and the influence of darkness, danger, and suspense in tricking human nerves and bewildering momentarily the judgment of the wise and the courage of the bold, must be permitted a wide margin of probability. As regards Helen herself, when led up to that grim, silent, wooden image in the darkness of night, and bidden, if so she was, to call out the names of Menelaus, Diomedes and the rest, would the contingencies and consequences of the act be necessarily present to her? Would she necessarily have had the presence of mind which all those heroes, save one, certainly lacked? If not, why should she have been less ready to speak than they to answer?

(10) On the whole, hers is a character which is seen at first in a transitional state, and then sobers down into a definite tone, and from its later aspect and a few stray hints we are to infer its former cast. It was probably light, gay, and impulsive, with quick feelings and tender affections; but easily drawn, at itself fond of display, by superficial qualities; and likely to yield to the fascinations of a handsome foreign adventurer, of courtly ease and polished manners moulded in a home of Asiatic luxury. It is, assuming the reality of the characters and facts, likely that the somewhat pensive and punctilious tone traceable in Menelaus' character, no less than his inferior intellectual endowments, may have repelled the levity and gaiety of her early years, have led her to esteem him lightly, and have laid her open to the temptation to which she succumbed.

s δ. 284, 287.
(1) 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. δοῦρα b σέθυτε νεὼν. 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 (πέλεχυς), c a carpenter's plummet (στάθμη), d an adze for smoothing (σκέπασμον ἐβρόνν, in active sense), and some wimbles (τέρετρα). f The larger augur (τρύπανον), described in a simile as turned by a band (ἐμάς) 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 πρωτοῦ ἐλέφαντος, b as well as from the use of σαρίδες1 etc. known in Homer's time.

(2) Two forms of vessel seem to have been known, the war galley, of a lighter and sharper build i (νῆςς θαλα, and Hy. Apoll. Del. 155, ὀξεία), and the vessel of burthen, broader k (φορτίς εὔφελη), raised on an ἐδαφὸς (comp. νήσις δαπέδωσι, 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, τορνώσεται, "will round off", probably refers to the extremities, as opposed to the sharper prow, and also stern, of the galley fashioned for speed in rowing. This latter had a keel1 (τρόπις), — its most substantial timber — left bare (ψιλή) when the sides (τοῖχοι) parted, and not too big for a man to grasp it with his arms m (ἀγκάς ἔλων). Thus Odys.

* Odys. rides on the keel and mast, lashed together, when his ship founders; but when the raft parts, he ἀμφ' ἐνὶ δούρητι βαίνε (c. 370). He would have chosen the keel, had there been one.

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APPENDIX F. 1.

THE HOMERIC GALLEY.

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saved himself upon* it, and lashing the mast to it by the back-stay, rode thereon, paddling with his hands. We need not suppose with Grashof (p. 8, note) that this rope parted, and that the mast was lost. The keel, probably a square balk of timber, was far stouter and heavier, and the round mast which, alone, would roll over in the water, being lighter, would float uppermost, when the two were lashed together, and thus furnish a seat. Still the substance of this float was the keel, and thus it is mentioned alone. But the sharp deep keel of our vessels, adapted for sailing with the wind on the beam, a practice not known to the ancients, may suggest a false idea. Their keel had probably little projection below the hull, for convenience in hauling up; still, the bottom must have had a sharp enough curve in a midship section to make the ship unsteady when so stranded without props° (ἐκμακρῆ, Hy. Apoll. Pyth. 329) under the sides, and to require a channel¹ (ὑφόδος) to slide in, at any rate if long in one spot, when the keel would tend to settle down into the sands. The στείφη is doubtless only the fore end of the keel turned up, as commonly, to form a cutwater. The wave "roars² on both sides of it" (ἄμφι), as the ship goes.

(3) The term δρόνγοι³ occurs in simile only, where timbers ranged in an exact line at equal intervals seem required by the image. Grashof views them as stools supporting and fixing the keel-pieces when first laid; but this gives a rather too elaborate notion of the building and launching, although it adds a further point to the simile, viz. that the notches to receive the keel would lie in a line, and be traversed by the eye like the hoops¹ of the πε-λέξες 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, δρόνγοις τιθέναι δράματος άρχαίς (Aristoph. Thesm. 52). They are, however, no part of the vessel itself, and rather correspond to the scaffolding in a building.

The ἀκρια 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 (ἀντιλος). Grashof will have ἁρθ, the bulwarks, grounding his view only on ε. 162 foll.; but the bulwarks of the raft there are the "osier hurdles", superadded ἱμάτως εἶλαρ ἔμεν; and surely the words added by Calypso ἁρθ ... ὁς σε φρέγατιν ἐπ’ ἱψοιδία πάντων, favour the notion of that part which actually "bears" the passenger, i.e. the deck. The galley proper has solid sides (τοῖχοι)⁴ which would each include a bulwark, viz. the upper edge of either side. Grashof, consistently but wrongly, renders ἐπ’ ἰριώφιν (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 (v. 278) that he reached the Phaeacian coast ἐπὶ τρόπιος, wholly omitting Calypso's isle. So he tells Eumæus that he came ἱστῳ περιπλεξθείς (ε. 311—3).


s t. 573—5. i t. 578. u O. 382.
APPENDIX F.

νηῶν Ἠρώι ἐπόξετον and ἐπὶ πολλὰ θόαων Ἠρωιν νηῶν φοίταν is said of Ajax, “was 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 Ἠρωι in when he retires to the θυγνώς ἐπταπόδη, 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 Ἠρωιν πρόφης, 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. νηῶς ἐπὶ Ἠρωιν ἔπει, and Nestor says, Telem. οὐ... ἐπὶ Ἠρωιν καταλέγεται. So where the spear is laid by Telem. ἐπὶ Ἠρωιν, and taken up ἐπὶ Ἠρωιν, the flat surface of the deck suits the action exactly, and nothing else suits it so well.

(4) The unice lecta σταμίνεσσι and ἐπηγγενίδεσσι are less clear. The former has the epithet Ὠμέφις, an adjective, which, with πυνοι, describes the teeth of Scylla and the palisades driven by Eumæus for his fence. Πυνοι καὶ Ὠμέθες seem especially to convey the notions of closeness and successiveness, the latter being used also of exactly similar things repeating one another; so πυγαὶ Ὠμειαὶ, and ἀκοντες Ὠμέθες. Hence Ὠμέθεα σταμίνεσσι, especially combined with ἄφαφων, 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 ἐδαφος, each repeating the other. Thus the line would contain the common Homeric figure of a πρωθύστερον, as the laying the deck (Ἠρωι) would not precede but follow the setting up the ribs. The long ἐπηγγενίδες (ἐπὶ ἔγγο i. e. ἐνίκω), with which he finished, can then hardly be anything else than planks nailed horizontally along the ribs. The γόμφοι, however, with which these pieces were fastened, might as easily be wooden pegs as copper bolts, comp. πολύγομφου νῆς Hes. ὸρρ. 660. The ἄρμονία are perhaps dovetailings, or morticings, as the word ἄροσεν (the best reading) means “hammered”. The raft (σχεδή) 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 ἐφοίτων. These were most likely laid over the rowers’ seats which were at right angles with them and the keel. Odys. therefore, so going (φοίτον), would have a row of oarsmen on either hand. Going aft from the prow, next after the Ἠρωι πρόφης, or fore-deck, would come the rowers’ seats, then the ἀντιλός, then perhaps the θυγνώς ἐπταπόδη, which, from its being called by the same name as the “footstool” in a room, was probably the foot-rest for the steersman, placed so as to give him a fulcrum when steering. It may have been rather higher than the row-benches, and parallel to them, but lower.

* Comp. Ἁesch. Sept. c. Theb. 496, τί δ’ οὖν, ὁ ναύτης ἀρα μη’ σ προφανον πρύμνηθεν ἡπε μηχανην σωτηρίας;

v O. 676. w O. 685. x O. 728—9. y μ. 229—30. z v. 74.

a e. 252—3. b γ. 353. c μ. 92. d ή. 12. e A. 52. f A. 552.

έξ. 267, O. 737. h e. 248. i e. 33, 338, η. 264. j μ. 420; cf. 206.
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 θηρίντιον would come the ἱμακα πούμνης. Where then stood the mast? Probably abaft the rowers' seats and forward from the ἀντιλος, into which the tackle (ὀπλα) comes down with a run (κατείχονθ), when in a head-wind the mast snaps\(^k\) 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 says\(^l\) λύσαι δ' ἐκλείνουν ἑταῖρος δρόφυα νενετάζων· οἱ δὲ προπεζόντες ἐρεοσον, 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 ἀντιλος the keel would be visible with the ἐπίτους straining backward from near the masthead to it, and down upon\(^m\) it (ποτὶ τρόπιν) the mast is hurled by the gale. A passenger falls into the ἀντιλος,\(^n\) doubtless from the aft-deck. A fragment of Alcæus also denotes that in his time the ἀντιλος 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 πάρ μὲν γὰρ ἀντιλος ἱσοπείδαν ἔχει; which seems to mean, παρεξεῖθε being in tmesis, "the hold affords a mast-step", i.e. the mast was forced from its proper ἱσοπείδη 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 νῦν ἄφοι κόρυμβα\(^o\) and ἀϕλαστων,\(^p\) comp. also ἀνιεξηθήμα πούμνης Ηυ. XXXIII. 10, it is difficult to say. If we may take ἀϕλαστον 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\(^q\) stern and has the ἄϕλαστον μετὰ χειρίν. Grashof takes ἀνιεξηθήμα πούν to mean merely the aft-deck, but this is part of his misconception of the ἱμακα. 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 ἄφοι κόρυμβα may be such elevated points. Thus the Trojans came face to face with\(^r\) (ἐλευσοί) the Greek ships, περὶ δὲ ἔσχεθον ἄφοι νῆς, which expresses the elevation of the stern extremities, first approached. Hence we obtain a form pointed fore and aft (for the expression κορωνις "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 ὀρθωκραεων\(^t\) given to ships and oxen, to ships only when hauled in a large number high on the beach's slope, looking, with their peaks high in air, like a herd of oxen tossing their horns. The expression θοιλ νῆς may as easily mean "sharp", referring to shape, as "swift", comp. the νῆς μακρα of the historical period. The Phæacians' mode of landing, or rather beaching\(^u\) their galley bespeaks a light sharp build forward, and the description of a ship on her course,\(^v\) τῆς πούμνη μὲν ἀείσετο, giving the idea of the prow

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\(^k\) μ. 410—11. \(^i\) μ. 193—5. \(^m\) μ. 422. \(^n\) o. 479. \(^o\) I. 241. \(^p\) O. 717. \(^q\) Ο. 716—7. \(^r\) I. 241. \(^s\) O. 653—4. \(^t\) Σ. 3, T. 344; cf. μ. 348, Σ. 573. \(^u\) v. 113—5. \(^v\) v. 84.
nearly burying in the wave, implies the same thing. This burying the fore-part is perhaps denoted by ἔφρεοντι ἐπικάρσιαι, w said of ships in a violent gale.

(6) The mast, made of fir (ἰστὸς ἐλλάτινος), was moveable, and like the oars and sails, was taken on board when a voyage was intended. It was set up (στήκας ἀεισαντες), no doubt by aid of the fore-stays (πρότονοι), in the ἱστοπώδη, “mast-step”, which was large enough b for a man to stand upon it against the mast when the mast was up, and was fixed κοιλῆς ἐντοσθε μεσοδύμης. 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 ἱστοπώδη 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 κοιλῆς ἐντοσθε υ.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 ἐπίτονοςd backward to the keel. Thus when the πρότονοι are broken by the squall, the mast came down with the ἐπίτονος on it.* When they e came to harbour, or put ashore, they lowered the mast by these fore-stays f (προτόνοιν ύψιντες, καὶ δ’ ἐλον). There was an ἱστοδύνη, 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 Phaeacian navalia, g even the oars, and therefore helm (πηδάλια), being included. So Virgil calls a ship deprived of its helm, “spoliata armis” Aen. VI. 353. In Hy. VII. 32, comp. 26, a direction occurs to “hoist the ship’s sail”, σφυ πάνθο ὀπλα λαβων; where ὀπλα would mean the ὑφέραι 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. ὀπλων ὀπτεσθαι, which order h is 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 make fast (δησάμενοι) the ὀπλα, and the vessel runs before the wind, which, together with the pilot, guides her. Hence, ὀπλα ἔκαστα ποιησάμενοι κατά

* It is likely that the ἐπίτονος was slipped on (ῥέβλητο) by a loop over the head of the mast before erecting it. When it came down at length on the τρόπις, 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 l. 70. x β. 424. y δ. 781—2, θ. 52—3. z 0. 288—90. a μ. 179. b β. 424, θ. 289. c β. 425, μ. 409—10. d μ. 422—3. e Α. 433—4. f 0. 496. g θ. 268—9. h β. 423, θ. 288. i θ. 404, 424. j l. 10.
expresses the crew's busying themselves about any or all of these parts; and καθ’ ὑπ. Θώσαν (Hy. Apol. Pyth. 279, comp. 309, 325—6) is to strike sail, mast etc. There was but one sail, as one yard. ἱσία λευκά* is collective, the sail being one, but of several pieces.** Calypso brings φάρε’ for Odys. to make ἱσία, yet the whole is called στείρον;* and so ἐλικον δ’ ἱσία λευκά, . . . ἐπηρεύσαν δ’ ἀνέμοι μέσον ἱσίων.† The sail was only used to run before the wind (ὡμένονν ὀὖρον, ὀὖρον πλησίατοι), when we read τείχα’ ἱσία ποντοποιών.† The yard (ἐπίκρου) is said to be fitted on (ἀψίμενον) to the mast, doubtless so as to slide with ease by its middle up and down it.

(8) The ἐπίκρονος "back-stay", probably stouter than the rest, was βοὸς ὀλινο τετευχος;* the other cordage was twisted of neat's leather thongs (ἐντειρποι βοῦς), comp. λύσαντε βοῦς (Hy. Apol. Pyth. 309). For the cable another material is, the βυβλος, "rush"; with this ὀπλον βυβλινον* comp. Herod. II. 96, VII. 25. παραπηναξετο δε και ὀπλα ες τας γεφύρας βυβλινα τε και λευκολινον. Some such πείσμα was stout enough to support the weight of the twelve women executed after the suitors, but the ὀπλον of ξ. 346 is evidently a smaller rope, and so probably is that of φ. 390. In an emergency Odys. constructs a rope of λύγοι,* twigs or brushwood, or of these and δόσεις;† so in Hy. VII. 13 λύγοι means ropes on board ship. Similarly ropes are called σπάρτα,† from the vegetable fibre of the shrub σπάρτας, 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 (ὀπλα ἐπάρμενα, cf. ἐπίκρου ὡμένον* αὐτῶ

* From Hes. Opp. 628, it seems likely that the strips of cloth which formed the sail were actually separable, as he directs that they should be wrapped up in good order, ἐνύπομοσι στολάσας νηός πετεώ. Thus they preserved their individuality and might each be called a λοσίον, really a "piece" from the loom, or a "piece" for the mast, according as we take either sense of λοσίος. It is true that in λ. 125 we find εὔφορες ἐρεμικά τα τε πετεώ νηός πέλουται. The oars, or rather the broadside of oars spread and moving, called the τάργας, 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 νηός, see (14), means "the rudder"), and complete the elegant image, however by στολάσας loc. cit. clearly speaks of the sails, and this is further confirmed by Hes. Frag. 93, 7, which Gottling has edited unmetrically, giving

οι δή τοι πρώτον ξεδίαν νέας ἀμφιελάσας,
πρόσωποι δ’ ἱσία θόσαν, νεός πετεώ ποντοποιώ.

where read in both lines πρώτα, transposing the second, however, to

θόσαν δ’ ἱσία πρώτα, νεός πετεώ ποντοποιώ.

** By reference to this may be understood a difficult expression in Eurip. Helen. 1535, λευκά Θ’ ἱσία ες ἐν ὖν, descriptive of preparations for a voyage, meaning the white sail-pieces were united so as to form the sail.

k l. 9, μ. 151. 1 e. 258—9. m e. 318; cf. ξ. 699. n β. 426—7. o β. 420, l. 7, μ. 149. p l. 11. q μ. 423. r β. 426. s φ. 390—1. t Χ. 465. u t. 427. v κ. 166; cf. Λ. 105. w B. 135. x e. 254.
(ἵστῳ). The τεῦχεα⁷ which the suitors took on board seem not to have pertained to the ship but to themselves, e. g. weapons &c.

(g) The expression στείλαν ἕλαφαντες used of the sail-pieces, seems to mean “furled by taking hold of them”, comp. πίθωρας συναίρεται ἰππος,² where the notion of raising or lifting disappears, so μήλα γάρ ἔξ’ Ἰθάκης Μεσόσφηνοι ἄνθος ἕειφαν.⁵ When the sail was rent by a squall, Odys. says τὰ μὲν ἐς νῆσα κάθεμεν;⁶ again, the crew when becalmed stood up and νεός ἱστὸς μηρούσαντο, καὶ.. ἐν νηθ γλαφρῦν Ἔσαν.⁷ In the first case, the mast seems to have been lowered, as we read subsequently ἱστοὺς στη-σάμενοι ἀνά δ’ ἱστὶα λέυκ’ ἕρόπαντες. It is probable, as a gale had succeeded the calm,⁸ that they in this case struck everything to make the ship snug; and, if so, the mast may have been let down, at once, or at any rate on landing. So we read, on approaching harbour, they ἱδὼν ἱστὶα καὶ δ’ ἐλον ἱστὸν.⁹ The ropes, which, with all the necessary rig and outfit, are included under ὀπλα, are specifically called ὀπέαρα, κάλοι, and πόδες;¹ of these the υπέραρα, perhaps, hoisted the yard and were stained taut on either side below (ἄμφι θ’ ἄφ’ ὀπλα κατατάννυσαν, 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 ἐλικεν is applied to the setting up the mast and sail, especially in the phrase ἱστὶα ἐλκεον νηθος, σὺν πάνθ’ ὀπλα λαβών. 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 μηροσάντο, “folded or furled”, appears conveyed by ἀνά² δ’ ἱστὶα λευκα πετασσαν,²² 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 ἑφό- σαντες and ἐλκον are the terms for hoisting sail. The canvass, when torn in pieces by the force of the wind,¹ has to avoid wreck, and when the mast snapped asunder, the sail and yard were lost together.

(10) The mooring and harbouring, as also the launching, require some special notice. The heroic galleys, and even the ships long afterwards, were merely

* The πόδα νηθος ἐνώμων of κ. 32, has however another meaning, see (14).

** This phrase, with the line in which it stands, is rejected by Bek. and Dind. in δ. 783, but retained by both in Θ. 54, with exactly the same context. The reason would be stronger against it in the latter passage than in the former. For in the latter if it be retained, the ship, after having sails, oars, &c. put on board all ready for starting, is left in that needlessly early state of preparation for a whole night and part of a day, moored νυφον ἐν νοτιῳ. Moreover, Alcinous anticipates a calm (n. 319), and the sails are in fact not used in the voyage of ν. 76—85, for which Θ. 52—4 is the preparation. Possibly they might be taken by custom in any case; and as ἀνα...πετασ-ṣαν only means unwrapped, the ship with the sail, in that sense, πετασθὲν, might be easily left moored in δ. 783 while the crew supped. In accordance with this meaning, in γηθόσανος δ’ οὐρο πέτασ’ ἱστὶα δίος Ὀδ.,¹ it is best to take οὐφο with γηθόσανος, not with πέτασα’ as if “spread to the gale” were meant; a construction which is confirmed by χαμηγ γηθόσωνοι.¹
big passage-boats with positively no cabin accommodation. To eat a meal in them was comfortless, comp. Hy. *Apol. Pyth.* 282—3, and though sleep was possible in them, yet for these purposes the crew ordinarily landed. Hence the sailing 6 or 9 days and nights continuously, or even two, would seem a heroic pitch of endurance. They were therefore harboured or hauled up at evening in the usual course. Thus Eurylochus remonstrates against the arbitrary wish, as he thinks it, on Odysseus' part to make them keep the sea all night; 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 ἐν δ' ἐνώς ἐβαλον, when they are about to land. Yet the προμνήσια, cables mooring by the stern, are cast off at starting just as they are made fast before landing. Further, they moored, or at least hauled up, stern foremost; but must have approached the land of course head foremost. Now, something would be desirable to check and turn the vessel, and this was probably the advantage gained by the ἐνώς. A slab of stone, oblong probably, flung overboard with a rope attached, from the prow, would in shoal water bring her head up, while the stern would from the continued momentum swing round to shore; a second ἐνώς 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 ἐνώς. It is always plural. Doubtless the rope was only tied round it; otherwise when the ἐνώς was cast off the rope would have been lost. Or the ἐνώς 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 κοντός, or "pole", to tilt up the ἐνώς and slip off the rope, when wanted. Agamemnon, when thinking of decamping secretly by night from Troy, says, ὑψι δ' ἐν' ἐνώσων ὑψιπλάσομεν, i.e. νήσως; the object being apparently to have all the ships ready launched some time before the crews embarked; hence the vessel would of course be afloat when thus ἐν' ἐνώσων, comp. ὑψοῦ δ' ἐν νοτίῳ ἐνώδ' ὑψιπλάσων. The Phaeacian vessel was moored by a rope passed through a perforated stone on the shore.

(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 ἐνώς, and shore-ward and aft by her προμνήσια, would be as steady in ordinary weather as if anchored. This view requires the ἐνώς 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 ἐνώς at the end of it. Where the harbour was land-locked and smooth, no ἐνώς were required, only the ships were moored (δέσεσθαι). Where the λιμήν ἐνώμος offered a natural basin, not even moorings were needed. The mooring by ἐνώς stern-to-land

* But so ἐνώς is used in l. 188 for one person's bed, or rather collectively, bedding, as δέσσαμα in δ. 301, § 20.

k l. 74—6, 82; x. 28, 80. m o. 498; A. 436; l. 137.

a cf. v. 77. n Ἔμ. 77. p δ. 785. q v. 77. r x. 92—6. s l. 136—9.
would be a measure of precaution whenever they were not sure of their reception on shore. So Odys. seems to have done in the Laestrygonian 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 ἀνοίγος τι ἀμβαίνειν ἕνα τι προφυμήσα λύσαι. 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 i. 483 be not interpolated from 540, to have moored head to shore. Thus Polyphemus’ first stone might fall before, i. e. beyond, the ship, and yet nearly hit the rudder, if they had not yet turned her. On the whole, however, the probability is that the common plan was followed and, therefore, that the line is interpolated. When Odys. returns to the island, it is distinctly asserted that he beaches his galley (ἐκέλανεν) and the customary command on departure, προσφυμήσαι λύσαι, may apply to the crews generally, although his own had in fact not moored.

(12) It is a difficult question what are the θοαίνον ἐχματα νῆον: the somewhat similar expression ἐχματα πύργων has led some to think supports, stays, to keep the vessel upright, were meant; but what else are the ἐχματα μακρά 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 ἐχματα 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 ἐχματα πύργων, probably mean stones jutting out in front of the masonry, to keep it from slipping. Of course ἐχματα 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 ενώλια, 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 πάντα τι καὶ τε νῆας ἐνσέλεμοι 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 (χείλαμας) 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 ἐχματα νῆον mean stones supporting or embedding a ship, we must suppose that this treatment was not used for those to which the ἐχματα μακρά were applied: either mode of support might suffice.

1 x. 126—32. 2 t. 562. 3 t. 546. 4 t. 562. 5 E. 410. 6 A. 486; B. 154. 7 Φ. 257—9. 8 N. 137—40. 9 M. 260. 10 β. 390—1.
(13) We have constantly the epithet ἐσσαλμοῦ applied to ships, but no mention in Homer of ἐλματα, which word occurs Soph. Antig. 717, as also Æsch. Agam. 1417, Pers. 360—1, meaning the “benches” of the rowers. Comp., however, ἐπί ἐλματος ἄξων Hy. VII. 47. The term νληθέςδι may mean the individual seats, viewed as “locking” the plank or gangway in the middle, see (4) with either τοῖχος, as the human collar-bone, also called νλης, in a similar position, ἀποεύγετο αὐγενά τε ἑτηθός τε. The σκαλμὸς, “thelepin”, also does not occur in Homer, but its use is implied in the term δησαίμενοι applied to the oars, and in τρόποι θερματίνων. These latter mean the loops on the oars, which, fitting round the upright peg, or thole (σκαλμὸς), kept the oar from slipping when the rower reached out to row. That the σκαλμὸς was vertical, is likely from Hy. VII. 42, σκαλμοί στεφάνους ἔχον. Its use is clearly pointed at in Æsch. Persæv 378—9 νοσβάτης ἀνήρ τροποδότο κάθινε σκαλμον ἀμφρ' εὖχετμον, “was looping his oar round the thole”. The δησαίμενοι ἐπί κλησι might mean another mode of fastening; but Alcineous uses the words in his directions to the crew and they execute them by “fitting the oars in the leathern loops”. Possibly the loop may have been attached to the σκαλμὸς and the oar have played in it. Thus δηρ. ἐπί κλήσι means, that the men, being on the benches, so fastened the oars, agreeing thus with ἐπί κλ. κεδάζον; although ἐπί in such usage does not always mean “upon”, but often “at or near”, as sometimes in ἐπί πρίμνησι, and ἐπί νηννιν.

In the ship of Alcineous the gifts and treasures are put ὑπὸ ἕνακ, that they might be out of the way of the rowers, ὅποτε σπουδοιετ' ἔστεμοι. The provisions1 needed room and perhaps filled the ship’s cavity so that under the ἕνακ might be the only space left for the treasures. The comrades rescued from the Lotus-eaters were secured ὑπὸ ἕνακ; where a modern captain would have clamped 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 ἕνακ see below at (17).

(14) The oars were of fir (ἔλατη); the proper word for oar is ἔστεμον. 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 (ἀθηρηλόγος). Κόπη was strictly the handle only, as appears from its being also applied to the sword and the key. So πηδον is properly the blade. Oars were regarded rather as an appurtenance of the men, like weapons. So Elpenor begs that his own oar might be set up as his memorial; comp. Virg. Æn. VI. 233, suaque arma viro remunque tubamque. Thus, as the rudder was only a larger oar, or a pair of such (πηδόλαια, οἰηά), the steersmen had personal charge of them while the ships were hauled up, and before Troy appear with them going to the ἄγορῇ. The Phæacians used no rudders, their ships being guided by instinct — a

* A coin engraved in Smith’s Dictionary of the Bible p. 45, shows a rudder represented which illustrates this shovell-shape.

\( \delta. 419 \) et alibi. \( \epsilon. 146 \); \( \Theta. 324 \). \( \delta. 37 \). \( \delta. 728 \); \( \Theta. 53 \). \( b. \Theta. 475 \); \( N. 762 \); \( \Xi. 32 \), 65; \( O. 385 \). \( i. \Theta. 380 \); \( I. 425 \). \( k. 21—2 \). \( l. 71—2 \). \( m. I. 99 \). \( n. \mu. 172 \). \( o. \lambda. 128 \); \( \psi. 275 \). \( \phi. 489 \); \( \chi. 129 \). \( q. \Theta. 403 \); \( \lambda. 531 \); \( A. 219 \). \( \tau. 7 \). \( \eta. 328 \); \( v. 78 \). \( \Theta. 37 \). \( u. \lambda. 77—8 \).
poetic marvel. In Hy. Apoll. Pyth. 240 the ship, overruled by divine agency, ou πηδάλιον ἔπειδε το. 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 ἀμφιδίασως. The broader raft has a single πη-
δάλιον, and its rounder build aft might make a second needless. Sometimes the singular occurs where two existed, as one at a time would be handled. Each probably had its thole and loop,* like the oars. A short phrase, perhaps in the sailor's vernacular, for πηδάλιον, is πόδα νήσις,** just as the oars or sails are the πτεροί. This seems likely from the word ἐνόμων, the proper one for steering, being employed where πόδ. νη. occurs. The "sheet" of the sail, as in (9), cannot be meant, for he needed not to touch it as they ran before the wind. Hesiody. Opp. 45, 629, recommends that the πηδάλιον be hung up in the smoke of the hearth to season it, when not used; comp. Virg. Georg. I. 175, suspensa focis explorat roborum fumus. Some think the ἔστον ἐφολξαίον was the rudder; comp. ἔστης ἐλάτησι for the oars. If Homer meant this, it is strange he should not have said πηδάλιον, which equally suits the metre, instead of this unice lectum. It is more likely a plank for disembarking; ἔστον, like the similar word ἐνόμων, being used as a noun, and ἐφολξαίον meaning "dragging alongside". Such a plank would be constantly useful, and almost necessary in embarking sheep and oxen.

(15) Notice should be taken of the κοντος, "pole", or ἔστον, ship's pike, for shoving off, of 22 ells long, as used by Ajax. They appear to have been fashioned of many slender rods fastened with metal rings (κολλήντα, κολλιτῶν βλήτρων) and pointed like a spear. For spear, indeed, δόρυν and ἔστον are nearly synonyms, the latter being strictly, perhaps, an epithet of the former. With such a pole or pike Odys. saves his ship from being washed back to shore by the wave raised by Polyphemus' stone.

(16) The size of the vessels and number of their oars is very variable. We have one, a ship of burden, mentioned as pulling 20 oars; the ἱφές ἐνοικια would pull more in proportion to their size. The ships of Achilles are said to have had each "50 comrades on the row-benches". Assuming all to have rowed at once, we should have that number of oars; and perhaps in ships of this size this may have been so. In Philoctetes' ships there are precisely said to have been "50 rowers", which confirms this notion. But we cannot suppose that the vessels were increased by merely adding length and oars; so that, it would not follow that in the Boeotian galleys with 120 men each all would row at once. And here the men are not called "rowers" but young-
men (κοντοις) merely. AEneas, in a passage which bears traces of hyperbole,

* Comp. Orph. Argon. 277, ἐπὶ δ' αὖ ὅριας ἔδρας, προμυθόθν ἔφη-
βατος, ἐποσφήγαντο δ' ἐμαίνει. In later ships the contrivance for keeping the πηδάλιον in its place was called a ἔνωμη "couple". (Paley on Eurip. Helen. 1535.)

** This interpretation of πόδα will also suit Soph. Antid. 715—6 ναὸς ὄστις ἐγκαθηστής πόδα τείνεις ὑπείπει μηδὲν, κ. τ. λ.

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speaks of a ship of great size as ἐκατόξυνος; and that the number of the ἐκατόξυνος may not be meant to describe an actual fact. It is, however, to come to the consideration of the ἐκατόξυνος, unlikely that Homer should call the same piece a κλητής and a ἐκατόξυνος, both being words of relation to other parts. Of course, as regards that relation, any cross-piece might be a ἐκατόξυνος, 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 ἐκατόξυνος 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 ἐκατόξυνος, 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 κλητής and ὑπὸ ἐκατόξυνος: we never find ἐπὶ κλητής or ὑπὸ κλητής. 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 ἐκατόξυνος, below the level of the rowers' feet, they would be comparatively harmless; and when we find that a fast ship (not a φορτισμὸς with 20 oarsmen,τ 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 ἐκατόξυνος might be no clue to that of κλητής, 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,τ from which such ἐκατόξυνος would, if there, intercept it. Odys. fears that his comrades, if he told them of Scylla, would leave off rowing and crowd or pack (πυκνῶσεῖ) themselves within.τ 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 ἐκατόξυνος, 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 κλητής than two. How the space thus gained was economized, we have no hint: but the non-rowing members
of the Boeotian crews may so have found place. The number of Odysseus' own crew on leaving Troy is reckoned by Grashof (p. 18, note 17) from the details given in the poem. at 57. On long voyages supernumeraries, to allow for casualties, would be needed; or at least, a sage chief like Odys. would take some. Philoctetes' crews are put at fifty per ship, as if an outside total. Twenty hands was a common complement for a galley going on a short errand, i.e. one of that size would suffice. Telem.4, and the suitors in pursuit of him,5 and Odys. on his voyage to take Chryseis home,6 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 (δολιγόν πλοῦν) from Lesbos to Peloponnesus,6 although it appears from his own statement that it was run within four days.7 So Odys., in dilating on the Greeks' length of absence, says a month away from home ordinarily made a man uneasy, and accounts for such a protraction of the voyage not by any distance gone, but by the weather-bound state of the voyager. The distance from Crete to Egypt was, we know from the statement of Odys., only five days' run, but Nestor seems to view it as an immense distance, 'whence the very birds returned not the same year', suggesting the inference, that much less could men. Odys. seems to speak of this run as a feat of navigation performed under circumstances of unusually favourable weather. They went, he says, 'with a stern-wind and a smooth sea as if down a stream'.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. We read of one only wreck from such causes, and that in the case of a highly presumptuous man; neither do we hear of peril of foundering from leakage. Short runs made before the wind or with the oar would indeed be less exposed to such risks. We read, however, in a simile, of a sea breaking in over the bulwarks beneath a boisterous wind.

(19) The colours ascribed to a vessel are either the commonplace "black"9, or the vermilion and ruddy colour (μιλτοπόρφυρα; φοινικοπόρφυροι) applied only to the παρεκλ., doubtless the sides of the bow.10 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 κυνόπρομπος, κυνόπρομπες also occur, and share the general obscurity of the κύκνος which is their basis. As a colour κυκνως certainly appears as the deepest black. If κυκνως 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.
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 metals⁰, yet besides these κύανος appears in the shield⁹; and, if we assume, as we probably may, κύανος 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 κυανοχαίτης¹, κυανόπεπλος (Hes. Theog. 406) are justified; hence, too, we find κύανος in juxtaposition, as if by way of contrast, with τίν. Exposure to the atmosphere would deepen its tint. Its depth of hue would account for the cornice (Θηρίχως) in the palace of Alcinous being of κύανος²; 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 κύανος in Agamemnon's armour⁴ 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 χάναυτον¹ that he knew of smelting, and Hesiod. Theog. 861—7, dwells at length upon it.

(20) Thus κυανόπνος, 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 ξορωνίς, so often applied⁵, which refers to the form only, as κυανόπνος, to the substance. We may compare the κορώνη, "handle" of a door, which seems to have been also of metal.⁶ The whole aspect of a ship seems to be contem- plated 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 παρευτα is actually applied to the eagle⁷). The epithet κυανόπεξα of a table⁸ refers also, no doubt, to the metal as forming its foot; justified there by its massiveness (Gladst. III. iv. 464), as in the Θηρίχως by its hue. The adjective κυάνεος 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 κυανέη, κυάνειαι φάλαγγες⁹, 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, ὀκεῖαι, ὀκώναλοι, ὀκώνοροι, ὀκεῖ, ὀθόνεωραι, 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 prow like bearnouts, being knocked off and hung up as trophies in the temple of Athene by the Aeginetæ; where, though metal is not mentioned, it is unlikely that wood should have been so honoured.

⁰ Σ. 474—6. † Σ. 564. ⁹ t. 556; N. 563. ¹ A. 24—5, 34—5; Σ. 564—5
⁵ η. 87. ² A. 24 foll. ⁴ Σ. 470. ⁷ t. 182, 193; B. 297 et alibi. ⁹ α. 441
APPENDIX F.

πήτης, κοίλαι, γλαφραί, ἐδαί, ἀκραί, φορίς; from their colour, μέλαιναι, μιλτοπάροι, φοινυκοπάροι; from some prominent part, ἐξυνθυμοῦν, κυκλόμοροι, κυκλοπόροι, κυκλοσυλώνεια, ἐνύσσηλοι, κυκλοβολοί, πολύκλητες, ἐνύγνοι, πολύγγυοι, ἑκατόγγυος; from their oars, ἀμφιέλισσαι, ἐπήρετοι, δολιχήρετοι, ἑικόσορος; besides the more general ones, ποντόποροι, ἐνυφήγης, περικαλλῆς, ἐνυκλεῖαι.*

Perhaps no single word has been so fully decorated. The oars, too, are ἐνύρεα and προφήσα, the sails are λευκά, the ropes ἐνυφέττου, the raft is ἐνυρεῖς and πολύδέσμος. The poet never tires of describing the attitudes of his vessel, quietly grouping with the shore and rocks, or reposing in her sheltered basin, or charging the waves with swelling and straining sails, high-heaved stern and burying prow, or again, running before a fair breeze with the ease and speed of a chariot and four coursers along a plain.

Again, he gives us the raft whisked like a faggot of tramples before the gale, the tattered sail, the splintered mast, and the crashing wreck.

The service of the sea, too, was a service of danger, and had its charm, even like war itself, for the bold adventurer who scorned the easy joys of home, αὐλά μοι αἰεὶ νῆς ἐπήρετοι φιλαὶ ἄσεν, καὶ πόλεμοι καὶ ἄκωστες ἐξόστοι καὶ δύστοι.†

It is an aggravation of the barbarism of the Cyclopes, that they had no ships, nor men who could build them; and Odys. is to wander forth and meet his doom in some land of mystery amongst "men who know not of the sea." How grand, too, is the picture of the lonely raft with the forlorn hero on board, clinging sleepless to the helm, while the heavens spread their bright map above him, and keeping slumber from his "Eyes grown dim with gazing on the pilot stars!"

It is in his similes, however, that Homer's sense of the sublime in the vast picture of the sea most frequently escapes; but upon these it would be foreign to our purpose to enter.

[The monograph of Grashof on "das Schiff bei Homer und Hesiod" has furnished some valuable hints for the above article; although on some important points its authority has not been followed.]

* As most of these epithets have been above alluded to in their specific relations, and the rest will easily be recognized, it seems unnecessary to load the margin with references in proof of them.

† l. 211, 125 et alibi. ‡ ὦ. 205. ‡ δ. 428—9. 577—9, 779—83. * l. 136—9. † β. 427—8. ‡ β. 427; l. 111; A. 481. † δ. 84. † l. 70. † k. 53—6. † v. 81—6. † m. 327—30. † n. 70—1. † o. 316; ὦ. 422. † p. 415, 421. † q. 224—5. † r. l. 125—7. † s. l. 121—5; ψ. 268—72. † e. 270—7.
APPENDIX F.

APPENDIX F. 2:

The Homeric Palace.

(1) The δόμος, δόμα or δῆ, or plur., δομοί, δοματα, 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 δόμα καὶ αὐλήν; where the word δόμα, commonly used of the whole pile, probably means the large hall (μέγαρον) which was its basis. To this last all others seem secondary. It was the abode of the family, and served for their common in-door life. The lord and lady slept commonly in a recessed portion of it, the μνῆμος. 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, 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 admiringly said, ἕξ ἐπέφων ἐπὶ ἐστὶ, 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; the υπέροθον was its upper story, see, however, below at (33); each portico, extending along the house-front from the porch (πρόθυρον), was called an αὐθύριον (Fig. I. CC). The whole of this front structure was named the πρόοδομος. 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 δώμα used for a part; another passage gives μέγαρον καὶ δόμα καὶ αὐλήν, where probably the δώμα καὶ αὐλήν would have sufficed to convey the meaning; but the μέγαρον is emphatically before the poet’s mind in

a ơ. 417.  b Z. 316.  c γ. 402, δ. 304, η. 346.  d l. 190—1.  e η. 130.  f ơ. 266.  g Z. 244—8.  h ơ. 362, B. 514, et alibi.  i θ. 57, l. 472 et alibi.  jδ. 302, δ. 35, ơ. 5, 466, ν. 1, 143.  k χ. 494.
respect of the facts of which he speaks. In another, Iris personating Laodice finds Helen ἐν μεγάροι, who, however, is said at once to go forth ἐκ Θαλάμουοι. Penelopé, again, tells Euryclea, that but for her age she would have dismissed her ἐσώ μεγάρον; which probably means, ἐσώ Θαλάμος: and so the faithful handmaids ἵσαν ἐκ μεγάροιο δάος μετὰ χεράν ἔξουσι, where Θαλάμουοι is meant; unless, as is less likely, Odys. had by this time in his fumigation passed into the αὐλή. Similarly ἐνδοθεν αὐλή, "the court on its inside", is used for the μέγαρον, for one within the latter would be necessarily within the former.

(3) The question of materials occurs before going into the detail of parts. Stone for the walls, various kinds of wood for the door and its fittings, roofings, and pillars, copper for the threshold, and for platings or facings on some of the walls, gold, silver, cement, and ivory for some of the mural and portal decorations, are found. The doubtful πύκνος furnishes copings or cornices to the walls; see App. F. 1 (19). The Phæacian palace is not to be taken as a fact to the poet’s mind in the same sense as the Ithacan and Spartan are. The more magnificent decorations which mark it are a fancy-picture only, the others are enhanced imitations of a real state of life and manners. The specimens of ancient masonry in Ithaca, as elsewhere in Greece, consist of massive polygonal blocks ranged in the style called Cyclopic, without any trace of cement (Kruse’s Hellas, Atlas Pl. VIII), nor is there in Homer’s simile of the builder any mention of such a substance. It is difficult to think that, with his tendency to minute reality, he would have omitted to name cement had it been in use. "Helmets and shields built in like a wall", is even more exact when compared with that Cyclopic style, in which smaller stones wedge the interstices between larger ones. Homer’s builder works with πυκνοῖοι λίθοι, and Hector’s monument is strewn πυκνοῖοι λάεσαι. Odysseus built his chamber πυκνήσαν λιθάδεσα. 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 ἀμείβοντες, “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 προβλητας) for buttresses (ἐξυματα); with which may be compared the palisades round the stone wall of Eumæus’ lodge, driven ἐκτος; see below at (6). The wall was topped in this last case with a fence of the prickly-pear (ἐθρήγκωσεν ἁγέρθο), with which our spike-topped walls may be compared. In Polyphemus’ cavern we find a court in front with a similar fence on an exaggerated scale, “built loftily with earth-fast stones, with tall pine-stems and stately oaks.”

(4) Thus some of the masonry was un cemented; 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 ἐλέκτρον.
may have been the cause. Still, the mention of stones ἀποστιλβοντες ἀλεί-φαρτος,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 ὑψηλον, ὑψόφορον,³ 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 ἀμειβον-
τες,⁴ may have sustained an upper-structure of wood. The timber named is fir, oak, ash, cypress, and, for finer work, cedar.⁵ 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 ἕξ-στοι,⁶ i.e. dressed so as to present an even surface; porticoes so built are accordingly ἕξεσται.⁷ For λείεσας ἤντοιχα see (6) note ⁸. The doors are constantly spoken of as of planks, σανίδες,¹ which word often stands indeed for doors, with such epithets as κολλητοί, ἐξεσται, and Homer takes pains to tell us that the angles were duly squared by the rule. The metallic plating over stone would be such as we have still vestiges of in the so-called "Treasury of Atreus", where holes, probably for bronze nails, are yet visible in the stone-work of the chamber. The floor was of native earth in Odysseus' palace, ⁹ 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), and in the upward interior view of the palace timber seems predominant.¹¹

(5) The order of parts should begin with the αὐλή, "court". Its outer wall was called ἔξος or ἐρικύον. The phrase ἔσχεδ᾽ ὡς μέγαρον ὡς indicates the whole palace, αὐλή included, viewed as lying within the ἔριος. One description of it as "ornamented (ἐπισκιασμαί) with side-wall and copings", implies some degree of sumptuousness in its appearance. Outside Alcinous' court lay a large square orchard close by the gates, with fountains, one of which passed under the threshold of the court itself.¹² We may observe the predominance of symmetry in Homeric conceptions,¹³ and suppose the αὐλή to have been, like the orchard, quadrangular. Similarly, a local connexion between the cultivated estate (τέμνενος) of Odys. and his αὐλή seems intimated in the fact that the manure (κόπτος) for the former was gathered up from the latter and removed thither.¹⁴ On such a heap in the αὐλή, the dog Argus

² γ. 408.  ³ I. 213, β. 337.  ⁴ Η. 712—3.  ⁵ τ. 38, φ. 43, θ. 339—40, Ω. 191.  ⁶ θ. 6, ι. 210—1, 253, Ζ. 244, 248.  ⁷ ζ. 243.  ⁸ M. 121.  ⁹ L. 583.  cf. φ. 194.  ¹ β. 164.  ¹¹ θ. 344.  ¹² θ. 341, φ. 44.  ¹³ ι. 120—2; cf. τ. 63.  ¹⁴ θ. 72—5; φ. 50—5, 127—9.  ¹⁵ α. 176.  ¹⁶ τ. 38.  ¹⁷ ρ. 234, θ. 604.  ¹⁸ ρ. 266—7.  ¹⁹ η. 82 foll., 112—3.  ²⁰ cf. ε. 70—1.  ²¹ θ. 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; and by the horse-chariots &c. which drew up there. This αὐλή had a gate of its own, with προθύρα, or porch. In the first peaceful group on the Shield of Achilles, the women stand admiringly, ἐπὶ προθύρωσιν ἐκάστη, to see the marriage train go by. Here the προθ. of the αὐλή seems intended, which would be nearer to an object passing outside than the προθ. of the house. Pallas, as Mentes, alights Ἡθάνης ἐπὶ δήμῳ ἐπὶ προθύρωσις Θεόνυσίκος αὐλαῖον επί αὐλαίον. 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 μέγασον later, now certainly in the αὐλή, playing πεσοῖ before the gates of the actual palace. Had the αὐλή been empty, a guest would doubtless have passed through it towards those gates. But a pause at the outer προθύρα gave more time for the host's courteous reception, as matters stood. Here, accordingly, the οὐδὸς αὐλείος is the actual entry of the αὐλή. Elsewhere, however, we find αὐλείαι θύραι, and θύρα αὐλής, used of the actual palace gates, so called as leading into the αὐλή; and so αὐλής θύρεσι. But the distinctness of the gates of the αὐλή appears from ἐπίθυρωτι δὲ οἱ αὐλῆς τοῖχος καὶ θυρικοῖς, θύραι δ᾽ εὐφρένεις εἰσὶ διάλεις. This epithet εὐφρένη is often applied to the αὐλή itself, as "fenced" by the ἔφος; 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 προθύραν, αὐλή, and outmost gates, and there seats him propped against the court-wall. Similarly in Phoenix' narrative of his escape, the first watch-fire was in such a portico (ἐν αἰθούσῃ ἐνεργείᾳ αὐλῆς). In such an one were piled the corpuses 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; perhaps not much above his own height; as Medon, apparently unseen, hears from without it the suitors' voices within it. This height included its θῦρικοι, "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 ἄγορα, said to be ὄντοιοι λαέσοι κατωφυργεύον ἀρα-ντία. Similarly, the court of Eumeus' lodge is fenced ὄντοιοι λαέσας, and

* 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 ῥυτα κάσα; where the Pandects (XIX. 1. xvii. § 6) explain ῥυτα, as whatever material is dug (cruta) from the estate, "arena, creta, et similis", and κάσα, as whatever is cut down upon it. Varro (de L. L. 9, p. 154, ed Bipont., 1788) expressly notes that the κ 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 ὄντοιοι as i. q. εὐξεστοίοιοι: but Homer would doubtless have said εὐξεστοῖς or εξεστοῖσιν λάεσι, had he meant this; besides, there is the improbability of "polish" in the stones where all else was rough.

1 v. 250, cf. χ. 334—6.  6 δ. 20, b 0. 146.  Σ. 496.  w α. 103—4.
2 χ. 137.  7 χ. 106—7.  z ψ. 49.  a ψ. 240, c 389.
3 ω. 266—7.  d δ. 100—3.  c L. 472.  f χ. 449.  b L. 476.
4 Σ. 267.  cf. l. 185.  k ε. 10.
coped with the prickly-pear (ἄχνεος), with palisades thick and close together, made of heart of oak, driven ἐκτὸς... διαμπερὲς ἐνθα καὶ ἐνθα, “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 τεμπεῖον δύσπεδον, meaning probably “paved”, for quoit-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 Ἑρμείων. In Circè’s palace the ὅφελείος, “sty”, was probably in the αὐλή, as she goes διέκ μεγάροιο to open it. On the lamentations of the retransformed comrades, it is said ἀμφὶ ὤς ὀδοῖα σμερδαλέουν κανάς σίζε; where ἀμφὶ may point to αἰθουσαι along the house-front, and to the opposite wall of the αὐλή. In the Pylian αὐλή stood a ὅρονος* of polished stones before the palace gates. Here the sacrifice to Athené, 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 θάλαμοι.

(7) Going from the αὐλή to the main building, the πρόδομος 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, πρόδυνον, pl. πρόδυνα, 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 αὐλήν, used when Melanthius is dragged forth thither. So the Centaur Eurytion was punished somewhat like him, evidently in the αὐλή, being dragged διέκ προδύνου θύματι thither. The corpse of Patroclus is laid along (ἀνὰ) the πρόθ. of Achilles’ but. x

(8) It is likely that the αἰθουσαι projected beyond the vestibule, and that the space between them, whether overhung by it or not, was called πρόδυνα (Fig. I. 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 αἰθουσαι in Zeus’ palace, and in that of Alcinous, are used as places of assembly. The recurring line, of travellers departing, ἐκ δ’ ἐλασαν προδύνοιο καὶ αἰθουσῆς ἐμιδύνου, may be explained by the fact

* Voss conjectured that this stand ‘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 προδύνοιο καὶ αἰθουσῆς ἐμιδύνου. Rumpf thinks this an error (I. 7).
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 ἐνόπτιον παρα-
φανδώματα; c probably a facing of polished stone or wood work, or stones faced
with metallic plate, se above at (3), forming the lower course of front masonry
along the αἴθουσα 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 ἐνόπτιον rather than
πρὸς τοίχον. On departure the horses would probably be yoked some-
where 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 αὐλείαι θύραι. f The chariot's driving out
of the αἴθουσα is marked by the latter having the epithet ἐγίδούπον, f expres-
sive 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. g

(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. b That the πρόθυρον was also part
of it, seems probable from the fact that Eumaeus, who is found sitting in the
πρόδ., i rushes out ἀνὰ 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. l
The αὐλή of Eumaeus' lodge was chiefly tenanted by his swine, and fitted
up with sties for the females, and also in the αὐλή (πάρ δὲ) were his dogs.
Telem. is seen by them crossing the αὐλή, and they bark not: Odys. also,
within the lodge, hears his foot-steps there. m In the αὐλή, therefore, it was
that they flew at Odys., and into it Eumaeus rushed ἀνὰ 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 μεγάροις, for the whole pile.
The access to it was directly through the main entrance, over the σκέδος,
"threshold", which seems to have been double, either an outer and an inner,
or an upper and a lower σκέδος; see below at (23). The doors, through which
it was entered from the πρόθυρον, were probably double-leaved (διπλίδες), k
like those of the αὐλή in the palace of Odys. Loftiness and splendour (ὑψη-

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*a δ. 40. b δ. 20; η. 4. c δ. 42; Θ. 435. d η. 121; N. 261. e η. 492; ο. 190.
f γ. 493, o. 191. g γ. 390—401; η. 345. h δ. 297, cf. o. 5. i δ. 5. k η. 34. l A. 777. m o. 4—5. n η. 29 foll.
λατ φάειναι) characterized them. As a good view of the interior of the μεγαρων, including its μενχος at the upper end, could be had from the πρόθ., the doorway would seem to have been spacious; see further at end of (23). Similarly, the angur Theoclymenus, looking forth from the μεγαρων, sees the πρόθ. and αβιη of ghosts hurrying to Erebus. Loftiness and spaciousness are the features of the μεγαρων. 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 gynaeceum need be assumed. Further, all the entries and exits, as well as fixed positions of Penelopé, Aretê, Helen, and Ileucuba, 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 Herê and the other goddesses with Zeus, to suppose a gynaeceum in Olympus. The whole episode of her fraud upon him in the fourteenth Iliad is against it. Her toilet-scene is in a private δαλαμος made for her by Hepheastus, which no other deity could open. She goes out of it and calls to her Aphroditê, with whom she converses "apart from the other deities", i. e. evidently, in that privacy. Aphroditê departs προς δωμα, to the μεγαρων, i. e., of Olympus. On her return, discomfited, to Olympus from Ida, Herê goes to the same Διος δωμας, where she is exposed to the remarks and questions of the other gods, and where her statements provoke the rash sally of Ares which Pallas checks. Here, then, we might surely expect a clear token of the gynaeceum, if any existed; but here, on the contrary, is the amolest proof of a hall shared by male and female deities in common. Precisely in proportion as the gynaeceum 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 Penelopê, 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 ύπερθοων in the Ody. This may perhaps be regarded as the sleeping apartment of the female members of the family, slave or free,
save such as were of rank to enjoy, like Nausicaa, a separate Θάλαμος, and as the working room of those who pursued sedentary labour. But, to descend to detail, Penelope, sitting in Θάλαμοι, bids Eumæus summon the disguised Odys. to her, who postpones the interview till late, when the suitors would be gone. When on their departure, and that of Telem., Odys. is left in Θάλαμοι, she comes in Θάλαμοι to see him. Here, as she is seated awaiting him in the μεγέ, 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 παρά πυρ, who hears the words, rebukes the offender, orders a chair for Odys., and opens the conversation. Between the first message through Eumæus and this interview she had visited the suitors, descending from the υπερώια, and retired, ascending thither. But that message had been sent from a Θάλαμος, and on Eumæus' return she speaks to him ἀπὸ οὖνδ' ἑαυτα, 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 Heré, should be understood (Fig. I. L or M). Helen similarly appears in Θάλαμοι in the same sense. Besides this, “Eurynomè the stewardess” is found mingling in the conversation before Eumæus is summoned. Now, her business certainly lay in the μεγέ among the suitors; whence she might easily speak with Penel. in an adjacent Θάλ, but could hardly have gone up-stairs to do so. Further, Odys. in the μεγέ among the suitors, after her visit to them, rebukes the handmaids for attending on them and bids them go to their mistress; θυσωλ Ὀδυσσέας δήν οἰκομένοι λακτος, ἔχεσθαι πρὸς δώμαθ', ἐν' αἰσθοῖς βασιλείαι. τῇ δὲ παρ' ἡλάκατα στοφαλίζετε τέρπετε δ' αὐτήν, ἤμεναι ἐν μεγάρῳ, ἡ εἶσια πιέετε χερσίν.

Now Penel. had only just before ascended to the υπερώια, of which fact, he was probably aware. It is plain, therefore, that the expressions, πρὸς δωμαθ' ἐν' αἰσθήσι βασιλείαι, and ἤμεναι ἐν μεγάρῳ, refer, not to any gymnæceum, but to the υπερώια itself. So Euryclea, going to summon the waiting-women to Penel., is said to go διὰ μεγάρωι; where, from the sequel, the υπερώι, 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 gymneceum, had any existed;
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, like Arctē in the μέγ. of Alcinous, to hear the stranger’s tale. And on her departure again to the υπερώια she bids him take a bel τοδ’ ἐνι οἰκῳ, which, if spoken in the οἶκος of the women, ought to mean that οἰκῷ itself; but which means the common οἴκος or μέγαρον still, of which the πρόδομος is viewed as a purlium, and in that πρόδομος his bed is accordingly made of the fleeces &c. which lay about on the seats in the μέγ. and into the μέγ., whence it had been taken, he accordingly takes the bedding again in the morning. Further, as he lay there, he marked the paramours of the suitors who had gone to their homes, going forth ἐκ μεγάρου to join them. This must have been through the same chief doors of the palace which Euryclea had previously closed. Thus μεγάρου has here its proper meaning; although in two passages just quoted it stands for the υπερώια.

(13) As regards the evidence from character and habits, though less critical stress can be laid on such things than on the facts stated or implied in the narrative, it seems inconsistent that such a character as Nausicaa should have been reared in the hot-bed of a γυναικεῖον. 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 γυναικεῖον implies. Her bearing on meeting Odysseus under the circumstances would be equally inconsistent with moral probability, and the independent self-possession with which she directs his movements, if possible, even more so. But indeed, the whole Phaeacian court atmosphere is one in which the women have rather more than less of their sex’s usual influence. Homer has drawn the men effeminate, but the queen and princess with exquisite and equal firmness and yet delicacy of tone. But as regards palatial arrangements, he has one set for all, and applies it alike to Olympus and to Scherii, and to the households of Hecuba, Helen, and Penelope. But of all most unlike the life of the γυναικεῖον is the reception of Nausicaa by her brothers on her return:

η δ’ οτε δη ου πατρος ἀγαπητα δωμαθʼ ἵκανεν,
οτησεν ἑρ’ ἐν προθύροιο, κασιγνητοι δε μιν ἀμφις
ἴσταντ’ ἀθανάτοις ἐναυγίγκιοι, οὐ δ’ ὑπ’ ἀπήνης
ἡμίόνους ἐλυουν ἐσθήτα τε ἐσφερον εἶδον."}

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 υπερώια. 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 τοδ’ ἐνι οἰκῳ means the πρόδ., the word μέγ. may with equal justice stand for the υπερώια.
(14) 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

\[ \hat{\text{υφιστοτες}} \text{, τούς τε κλντος ήσασε τέκτων} \]

\[ \text{δύσματος ψηλύσιον βίες άντ'ών άλεεινων,} \]

is explained by a Schol. of "joined rafters (συστάται) which", he adds, "form the shape of the letter** Α′. And this idea is supported by the previous description of the attitude, άγκας δ' ἀλήλων λαβέτην χεροίν συμβοήσαν. 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 (διεστώτας Eustath. ad loc.). This suits the Α 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 in the Ody. with epithet πίκα ποιητῷ, and once in Hy. Ceres 185. Elpenor also fell κατανυκρού 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 (όπη), there being no other aperture. This was not vertically over the fire; see below at end of (20).

(15) The word ὄροφη is once found, of the roof as seen from within; the masc. ὄροφος, with epithet λαχνής "shaggy", also once in sense of "thatch" — that which covered the hut of Achilles before Troy, and was gathered from the meadow there. Eustath. on χ. 559 foll., supposes a flat roof overlaid with earth to be meant; but this is a hint which he probably borrowed from later structures. The principal feature of the roof was its central beam, μέλαθρον, so explained by the Scholl., the name originating from the discoloration (μέλας) through smoke, or, according to Eustath., through sun and weather; the one suggesting the inside, the other the outside view; but an overlying stratum of earth, tile, or other material, would, if it existed, intercept the latter influences. The derivation from μέλας is favoured by a passage in which our present texts have,

\[ \text{αύτή} \text{ δ' αἰθαλούστος ανώ μεγάφοιο μέλαθρον} \]

\[ \text{εξετ' ανατάσσος χειλιόν \epsilonικήλη \εντην,} \]

* Comp. the precept of Deut. XXII. 8.

** Rumpf (Π. 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 άπετώμα there. The same slope-sided form of roof is alluded to by Aristoph. Αρ. 1110 under the term άπετώς; but Hippocrates and Aristophanes are far too late for our purpose.

\[ χ. 559-560, \text{ cf. λ. 6 foll.} \]
\[ \Psi. 712-3. \]
\[ \alpha. 333; \phi. 458; \pi. 415; \sigma. 209; \]
\[ \varphi. 64. \]
\[ \chi. 298. \]
\[ \Omega. 451. \]
\[ \chi. 239-40. \]
where αἰθώλ. seems disjoined by hypallage from μέλαθρον,* to which Voss wished, by reading αἰθώλεντι...μελαθρο, to restore it. In a similar passage the eagle in Penelope’s dream ὄψιν ὀδοι κατ' ἄφρ. ἐκείντ' ἐπὶ προιοντι μελαθρο.** 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 ἕκειδοντες 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. Ἐπικατέ destroyed herself by “fastening a vertical noose from the lofty μέλαθρον.”† Demeter in Hy. Cerv. 188, “with her feet made for the threshold”, κατ' ἄφρ. μελαθρον κῦψε κάρη, πλήθει δὲ Θύρας σέλας θελοῦ. So Aphrodité (Hy. Τεμ. 173) εὔποιήτου δὲ μελαθρον κῦψε κάρη, see below at (16), where the roof-beam, or rather the whole roof composed εὔποιήτου of such is spoken of. The μελαθρον 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, αἰθῶσα δὲ μελαθρον ὑποφόριοι δὲ τοι ἐκμέν.\(^\text{6}\)

(16) The expression σταυρός τέγεος πίκα ποιητοῦ\(^\text{7}\) stands only in one connexion: where a lady of the family from the υπερψών enters the μέγ., we read, “she took her place παρά σταυρον τέγ. πι. ποι.” The foot of the stair by which she would descend might be in the μέγ. itself, and her standing παρά σταυρον π. 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 θάλαμος, 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 παρά σταυρ. 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 υπερψών itself or upper story, or else the θάλαμος into which one descended from it (Fig. 1. N), is meant. Now σταυροι occur elsewhere simply as meaning door-posts; and the σταυρος τέγεος may therefore well mean the door-way, by synecdoche, of that θάλαμος. So Penel. sits spinning, to hear Telemachus’ tale, παρά σταυ. μ. γ' αυτοι;\(^\text{8}\) for the door-way, as leading from the τέγος (= θαλ. or υπερψών) into the μέγ., might be called the σταύρ. 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 σταύρ. 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 mai-

* In the prayer of Agam. that he might set on fire the palace of Priam that very day, αἰθῶσα is joined to μέλαθρον,\(^\text{9}\) 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 μεγάραις, said of the geese destroyed, is a general expression covering the specific sense ἐν αὐλή. 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.

\(^{\text{b}}\) τ. 544. \(^{\text{c}}\) Θ. 279. \(^{\text{d}}\) λ. 278. \(^{\text{e}}\) ι. 640. \(^{\text{f}}\) α. 333: Θ. 458; π. 415; σ. 209; ϕ. 64. \(^{\text{g}}\) ρ. 96. \(^{\text{h}}\) β. 413 foll. 1*
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' (Σημείη) ἄφρι ἐπ' οἴνθον ἔβη ποσὶ, i. e. she "made for the threshold". The poet adds, καὶ ἄκα μελάθρου κυρέ χάρη, i. e. her stature expanding, her head touched the main beam, Some take μελάθρος here to be the lintel of the door; but, as the queen was sitting in the μέγ., though near its door-way into the θάλ., 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 γυναικείον 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 μνχός, 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 Aretē also sits.1 The σταθ. μεγάρου also occurs, meaning the main entrance from the court without. There Odys., when his arrows are spent, τόζον μὲν πρὸς σταθ. ἐνικαθός μεγάρου ἐκλίν' ἐστάμεναι, πρὸς ἐνώπια παμφανόωτα. 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 ἐνώπια 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 σταθμοὶ, one of which is described as κυνεφόροις,2 the μέγ. may obtain its epithet of ἑυσταθής.

(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 χραταίπεδὸν 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 αὐλ. 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 λαμπτῆσες,45 how Telem. digs a trench along it for the axes in the bow trial to stand in,46 and how the same expressions ἐραίξε, ἐν νοικίσιον,47 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 (λιστεροι);48 the same tool is placed in the hands of old Laertes at his garden work (λιστεροντα κυθον).49

(18) The μέγ. may be supposed a parallelogram with its short side to the αὐλ. Of its size we have indications in the following incidents. The bow-

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* Rumpf (III. 80—1) interprets μελάθρ' here as a wooden structure (craidiiii operis) erected on the μνχός and laterally connected with μεδόμαι 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 μνχός below as together making up the τέγος.

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1 5. 305. 2 φ. 340. 3 ψ. 46. 4 τ. 63. 5 φ. 120—1. 6 Ξ. 20, 329, 383. 7 Ξ. 455. 8 Ξ. 227.
APPENDIX F.

CXXXIII

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\(^u\), especially when we consider the length ascribed to the spear in the II.,\(^i\) imply a considerable range. Telem. also "runs", at his father's bidding,\(^*\) from the central entry of the μέγ. to the θύλαμος on its side, perhaps by way of the λεύη. After the massacre Odys. looks about to see if any enemy is skulking anywhere.\(^t\) The suitors, above a hundred in number,\(^w\) daily banquetted there, each at a separate table, and room for their attendants had also to be found. Epithets of amplitude, as ύψερεψες μέγα,\(^x\) are applied to it; so also it is ἡξην, from its echoing walls, and σκιόν, 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 μέγ. 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,\(^y\) 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.)

(i9) 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 σκιόν. 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.\(^z\) The smaller portable one borne by Pallas being golden, these may be supposed to have been of copper, and so Eustath. calls them κεναλευσέναι, and explains their position and form by the words ἐςχά-ραι μετάφωροι, ἡ κυνόποδες "vase-footed" (Rumpf. Η. p. 31). On the floor lay the fireplace (ἐσχάρη),\(^a\) the mistress of the house or a principal person commonly sits ἐν πυροίς αὐγή, even when it is broad day-light (Δίς 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 μέγ. are to be looked for, in whatever palace interior the scene is laid. The pre-

* In Herod. VIII. 137 the sun is spoken of as looking down into (ἐςχάρη) a house, by the καπνοδόξη, and throwing its light on the floor (ἐδαιφος).

\(^r\) φ. 75 — 6, 420 — 3. \(^s\) Χ. 72, 81, 116, 255 foll. \(^t\) Z. 319; Θ. 494.

\(^u\) Χ. 106. \(^v\) Χ. 381 — 4. \(^w\) Π. 247 — 51. \(^x\) η. 225, cf. δ. 757. \(^y\) Z. 132 foll.

\(^z\) σ. 307, cf. τ. 63. \(^a\) η. 305, cf. ψ. 89.
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 light 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 στὰθμος 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 μεσόδωμα, &c., it is probable they were the trunks of trees, barked and smoothed. The chair of state is placed against a pillar for Aretē "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 (ἐτέραν)* wall, i.e. furthest from the door. Also the principal chair (Θρόνος ἐγγυνόπηλος Fig. I. i) seems indeed to have had a fixed position there, not far from the principal κοπηθή (see below at (22) Fig. I. h) and the ὀροσθάρην, or opening into the side-passage; see below at (38). This was also near the μυκῶν or extreme upper end of the μέγ. The position of the host or hostess at that "further wall" is confirmed by the place of reception occupied by Achilles in his hut, in the interviews with the ambassadors and with Priam, in which last his κλαμός πολυναύδαλος is also specially mentioned. Hence the hearth seems to have been at the upper end of the μέγ., and Nausicaa's direction to Odys., μεγάρῳ διέ&εμεν, ὀφθαλμ' ἄν ἔκκηναι μητέρο' 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 ἐσφάλη, seems to have been always on the mere flat of the floor, like our "hearth-stone" (Fig. I. g). It is said (Rumpf II. 29) to have been oval (στρογγυλοειδής). It was the place sacred to supplication, and bears in that relation the more solemn name of ἱερή. From it the house derived its sanctity, to which it was as altar to temple. The stranger swears coupling it with Zeus.m Odys,

* The position of Melanthius, when hauled up to the top of a pillar, is close to the beams (δόξα); this, however, is in the θάλαμος or armoury, χ. 192—3. ** It is said of the olive-stump built into his bed-tested by Odys., πᾶξετος δ' ἦν ηὗτε κλών, ψ. 191: this increases the probability that the pillars were tree-trunks. They seem to have had some protuberance, the rudiment of a capital perhaps, at top, as otherwise there would be nothing to fix the rope by which Melanthius was slung.

APPENDIX F.

CXXXV

went and sat as a suppliant ἔπειτα ἐσαφήν ἐν κοινήν πώς πνεί,8 whence it seems that the fire on it was ample enough to shed its ashes on the floor around. Near it (ἐν κόνυ) the house-servants slept for warmth's sake, probably not having bedding, and old Laertes in his woe slept so with them.9 Against another more central pillar the seat is placed for the minstrel μέσαρ δωτημόνων,9 and his lyre is hung from the same within easy reach.

(21) Against one of the pillars (Fig. I. F') stood the δονοδόχη. Some question has been raised, whether this pillar was external in the πρόθυρος or internal in the μέγαρον. The former view, held by Rumpf, (I. 29) has been based on what is probably a προθύροςτερον; Telem. "set his spear against a pillar, and went in, and crossed the stone threshold".10 It is clear that the parts italicized are to be so inverted in sequence, and probably, as what stands last, the "crossing the threshold", is really first, so what stands first, the "setting the spear", is really last. In visiting Eumaeus, Telem. gives his spear to a slave in the αὐλή and himself goes in &c.11 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 δονοδόχη, 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 πρόθυρος.12 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 δονοδόχη to be outside the latter. But in the Odyssean palace, the spear is deposited at a column after entering the μέγαρο,13 and the μέγαρο certainly contained spears.14 The explanation given by a Schol. α. 128 of the fashion of the δονοδόχη is not clear: it is, ἀπέξειν τάς κίονας καὶ ἐν αὐταις ἐπειθισόν τὰ δόρατα. Here ἐν αὐταις may imply some cavity or receptacle resulting from the action called ἀπέξειν, which must then be used in the unusual sense of "scooped". The latter sense lies directly in Eustathius' words, on α. 128, θύκη δορότων κοινείσις. ἡ μελίστα, εἰς κίονα ἐγγεγεγυμμένη, ἐν ἡ πρὸς ὅρθανκτα τὰ δόρατα ἀπέζηντο. A fluted column with spears set in the flutings might easily be understood from this; though something would still be wanted to catch one end of the spear and steady it. Boarding pikes in a vertical rack used to be seen round the masts of ships, where, there being no grooves, they were secured by both ends. The phrase ἐντοσ ὃς δονοδόχη is well suited to such an explanation; comp. κοιλῆς ἐντοσθε μεσόδημης,15 of the Homeric mast, and see App. F. 1. (6). Rumpf ub. sup. explains the δονοδόχη, as fixed between two columns, engaged, he probably means, in the wall.

(22) Close to the upper wall appeared a νοτῆρο, probably of large size.16 We may suppose a stand for it. It is uncertain whether it lay left or right17 of the central line from threshold to μυχός, or it may have lain even in that line. A

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8 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.
man who sat by it was μυχοίτατος, 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 ὀροσθύη just before, sets down his lyre, between the κοπηγη and the chair of state. These were probably near the ἕσχαρη but not in the μυχός. It seems likely that the chair was on the same side as the ὀροσθύη, as more convenient for the occupant's access to the αὐλή without, if needed; the κοπηγη 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 κοπηγη as itself on that side, and the chair and ὀροσθύη on the right (Fig. I. hi). This so far agrees with a Schol. on χ. 126, who places the ὀροσθύη “in the right corner”.

(23) The threshold (οὐδός) has been several times mentioned. It was the outer limit of the μέγαρον proper, as the μυχός the inner, being the furthest point from it; hence εἰ μυχόν εἰ ὀυδό διαμερεῖς means, “from one end of the μέγ. to the other”. The threshold of Alcinous' palace was of copper (χάλκεος), corresponding with the extravagant splendour of silver posts and lintel and a golden handle. He himself styles it χαλκοβασίς δῆς, which is elsewhere applied only to divine abodes. In the description of Tartarus, characterized on the contrary by massive strength, we have a copper threshold and iron gates. There seems no doubt, as stated above at (10), that the οὐδός, spoken of as of stone (λάτος), and again that of wood, (μελίνος, comp. also that said to be δρυίνος) 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 ἐνώπια, 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 (παρὰ) 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 (νινύμενον) 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 πρῶται Ἔνωπια, i. e. first towards the μέγ., and the αὐλῆς κελά́ Ἔνωπια, as leading directly to the αὐλή. The width of the threshold may be inferred, not only from the general phrase ἐνωπέα μᾶλ’ ἓνωπα, but from the fact of four men standing on it with space to wield

x η. 142. y η. 96, cf. 87. z η. 83, 88, 89. a η. 90—1. b v. 4.
g α. 255; χ. 250. h χ. 137. i σ. 385.
their spears. That of one of the Θάλαμοι may be gathered from an eagle with spread wings being compared to the width of the door of a lofty Θάλαμος. The main entry of the μέγ. would probably be wider still (Fig. I. EE).

(24) It is always mentioned with an air of loftiness and size (μέγαν οὐ-δόν). Persons upon it are upon an eminence. Philoctetus leaps ἐξ οὐκοτο θύρας, which means from the threshold. Odys. leaps upon it and shoots from it at the suitors. The external threshold projected into the πόρονοι. The place of a beggar was naturally on the οὐδός; comp. the words of Melanthes, that Odys., in disguise, would "rub his shoulders against the door-posts (φιλιαί)." I., quarrelling with Odys., bids him quit the πόρον, who replies "this threshold will hold both," and comes back to the οὐδός after defeating and expelling him. Their quarrel took place προπάζοντε θυρών ψηλῶν (i. e. before the outer gates) οὐδόν ἐπὶ ξεστοῦ, which epiteth would suit either wood or stone. The same phrase is used for the internal threshold from which Odys. shoots. Odys. tells I. 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 (= the temple) of Apollo includes"; and hence the metaphor, ἐπὶ γῆσος οὐδό, meaning perhaps to view old age as the threshold of the house of death; so Virgil places old age "primis in faunibus Orcei", En. VI. 273—5.

(25) The Θάλαμοι might be added at discretion, but not in front. The πορό-δομος, including the door-way and αἰθέουσα, 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 Θάλ. 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 Θάλ. 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. δόμω, built near each other: the twelve are Ετέρωθεν ἐνάτιον ἑνόδευν αἰλίς, and have the epithet τέγεοι, and these, too, are "built near each other". All alike are said to be of polished (ἐστοιοι) 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 (ὑπέρφων)"; another Schol. makes τέγεοι mean ὑπέρφων, further explained by ἐπὶ τοῦ τέγος ὑκοδομημένου, which Eustath. confirms by the interpretation ἀνάγετοι (Rumpf III. 73).

(26) It seems to savour of assurance, perhaps, to withstand this array of authorities, yet the plain sense of Homer is irreconcilable with their judg-

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* τέγεοι, antiqui interpretes ad unum omnes explicant ὑπέρφων (Rumpf I. 23, note 29).
ment. The fact that the twelve ἰδὲς 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 ἐνδοθεῖν 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 ἰδὲς which partly composed it, they stood opposite. Thus they were τέγευοι, as having a roof of their own, distinct from the general palace roof. Their standing ἐτέρωθέν, "in the other (part or space)", is vague; but may be probably interpreted by the expression τοίχοι τοῦ ἐτέρωοι, explained above at (20) as being "at the further wall from the entry of the μέγαρον". So, while Achilles sleeps μυχὸ πλιοῦς, Patroclus lies ἐτέρωθέν, "at the further or opposite side". Such ἱλαμοί could not have stood between the πύθομος 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 ἐτέρωθέν — 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 ἱλαμοί; but it is difficult to make ἐτέρωθέν include two exactly opposite positions, right and left, as if it had been ἐπιτέρωθέν. The phrase πλησίον ἄλληλον διδρημένοι 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 ἱλαμοί, 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 ἱλαμοί 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 ἱλαμοί. 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 Eumæus' lodge with its twelve swine-sties ἐντοσθὲν αὐλῆς...πλησίον ἄλληλον, 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 πρόθομος 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) Herē retires to her Θάλ., a place of perfect secrecy constructed by Hephaestus for her, and with a secret key, when about to make her toilet for Zens. 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 (διέξ μεγάρου) to reach it after the main entry of the latter was shut for the night. Phoënix, the son of the house, like Telem., had a personal Θάλαμος, which certainly had a door into the πρόδομος, as the fire lit in the πρόδ. 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 ἄγορα, in v. 124—46, going thither from the same Θάλ., he traverses the μέγ., and therefore probably did so in β. The situation of Tele-machus' Θάλ., and of Phoënix', is easily understood to be the same, viz. in the angle between the back of the αἰθόνα in the πρόδομος, 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. 1 and K. This position would be adequate to what περισκέπτω ἐ. ἐ. implies; as it would be in view both from front and flank, which the other Θάλαμοι, save that of Odys., would not.* The Θάλ. of Nausicaē 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 αἰθόνα, contiguous to it, to the palace doors, as he issued from them, or might have entered the μέγ. directly from her Θάλ. The Θάλαμος of Paris is enumerated as distinct from

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* Doederlein, 2353, wrongly, I think, takes περισκέπτω as meaning i. υ. σκεπάστω, "sheltered." There is a clear difference in sense between σκέπτω-μαι, σκέπτος, σκέπτος, wherever found, and σκέπας, σκέπα, σκεπάζω, formed by the addition of α to, possibly, the same root, σκέπ. These latter forms always have the meaning of "shelter", as in Homer, σκέπας αὐτόμου, ε. 443, and ἀνέμον σκέπαιον...κύμα, ν. 99, said of headlands "sheltering" from the waves; comp. σκέπα μαϊσῶν, Ἡσ. Ὀρ. 532, adduced by Doed., where σκέπα is doubtless the apoc. plur. of σκέπας, though he denies it. σκέπαιον means to "look closely, watch", σκεψίμενος ἐς μή τιν ἔνοχη ἐνόησα ν. τ. 1., μ. 247; so σκέπτεο νῦν...ἀ' κεφ ἱδηρα, and hence to "spye", as the result of such watching; so Μετάνεια...ἐν Θαλάμῳ σκέψατο, Hy. Ceres 243—5; comp. Hy. Naus. 360. One passage, Π. 360—1, seems capable of the meaning "sheltered himself from": there Hector, covered under his shield, σκέπτεσ' ὑπότων τε δὸξου καὶ δόξου αὐξόντων. But, as he is covered as to his ἐνδέας ὠμοῦ, he is manifestly looking out over the top of the shield, as is further shown by Ἐ μέν δὴ γίγνοικε ν. τ. 1. in 362, "he clearly marked the turn in the tide of battle." Nor is any trace of σκέπτεσ in sense of "sheltered" to be found in post-Homerian Greek. Further, in what sense the Θάλ. of Telem. could be more "sheltered" than any other building in the αἰθόν it is not easy to see. The same expression is used of Eumceus' 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.

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the δώμακ, i. e. μέγαρον; h and Paris and Helen are conveyed thither by Aphrodite, after his combat with Menelaus. i Those who hold the view of a gynæceum find place for it here. But, even supposing Homer meant to draw a so far different view of domestic manners in the case of this Asiatic voluptuary, the exception would only tend to prove the rule as regards the simpler habits of Greek life. The θάλαμος may, however, have been only such an one as Odys. built for himself, and no gynæceum at all. Whether it is there or in the μέγ. that Hector finds Paris tending his armour with Helen and her handmaids, k is also uncertain.

(29) The θάλαμοι of Odysseus’ palace were several; as is shown by one being spoken of as ἐσχατος. l He had built himself one by enclosing a part of the αύλη 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”, m was different from that furthest (ἐσχατος) one which Penel. unlocks in person to find the bow. n The one which is converted into an armoury by Odys., when clearing the μέγ. of weapons, is probably distinct from both. o* 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” (παρα ἐγγυο). p The armoury and this θάλ. were mutually accessible, as seems clear from Odysseus’ thinking that some of the women there (ἐν μεγαρωι) might have helped the suitors to weapons q (Fig. I, qq rr). But the doors she is bidden to shut are those of the main entrance to the μέγ. r Eumaeus conveyed the message to her to that effect, s probably by going round by the λαύη, t into which doors may have opened from these θάλαμοι, being the servants’ way, we may suppose, to the offices in the αύλη without passing through the μέγ. and chief doors; and by the same un-observed way she passed round and secured those chief doors, viz. the outer pair towards the αύλη close to which the λαύη terminated. u This gave Philetus time to go down and secure the further gates of the αύλη before those from the μέγ., to the αύλη were closed. v* The direction of Penel., when indignant and incredulous, to Euryclea, to go down and back to the μέγαρον, w must be taken as uttered on the supposition that she had come from there, which Euryc. negatives subsequently. x The θάλαμοι were approached from the μέγ. by doors and a threshold of their own; y that of the bow-chamber being of oak. z From the word κατιβήστει being used of a person going from the μέγ. to the θάλ., a its floor must be supposed lower than that of the μέγ.

* From the marked expression ἐς θαλάμονς Ὄδυσσης χ. 143, it is likely that these θαλάμοι had mutual communications (Fig. I, ss), and that Melanthius, entering αὖ δόχας μεγάροι and passing out by the door, would pass through more than one; comp. Hy. Ceres 143, λέχος στοιλέαμι μνηθὸς θαλάμων εὐ-πίκτων. For δόχας see below at (35). So Euryclea tells Penel. she was μνηθὸς θαλάμων ψ. 41, during the massacre, being perhaps the last of the range.

h Z. 316.  i Γ. 382.  k Z. 318 foll.  l ψ. 8—9.


Z. 155; ψ. 42, cf. χ. 19.  z ψ. 43.  a β. 337; o. 99; Z. 288.
In the Θάλ. 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 Θάλ. is spoken of as εὑρήσας, υψηλός, υψόφωρος, υψηλόσφις, εὐστεοδής. There is a pillar, perhaps several, in it to support the roof. These epithets probably that it had the height of the μέγ. The Θάλ. of Ἡρακλεια, in which the μέλαθρον appears, was probably the μυχός (Fig. I. II), at the further end of the μέγ.  

(30) These details of the Θάλ. bring out with great force the story of Meleager as told by Phœnix. It seems he had shut himself and his wife into his Θάλ., while his 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 Θάλ. is spoken of as κρό-εις, δυνάδης, εὐφόρος, all which epithets of perfume may be accounted for by that of material, κέδρον; also as πολυθαϊδής, πολύκηρος. Most of these refer to Θάλαιμον tenanted by ladies of rank, and give one a high idea of refinement and rarity. More common-place are the epithets ἐφύνητας, πίκα ποιήτος, relating to substantial strength. We find the μυχός Θαλάμου ναῖον, in sense of the chamber of a newly-wedded pair. The woman in attendance on the occupant is called Θαλαμήπολος. We find an analogy in the Θαλάμη, "cell" of the polypus, in the name Θαλαμός, given in later Greek to the lowest and darkest stage of the ship, the rowers in which were called Θαλαμίται.

(31) The word Θάλ. is used for the ὑπερφοὺς where Penel. slept. She occupies, however, a Θάλ. below, and in a burst of sorrow sits weeping on its threshold. She probably is sitting among her handmaids in one of the Θαλαιμοί 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 ὑπερφοὺς to find her. On another occasion she is μετὰ δυσηῦς γυναικᾶς, ἡμένῃ ἐν Θαλάμῳ, when she hears a heavy blow struck in the μέγ. Then 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 ὑπερφόροι θάλαμον ἐναρκτα, meaning the "threshold" of the door from the μέγ. into the Θάλ. This Θάλ. was probably that into which the stairs (κλίμαξ) from the ὑπερφόου descended, see below at (32). Hence this Θάλ. in connexion with the ὑπερ. is sometimes apparently spoken of as in itself an οἴκος, or apartment more frequented by the women.

(32) The ὑπερφόου, ὑπερφόν, or plur., -φα, -ώα, was on the first story from the ground, reached by a ladder or stairs (κλίμαξ). Penel., though fre-
quently appearing below, mostly lived, slept, and worked in it. A Schol. on \( \Gamma \). 125 says that the \( \theta \lambda \lambda \mu \sigma \) was the lodging (\( \varepsilon \nu \delta \iota \alpha \iota \eta \mu \alpha \mu \) of the married women, but the \( \upsilon \varepsilon \rho \theta \) that of widows and maids. Penel. lived, therefore, as a widow. The name \( \theta \lambda \lambda \mu \sigma \) is given to it, and such by use it was; that of \( \upsilon \varepsilon \rho \theta \) relating to its situation merely. The arrangements were such that the minstrel's voice below in the \( \mu \gamma \) was audible there above, and the sound of Penel. weeping above was audible to Odys. in the \( \pi \rho \delta \delta \mu \sigma \). Whoever descends from the \( \upsilon \varphi \) stands \( \pi \varphi \alpha \varepsilon \sigma \alpha \theta \mu \omicron \nu \) \( \tau \gamma \gamma \sigma \sigma \), on emerging in the \( \mu \gamma \). The same place is taken by Penel. when appearing in the \( \mu \gamma \), among the suitors, although she has not descended just before. It is probable that she reached the \( \mu \gamma \) by the same entry as if she had so descended, and that she came from one of the \( \theta \lambda \lambda \mu \omega \), as above stated. If this be so, it seems nearly certain that the foot of the descent from the \( \upsilon \varepsilon \rho \theta \) lay in some such \( \theta \lambda \lambda \mu \sigma \); and that is more reasonable than to suppose that the women could not leave their \( \upsilon \varepsilon \rho \theta \) without coming fully into the \( \mu \gamma \), and into view of all there assembled. From such a \( \theta \lambda \lambda \), the \( \mu \gamma \) would easily be reached, and the station \( \pi \varphi \alpha \varepsilon \sigma \alpha \theta \mu \nu \tau \gamma \gamma \sigma \sigma \), explained above at (10), was probably the nearest part of the \( \mu \gamma \) to that \( \theta \lambda \lambda \). In fact one standing there would not have passed over the threshold of the \( \theta \lambda \lambda \), 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 \( \sigma \sigma \alpha \theta \mu \nu \tau \gamma \gamma \sigma \sigma \), but \( \varepsilon \lambda \varepsilon \lambda \nu \tau \theta \varepsilon \nu \alpha \iota \nu \varepsilon \lambda \nu \omega \nu \) \( \sigma \varepsilon \omega \delta \nu \) \( \sigma \varepsilon \omega \delta \nu \) \( \pi \nu \delta \nu \), the threshold of the \( \theta \lambda \lambda \), \( \varepsilon \zeta \iota \tau \varepsilon \nu \epsilon \nu \iota \) \( \Omega \nu \delta \nu \iota \sigma \nu \iota \iota \iota \), \( \varepsilon \nu \pi \rho \varepsilon \sigma \nu \alpha \nu \gamma \gamma \nu \tau \omicron \nu \) \( \tau \omicron \nu \epsilon \mathrm{t} \gamma \sigma \nu \), was probably that of the \( \mu \gamma \), to that \( \theta \lambda \lambda \). In other cases, then, is a pause on the threshold, which opened from the \( \theta \lambda \lambda \), somewhere on the side of the \( \mu \gamma \), not on the \( \tau \omicron \iota \zeta \sigma \nu \varepsilon \upsilon \sigma \), or end-wall.

(33) As regards the epith. \( \lambda \iota \gamma \iota \nu \sigma \), here applied to \( \sigma \nu \delta \delta \), 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 \( \upsilon \varepsilon \rho \theta \) rose perhaps the further stair-way, mounting to the actual roof, which Elpenor missed. But the question what the \( \upsilon \varphi \) rested on is doubtful. The roof of the \( \mu \gamma \), was certainly that of the whole pile, and not the floor of the \( \upsilon \varepsilon \rho \theta \). If we suppose an \( \upsilon \varphi \) partly covering the \( \mu \gamma \), 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 \( \pi \rho \delta \delta \mu \sigma \), being very probably not more than half the height of the \( \mu \gamma \). 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 \( \upsilon \varphi \) might thus stand on the \( \pi \rho \delta \delta \mu \sigma \), 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 \( \pi \rho \delta \delta \) below. The greatest length of the \( \upsilon \varphi \) would thus be equal to the width of the \( \mu \gamma \), including, perhaps, that of some adjacent \( \theta \lambda \lambda \mu \omega \); for, if they were less high than the \( \mu \gamma \), some of them might

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* β. 358; δ. 751; ρ. 101; τ. 594 foll.  † B. 514.  ‡ δ. 802, cf. 787.  k υ. 92.  ^ υ. 85—90.  ** υ. 92.
support a continuation of the υπερ, along the upper parts of its sides as well as in front. Thus in the plan Fig. I. the space included by the dotted lines represents the υπερ, extending over the αἰθουσα in front and four chambers on either side. It has the epithet συγκαλόντα expressive of polish and beauty; comp. some of the epithets of the θάλαμος in (30).

(34) A few details of the structure remain to be noticed. The μυχος appears to have been a recess at the upper end of the μεγ., used as the chief sleeping chamber for the lord of the palace and his wife. It was not so used in Odysseus' palace, where he had made a separate θαλ. for himself, and Penel. in his absence used the υπερ. Hence the μυχος 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 Celas (Hy. Cer. 143) and of Helephantus, see above at end of (29), it was so occupied, and must be presumed so enclosed. Those who support the notion of a gynaeceum make the μυχος the passage between it and the men's apartment (Rumpf III. 76—7, 86), the "stone threshold", which Penel. passed in ψ. 86, that of the gynaeceum, and the σταθμοι τετεγους or μεγάρω, pillars or door-posts on each side of that passage (ibid. 81). In the Trojan palace Andromache weaves μυχο δόμων. We find θαλαμων μυχος, and μυχο θαλαμων, the former in the account of the arms deposited there by Odys. and found by Melanthis. Whether any exact recess is here intended, or only the farthest, most retired, part, as in the Cyclops' cave &c., (cf. Hy. Venus, 263) is doubtful. In the latter sense we have μυχο ἀγησε of to describe the situation of Corinth and of Αειγίθουs abode. The chair of state for the mistress stood by it, close to the blaze of the hearth. (See Fig. I. H.i.) The word is akin to μιν to close, cf. μύσαν δοσε. (35) The δογες μεγάρων 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 οροςθηρης, or side-door, itself; 3. windows (an interpretation followed by many); 4. steps to ascend, or a ladder; 5. some read ἀναθρόγως, rendering it, "up the narrow places", and in Sophoc. Philoct. 937, καταβάδγες, adj., stands as epithet of πετρια; 6. the roof beam

* This suggests the meaning of σταθμια καιλα δοραων οικων, Theoc. Idyl. XXIV. 15, and of καιλα πληθος Soph. OEd. Tyr. 1262, as being a "recessed door-way" or "enclosure".

** So Pindar, Nem. I. 41, τοι μεν αἰθειαν πυλαν ες θαλαμον μυχον ευφυν ἱβαν; with him μυχος is a most favourite expression for any retired place; Isidem. I. 56 Pyth. X. 8. and V. 64. Comp. also Ταρφεα ... μυχο οικον ιεραι, Hes. Theog. 119. 1015.

*** Rumpf cites a Schol. on Theoc. Idyll. XIII. 13 αἰθαλαςεν πετευος, who explains it to mean some part of the roof-timber wherein birds may roost, and quotes, in explaining it, αἰθαλαςεν τιτα δογες, as if from Homer, being probably a confusion of Χ. 239 with Χ. 143. But there is no ground for thinking

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n ψ. 189 foll. o Χ. 270. p γ. 40. q δ. 304. r η. 346.

I. 603, cf. Ω. 675. t Θ. 290. u Χ. 440. v π. 205; ζ. 180. w ψ. 41.

x 236, cf. ν. 303; ο. 6. y Z. 152; γ. 263. z ζ. 89. a Ω. 637. b Λ. 143.
covering of the roof. All these, however, alike presuppose that the ἃλαμος of arms was somewhere in the ὑπερώια, and that its elevation had in some way to be surmounted; hence their various notions of 1, 3, 4, 6, all implying ascent. It is plain, however, from a comparison of τ. 4—4o, where Odys. and Telem. deposit the weapons, with ἐ. 101—141, that the ἄλα 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 ἄλα 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 ἐνά δόγας ἐνέβ. some mode of ingress into the ἄλα. at a higher elevation is intended. No positiveness of statement as to what that mode was is admissible. Let us consider, however, ἡ δόγας here, from a nom. of which the compound form ἀπορρόξε occurs, comparing Ἀγάθεος, Ἀγόγας (ὁγνυμεν), and its kindred adjective ἄγαλεος, 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 ἃλαμος, 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 ἄλα. It is unlikely that there was a separate vent-hole above in the ἄλα. Still, we hear of a fire lighted in that of Nausicaa. In this ἄλα. 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 ἄλα. An active man might then, likely enough, especially with the help of comrades, climb up to these ἡ δόγας and into the ἄλα., and might so be said ἐναβελεςν ἐνά δόγας. 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 condue to conceal his climbing up. The sense 3. given to ἡ δόγας by a Schol., as above, viz. ὑφιδές, "windows", would agree with this. Suidas gives "a kind of stone" for ἡ δέ; comp. ῥυπες cognate with ῥυμπο; 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 ἐχξος. He addsuce also ἡ δόγοι from Hesych., as meaning "barns", and suggests that ἡ δόγας 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 ἡ δόγας to be, like κόκας, a neuter noun.

ἡ δόγας connected in meaning with πέτενος; and its occurring to the Scholiast’s mind in connexion with αἴθαλ. is probably, therefore, a mere mistake.

ἐ. 514; ἐ. 359; ἐ. 755, cf. ἐ. 98. ἐ. 359; ἐ. 60. ἐ. 435, 438; ἐ. 343.
(37) Of the other senses 5. arose from one party among the ancient commentators always doubling the initial liquid in arsis after a final vowel, while others left it single; later copyists, ignorant of this, seem to have written two such words, where the sense allowed, in one, coining thus new compounds, such as ἀνατρογάς. 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 ἀν’ ὀροσθόηρ might have stood for ἀν’ ὀμόγας without marring the metre. Nor could Odys. have been puzzled to know how the arms could have been brought in, if the way ἀν’ ὀμόγ. had been the same as ἀν’ ὀροσθόηρ, 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 λαύφη, supposing that the armoury were entered from it, he would think that the door into that armoury from the λαύφη (Fig. I. qq), and therefore from the ὀροσθ., 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 θαλ. by it, — an easier way for one heavily laden — and so by the ὀροσθ. back to the μέγ. Thus Melan. is observed in the armoury by Eumeus, sent to shut its door (probably by the way of the λαύφη), who reports, and asks if he shall seize and bring him back (probably by the same way), and finally lurks with Philoctus on either side of that door, where they both seize him while crossing the threshold.§ (See below at (40).

(38) The ὀροσθόηρ occurs in two places.h Phemius stands by it when the suitors are slain, and from the sequel he must have stood near the μυχός 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 (ἐκφότατον οὐδόν) of which it opened. By this exit Odys. bids Eumeus 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 ὀροσθόηρ at the one end corresponds apparently to the σανίδες ἐν ἑραντίαι at that towards the οὐδός. The clearly marked difference in the name seems also to denote a different form of door. Whether it be for ὅροσθ. ὑθή (ὁρθός), an “upright door”, or (from ὁρθομι, ὁρθα) a “raised door”, or whether a mere single door, in contradistinction to the θύραι δίκλιδες, is not important. It appears to have been at the height of the threshold above the floor of the μέγ. This would account for ἀν’ ὀροσθ. ἀναβαινεῖ; for, as there was no threshold to mount by, there may have been some other mode, as a short ladder, to reach it.** (See Fig. I. k.)

* This, it should be added, is the view taken by the Schol. Vulg. at Χ. 126 ὀροσθ. εν τω τω οὐκον ἑναντίον τοιχὸ θύρα, ἑν, δι’ ἕτες εἰς τὸν θάλαμον ἀναβάναι, ἐνθα τὸ ὄπλα ἔκειτο. The phrase ἀναβαίνειν ἀνα, used of each, may perhaps have suggested this view.

** Hesychius ὀροσθώας. θύρα μεγάλη καὶ ὑψηλή δι’ ἕτες ἔστιν ὀροσθώς καταβαινοντα οἷον πάσα θύρα μη ἔξωσα τοῦ βαθίου πρὸς τῇ γῆ, ἀλλ’ ἀπ’ ἔξωσα τοῦ ἐδάφους, οἷον ὄψις, τῇ θύρᾳ εἰς ὑπέφευγον ἀναγόμενα.

§ Χ. 181—3.  h Χ. 126, 333; cf. 340.

HOM. OD. APP.  k
(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 ἀμφιπύλου hears voices in the hall; the Schol. says that this ἀμφιπύλ. was so called as having two doors, one the regular one (τὴν ἀὑθεντικὴν), and the other the Homeric ὀροσοδήνη; but the identity of the ἀμφιπύλ. of Eurip. with the ὀροσοδή 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 ἐξονομά τὸν βαθμὸν π. τ. γ. The ὀροσοδή seems to have been in the wall of the further part of the μέγ., near the μνημόν, to judge from the station of the minstrel there, and from his lyre being set down between the κρητήρ and the θρόνος ἀφογοφόρος; for these were near the μνημόν; 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 ἥλιμαμοι 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 armoury. It is probable that the λαύφη was used by the women from the στήρ., and the servants generally, in order to reach the αὐλῆ without passing through the μέγ. Hence it was probably connected, see above at (39), with that θάλ. which formed the female servants' hall, and by a κλίμαξ with the ὑπερφόνον. 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 ὀροσοδή 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 (subdialis), 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 (ἀψτάται) threshold, that of wood, close to the main gates of the palace (ἀυλῆς θύρες τα) (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 ὀροσοδή from near the μνημόν, might fall upon the rear of Odys. guarding the inner threshold. Eumæus therefore, thus guarding it, would be slightly in his rear, yet near enough to cooperate in spearing the suitors from that inner threshold, the doors of which may be supposed open the while. It has been supposed possible that the λαύφη led to the armoury, so that one might return from the latter either to the main-gates, as did Eumæus, or to the ὀροσοδή 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 ἀνα in describing the entry into it by the ὀροσοδή, which could not have been at a lower level than it. Those who hold that the thresholds

i ζ. 136—7.  k ζ. 267, 279—84.
were not upper and lower, but outer and inner, may render ἀκρότατον παρὰ συνδ. “beside the outmost threshold”, yet still allow this view of the λαυῆς in connexion with the ὁφοςθ and armoury. The στούμα is described as ἀφ γέλου, 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 μεσόδμα, as applied to a house; for its sense in singing, as part of a ship see App. F. 1. (6). The μεσόδ is 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 μεσοστόλεα, “intercolumnar spaces”;* adding that others take it to mean the “intervals between (διαστήματα) the beams.”

Another Scholl. 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 ἀντίθεσες”. He evidently has in view στήλας προβλήτες. We find ἀντίθεσες in Thucyd. VII. 36, where “beams to resist crushing blows on a ship’s bow” are meant, also in an unknown dramatic fragment.** Thus ἀντίθεσες may mean “buttresses”. And Etymol. Mag. p. 337, 35, explains ἀντίθεσις in a sense which amounts to this.

Other senses of μεσόδμη from writers quoted by Rumpf, III. 30—4, are 1. a great beam passing (as often in old houses still) across a room from wall to wall. Hippocrates directs in a case of dislocated hip that the patient be slung up to it by the legs. 2. A partition, let down apparently from this beam, dividing the interior into two compartments. 3. A shed, booth, or other small erection; 4. any hiatus or void space in the midst. 1. occurs also in Q. Smyrnaeus XIII. 451, where a blazing μεσ. falls on a fugitive, with which Rumpf compares Agamemnon's prayer that he might κατά παρηνες βολέων Πριαμοῦ μελαθεν αἰθαλοέν. Pollux, VII. xxvii, explains κατήλυμι by μεσόθημη. Now κατήλυμι is also explained as μεσῆ by Hesych., who adds, “a partition” (μεσοτόιχον), “a beam supporting the roof”, (which are senses 2. and 1. given above) and further, “the raised-flooring (ἐφιώμα) in a house, which is better”. This suits Aristoph. Ban. 566 ἐκ τῆς κατήλυμος ἐνθύτεις ἢκατηλοκαίμεν, but does not suit the Homeric palace. Favorinus, 1239, 36—45 adds nothing to the above shades of meaning, save some unimportant ones as regards a ship. 3. comes close to the sense given to μεσόστολα by Ducange, as quoted in the last note.

(42) Rumpf gives an elevation of a μεσ. in his plans at the end of III, precisely resembling that of a gallery, as familiar to us in a church, sup-

* Or, Rumpf says, “rooms or sheds built in such spaces”, referring to Ducange Gloss. p. 914, who gives, s. v. μεσοστόλα, tabernae in intercolumnis exstructae, or tabulata intercolumnis affixa.

** κοιμηθησθήσαιν ἐν μέσης ἀντίθεσις, ascribed to Eurip. by Etym. Mag. p. 112. 26. The μελάθρου is used for the same purpose in Homer I. 278, ἀφεμένη βρόξου αἰτίν ἀφ υψηλοῦ μελάθρου.

1 Χ. 136—7. 2 m τ. 37; v. 354. 3 M. 259.
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 μέγ., the middle of which end-section would be the μυχός. He thinks the galleries were hung between those pillars and that end wall, right and left of the μυχός, which would be perceived between them. Thus he prefers the μεσόστυλα interpretation of μέσο, according to Ducange's view of it. I think that any such complexity of structure is wholly inadmissible in Homer's age. We have no hint of the use of such galleries, nor can they have served any useful end. Sleeping rooms and store-rooms lay elsewhere in sufficient abundance. Galleries are the devices of architects driven to economize space.

The sense which meets every condition of suiting the poet's general tenor, agreeing with the word's etymology, and having sufficient support from authority, as well as offering an analogy to the same word when used of a ship, is that of an interval or recessed space between a pair of engaged columns. Thus the sequence of "walls, beams, and pillars" to with the μέσο becomes evident; the notion of a middle space, not built (δέμα), but left by building, i.e. by raising pillars, is etymologically just; whilst the glosses given above of μεσόστυλα, δοκόω διαστήματα, 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 μεσόκολον from Pseudo-Lucian. Ανωρ. c. 6, τὸν ἱστόν ἐκ τῶν μεσοκ. οὐσίνες ν. τ. λ. The μέσο of the ship has also the Homeric epithet κοίλη, 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 τοίχο. This mural decoration is widely common, and probably highly ancient.

(43) An expression variously written κατάντησιν, κατάντησιν, κατ' αντήσιν (Schol.), 4 deserves notice. Penelope, κατάντησιν θεμένη περικαλλεί διήφον, was listening to the words of each man ἐν μεγάροισι. In favour of the compound we have κάταρτα, κατάντησιν in Homer, κατάντησιν Soph. Ant. 512, Herod. VI. 103, 118, and κατάντησι Polyb. 30. 14, 3. In favour of the separate κατ' may be compared τόνδ (ἐλαφρο) . κατ' ἀντήσιν μέσα νότα πλῆξα. 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 mss. of Homer (Rumpf III. 84) with insignificant and probably corrupt variations. Still the Elym. Mag. p. 112, 17 in viewing ἀντήσιν as the accus. of a noun, has the analogy of κτῆσις from κνᾶς, μνῆσις from μνάομαι, πρήσις πρίσις from πρήθω πρίω. 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 tmesis with θεμένη, as Doederlein suggests, comparing τ. 101, ν. 259, because ἀντήσιν alone is not easily justified as an adverb by analogy, un-

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0 τ. 37. 9 ν. 354. 1 ν. 387. 2 Ψ. 116. 3 x. 559; λ. 64. 4 x. 161 — 2.
less we go to the Latin, as confestim, viritim, and the like. The meaning, however, seems plain. Penel. in the θάλαμος, see above at (31), sets her chair near its door-way into the μύη, so that, without being seen, she could conveniently overhear (Fig. I. p). This seems to me a further incidental argument against a gynaeceum, 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 gynaeceum placed as he places it, viz. a further apartment beyond the μύη. and its μυγός, 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 κατάντησιν, 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 μεσόδμα as Rumpf supposes between her and that party.

(44) The word άντιθυφόν occurs in a single passage. Athené there, after Eumeus has left his lodge to go to the city, draws near and stands κατ’ άντιθ. ηλισιν." Odys. and Telem. with the dogs are within.7 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,5 who goes out of the μύηφόν of the lodge, to the side of the fence of the court, and there stands before her. The reason why Telem. does not perceive her is that he is not favoured, as his father, with the gift of vision.8 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 άντιθ. seems not to mean any distinct space specially so called, but merely the general position "opposite the door", and any point in the line of view through the door from within would satisfy it. The sense in Soph. Electr. 1433, βατε κατ’ άντιθυφόν ὄσον τάχιστα, is probably "the parts of the palace opposite to, i.e. on the further side from, the door", from the analogy of άντικήμια (Aristoph. Aeh. 219) "the part opposite the thresh", άντιστροφος "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 κατὰ τὸ άντιθυφόν, apparently, in the wall opposite the door; i.e. opposite to but inside it: in Homer opposite but outside is what the sense requires; see the line BB' in Fig. I.

(45) The Θόλος is mentioned only where Telem. executes the faithless women-servants. In that passage occurs twice the line μεσσηγύς τε Θόλον καὶ άμύνονος ἔρχεσι αὐλῆς, followed the second time by εἰλεον ἐν στείνει οὖ ὅποι ἤπει ἀλέξεαι, "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

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u π. 159. v π. 41—2, 162. w π. 164—6. x π. 160—1. y χ. 442, 459, 466.
\( \alpha \nu \iota \nu \) to the \( \Theta \omega \lambda \omicron \varphi \). 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 \( \Theta \omega \lambda \omicron \varphi \) 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 \( \Theta \omega \lambda \omicron \varphi \) 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 \( \Theta \omega \lambda \omicron \varphi \) was probably not less than that of the fence-wall and \( \alpha \iota \Theta \sigma \omega \sigma \alpha \alpha \), 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 \( \Theta \lambda \alpha \rho \omicron \omicron \). In short the \( \Theta \omicron \) 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 \( \kappa \nu \kappa \lambda \omicron \theta \epsilon \rho \eta \varsigma \), and was used to put away household vessels and furniture in daily use. The historical \( \Theta \omega \lambda \omicron \varphi \) at Athens was round, and was the dining hall of the Prytaneum (Plato \textit{Apol.} XX. Andocid. \textit{de myst.} 7. 11.). For these parts of the structure see Fig. I. D and C' C'.

[The essays referred to above as Rumpf I, II, and III, are respectively entitled \textit{de aedibus Homericis pars Ima}, \textit{de aed. Hom}, \textit{pars altera}, \textit{de interioribus Homericarum aedium 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.]

* \( \nu \iota \nu \omega \nu \) \( \varepsilon \xi \alpha \varphi \nu \alpha \varepsilon \mu \varepsilon \gamma \alpha \eta \nu \mu \iota \beta \iota \alpha \lambda \lambda \lambda \) \( \Theta \omega \lambda \omicron \omicron \omicron \) : where the rule of position seems to favour the rendering; "having made it fast from a large pillar he passed it round the \( \Theta \omega \lambda \omicron \varphi \)". The following, \( \upsilon \sigma \omega \alpha \iota \pi \epsilon \nu \tau \alpha \varsigma \varepsilon \varsigma \varsigma \varsigma \), would suit either pillar or \( \Theta \omega \lambda \omicron \varphi \), 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 \( \alpha \nu \iota \nu \) indicates an \( \alpha \iota \Theta \sigma \omega \sigma \alpha \alpha \) on that face of it next which the \( \Theta \omega \lambda \omicron \varphi \) lay, but which face of the \( \alpha \nu \iota \nu \) that was, we cannot determine. It was not improbably the same \( \alpha \iota \Theta \sigma \omega \sigma \alpha \alpha \) 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 \( \alpha \iota \Theta \sigma \omega \sigma \alpha \alpha \) and its pillars, would give an ample distance from the ground to satisfy the requirements of \( \kappa \). 467", 473.
EXPLANATION OF PLAN
FIG. I APP. F 2.

AAAA The court (αὐλή) before the palace.

B The parts in front of the door (πρόθυρα): any object in the line BB' is said to be situated κατ' ἀντίθυραν.

CCCD The main portico (αἰθονάρχ) 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.

CCD A side-portico in the court with similar pillars from one of which the cable was stretched to the the rotunda D in Η 473.

D The rotunda (Θόλος). This position for it, although not certain, is justified in App. F. 2 (45).

EEE The threshold (οὖδος) at the main-gate of the palace, the shaded portion representing the upper layer of wood, the margin round it showing that of stone below of ampler size. The strong black lines across the shading represent pairs of folding doors, inner and outer.

FFF The pillars supporting the roof of the hall (μέγαρον) which is the interior large oblong around them. Six pillars are drawn, but the number is not a definite one. On one near the door the δονοθόκη should stand at Η' (20)(21).

G The hearth (ἰσχύρη). ggg The thresholds leading from the hall to the chambers (Θάλαμοι) on either side of it.

h The larger wassail-bowl (χοιτής).
i The seat of state (Θρόνος ἀργυρόπηλος).

k The side-door (ὁρεοθύρη) leading from the rear right-hand corner round the flank of the pile by the passage (λαύρη).

lll The side-passage (λαύρη) having its exit (στόμα) 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.
CLII  
EXPLANATION OF PLAN.

n Outer threshold of Telemachus’ chamber under the portico (28).
o The vertical lines at the side of the shaded block are the facings of the walls flanking the main entry between the pairs of doors.
o’o’(κέντρα) of the walls flanking the main entry between the pairs of doors.
H The recess (μνηστή) at the remote extremity of the hall.
I The chamber of Odysseus, described in ψ.
K The chamber of Telemachus. That of Phœnix (I. 469) and that of Nausicaa were perhaps similarly situated.
L The furthest (ἐγκαταστος) chamber which Penelope unlocked to find the bow (φ. 8—9).
M The store-chamber where Euryclea abode and was with the female servants during the massacre (β. 337—346, comp. φ. 382—5, 235—9).
p Penelope’s seat (κατάνυστιν) to hear the conversation in the hall; near this was probably the foot of the stair (νάρμαξ) by which she descended from above.
N The chamber into which the weapons were conveyed (τ. 4, comp. χ. 140—1).
qq The threshold leading into the side-passage, at which Melanthius was seized (χ. 140 foll.).
r The similar threshold of the store-chamber door into the side-passage.
ss Doorways connecting the chambers with each other.
OOO Chambers used for miscellaneous purposes, chiefly perhaps for stores.
PP Chambers in the rear of the palace one on either side of the recess. Their existence is very uncertain as the recess might have existed without them.
NB The dotted line represents the ground plan of the upper story projecting over the portico, and over some of the chambers on either side of the hall, see (32) (33).
FIG II. ILLUSTRATING APP. F. 2.

<table>
<thead>
<tr>
<th>THE TWELVE Θεῶν οἴκοι</th>
<th>OF Z. 247-9; SEE (28) (26) (27)</th>
</tr>
</thead>
<tbody>
<tr>
<td>FROM SUCH A FRONT PORTICO AS THIS ALL THE CHAMBERS MAY HAVE BEEN ENTERED</td>
<td></td>
</tr>
</tbody>
</table>

| 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.