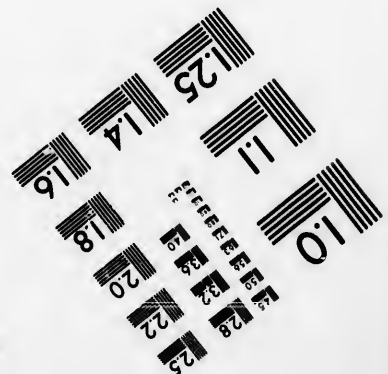
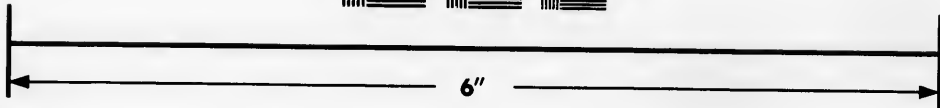
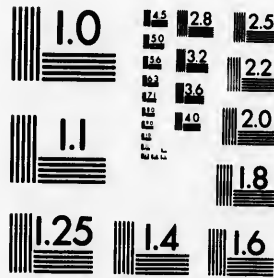


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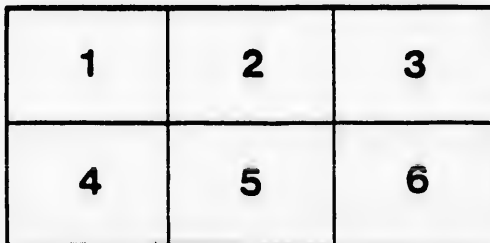
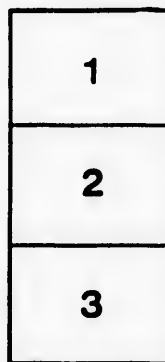
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THE WORKS OF HOMER

ACCORDING TO THE TEXT OF BARUMIEM

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THE ILIAD

WITH ENGLISH NOTES, CRITICAL AND EXPLANATORY

BY THE REV. T. H. L. LEARY, D.C.L.

LATE SCHOLAR OF BRASENOSE COLLEGE, OXFORD, ETC.

BOOK VI.

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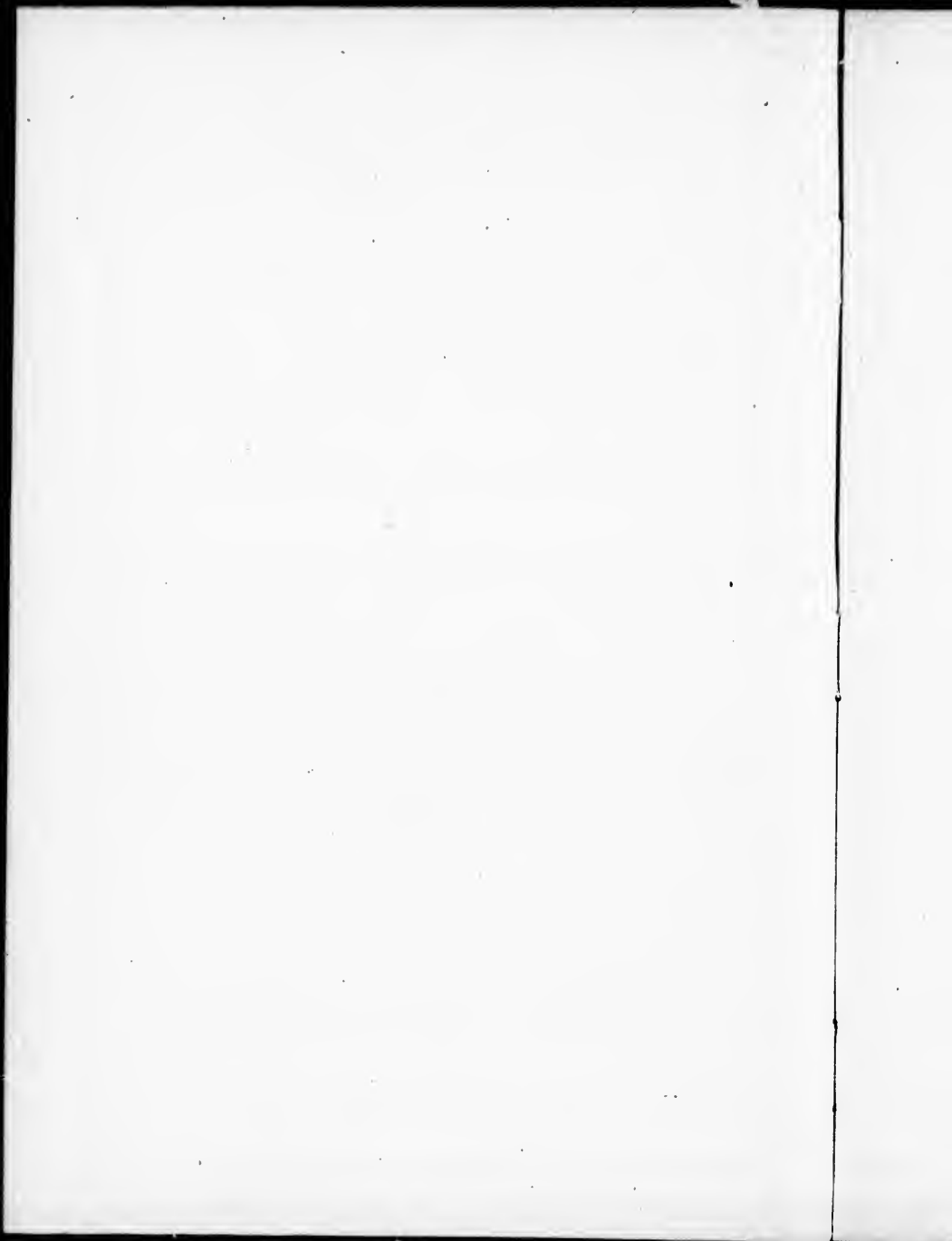
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## THE LIFE OF HOMER.

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

The age, the country, and even the very personality of Homer have all been disputed points; and time has thrown over them a mist of uncertainty that for ever forbids the full satisfaction of the intense interest we cannot but feel respecting them. The best authorities place the date of the poet after the Ionic migration. Herodotus (bk. ii. 53)

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

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

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

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#### THE HOMERIC CONTROVERSY OF WOLF.

IN the year 1795, Wolf made the startling announcement that the Iliad and Odyssey had neither a common author nor a common purpose, but being made up of sepa-

rate and unconnected songs, they were for the first time written down and composed into a whole by the plastic taste of Peisistratus and his literary friends. The foundation of the Wolfian Theory rests on the assumption of the non-existence of *writing* at the time the Homeric poems were composed. In favour of this, among other arguments, he alleges the late introduction of papyrus into Greece, the only material suitable in those days to a long composition; and also the fact, that the *first written* laws we hear of are those of Zaleucus, B.C. 664. His most telling evidence is drawn from the poems themselves. In Iliad vi., 168, the *σήματα λυγρά* are fairly considered by Wolf to be a kind of arbitrary symbolical marks, not conventional characters of language. Again, in Iliad, bk. vii., 175, we find Ajax is able to recognise the mark he had made on his own lot. Now, had the mark been a written alphabetical symbol, how does it come to pass that it could not be read by the other chiefs and the herald, to whom it was a riddle until it reached Ajax? Further evidence is adduced from the universal silence that pervades both poems respecting coins, epitaphs, and inscriptions. Yet the dialect of the poet affords the most convincing internal evidence on this point.\* Whether writing existed in Homer's time or not (and that it did then exist, we think Nitzsch † has clearly shown against Wolf, though he has failed to bring it home to the Homeric poems), we find in the language an incontrovertible proof that it was not originally applied to the composition of these poems, which possess a pliability and softness best suited for versification, a co-existent variety of larger and shorter forms, a licentious freedom in contracting vowels

\* See Bueumlein, *Commentatio de Homero ejusque Carminibus*, sect. 4.

† *De Historia Homori meletemata*, Fas. i. et. ii., 1837.

and syllables (synizesis); and in resolving the same, taking one example out of many, we find  $\epsilon\eta\nu$ ,  $\eta\epsilon\nu$ ,  $\eta\eta\nu$ , for  $\eta\nu$ . Such anomalies would have been removed by the practice of *written* composition, had it in this case exercised its necessary and peculiar power of narrowing and determining the forms of language.

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

\* See Vol. ii., Appendix on the Digamma.

blind, we presume, not altogether unfit for the office of rhapsodising.

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

\* Commentatio de Homero, sect. 14.

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

\* See Müller's Greek Literature, page 48, sect. 5.



topic. Again, most of the objections brought against the single authorship of these poems, are frivolous in the extreme, and if applied and consistently followed out in the case of Shakespeare's plays, we should make the reign of Elizabeth three-fold more illustrious by the necessary inference that those immortal works of the world's greatest poet had at *the least* three different authors. There exist, however, far and wide, throughout the Iliad and Odyssey, unmistakable evidences of designed adaptation in their several parts, more numerous and more demonstrative than the apparent incongruities; surely no sound criticism can allow a few apparent gaps to outweigh the overwhelming evidence of uniform coherence, and of symmetrical antecedence and consequence in structure, everywhere pointing out a common purpose and a common author. We are told, forsooth, that whatever coherency and unity they possess, originated with Peisistratus, who first committed them to writing. No attempt has been made to support this assumption with evidence; on the contrary, there is very strong presumptive evidence that they were committed to writing even before Solon's time, and that Peisistratus merely compared and revised the different copies then extant, and formed from them a standard text for the use of the Athenian festivals. Long before the tyranny of Peisistratus, we are told that Solon regulated the recitation of the Homeric Lays at the Panathenaic Festival. The object of the illustrious legislator was to secure by a compulsory supervision a correct order of recitation, with a *prompter* to assist the Rhapsodists—a proof of the existence at that time of a manuscript copy of these poems—the best guide the guiding prompter could possess. It is hard, too, to conceive how a tyrant (in the Greek sense of

the term) like Peisistratus could or would dare so far to outrage the hereditary sympathies and traditions of his countrymen, as to superinduce innovations on these the consecrated and the common treasures of universal Hellas. Still less can we believe it possible that Athens or her tyrant could so far revolutionise the traditionary poetry of Greece, at a time, too, when that city possessed neither literary nor political ascendancy. The little said for the glory of Athens and her share in the war against Troy is a strong presumption against such a supposition, which is utterly ignored by the Alexandrine critics, who in no case allude to any such recension among their different manuscripts. How then could this have happened, had Peisistratus been the centre and origin of Homeric unity? Can we believe it possible that he gave those poems so much of their character without leaving in them a single vestige of the hand and the times which moulded them? And yet, it is in vain we seek in Homer a trace of the age of Peisistratus; we there find no allusion to coined money, to constitutional government, to changed religious sentiments, or to altered customs, as we might fairly expect, and even Wolf himself acknowledged the air of antiquity that invests them from beginning to end.

The voice of history is silent respecting such poetical attributes of Peisistratus. How can we believe that the glorious Iliad and Odyssey, the boast of the ancient world and the delight of our own, arose out of atoms not originally designed for the places they now occupy, at the bidding of the Athenian usurper and his colleagues? We wonder whether the time will ever come, when it shall be said and actually believed, that the Paradise Lost and the Paradise Regained of John Milton bloomed forth into

perfect beauty at the bidding of a modern usurper, calling them forth from the lifeless forms of a mediæval Latin poet, to whom Milton may have been indebted for a few trivial suggestions in the composition of his imperishable poems.

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#### THE POETRY OF HOMER.

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

The horrors of war, not glossed over or softened down, but drawn in their fullest dimensions, and painted in colours

most truthful—the hard lot of captives, the wrongs of women, the sacred rights of hospitality most sacredly observed, the strength and sanctity of ties of blood, the honourable pursuit of piracy and free-booting, the investiture of the Olympian Deities with human motives, passions, and frailties—all these (taking a few examples out of many) find a place in the Homeric picture, for they were all in keeping with the character of his own times: and it is thus, that these compositions are the unconscious expositors of their own contemporary society. We have no parallel in ancient or modern history to measure and denote the supreme and universal influence Homer had on the Greek mind, sympathies, and character. At school the Greek learned his Homer by heart, and was taught all he knew or cared to know of history, geography, genealogy, religion, morality, and criticism, from this authorised and standard text-book. In international disputes this poet was appealed to as an infallible authority, as in the dispute between Athens and Megara respecting Salamis. In religious solemnisations Homer was to the soul of devotion what the Bible is to ourselves. In discussions of moral philosophy, history, and genealogy, his authority was held decisive. And on all questions of literary taste the only orthodox canons of criticism were those drawn from, or sanctioned by, this—

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

It is not without reason that these poems have occupied so large a space in the thoughts and affections of mankind. It was not, indeed, without reason that the haughty soul of Alexander the Great yielded only to their irresistible power and beauty, and that, over them alone the philosophic Plato

lingered with a loving fondness, that while it compromised the consistency of his political creed, did honour to the best sympathies of his heart. The unmistakeable beauties of this the King of Epic poets are easy to recognise, and, in their highest degree, they are peculiar to himself. His supremacy is well maintained by the perfect artlessness of his narrative, in which he never seeks to show his powers, but rather allows them to develop themselves as they are called for by the exigencies of the scene. This artless and quiet style of Homer always rises into sublimity and energy as the interest deepens and the scenes become more impassioned—when his hexameters quiver with emotion, and the forms of his heroes seem to dilate and to move before us—amidst the ringing of bronze and the shouts of battle. In scenes of pathos Homer has no superior, and but one equal,—the Bard of Avon. In the parting of Hector and Andromache, and the story of the Orphan, he pours forth the most exquisite pathos, and the most touching tenderness, proving that every passion and every feeling of the human heart was within the reach of his master mind. Here, however, we must glance at, if we cannot expatiate upon, his concrete forms of speech—his energetic formulas—his emphatic and solemn repetitions, and especially his life-like pictures of living agents, which have touched the sympathies and commanded the interest of all ages and all countries, to an extent immeasurably beyond the influence of any other poet.

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

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

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

## EXTRACT I.

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

## EXTRACT II.

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

or whether he only fed the appetite of his hearers with what he found agreeable to them, is little material to the question . . . . . I have particularly in view the great multitude of genealogies; their extraordinary consistency with each other, and with the other historical indications of the poems; their extension to a very large number, especially in the catalogue of secondary persons; the Catalogue itself, that most remarkable production, as a whole; the accuracy with which the names of the various races are handled and bestowed throughout the poems; the particularity of the demand regularly made upon strangers for information concerning themselves, and especially the constant inquiry who were their parents, what was, for each person, as he appears, his relation to the past?—and again the numerous narratives of prior occurrences with which the poems, and particularly the more historic 'Iliad,' are so thickly studded. Now this appetite for commemoration on the part of those for whom Homer wrote, does not fix itself upon what is imaginary. It tolerates fiction by way of accessory and embellishment: but, in the main, it relies upon what it takes to be solid food. . . . . But there is, I think, another argument to the same effect, of the highest degree of strength which the nature of the case admits. It is to be found in the fact that Homer has not scrupled to make some sacrifices of poetical beauty and propriety to these historic aims. For, if any judicious critic were called upon to specify the chief poetical element of the 'Iliad,' would he not reply by pointing to the multitude of stories from the past, having no connection or, at best a very feeble one, with the war, which are found in it?"—*Essay on Homer*, by Right Honourable W. E. Gladstone, M.P.



2

Z. 6.

Τρώων δ' οἴωθ'η καὶ Ἀχαιῶν φύλοπις αἰνή·  
πολλὰ δ' ἄρ' ἔνθα καὶ ἐνθ' ἴθυσε μάχη πεδίοιο  
ἀλλήλων ἰθυνομένων χαλκήρεα δοῦρα,  
μεσσηγὺς Σιμόεντος ἰδὲ Ξάνθοιο βροάων.

Αἴας δὲ πρῶτος Τελαμώνιος, ἕρκος Ἀχαιῶν,  
Τρώων ῥήξε φάλαγγα, φόως δ' ἐτάροισιν ἔθηκεν,  
ἄνδρα βαλῶν, ὃς ἄριστος ἐνὶ Θρήκεσσι τέτυκτο,  
νιδὸν Ἐϋσσώρου Ἀκάμαντ' ἦν τε μέγαν τε.  
τόν ῥ' ἔβαλε πρῶτος κόρυθος φάλον ἵπποδασείης,  
ἐν δὲ μετώπῳ πῆξε, πέρησε δ' ἄρ' ὀστέον εἴσω  
αἰχμῇ χαλκείῃ· τὸν δὲ σκότος ὄσσε κάλυψεν.

Ἄξυλον δ' ἄρ' ἔπεφνε βοῆν ἀγαθὸς Διομήδης  
Τευθραυίδην, ὃς ἔναιεν εὐκτιμένην ἐν Ἀρίσβῃ  
ἀφνειὸς βιότιοι, φίλος δ' ἦν ἀνθρώποισιν·  
πάντας γὰρ φιλέεσκεν ὀδῶ ἐπι οἰκία ναίων.  
ἀλλὰ οἱ οὐ τις τῶν γε τότ' ἤρκεσε λυγρὸν ὄλεθρον  
πρόσθεν ὑπαντίαςας, ἀλλ' ἄμφω θυμὸν ἀπήνυρα,  
αὐτὸν καὶ θεράλιοντα Καλήσιον, ὃς ῥα τόθ' ἵππων  
ἔσκεν ὑψηλιόχος· τῷ δ' ἄμφω γαῖαν ἰδύτην.

Δρῆσον δ' Εὐρύαλος καὶ Ὀφέλιον ἐξενάριξεν·  
βῆ δὲ μετ' Αἴσηπον καὶ Πήδασον, οὓς ποτε νύμφη  
νῆϊς Ἀβαρβαρέῃ τέκ' ἀμύμονι Βουκολίωι.  
Βουκολίωι δ' ἦν νιδὸς ἀγανοῦ Λαομέδοντος,  
πρεσβύτατος γενεῆ, σκότιον δὲ ἔγελατο μήτηρ·  
ποιμαίνων δ' ἐπ' ὄεσσι μίγη φιλότῃτι καὶ εὐνῇ,  
ἢ δ' ὑποκυσαμένη διδυμάουε γελάτο παῖδε.

καὶ μὲν τῶν ὑπέλυσε μένος καὶ φαίδιμα γυῖα  
Μηκιστηιάδης, καὶ ἀπ' ὤμων τεύχε' ἐσύλα.  
Ἄστυαλον δ' ἄρ' ἔπεφνε μενεπτόλεμος Πολυπόιτης·  
Πιδύτην δ' Ὀδυσσεὺς Περκῶσιον ἐξενάριξεν

ἔγχεϊ χαλκείῳ, Τεύκρος δ' Ἀρετάουα διόν.  
Ἀντίλοχος δ' Ἀβληρον ἐνήρατο δουρὶ φαεινῷ  
Νεστορίδης, Ἐλατον δὲ ἀναξ ἀνδρῶν Ἀγαμέμνων  
ναίε δὲ Σατυνίδεος εὐρρείταο παρ' ὄχθας  
Πήδασον αἰπεινήν. Φύλακον δ' ἔλε Ἀήμιτος ἦρωσ  
φεύγοντ'· Εὐρύπυλος δὲ Μελάνθιον ἐξενάριξεν.

- Ἄδρηστον δ' ἄρ' ἔπειτα βοῆν ἀγαθὸς Μενέλαος  
 ζῶν ἐλ'. ἵπῳ γάρ οἱ ἀνυζόμενω πεδίῳ,  
 ὄζω ἐνὶ βλαφθέντε μυρικίνῳ, ἀγκύλον ἄρμα  
 ἄξαντ' ἐν πρώτῳ ῥυμῷ αὐτῷ μὲν ἐβήτην 40  
 πρὸς πόλιν, ἧ περ οἱ ἄλλοι ἀνυζόμενοι φοβέοντο,  
 αὐτὸς δ' ἐκ δίφροιο παρὰ τροχὸν ἐξεκυλίσθη  
 πρηγῆς ἐν κοίησιν ἐπὶ στόμα. πᾶρ δέ οἱ ἔσθη  
 Ἄτρείδης Μενέλαος ἔχων δολιχόσκιον ἔγχος.
- Ἄδρηστος δ' ἄρ' ἔπειτα λαβὼν ἑλλίσσεται γούνων 45  
 "ζῶγρει, Ἄτρέος νιέ, σὺ δ' ἄξια δέξαι ἄποινα.  
 πολλὰ δ' ἐν ἀφνειοῦ πατρὸς κειμήλια κείται,  
 χαλκὸς τε χρυσὸς τε πολύκμητός τε σίδηρος,  
 τῶν κέν τοι χάρισται πατὴρ ἀπερείσι' ἄποινα,  
 εἴ κεν ἐμέ ζῶν πεπύθουτ' ἐπὶ νηυσὶν Ἀχαιῶν." 50
- Ὡς φάτο, τῷ δ' ἄρα θυμὸν ἐνὶ στήθεσσι ὄρυνεν.  
 καὶ δὴ μιν τάχ' ἐμελλε θοὰς ἐπὶ νῆας Ἀχαιῶν  
 δώσειν ᾧ θεράποντι καταξέμεν'. ἀλλ' Ἀγαμέμνων  
 ἀντίος ἦλθε θέων, καὶ ὁμοκλήσας ἔπος ἤδα·  
 "ὦ πέπον, ὦ Μενέλαε, τίη δὲ σὺ κήδεαι οὐτως 55  
 ἀνδρῶν; ἡ σοὶ ἄριστα πεποιήται κατὰ οἶκον  
 πρὸς Τρώων. τῶν μὴ τις ὑπεκφύγοι αἰπὺν ὄλεθρον  
 χεῖράς θ' ἡμετέρας· μῆδ' ὄντινα γαστέρι μήτηρ  
 κοῦρον ἐόντα φέροι, μῆδ' ὄς φύγοι, ἀλλ' ἅμα πάντες  
 Ἰλίου ἔξαπολοῖατ' ἀκήδεστοι καὶ ἄφαντοι." 60
- Ὡς εἰπὼν ἔτρεψεν ἀδελφειοῦ φρένας ἦρως,  
 αἴσιμα παρειπών· ὁ δ' ἀπὸ ἔθεν ὤσατο χειρὶ  
 ἦρω Ἄδρηστον. τὸν δὲ κρείων Ἀγαμέμνων  
 οὔτα κατὰ λαπάρην· ὁ δ' ἀνετράπετ', Ἀτρείδης δὲ  
 λαξ ἐν στήθεσι βᾶς ἐξέσπασε μέλιλον ἔγχος. 65
- Νέστωρ δ' Ἀργείοισιν ἐκέκλετο μακρὸν ἄσας·  
 "ὦ φίλοι, ἦρως Δαναοί, θεράποντες Ἄρηος,  
 μὴ τις νῦν ἐνάρων ἐπιβαλλόμενος μετόπισθεν  
 μιμνέτω, ὥς κεν πλείστα φέρων ἐπὶ νῆας ἴκηται,  
 ἀλλ' ἀνδρας κτείνωμεν· ἔπειτα δὲ καὶ τὰ ἔκηλοι 70  
 νεκροὺς ἅμ πεδῖον συλῆσετε τεθνηῶτας."
- Ὡς εἰπὼν ὤτρυνε μένος καὶ θυμὸν ἐκάστου.  
 εἴθα κεν αὐτε Τρῶες ἀρηϊφίλων ὑπ' Ἀχαιῶν  
 Ἴλιον εἰσανέβησαν, ἀναλκείησι δαμέντες,  
 εἰ μὴ ἄρ' Αἰνεία τε καὶ Ἔκτορι εἶπε παραστῆς 75

Πριαμίδης Ἕλενος, οἰωνοπόλων ὄχ' ἄριστος·  
 "Αἰνεῖα τε καὶ Ἔκτορ, ἐπεὶ πόνος ὕμμι μάλιστα  
 Τρώων καὶ Λυκίων ἐγκέκλιται, οὐνεκ' ἄριστοι  
 40 πᾶσαν ἐπ' ἰθὺν ἔστε μάχεσθαι τε φρονέειν τε,  
 στήτ' αὐτοῦ, καὶ λαὸν ἐρυκάκετε πρό πυλάων 80  
 πάντη ἐποιοῦμενοι, πρὶν αὐτ' ἐν χερσὶ γυναικῶν  
 φεύγοντας πεσέειν, δηϊοῖσι δὲ χάρμα γενέσθαι.  
 45 αὐτὰρ ἐπεὶ κε φάλαγγας ἐποτρύνητον ἀπάσας,  
 ἡμεῖς μὲν Δαναοῖσι μαχησόμεθ' αὐθι μένοντες,  
 καὶ μάλα τειρόμενοι περ' ἀναγκαίη γὰρ ἐπείγει· 85  
 "Ἔκτορ, ἀτὰρ σὺ πόλινδε μετέρχεο, εἰπέ δ' ἔπειτα  
 μητέρι σῆ καὶ ἐμῆ· ἡ δὲ ξυνάγουσα γεραῖās  
 50 νηὸν Ἀθηναίης γλαυκῶπιδος ἐν πόλει ἄκρη,  
 οἶξασα κληῖδι θύρας ἱεροῖο δόμοιο,  
 πέπλον, ὅς οἱ δοκέει χαριέστατος ἠδὲ μέγιστος  
 εἶναι ἐνὶ μεγάρω καὶ οἱ πολὺ φίλτατος αὐτῆ,  
 55 θείναι Ἀθηναίης ἐπὶ γούνασιν ἠῦκόμοιο,  
 καὶ οἱ ὑποσχέσθαι δυοκαίδεκα βοῦς ἐνὶ νηῶ  
 ἦνις, ἠκέστας, ἱερευσέμεν, αἶ κ' ἐλεῖση  
 ἄστῃ τε καὶ Τρώων ἀλόχους καὶ νῆπια τέκνα, 95  
 αἶ κεν Τυδέος υἱὸν ἀπόσχη Ἴλιου ἱρήs,  
 ἄγριον αἰχμητῆν, κρατερὸν μῆστωρα φόβοιο,  
 60 ἦν δὴ ἐγὼ κάρτιστον Ἀχαιῶν φημί γενέσθαι.  
 οὐδ' Ἀχιλλῆά ποθ' ὠδέ γ' ἐδειδίμεν, ὄρχαμον ἀνδρῶν,  
 ὃν πέρ φασι θεῶs ἐξ ἔμμεναι· ἀλλ' ὅδε λίην 100  
 μαίνεται, οὐδέ τίς οἱ δύναται μένος ἰσοφαρίζειν."  
 ἄΩs ἔφαθ'· "Ἔκτωρ δ' οὐ τι κασιγνήτῳ ἀπίθησεν.  
 65 αὐτίκα δ' ἐξ ὀχέων σὺν τεύχεσιν ἄλτο χαμᾶζε,  
 πᾶλλων δ' ὄξεα δοῦρα κατὰ στρατὸν ᾤχετο πάντη,  
 ὀτρύνων μαχέσασθαι, ἔγειρε δὲ φύλοπιν αἰνήν. 105  
 οἱ δ' ἐλελίχθησαν καὶ ἐναντίοι ἔσταν Ἀχαιῶν·  
 Ἀργεῖοι δ' ὑπεχώρησαν, λῆξαν δὲ φόνοιο,  
 φᾶν δὲ τιν' ἀθανάτων ἐξ οὐρανοῦ ἀστερόεντος  
 70 Τρωσὶν ἀλεξήσουσα κατελθέμεν· ὧs ἐλέλιχθεν.  
 "Ἔκτωρ δὲ Τρώεσσιν ἐκέκλετο μακρὸν αὔσας· 110  
 "Τρώες ὑπέρθυμοι τηλεκλειτοί τ' ἐπίκουροι,  
 ἀνέρες ἔστε, φίλοι, μῆσασθε δὲ θούριδος ἀλκῆs,  
 ὄφρ' ἂν ἐγὼ βεῖω προτὶ Ἴλιον, ἠδὲ γέρουσιν  
 75 εἶπω βουλευτήσι καὶ ἡμετέρης ἀλόχοισιν

- δαίμοσιν ἀρήσασθαι, ὑποσχέσθαι δ' ἑκατόμβας." 115  
 Ὡς ἄρα φωνήσας ἀπέβη κορυθαίολος Ἔκτωρ·  
 ἀμφὶ δέ μιν σφυρὰ τύπτε καὶ αὐχένα δέρμα κελαιόν,  
 ἄντυξ, ἣ πυμᾶτη θέεν ἀσπίδος ὀμφαλοέσσης·  
 Γλαῦκος δ' Ἴππολόχοιο πάϊς καὶ Τυδέος υἱὸς  
 ἐς μέσον ἀμφοτέρων συνίτην μεμαῶτε μάχεσθαι. 120  
 οἱ δ' ὅτε δὴ σχεδὸν ἦσαν ἐπ' ἀλλήλοισιν ἰόντες,  
 τὸν πρότερος προσέειπε βοῆν ἀγαθὸς Διομήδης·  
 " τίς δέ σὺ ἐσσι, φέριστε, καταβηγῶν ἀνθρώπων ;  
 οὐ μὲν γάρ ποτ' ὄπωπα μάχῃ ἐνὶ κυδιανείρῃ  
 τὸ πρῶν· ἀπάρ μὲν νῦν γε πολὺ προβέβηκας ἀπάντων 125  
 σφ' θάρσει, ὄτ' ἐμὸν δολιχόσκιον ἔγχος ἔμεινας.  
 δυστήνων δέ τε παῖδες ἐμῷ μένει ἀντιώσωιν.  
 εἰ δέ τις ἀθανάτων γε κατ' οὐρανοῦ εἰλήλουθας,  
 οὐκ ἂν ἐγωγε θεοῖσιν ἐπουραλίοισι μαχοίμην.  
 οὐδὲ γὰρ οὐδὲ Δρύαντος υἱός, κρατερὸς Λυκούργος, 130  
 δὴν ἦν, ὅς ῥα θεοῖσιν ἐπουραλίοισιν ἔριζεν,  
 ὅς ποτε μαινομένοιο Διωνύσοιο τιθήνας  
 σεῦε κατ' ἠγάθειον Νυσήϊον· αἱ δ' ἅμα πᾶσαι  
 θισσθα χαμαὶ κατέχευαν, ὑπ' ἀνδροφόνοιο Λυκούργου  
 θεινόμεναι βουπλήγι. Διώνυσος δὲ φοβηθεῖς 135  
 δύσεθ' ἄλός κατὰ κύμα, Θέτις δ' ὑπεδέξατο κόλπῳ  
 δευδιότα· κρατερὸς γὰρ ἔχε τρόμος ἀνδρὸς ὀμοκλήῃ.  
 τῷ μὲν ἔπειτ' ὀδύσαντο θεοὶ ῥεῖα ζῶοντες,  
 καὶ μιν τυφλὸν ἔθηκε Κρόνου παῖς· οὐδ' ἄρ' ἔτι δὴν 140  
 ἦν, ἐπεὶ ἀθανάτοισιν ἀπήχθετο πᾶσι θεοῖσιν.  
 οὐδ' ἂν ἐγὼ μακάρεσσι θεοῖς ἐθέλοιμι μάχεσθαι.  
 εἰ δέ τίς ἐσσι βροτῶν, οἱ ἀρούρης καρπὸν ἔδουσι,  
 ἄσσον ἴθ', ὥς κεν θάσσου ὀλέθρου πείραθ' ἴκηαι."
- Τὸν δ' αὖθ' Ἴππολόχοιο προσηύδα φαίδιμος υἱός·  
 " Τυδεῖδῃ μεγάρυμμε, τίη γενεῆν ἐρεεῖνεις ; 145  
 οἷη περ φύλλων γενεῆ, τοίη δὲ καὶ ἀνδρῶν.  
 φύλλα τὰ μὲν τ' ἀνεμος χαμάδις χέει, ἄλλα δέ θ' ὕλη  
 τηλεθώσασα φύει, ἕαρος δ' ἐπιγίγνεται ὥρη·  
 ὥς ἀνδρῶν γενεῆ ἢ μὲν φύει, ἢ δ' ἀπολήγει.  
 εἰ δ' ἐθέλεις καὶ ταῖτα δαήμεναι, ὄφρ' εὖ εἰδῆς 150  
 ἡμετέρην γενεήν· πολλοὶ δέ μιν ἄνδρες ἴσασιν·  
 ἔστι πόλις Ἐφύρη μυχῷ Ἄργεος ἵπποβότοιο,  
 ἔνθα δὲ Σίσυφος ἔσκειν, ὃ κέρδιστος γένετ' ἀνδρῶν,

- 115 Σίσυφος Αϊλίδης· ὁ δ' ἄρα Γλαῦκος τέκεθ' υἷόν,  
 αὐτὰρ Γλαῦκος ἔτικτεν ἀμύμονα Βελλεροφόντην·  
 τῷ δὲ θεοὶ κάλλος τε καὶ ἡνωρέην ἔρατειων·  
 ὦπασαν. αὐτὰρ οἱ Προῖτος κακὰ μήσατο θυμῷ,  
 ὅς β' ἐκ δήμου ἔλασσειν, ἐπεὶ πολὺν φέρτερος ἦεν,  
 120 Ἄργείων· Ζεὺς γάρ οἱ ὑπὸ σκήπτρῳ ἐδάμασσειν.  
 τῷ δὲ γυνὴ Προῖτου ἐπεμήνατο, δι' Ἄντεια,  
 125 κρυπταδὴρ φιλότῃτι μιγήμεναι· ἀλλὰ τὸν οὐ τι  
 πέϊθ' ἀγαθὰ φρονέοντα, δαΐφρονα Βελλεροφόντην.  
 ἢ δὲ ψευσαμένη Προῖτον βασιλῆα προσήδα·  
 'θευαίης, ὦ Προῖτ', ἢ κάκτανε Βελλεροφόντην,  
 ὅς μ' ἔθελεν φιλότῃτι μιγήμεναι οὐκ ἐθελούσῃ·  
 ὡς φάτο, τὸν δὲ ἀνακτα χόλος λάβεν, οἶον ἄκουσεν.  
 κτείναι μὲν β' ἀλέεινε, σεβάσασατο γὰρ τό γε θυμῷ,  
 130 πέμπε δέ μιν Λυκίηνδε, πόρεν δ' ὃ γε σήματα λυγρὰ,  
 γράψας ἐν πίνακι πτυκτῷ θυμοφθόρα πολλά,  
 δείξαι δ' ἠνώγει ὃ πενθερῷ, ὅφρ' ἀπόλοιτο.  
 αὐτὰρ ὁ βῆ Λυκίηνδε θεῶν ὑπ' ἀμύμονι πομπῇ.  
 ἀλλ' ὅτε δὴ Λυκίην ἴξε Ξάνθου τε ῥέοντα,  
 135 προφρονέως μιν τίεν ἀναξ Λυκίης εὐρείης.  
 ἐννήμαρ ξείνισσε καὶ ἐννέα βοῦς ἱέρευσεν·  
 ἀλλ' ὅτε δὴ δεκάτῃ ἐφάνῃ ῥοδοδάκτυλος Ἥώς,  
 140 καὶ τότε μιν ἐρέεινε καὶ ἤτεε σῆμα ιδέσθαι,  
 ὅττι ῥά οἱ γαμβροῖο πάρα Προῖτοιο φέροιτο.  
 αὐτὰρ ἐπειδὴ σῆμα κακὸν παρεδέξατο γαμβροῦ,  
 145 πρῶτον μὲν ῥα Χίμαιραν ἀμαμακέτην ἐκέλευσεν  
 πεφνέμεν. ἢ δ' ἄρ' ἔην θεῖον γένος, οὐδ' ἀνθρώπων,  
 150 πρόσθε λέων, ὄπιθεν δὲ δράκων, μέσση δὲ χίμαιρα,  
 δειῶν ἀποπνεύουσα πυρὸς μένος αἰθομένοιο.  
 καὶ τὴν μὲν κατέπεφνε θεῶν τεράεσσι πιθήσας,  
 δεύτερον αὖ Σολύμοισι μαχήσατο κυδαλίμοισιν  
 καρτίστην δὴ τὴν γε μάχην φάτο δύμεναι ἀνδρῶν.  
 155 τὸ τρίτον αὖ κατέπεφνεν Ἀμαζόνας ἀντιανείρας.  
 τῷ δ' ἄρ' ἀνερχομένῳ πυκινὸν δόλον ἄλλον ὕφαιεν·  
 ἱρίνας ἐκ Λυκίης εὐρείης φῶτας ἀρίστους  
 εἶσε λόχον. τοὶ δ' οὐ τι πάλιν οἰκόνδε νέοντο·  
 160 πάντας γὰρ κατέπεφνεν ἀμύμων Βελλεροφόντης.  
 ἀλλ' ὅτε δὴ γίγνωσκε θεοῦ γόνου ἦδ' ἔοντα,  
 αὐτοῦ μιν κατέουκε, δίδου δ' ὃ γε θυγατέρα ἦν,

δῶκε δέ οἱ τιμῆς βασιληίδος ἡμισυ πάσης·  
 καὶ μὲν οἱ Λύκιοι τέμενος τάμον ἔξοχον ἄλλων,  
 195 καλὸν φυταλῆς καὶ ἀρούρης, ὄφρα νέμοιτο.  
 ἢ δ' ἔτεκε τρία τέκνα δαΐφρονι Βελλεροφόντῃ,  
 Ἴσαυδρόν τε καὶ Ἴππόλοχον καὶ Λαοδάμειαν  
 Λαοδαμείῃ μὲν παρελέξατο μητίετα Ζεὺς,  
 ἢ δ' ἔτεκε ἄντιθεον Σαρπηδόνα χαλκοκορυστήν.  
 200 ἄλλ' ὅτε δὴ καὶ κείνος ἀπήχθετο πᾶσι θεοῖσιν,  
 ἦτοι ὁ κὰπ πεδίου τὸ Ἀλφίον οἶος ἀλάτο,  
 ὃν θυμὸν κατέδων, πάτον ἀνθρώπων ἀλεείνων,  
 Ἴσαυδρον δέ οἱ υἱὸν Ἄρης ἄτος πολέμοιο  
 μαρνάμενον Σολύμοισι κατέκτανε κυδαλίμοισιν,  
 205 τὴν δὲ χολωσαμένη χρυσήνιος Ἄρτεμις ἔκτα.  
 Ἴππόλοχος δ' ἔμ' ἔτικτε, καὶ ἐκ τοῦ φημί γενέσθαι·  
 πέμπε δέ μ' ἐς Τροίην, καὶ μοι μάλα πόλλ' ἐπέτελλεν,  
 αἶεν ἀριστεύειν καὶ ὑπείροχον ἔμμεναι ἄλλων,  
 210 μηδὲ γένος πατέρων αἰσχυνέμεν, οἱ μέγ' ἀριστοὶ  
 ἐν τ' Ἐφύρῃ ἐγένοντο καὶ ἐν Λυκίῃ εὐρείῃ.  
 ταύτης τοι γενεῆς τε καὶ αἵματος εὐχομαι εἶναι.”  
 Ὡς φάτο· γήθησεν δὲ βοῆν ἀγαθὸς Διομήδης.  
 ἔγχος μὲν κατέπηξεν ἐπὶ χθονὶ πουλυβοτείρῃ,  
 αὐτὰρ ὁ μειλιχίοισι προσήδα ποιμένα λαῶν·  
 215 “ ἦ ῥά νύ μοι ξείνος πατρώϊός ἐσσι παλαιός·  
 Οἰνεὺς γάρ ποτε δίος ἀμύμονα Βελλεροφόντην  
 ξείνισ' ἐνὶ μεγάροισιν ἐείκοσιν ἡματ' ἐρύξας.  
 οἱ δὲ καὶ ἀλλήλοισι πόρον ξεινήϊα καλά·  
 Οἰνεὺς μὲν ζωστήρα διδου φοῖνικι φαεινόν,  
 220 Βελλεροφόντης δὲ χρύσειον δέπας ἀμφικύπελλον,  
 καὶ μιν ἐγὼ κατέλειπον ἰὼν ἐν δώμασ' ἔμοισιν.  
 Τυδεΐα δ' οὐ μέμνημαι, ἐπεὶ μ' ἔτι τυτθὸν ἐόντα  
 κάλλιψ', ὅτ' ἐν Θήβησιν ἀπώλετο λαὸς Ἀχαιῶν.  
 τῷ ἵνυ σοὶ μὲν ἐγὼ ξείνος φίλος Ἀργεῖ μέσσω  
 225 εἰμί, σὺ δ' ἐν Λυκίῃ, ὅτε κεν τῶν δῆμον ἴκωμαι.  
 ἔγχεα δ' ἀλλήλων ἀλεώμεθα καὶ δι' ὄμῳλον·  
 πολλοὶ μὲν γὰρ ἐμοὶ Τρῶες κλειτοὶ τ' ἐπίκουροι,  
 κτείνειν ὃν κε θεός γε πόρῃ καὶ ποσσὶ κιχείω,  
 230 πολλοὶ δ' αὖ σοὶ Ἀχαιοὶ, ἐναιρέμεν ὃν κε δύηται.  
 τεύχεα δ' ἀλλήλοισι ἐπαμείψομεν, ὄφρα καὶ οἷδε  
 γυῶσιν, ὅτι ξεῖνοι πατρώϊοι εὐχόμεθ' εἶναι.”

- 195 Ὡς ἄρα φωνήσαντε, καθ' ἵππων ἀΐξαντε,  
 χεῖράς τ' ἀλλήλων λαβέτην καὶ πιστώσαντο.  
 ἐνθ' αὐτε Γλαύκῳ Κρονίδης φρένας ἐξέλετο Ζεύς,  
 ὃς πρὸς Τυδείδην Διομήδεα τεύχε' ἄμειβεν 235  
 χρύσεια χαλκείων, ἑκατόμβοι' ἐννεαβόλων.
- 200 "Ἐκτωρ δ' ὡς Σκαιάς τε πύλας καὶ φηγὸν ἴκανεν,  
 ἀμφ' ἄρα μιν Τρώων ἄλοχοι θεόν ἠδὲ θύγατρὸς  
 εἰρόμεναι παῖδάς τε κασιγνήτους τε ἕτας τε  
 καὶ πόσιος. ὃ δ' ἔπειτα θεοῖς εὐχέσθαι ἀνώγει 240  
 πάσας ἐξείησ'· πολλῆσι δὲ κῆδε' ἐφήπτο.
- 205 'Ἄλλ' ὅτε δὴ Πριάμοιο δόμον περικαλλε' ἴκανεν,  
 ξεστοῆς αἰθούσῃσι τετυγμένον— αὐτὰρ ἐν αὐτῷ  
 πεντήκοντ' ἔνεσαν θάλαμοι ξεστοῖο λίθοιο,  
 πλησίοι ἀλλήλων δεδμημένοι· ἔνθα δὲ παῖδες 245  
 κοιμῶντο Πριάμοιο παρὰ μνηστῆς ἀλόχοισιν.  
 κουράων δ' ἐτέρωθεν ἐναντίοι ἐνδοθεν αὐλῆς  
 δῶδεκ' ἔσαν τέγεοι θάλαμοι ξεστοῖο λίθοιο,  
 πλησίοι ἀλλήλων δεδμημένοι· ἔνθα δὲ γαμβροὶ  
 κοιμῶντο Πριάμοιο παρ' αἰδοίης ἀλόχοισιν. 250  
 ἔνθα οἱ ἠπιόδωρος ἐναντίη ἦλυθε μήτηρ  
 Λαοδίκην ἐσάγουσα, θυγατρῶν εἶδος ἀρίστην,  
 ἐν τ' ὄρα οἱ φῦ χειρὶ, ἔπος τ' ἔφατ', ἔκ τ' ὀνόμαζεν·  
 "τέκνον, τίπτε λιπὼν πόλεμον θρασὺν εἰλήλουθας ;  
 ἢ μάλα δὴ τείρουσι δυσώπνομοι νῆες Ἀχαιῶν  
 μαρνάμενοι περὶ ἄστυ· σὲ δ' ἐνθάδε θυμὸς ἀνήκεν  
 ἐλθόντ' ἐξ ἄκρης πόλιος Διὶ χεῖρας ἀνασχεῖν.  
 ἀλλὰ μὲν, ὄφρα κέ τοι μελιηδέα οἶνον ἐνείκω,  
 ὡς στείσης Διὶ πατρὶ καὶ ἄλλοις ἀθανάτοισιν  
 πρῶτον, ἔπειτα δέ κ' αὐτὸς ὀνήσῃαι, αἶ κε πῆρσθα. 260  
 ἀνδρὶ δὲ κεκμηῶτι μένος μέγα οἶνος ἀέξει,  
 ὡς τῆν κέκμηκας ἀμύνων σοῖσιν ἔτησιν."
- 225 Τὴν δ' ἠμείβετ' ἔπειτα μέγας κορυθαίολος Ἔκτωρ  
 "μή μοι οἶνον ἄειρε μελίφρονα, πότνια μήτηρ,  
 μή μ' ἀπογνιώσης, μένος δ' ἀλκῆς τε λάθωμαι. 265  
 χερσὶ δ' ἀνίπτουσιν Διὶ λείβειν αἶθοπα οἶνον  
 ἄζομαι· οὐδέ πη ἔστι κελαιεφέϊ Κρονίωνι  
 αἵματι καὶ λύθρῳ πεπαλαγμένον εὐχετάσθαι.  
 ἀλλὰ σὺ μὲν πρὸς νηὸν Ἀθηναίης ἀγελείης  
 ἔρχεο σὺν θυέεσσιν, ἀολλίσσασα γεραῖά· 270



πέπλον δ', ὅστις τοι χαριέστατος ἦδὲ μέγιστος  
 ἔστω ἐνὶ μεγάρῳ καὶ τοι πολὺ φίλτατος αὐτῇ,  
 τὸν θεὸς Ἀθηναίης ἐπὶ γούνασιν ἠὔκομοιο,  
 καὶ οἱ ὑποσχέσθαι δυοκαίδεκα βούς ἐνὶ νηῷ  
 ἦνις, ἠκέστας, ἱερουσέμεν, αἶ κ' ἐλῆσῃ  
 275 ἄστυ τε καὶ Τρώων ἀλόχους καὶ νῆπια τέκνα,  
 αἶ κεν Τυδέος νίδν ἀπόσχη Ἴλιον ἱρής,  
 ἄγριον αἰχμητήν, κρατερόν μῆστωρα φόβοιο.  
 ἀλλὰ σὺ μὲν πρὸς νηὸν Ἀθηναίης ἀγγελίης  
 ἔρχε· ἐγὼ δὲ Πάρην μετελεύσομαι, ὄφρα καλέσσω,  
 280 αἶ κ' ἐθέλησ' εἰπόντος ἀκούμεν. ὥς κέ οἱ αὖθι  
 γαῖα χάνοι· μέγα γάρ μιν Ὀλύμπιος ἔτρεφε πῆμα  
 Τρωσὶ τε καὶ Πριάμῳ μεγαλήτορι τοῖό τε παισίν.  
 εἰ κεύθον γε ἴδοιμι κατελθόντ' Ἀϊδος εἴσω,  
 φαίην κε φρέν' ἀτέρπου δίζυός ἐκλελαθέσθαι." 285  
 Ὡς ἔφαθ'· ἡ δὲ μολοῦσα ποτὶ μέγαρ' ἀμφιπόλοισιν  
 κέκλετο· ταὶ δ' ἄρ' ἀόλλισσαν κατὰ ἄστυ γεραϊάς.  
 αὐτῇ δ' ἐς θάλαμον κατεβήσεται κηῶνιτα,  
 ἐνθ' ἔσαν οἱ πέπλοι παμπούκιλοι, ἔργα γυναικῶν  
 Σιδουῖω, τὰς αὐτὸς Ἀλέξανδρος θεοειδῆς  
 290 ἤγαγε Σιδουήθευ, ἐπιπλῶς εὐρέα πόντου,  
 τὴν ὁδόν, ἣν Ἑλένην περ ἀνήγαγεν εὐπατέρειαν.  
 τῶν ἐν' ἀειραμένη Ἐκάβη φέρε δῶρον Ἀθήνη,  
 ὃς κάλλιστος ἔην ποικίλασιν ἠδὲ μέγιστος,  
 ἀστῆρ δ' ὥς ἀπέλαμπεν· ἔκειτο δὲ νεάτος ἄλλων.  
 295 βῆ δ' ἰέναι, πολλαὶ δὲ μετεσσεύοντο γεραϊαί.  
 Αἶ δ' ὅτε νηὸν ἴκανον Ἀθήνης ἐν πόλει ἄκρη,  
 τῆσι θύρας ὤϊξε Θεανῶ καλλιπάρῃος  
 Κισσηΐς, ἄλοχος Ἀντήνορος ἱπποδάμοιο·  
 τὴν γὰρ Τρώες ἔθηκαν Ἀθηναίης ἱέρειαν.  
 300 αἶ δ' ὄλολυγῆ πᾶσαι Ἀθήνη χεῖρας ἀνέσχον.  
 ἡ δ' ἄρα πέπλον ἐλοῦσα Θεανῶ καλλιπάρῃος  
 θῆκεν Ἀθηναίης ἐπὶ γούνασιν ἠὔκομοιο,  
 εὐχομένη δ' ἠράτο Διὸς κούρη μέγαλοιο·  
 " πότνι' Ἀθηναίη, ἐρυσίπολι, δία θεάων,  
 305 ἀξον δὴ ἔγχος Διομήδεος, ἠδὲ καὶ αὐτὸν  
 πρηνέα δὸς πεσέειν Σκαίων προπάροιθε πυλάων,  
 ὄφρα τοι αὐτίκα νῦν δυοκαίδεκα βούς ἐνὶ νηῷ  
 ἦνις, ἠκέστας, ἱερύνομεν, αἶ κ' ἐλεήσῃς

ἄστυ τε καὶ Τρώων ἀλόχους καὶ νήπια τέκνα." 319  
 ὧς ἔφατ' εὐχομένη, ἀνένευε δὲ Παλλὰς Ἀθήνη.  
 Ὡς αἱ μὲν ῥ' εὐχοντο Διὸς κοῦρη μέγαλοιο,  
 Ἐκτωρ δὲ πρὸς δώματ' Ἀλεξάνδρου βεβήκει  
 275 καλὰ, τὰ ῥ' αὐτὸς ἔτευξε σὺν ἀνδράσιν, οἳ τότε ἄριστοι  
 ἦσαν ἐνὶ Τροίῃ ἐριβώλακι τέκτονες ἄνδρες, 315  
 οἳ οἱ ἐποίησαν θάλαμον καὶ δῶμα καὶ ἀλλήν  
 ἐγγύθι τε Πριάμοιο καὶ Ἐκτορος, ἐν πόλει ἄκρη.  
 280 ἐνθ' Ἐκτωρ εἰσήλθε δίφιλος, ἐν δ' ἄρα χειρὶ  
 ἔγχος ἔχ' ἐνδεκάπηχυν· πάροιθε δὲ λάμπετο δουρὸς  
 αἰχμῇ χαλκείῃ, περὶ δὲ χρύσεος θέε πύρκης. 320  
 τὸν δ' εὐρ' ἐν θαλάμῳ περικαλλέα τεύχε' ἔποντα,  
 ἄσπινδα καὶ θώρηκα καὶ ἀγκύλα τόξ' ἀφώωντα·  
 285 Ἀργεῖή δ' Ἑλένη μετ' ἄρα δμῶησι γυναιξίν  
 ἦστο, καὶ ἀμφιπόλοισι περικλυτὰ ἔργα κέλευεν.  
 τὸν δ' Ἐκτωρ νεῖκεσεν ἰδὼν αἰσχροῖς ἐπέεσσιν· 325  
 "δαμόνι', οὐ μὲν καλὰ χόλον τόνδ' ἔνθεο θυμῷ.  
 λαοὶ μὲν φθινύθουσι περὶ πτόλιν αἰπύ τε τείχος  
 290 μαρνάμενοι· σέο δ' εἵνεκ' αὐτὴ τε πτόλεμός τε  
 ἄστυ τότ' ἀμφιδέδηε· σὺ δ' ἂν μαχέσαιο καὶ ἄλλω,  
 320 ὄντινά που μεθιέντα ἴδοις στυγεροῦ πολέμοιο.  
 ἀλλ' ἄνα, μὴ τάχα ἄστυ πυρὸς δηϊόιο θέρηται."  
 Τὸν δ' αὖτε προσέειπεν Ἀλέξανδρος θεοειδής·  
 295 "Ἐκτορ, ἐπεὶ με κατ' αἶσαν ἐνεΐκεσας οὐδ' ὑπὲρ αἶσαν,  
 τοῦνεκά τοι ἔρέω· σὺ δὲ σύνθεο καὶ μευ ἄκουσον.  
 οὐ τοι ἐγὼ Τρώων τόσσον χόλῳ οὐδὲ νεμέσσι 335  
 ἤμην ἐν θαλάμῳ, ἔθελον δ' ἄχει προτραπέσθαι.  
 νῦν δέ με παρειποῦσ' ἄλοχος μαλακοῖς ἐπέεσσιν  
 ὄρμησ' ἐς πόλεμον· δοκέει δέ μοι ὦδε καὶ αὐτῷ  
 300 λώϊον ἔσσεσθαι· νίκη δ' ἐπαμείβεται ἄνδρας.  
 ἀλλ' ἄγε νῦν ἐπίμεινον, ἀρήϊα τεύχεα δύω· 340  
 ἢ ἴθ', ἐγὼ δὲ μέτεμι· κιχῆσεσθαι δέ σ' ὀίω."  
 Ὡς φάτο· τὸν δ' οὐ τι προσέφη κορυθαίολος Ἐκτωρ.  
 305 τὸν δ' Ἑλένη μύθοισι προσηύδα μελιχίσιον·  
 "δαερ ἐμείο, κυνὸς κακομηχάνου, ὀκρουέσσης,  
 ὧς μ' ὄφελ' ἤματι τῷ, ὅτε με πρῶτον τέκε μήτηρ, 345  
 οἴχσεσθαι προφέρουσα κακῇ ἀνέμοιο θύελλα  
 εἰς ὄρος ἢ εἰς κύμα πολυφλοίσβοιο θαλάσσης,  
 ἐνθα με κύμ' ἀπόερσε πάρος τάδε ἔργα γενέσθαι.

αὐτὰρ ἐπεὶ τὰδε γ' ὦδε θεοὶ κακὰ τεκμήρατο,  
 ἀνδρὸς ἔπειτ' ὤφελλον ἀμείνωνος εἶναι ἄκοιτις, 350  
 ὃς ἤδη νέμεσίν τε καὶ αἰσχεα πόλλ' ἀνθρώπων.  
 τοῦτ' ὄφ' οὐτ' ἄρ νῦν φρένες ἔμπεδοι οὐτ' ἄρ' ὀπίσσω  
 ἔσσονται· τῷ καὶ μιν ἐπαυρήσεσθαι δῖω.  
 ἀλλ' ἄγε νῦν εἴσελθε καὶ ἔξεο τῶδ' ἐπὶ δίφρῳ,  
 δᾶερ, ἐπεὶ σε υἷαλιστα πόνοσ φρένας ἀμφιβέβηκεν 355  
 εἵνεκ' ἐμείο κυνὸς καὶ Ἀλεξάνδρου ἔνεκ' ἄτης,  
 οἴσιν ἐπὶ Ζεὺς θῆκε κακὸν μόρον, ὡς καὶ ὀπίσσω  
 ἀνθρώποισι πελώμεθ' αἰοῖμοι ἐσσομένοισιν."  
 Τὴν δ' ἠμείβετ' ἔπειτα μέγας κορυθαίολος Ἔκτωρ·  
 "μή με κάθιζ', Ἑλένη, φιλέουσά περ' οὐδέ με πείσεις· 360  
 ἣδη γάρ μοι θυμὸς ἐπέσσυται, ὄφρ' ἐπαμύνω  
 Τρώεσσ', οἳ μέγ' ἐμείο ποθὴν ἀπεύντος ἔχουσι.  
 ἀλλὰ σύ γ' ὄρνυθι τοῦτον, ἐπειγέσθω δὲ καὶ αὐτός,  
 ὡς κεν ἐμ' ἔντοσθεν πόλιος καταμάρψῃ ἔοντα.  
 καὶ γὰρ ἐγὼν οἰκόνδ' ἐσελεύσομαι, ὄφρα ἴδωμαι 365  
 οἰκῆσας ἄλοχόν τε φίλην καὶ νήπιον υἷόν.  
 οὐ γάρ τ' οἶδ', εἰ ἔτι σφιν ὑπότροπος ἴξομαι αὐτίς,  
 ἣ ἣδη μ' ὑπὸ χερσὶ θεοὶ δαμόωσιν Ἀχαιῶν."  
 Ὡς ἄρα φωνήσας ἀπέβη κορυθαίολος Ἔκτωρ.  
 αἶψα δ' ἔπειθ' ἴκανε δόμους εὐναιετάοντας, 370  
 οὐδ' εὖρ' Ἀνδρομάχην λευκώλενον ἐν μεγάροισιν,  
 ἀλλ' ἣ γε ξὺν παιδί καὶ ἀμφιπόλῳ εὐπέπλω  
 πύργῳ ἐφειστήκει γούωσά τε μυρομένη τε.  
 Ἔκτωρ δ' ὡς οὐκ ἔνδον ἀμύμονα τέτμεν ἄκοιτιν, 375  
 ἔστη ἐπ' οὐδὸν ἰών, μετὰ δὲ δμῶησιν ἔειπεν·  
 "εἰ δ' ἄγε μοι, δμῶαί, νημερτέα μυθήσασθε·  
 πῆ ἔβη Ἀνδρομάχη λευκώλενος ἐκ μεγάροιο;  
 ἠέ πῃ ἐς γαλοῶν ἢ εἰνατέρων εὐπέπλων  
 ἢ ἐς Ἀθηναίης ἐξοίχεται, ἔνθα περ ἄλλαι 380  
 Τρῳαὶ εὐπλόκαμοι δευῖνθ θεὸν ἰλάσκονται;"  
 Τὸν δ' αὐτ' ὄτρηρὴ ταμίη πρὸς μῦθον ἔειπεν·  
 "Ἔκτορ, ἐπεὶ μάλ' ἀνωγας ἀληθέα μυθήσασθαι,  
 οὔτε πῃ ἐς γαλόων οὐτ' εἰνατέρων εὐπέπλων  
 οὐτ' ἐς Ἀθηναίης ἐξοίχεται, ἔνθα περ ἄλλαι 385  
 Τρῳαὶ εὐπλόκαμοι δευῖνθ θεὸν ἰλάσκονται,  
 ἀλλ' ἐπὶ πύργῳ ἔβη μέγαν Ἴλιον, οὔνεκ' ἄκουσεν  
 τείρεσθαι Τρῳάσ, μέγα δὲ κράτος εἶναι Ἀχαιῶν.

350

355

360

365

370

375

380

385

ἢ μὲν δὴ πρὸς τείχος ἐπειγομένη ἀφικάνει,  
 μαινομένη ἔικυα· φέροι δ' ἅμα παῖδα τιθήνη·"  
 "Ἦ ῥα γυνὴ ταμίη· ὁ δ' ἀπέσσυτο δώματος·" Ἐκτωρ 390  
 γὴν αὐτὴν ὁδὸν αὐτῆς εὐκτιμέναις κατ' ἀγυιάς.  
 εὔτε πύλας ἴκανε διερχόμενος μέγα ἄστν  
 Σκαίᾳς—τῇ γὰρ ξμελλε διεξιμέναι πεδίονδε—,  
 ἐνθ' ἄλοχος πολύδωρος ἐναντίη ἦλθε θέουσα,  
 Ἄνδρομάχη, θυγάτηρ μεγαλήτορος Ἡετίωνος, 395  
 Ἡετίων, ὃς ἔβαιεν ὑπὸ Πλάκῳ ὕλησση,  
 Θήβη ὑποπλακίη, Κιλίκισσ' ἀνδρῶσιν ἀνάσσων  
 τοῦ περ δὴ θυγάτηρ ἔχεθ' Ἐκτορι χαλκοκορυστῇ.  
 ἢ οἱ ἔπειτ' ἦντησ', ἅμα δ' ἀμφίπολος κίεν αὐτῇ  
 παῖδ' ἐπὶ κόλπῳ ἔχουσ' ἀταλάφρονα, νήπιον αὐτῶς, 400  
 Ἐκτορίδην ἀγαπητόν, ἀλίγκιον ἀστέρι καλῶ,  
 τόν ῥ' Ἐκτωρ καλέεσκε Σκαμάνδριον, αὐτὰρ οἱ ἄλλοι  
 Ἀστυνάκτ'· οἷος γὰρ ἐρύετο Ἴλιον Ἐκτωρ.  
 ἦτοι ὁ μὲν μείδησεν ἰδὼν ἐς παῖδα σιωπῇ·  
 Ἄνδρομάχη δέ οἱ ἄγχι παρίστατο δακρυχέουσα, 405  
 ἐν τ' ἄρα οἱ φῦ χειρί, ἔπος τ' ἔφατ', ἔκ τ' ὀνόμαζεν·  
 "δαίμονιε, φθίσει σε τὸ σὸν μένος, οὐδ' ἐλεαίρεις  
 παῖδά τε νηπίαχον καὶ ἔμ' ἄμμορον, ἢ ταχα χήρη  
 σεῦ ἔσομαι· τάχα γὰρ σε κατακτανέουσιν Ἀχαιοὶ  
 πάντες ἐφορμηθέντες· ἐμοὶ δέ κε κέρδιον εἴη 410  
 σεῦ ἀφαμαρτούση χθόνα δύμεναι· οὐ γὰρ ἔτ' ἄλλη  
 ἔσται θαλπωρή, ἐπεὶ ἂν σύ γε πότμον ἐπίσπης,  
 ἀλλ' ἄχε'. οὐδέ μοι ἔστι πατήρ καὶ πότνια μήτηρ.  
 ἦτοι γὰρ πατέρ' ἄμὸν ἀπέκτανε διὸς Ἀχιλλεύς,  
 ἐκ δὲ πόλιν πέρσεν Κιλίκων εὐναιετώσων, 415  
 Θήβην ὑψίπυλον· κατὰ δ' ἔκτανεν Ἡετίωνα,  
 οὐδέ μιν ἐξενάριξε, σεβάσματο γὰρ τό γε θυμῶ,  
 ἀλλ' ἄρα μιν κατέκτενεν σὺν ἔντεσι δαιδαλέοισιν  
 ἠδ' ἐπὶ σῆμ' ἔχεεν· περὶ δὲ πτελέας ἐφύτευσαν  
 νύμφαι ὄρεστιάδες, κοῦραι Διὸς αἰγιόχοιο. 420  
 οἱ δέ μοι ἐπτά κασίγνητοι ἔσαν ἐν μεγάροισιν,  
 οἱ μὲν πάντες ἰῶ κίον ἡματι Ἄϊδος εἴσω·  
 πάντας γὰρ κατέπεφνε ποδάρκης διὸς Ἀχιλλεύς  
 βουσὶν ἐπ' εἰλιπόδεσσι καὶ ἀργευνῆς ὀίεσσι.  
 μητέρα δ' ἢ βασίλυνεν ὑπὸ Πλάκῳ ὕλησση, 425  
 τὴν ἔπει ἄρ δεῦρ' ἦγαγ' ἄμ' ἄλλοισι κτεάτεσσιν,

ἄψ ὃ γε τὴν ἀ·έλι·σε λαβὼν ἀπερείσι' ἄποινα,  
 πατρὸς δ' ἐν μεγάροισι βάλ' Ἄρτεμις ἰοχέαιρα.  
 Ἔκτορ, ἀτὰρ σὺ μοί ἔσσι πατὴρ καὶ πότνια μήτηρ  
 ἠδὲ κασίγνητος, σὺ δέ μοι θαλερὸς παρακοίτης. 430  
 ἀλλ' ἄγε νῦν ἑλέαιρε καὶ αὐτοῦ μίμν' ἐπὶ πύργῳ,  
 μὴ παῖδ' ὄρφανικὸν θήῃς χήρην τε γυναῖκα.  
 λαὸν δὲ στήσον παρ' ἔρινέον, ἔνθα μάλιστα  
 ἀμβατός ἐστι πόλις καὶ ἐπίδρομον ἔπλετο τεῖχος.  
 τρίς γὰρ τῇ γ' ἐλθόντες ἐπειρήσανθ' οἱ ἄριστοι 435  
 ἀμφ' Αἴαντε δύω καὶ ἀγακλυτὸν Ἴδομενεῖα  
 ἠδ' ἀμφ' Ἀτρεΐδας καὶ Τυδέος ἄλκιμον υἱόν·  
 ἢ πού τις σφιν ἔνισπε θεοπροπίων εὖ εἰδώς,  
 ἢ νυ καὶ αὐτῶν θυμὸς ἔποτρύνει καὶ ἀνώγει."

Τὴν δ' αὖτε προσέειπε μέγας κορυθαίολος Ἔκτωρ· 440  
 "ἢ καὶ ἔμοι τάδε πάντα μέλει, γύναι· ἀλλὰ μάλ' αἰνώω  
 αἰδέομαι Τρῶας καὶ Τρωάδας ἑλκεσιπέπλους,  
 αἷ κε κακὸς ὡς νόσφιν ἀλυσκάζω πολέμοιο.  
 οὐδέ με θυμὸς ἀνώγει, ἐπεὶ μάθον ἔμμεναι ἔσθλος 445  
 αἰεὶ καὶ πρότωι μετὰ Τρῶεσσι μάχεσθαι,  
 ἀρνύμενος πατρός τε μέγα κλέος ἠδ' ἔμῳ αὐτοῦ.  
 εὖ γὰρ ἐγὼ τόδε οἶδα κατὰ φρένα καὶ κατὰ θυμόν·  
 ἔσσεται ἡμῶν, ὅτ' ἂν ποτ' ὀλώλῃ Ἴλιος ἱρὴ  
 καὶ Πριάμος καὶ λαὸς ἐϋμμελίῳ Πριάμοιο. 450  
 ἀλλ' οὐ μοι Τρῶων τόσσον μέλει ἄλγος ὀπίσσω,  
 οὔτ' αὐτῆς Ἑκάβης οὔτε Πριάμοιο ἀνακτος  
 οὔτε κασιγνήτων, οἳ κεν πολέες τε καὶ ἔσθλοι  
 ἐν κοίῃσι πέσοιεν ὑπ' ἀνδράσι δυσμενέεσσιν.  
 ὅσσον σεῦ, ὅτε κέν τις Ἀχαιῶν χαλκοχιτώνων 455  
 δακρυδέσσαν ἀγῆται, ἐλεύθερον ἡμῶν ἀπούρας.  
 καὶ κεν ἐν Ἀργεὶ ἔουσα πρὸς ἄλλης ἰσθὸν ὑφαίνοις,  
 καὶ κεν ὕδωρ φορέοις Μεσσηϊδος ἢ Ὑπερείης  
 πόλλ' ἀεκαζομένη, κρατερῇ δ' ἐπικέλσει' ἀνάγκη.  
 καὶ ποτέ τις εἴπησιν ἰδὼν κατὰ δάκρυ χέουσαν· 460  
 "Ἐκτορος ἦδε γυνή, ὅς ἀριστεύεσκε μάχεσθαι  
 Τρῶων ἵπποδάμων, ὅτε Ἴλιον ἀμφεμάχοντο.  
 ὡς ποτέ τις ἔρέει· σοὶ δ' αὖ νέον ἔσσεται ἄλγος  
 χήτεϊ τοιοῦδ' ἀνδρὸς ἀμύνειν δούλιον ἡμῶν.  
 ἀλλὰ με τεθνηῶτα χυτῆ κατὰ γαῖα καλύπτοι  
 πρὶν γ' ἔτι σῆς τε βοῆς σοῦ θ' ἑλκηθμοῖο πυθέσθαι." 465

ὦς εἰπὼν οὐ παιδὸς ὀρέξατο φαίδιμος Ἔκτωρ.  
 ἄψ δ' ὁ πάϊς πρὸς κύλπον ἐϋζῶνοιο τιθήνης  
 ἐκλήθη ἰάχων, πατὸρ φίλου ὄψιν ἀτυχεῖς,  
 330 ταρβήσας χαλκὸν τε ἰδὲ λόφον ἰππιοχαίτην,  
 δεινὸν ἀπ' ἀκροτάτης κόρυθος νεύοντα νοήσας. 370  
 ἔκ δ' ἐγέλασσε πατὴρ τε φίλος καὶ πότνια μήτηρ.  
 αὐτίκ' ἀπὸ κρατὸς κόρυθ' εἴλετο φαίδιμος Ἔκτωρ,  
 καὶ τὴν μὲν κατέθηκεν ἐπὶ χθονὶ παμφανώωσαν  
 335 αὐτὰρ ὃ γ' ὄν φίλον νιδὸν ἐπεὶ κύσε πῆλέ τε χερσίν,  
 εἶπεν ἐπευξάμενος Δίι τ' ἄλλοισίν τε θεοῖσιν. 375  
 "Ζεῦ ἄλλοι τε θεοὶ, δότε δὴ καὶ τότῃδε γενέσθαι  
 παῖδ' ἐμόν, ὡς καὶ ἐγὼ περ, ἀριπρεπέα Τρῶεσσιν,  
 ὦδε βίην τ' ἀγαθόν, καὶ Ἰλίου ἴφι ἀνάσσειν.  
 340 καὶ ποτέ τις εἴησι πατὸρ δ' ὃ γε πολλὸν ἀμείνω',  
 ἐκ πολέμου ἀνιόντα· φέροι δ' ἔναρα βροτόεντα  
 κτεῖνας δῆϊον ἄνδρα, χαρεῖή δὲ φρένα μήτηρ."  
 ὦς εἰπὼν ἀλόχοιο φίλης ἐν χερσίν ἔθηκεν  
 345 παῖδ' ἐόν· ἦ δ' ἄρα μιν κηῶδεὶ δέξατο κόλπω  
 δακρύνειν γελάσασα. πόσις δ' ἐλέησε νοήσας,  
 χειρὶ τέ μιν κατέρεξεν, ἔπος τ' ἔφατ', ἔκ τ' ὀνόμαζεν· 385  
 "δαιμονίη, μὴ μοί τι λίην ἀκαχίζεο θυμῷ·  
 οὐ γάρ τίς μ' ὑπὲρ αἶσαν ἀνὴρ Ἄϊδι προιάψει·  
 μοῦραν δ' οὐ τιμὰ φημι πεφυγμένον ἔμμεναι ἀνδρῶν,  
 350 οὐ κακόν, οὐδὲ μὲν ἐσθλόν, ἐπὴν τὰ πρῶτα γένηται·  
 ἀλλ' εἰς οἶκον ἰούσα τὰ σ' αὐτῆς ἔργα κόμιζε,  
 390 ἰστόν τ' ἠλακάτην τε, καὶ ἀμφιπόλοισι κέλευε  
 ἔργον ἐποίχεσθαι. πόλεμος δ' ἀνδρεσσι μελήσει  
 πᾶσιν, ἐμοὶ δὲ μάλιστα, τοὶ Ἰλίῳ ἐγγεγάσιν."  
 ὦς ἄρα φωνήσας κορυθ' εἴλετο φαίδιμος Ἔκτωρ  
 355 ἵππουριν· ἄλοχος δὲ φίλη οἰκόνδε βεβήκει  
 ἐντροπαλιζομένη, θαλερὸν κατὰ δάκρυ χέουσα.  
 αἶψα δ' ἔπειθ' ἴκανε δόμους εὐναιετάοντας  
 360 Ἔκτορος ἀνδροφόνουιο, κιχῆσατο δ' ἐνδοθι πολλὰς  
 ἀμφιπόλους, τῆσιν δὲ γόον πάσῃσιν ἐνῶρσεν.  
 αἱ μὲν ἔτι ζῶον γόον Ἔκτορα φ' ἐνὶ οἴκῳ· 390  
 οὐ γάρ μιν ἔτ' ἔφαντο ὑπότροπον ἐκ πολέμοιο  
 ἴζεσθαι, προφυγόντα μένος καὶ χεῖρας Ἀχαιῶν.  
 365 Οὐδὲ Πάρις δῆθ' ἔννευ ἐν ὑψηλοῖσι δόμοισιν,  
 ἀλλ' ὃ γ', ἐπεὶ κατέδου κλυτὰ τεύχεα, ποικίλα χαλκῶ.

σεύατ' ἔπειτ' ἀνὰ ἕστυ, ποσὶ κραιπνοῖσι πεποιθώς.  
 ὡς δ' ὅτε τις στατὸς ἵππος, ἀκοστήσας ἐπὶ φάτῃ,  
 δεσμὸν ἀπορρήξας θεῖη πεδίοιο κροαίνων,  
 εἰωθὼς λούεσθαι ἐύρρειος ποταμοῖο,  
 κυδιῶν· ὑψοῦ δὲ κάρη ἔχει, ἀμφὶ δὲ χαῖται  
 ὤμοις ἀτσοῦνται· ὁ δ' ἀγλαΐηφι πεποιθώς,  
 505  
 ῥίμφα ἐ γούνα φέρει μετὰ τ' ἤθεα καὶ νομὸν ἵππων  
 ὡς νῖδς Πριάμοιο Πάρις κατὰ Περγάμου ἄκρης,  
 τεύχεσι παμφαίνων, ὥστ' ἠλέκτωρ, ἐβεβήκει  
 καγχαλῶν, ταχέες δὲ πόδες φέρον. αἶψα δ' ἔπειτα  
 Ἔκτορα διὸν ἔτετμεν ἀδελφεόν, εὐτ' ἄρ' ἔμελλεν  
 515  
 στρέψεσθ' ἐκ χάρης, ὅθι ἦ ὀάριζε γυναικί.  
 τὸν πρῶτερος προσέειπεν Ἀλέξανδρος θεοειδής.  
 "ἦθεῖ, ἦ μάλα δὴ σε καὶ ἐσσύμενον κατερύκω  
 δηθύνων, οὐδ' ἦλθον ἐναίσιμον, ὡς ἐκέλευε."  
 Τὸν δ' ἀπαμειβόμενος προσέφη κορυθαίολος Ἔκτωρ·  
 520  
 "δαμόνι, οὐκ ἂν τίς τοι ἀνὴρ, ὃς ἀναίσιμος εἴη,  
 ἱργον ἀτιμῆσειε μάχης, ἐπεὶ ἄλκιμός ἐσσι.  
 ἰλλὰ ἐκὼν μεθιεῖς τε καὶ οὐκ ἐθέλεις· τὸ δ' ἐμὸν κῆρ  
 ἰχυνται ἐν θυμῷ, ὅθ' ὑπὲρ σέθεν αἰσχρ' ἀκούω  
 525  
 ἰρὸς Τρώων, οἳ ἔχουσι πολὺν πόνον εἵνεκα σείο.  
 ἰλλ' ἴομεν· τὰ δ' ὀπισθεν ἀρессόμεθ', αἶ κέ ποθι Ζεὺς  
 ἰῶη ἐπουρανίοισι θεοῖς αἰειγενέτησιν  
 ἰρητῆρα στήσασθαι ἐλευθέρον ἐν μεγάρουσι,  
 ἰκ Τροίης ἐλάσαντας ἐϋκνήμιδας Ἀχαιοῦς."

## NOTES TO BOOK VI.

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

1—50. οἰώθη: Scholiast, ἐμονώθη τῆς τῶν θεῶν συμμαχίας.—ἰνθα καὶ ἰνθ' ἴθουσε μάχη = "the fight directed itself to this side and to that."

χαλκήρεα δοῦρα = "spear-shafts fitted with bronze" = χαλκοβάραι in the *Odyssey*.—Ξάνθοιο: so called by the gods; called Seamaner by men: see *Il.* x. 73.

πρώτος ῥήξε = "was the first to break through" = *primus peruripit*, Lat.

φῶς . . . ἔθηκεν = "gave the light of (joy or hope):" so Virgil, "O lux Dardania," and Horace, "*Lucem reddo tuæ, dux bone, patriæ*:" a common metaphor in all poetry.

τὸν . . . ἔβαλε . . . φάλον, not = "he struck that helmet-plate," but = "he struck or hit that man on his helmet-plate;" the accusative of nearer definition: this is seen more clearly in the phrase (*ver.* 11), τὸν δὲ σκότος ὄσσε κάλυψεν.

φίλος δ' ἦν ἀνθρώποισι = "he was the friend of mankind:" notice the extension of the term, employed by Homer.

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

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

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

καὶ μὲν ὑπέλυσε μένος, κ.τ.λ.: a *zeugma* = "and of those he unnerved (in death) the limbs below, and their battle-rage."

ἐνήρατο δουρὶ φαεινῷ = "sent to nether gloom with his flashing lance."

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

ἔξαντ' ἐν πρώτῳ ἡμῶν = "having broken (the chariot) at the top of the pole." Scholiast explains by ἔκρη.

"Ἀδρηστος . . . ἐλλίσσεται. Compare the *mythical* Adrastus supplicating Menelaus, with the *historical* Adrastus supplicating Cræsus (*Herod.* bk. i.)

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

50—100. τάχ' ἔμελλε = "was just on the point of."

καταξέμεν = Lat. *deducendum*.

σοὶ ἄριστα πεπολήται = "you were most excellently treated:" ironical allusion to the abduction of Helen.

αἰπὸν βλεθρον χεῖρας θ' ἡμετέρας (*Hendiadys*) = "the ruin that shall descend from our hands." αἰπ. βλεθ. = Lat. *perniciës præceps*.

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

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



ἀκήδεστοι = prose form ἀκήδευτοι, = "without sepulchral rites."  
 ἀίσμι παρεϊπών = "having talked him over to what was fated."  
 ἐνδρον ἐπιβαλλόμενος = "giving himself to the spoils" (middle).  
 ἔκηλοι = Lat. *securi*.  
 νεκροῦς τεθνεώτας, a pleonasm. common in poetry.  
 σιλήσσετε: here governs a double accusative, as a verb of stripping.—  
 ὡμι . . . ἐγκέκλιται = *vobis incumbit*. Compare,

"The lives of all your loving complices  
 Lean on your health."

*Shakspeare's King Hen. IV. Part ii.*

φεύγοντας: this refers to λαόν (in ver. 80).  
 ἐπίγει = Lat. *instat*.  
 χαρίστατος ἢ δὲ μέγιστος: see on ἡδέ, II. iii. 248.  
 θεῖναι: inf. for imperative θέτω. Compare the ritual and procession of  
 the πέπλος with those of the Panathenæa at Athens.  
 ἡμῖς, ἡκέστας = "yearlings" (from ἔτος, "the year") "ungoaded."  
 Scholiast explains by ἀκεντήτους.  
 αἴ κ' ἐλεήσῃ = "if haply she may take *instant* pity on" (and  
 would that she may): see on II. i. 66; so below (v. 96) αἴ κεῖν . . .  
 ἀπόσχηρ.

100—150. τηλεκλειτοί, not "summoned afar," but "far-famed."—Βεῖα  
 = βῶ, aor. 2 of βαίνω.

δυστήνων δε τε παῖδες, κ.τ.λ. =

"Unhappy are the sires whose sons my force encounter."

*Newman.*

οὐκ ἂν μαχοίμην = "I could not possibly fight with" ἔν always  
 strengthens the negative sentence.

οὐδὲ γὰρ οὐδέ = "no—for not even."

Διωνύσοιο τιθήνας = "the nurses of Bacchus," generally called  
 Bacchæ. Compare Horace, "Thracis et exitium Lycurgi."

θύσθλα = "the instruments of sacrifice" (fromθύω).

ἔχε τρέμος: see on Iliad iii. 342.

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

θεοὶ βεῖα ζῶντες. Horace, "Deos securum agere ævum," and Milton.  
 Paradise Lost, ii. 553,

"To that new world of light and bliss, among  
 The gods, *who live at ease*."

ὄφ ἀρούρης καρπὸν ἔδουσιν = "fruges consumere nati," Horace.

διέθρον πείραθ'. Compare "Mors ultima linea rerum." Horace, with  
 whom this book of Homer was evidently a favourite, has drawn more  
 upon it than upon any other.—ὄη πέρ φύλλων γενεή. Compare Horace  
 (Ars Poetica),

"Ut sylvæ foliis pronos mutantur in annos,  
 Prima cadunt; ita verborum vetus interit ætas,  
 Et juvenum ritu florent modo nata vigentque."

Compare also Aristoph. Aves, 685, and Ecclesiasticus (xiv. 18), "As  
 of the green leaves on a thick tree, some fall, and some grow: so

is the generation of flesh and blood, one cometh to an end and another is born."

τὰ μὲν . . . ἄλλα δέ = Attic form τὰ μὲν . . . τὰ δέ.

150—200. Ἐφύρη: here, the old name of Coriuth. In Iliad ii. 659 is another Ephyræ.

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

Σίσυφος Αἰολίδης: properly, "the cunning wriggler" (σόφος and αἰόλος).

Βελλεροφόντην. His original name was Hipponous: he took this name, Βελλήρον φονεύς, after the murder of his brother Bellerus, in consequence of which he fled to the Court of Prætus, for purification. The story of Antææ's frantic passion for him presents a marked resemblance to that of Potiphar's wife for the patriarch Joseph. Grote considers him the mythic son of Poseidon, the family god of the Æolids: see vol. i. p. 167.

ἄνακτα χόλος λάβεν: see on Il. iii. 342.

οἶον ἔκοισε = ὅτι τοιοῦτον, *pro iis quæ*: Jelf's Greek Grammar.

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

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

πίνακι πτυκτῶ: see Herod. vii. 239.

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

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

ἀρούρης = "ploughed land," from ἀρῶν, as *arvum* from *aro* in Latin.

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

200—300. ἢ θυμὸν κατέδωκ. So Spenser (*Færie Queene*) has,

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

and Scott has,

"Bitterer was the grief devoured alone."

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

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

Ἄρτεμις ἔκτα: sudden deaths, especially of women and girls, are attributed to the arrows of Artemis: see Il. vi. 428. and xix. 59.

μηδὲ γένο· πατέρων αἰσχυμένω. So Thucydides, bk. i. *χρη· τοῦ, νεωτέρους . . . .* πειρᾶσθαι μὴ αἰσχυνοῖν τὰς προσηκούσας ἀρετάς, and Virgil, *Æn.* iii. 342,

“. . . in antiquam virtutem animosque viriles  
Et pater Æneas, et avunculus excitat Hector.”

Οἰνεὺς γὰρ κ.τ.λ. Ceneus, father of Tydeus, father of Diomed. Meleager (*Il.* ii. 642) was successor to his father Ceneus in Ætolia; his brother Tydeus married a daughter of Adrastus, king of Argos (and Sicyon, *Il.* ii. 572), son of Talaus (*Il.* ii. 566). Hence Diomed succeeded to the principality of Argos, though his father was an Ætolian, *Iliad* iv. 399.

Τυδέα δ' οὐ μέμνημαι. Verbs of “remembering” generally govern the genitive case; but in the sense of “commemorating,” “keeping in mind,” they govern the accusative.

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

πιστάσαντο (middle) = “pledged their troths to each other.”

φηγόν = “the oak;” not the Latin *fagus*, our “beech.”

θεόν = ἔθειον, “they were running;” but θεόν = “god.”

αἰθούσῃσι = “corridors,” open in front, which led from the court, αὐλή, into the πρόδρομος, fronting the sun; hence their name.

μνηστῆς ἀλόχοισι, “the won and wedded partners of their bed.”

τέγῃσι θάλαμοι = “chambers near the roof,” not “roofed.”

ἔν τ' ἄρα οἱ φῦ, κ.τ.λ., “and straightway she clung to his hands, and she thought the word and gave it utterance.” In the lines following this, as before, there is *no name mentioned*, and therefore nothing to warrant the usual translation of *ἰνώμασε*. On other occasions, when this affectionate formula is used, it begins with *χεῖρὶ δέ μιν κατέρεξε*: in both cases we have the union of the hands, the heart, and the tongue in this expression of fondness.

αἶ κε πῖρσθα = “if haply thou wouldst drink it” (and would that thou mayest): see on *Il.* i. 66.

ἀνδρὶ δὲ κεκμηῶτι. Hence Horace says, “Laudibus arguitur vini vinosus Homerus.” Compare Burns on Scotch drink,

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

χερσὶ δ' ἀνίπτωσι: see Exodus xxx. 20.

οὐδέ πη ἐστὶ. Compare Virgil, *Æn.* ii. 719,

“Me bello e tanto digressum et caede recenti  
Attractare nefas, donec me flumine vivo  
Abluero.”

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

ἀλλὰ σὺ . . . ἔρχεο, “but go, I pray thee go:” see on *Il.* i. 32.

ὣς κε, i. e. εἰ τοῦτο δυνατόν εἴη = “would that it were possible.”

εἰ κείνόν γε ἴδοιμι, κ.τ.λ. = “ay, if I could see that one (yonder)

descended to (the realms) of Hades, I would (then) haply, think that my soul had quite forgotten its joyless woe."

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

300—350. εὐχομένη δ' ἤρᾱτο = "she prayed aloud." εὐχομένη is here in its first sense.

ἄξον δὲ ἔγχος = "now, even now, shiver the lance:" see on Iliad i. 18. Notice also the long succession of aorists which follow to denote the rapidity of action.

ἀνευε = Lat. *renuit*, "refused," expressed by the act of throwing the head back, as *κατανεύω* = Lat. *annuere*, "to nod assent to."

βεβήκει (pluperfect) = "had gone (mean time)."

Τροίη = "the Troad," and not the city "Troy," which Homer generally designates "Ilios," or Ilion.

περικλυτὰ ἔργα, either "the glorious exploits" of the Trojan war, which were being wrought in embroidery (see Iliad iii. 126—128), or probably, "the offices of dignity" appointed the ἀμφίπολοι (the free attendants) as opposed to the menial offices of the bondswomen.

πτόλεμος . . . ἀμφιδέδρε: so in Latin, *certamen ardere, bellum flagrare*.

ἔνα = "rouse thee" (verb); but ἀνά = "up" (preposition).

θέρηται = "be warmed," i.e. burned; a keen touch of irony.

ἔθελον δ' ἀχεῖ προτραπέσθαι = "as I was resolved upon surrendering myself up to anguish:" before ἔθελον supply ὅσον, the correlative of τόσσον preceding, and see further on Iliad iii. 342.

νίκη δ' ἐπαμβέβηται ἄνδρας = "victory changes her men:" hence Ares is called in a former passage ἀλλοπρόσαλλος. Compare Virgil, *Æn.* ii. 367, "Quondam etiam victis redit in præcordia virtus, Victoresque cadunt."

πᾶρος τὰδε ἔργα γενέσθαι = πρὶν ἢ τὰδε, κ.τ.λ.

350—400. τούτῳ δ' οὐτ' ἄρ . . . οὐτ' ἄρ, κ.τ.λ. = "but my present spouse has just neither . . . nor . . ."—Jelf.

τῷ καί μιν, κ.τ.λ. = "therefore I doubt not but that he will even reap the fruits of this."

δίφρον = "a double chair" (to hold two): see Iliad iii. 425.

πόνος φρένας ἀμφιβέβηκεν = "toil hath encompassed thy mind." φρένος is the accusative of closer definition: see also on Iliad iii. 342.

πελωμέθ' αἰοιδίμοι = "continue to be sung." Compare Horace, "infelix totâ cantabitur urbe."

μυρομένη = "dissolved in tears."

τῇ γὰρ ἐμελλε = ταύτῃ τῇ ὀφ' ἐμελλε.

πολύδωρος = πολυέδνος.

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

ὅπδ Πλάκῳ ἰληέσση = "beneath Placus, abounding in woods."

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

400—450. ἀλγικίον ἀστέρι καλῶ = "like a fair star." Compare

"The star-light smile of children."

See Shelley—a poet, on whom

“there shone

All stars of Heaven, except the guiding one.”

*Ἀστυνάκτα*. *Pheronymous* name; names derived from a characteristic of the parent were called *φερόνυμα*. Compare Eurysaces, the son of Ajax; Telemachus and Ptoliporthus, sons of Ulysses; Nicostratus, son of Menelaus. So with the Jews.

*ἐν τ' ἔρα οἱ φύ*: see on Iliad vi. 253.

*οὐδ' ἐλεείρεις* = “and thou pitiest not.” *οὐδέ* is here absolute.

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

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

*ἔσται ἀλλωπή*: compare Burns (First Epistle to Davie),—

“It warms me, it charms me,  
To mention but her name:  
It heats me, it beets me,  
And set's me a' on flame.”

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

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

*μὴ θέλῃς* = “be not after making,” i.e. “make not now.”

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

*ἐπίδρομον ἔπλετο* = “is wont to be assailable.”

*τρὶς γὰρ τῆ γ'* (see on Iliad i. 60), “ay, for thrice in that spot.”

*ἑλευσιπέλους*: ladies of high rank wore the *peplos* trailing on the ground: the dress when worn so long as to drag was called *σάρμα* (“a sweeper”).

*ἔσεται ἡμαρ*: see on Iliad ii. 482.

450—500. *οὐτ' ἀντὶς Ἐκδῆς*: see on II. i. 143.

*οἱ κεν . . . πέσοιεν* = *qui forte occubituri sint*.

*ἄκρυδέσσαν ἀγῆται* = “bears thee (to his home) all tears:” observe the force of the middle.

ἐλεύθερον ἦμαρ = "the day of freedom;" δούλιον ἦμαρ = "the day of bondage;" see on Il. ii. 432.

ἐν Ἀργεῖ, "the Pelasgian Argos in Thessaly," as the springs "Messeis" and "Hyperia" are in Thessaly.

πρὸς ἄλλης = "at the bidding of another."—βαλερός (παρakoίτης) = "full of life and bloom," Moore.

ὕδωρ φορέοις: observe the sad degradation implied in the frequentative verb here: the "drawer of water" was one of the lowest menials among the Greeks. The occasional drawing of water was not degrading.

πόλλ' ἀεκαζομένη = Latin, *multa reluctans*.

ἀνάγκη = "slavery," so also in Eurip. Hecuba, and Sophocles, Ajax.

καὶ ποτέ τις εἴπῃσιν = "it may be at times (expected), that one would say."

ὃς ἀριστεύσκε μάχεσθαι = "who used to take the lead in fight." We frequently find in Homer the infinitive of the verb used for a substantive; in Attic Greek the substantival form was given to this infinitive by the addition of the article. The construction is sometimes met with in English poetry,—as in Scott's Marmion, "When first we practise to deceive."

χήτει = στερήσει, Scholiast.

τοιοῦδ' ἀνδρὸς ἀμύνειν = "capable of repelling."

δότε δὴ = "now, even now, grant:" see on Il. i. 18.

Τρώεσσι (local dative) = "among the Trojans;" prose form ἐν Τρώ. See Il. i. 247.

πατρὸς δ' ὃ γε πολλὸν ἀμεινων: compare Virgil, *Æn.* xii. 435; Soph. Ajax, 550, ὦ παῖ, γένοιο πατρὸς εὐτυχέστερος, κ.τ.λ., and Burns' Lament of Mary, Queen of Scots,

"My son! my son! may kinder stars  
Upon thy fortune shine;  
And may those pleasures gild thy reign,  
That ne'er wad blink on mine."

So Campbell,

"Bright as his manly sire the son shall be,  
In form and soul; but, ah, more blest than he."

δακρύνειν γελᾶσαα = "smiling through her tears." The neuter accusative of the adjective is here used as an *adverb*; this construction is common with verbs denoting *feeling* or the expression of feeling.

χερὶ τέ μιν κατέρεξεν, κ.τ.λ.: see Il. i. 361.

οὐ κακόν, οὐδὲ μὲν ἐσθλόν, κ.τ.λ. Compare Horace, *Od.* i. 4, 13,

"Pallida mors æquo pulsat pede pauperum tabernas  
Regumque turres."

ἐντροπαλιζομένη (middle and frequentative), "often lingering, and turning herself round," to look at the husband she was never to see again: the ἐν in ἐντροπαλιζομένη expresses the notion of "lingering." With this touching scene compare Byron's description of the last departure of the Corsair from Medora,

"And then at length her tears in freedom gushed;  
Big, bright, and fast, unknown to her they fell.  
\* \* \* \* \*

The tender blue of that large loving eye  
Grew frozen with its gaze on vacancy,  
Till—oh, how far!—it caught a glimpse of him."

500—527. ἔφρατο, "they thought:" see on Il. i. 361.  
οὐδὲ Πάρις: see Virg. Geo. iii. 76, seq.; Milton's Paradise Lost  
iv. 857.

ὡς δ' ὅτε τις στατὸς ἵππος: compare Virg. Æn. xi. 492, and Shak-  
speare's Henry IV. act i. 1, 9,

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

Compare also Ennius' Imitation in Macrobius.

λούεσθαι . . . ποταμοῖο. The Venetian Scholiast understands an  
ellipsis of ἕδατι. Jelf would make this the *material* genitive, (λούειν, to  
wash *all the body*, and so, in middle, to wash oneself, i. e. to bathe, as  
here: νίπτειν, "to wash part of the body only," generally *hands*, and  
sometimes the feet: πλύνειν, "to wash *things*," not persons, generally  
*clothes*.)

βοῦδν ἵππων = "the pasture of mares:" so Virgil, who imitates the  
whole passage,

"Aut ille impastus armenta que tendit equarum."

ἠλέκτωρ = "the beaming sun."

εἶτ' ἄρ' ἔμελλε = "when just on the point of"

ὑπὲρ σέθεν, not = "in place of you," but, "on your account."

κρητῆρα στήσασθαι ἐλεύθερον = "now to set up our bowl of freedom"  
observe the force of the aorist and the middle.

ἐκ Τροίης: see on Iliad ii. 237

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