THE

ODYSSEY OF HOMER

EDITED

WITH MARGINAL REFERENCES, VARIOUS READINGS,
NOTES AND APPENDICES

BY

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ERRATA.

On p. 79, note on t. 24, for "app. G. 3" read "app. G. 5 (5)."

p. xcix of preface l. 1, for "tragegians" read "tragedians."
PREFACE TO VOL. II.

PART I.

On the chorizontic doctrine and the antiquity of the Homeric poems.

I. It seems impossible to exhaust the interest of the controversies which have arisen out of the Homeric poems. The preface to Mr. Paley’s edition of the first half of the Iliad, supplemented by the preface which accompanied the smaller edition of the same, and by an Essay by the same distinguished Scholar, “On the comparatively late date and composite character of our Iliad and Odyssey”, all take the ground of a modern authorship of our present poems under that name. These have been followed by an article in the Edinburgh Review, April 1871, which turns entirely on the question whether the Odyssey is by an author of the same age as the Iliad.

II. This last writer, as my remarks on him will be briefer, shall be noticed first. He seems to assume the high antiquity of both the poems. He does not even notice the existence of any such scepticism as forms the standing ground of Mr. Paley’s entire argument. On the other hand, Mr. Paley says (Essay p. 1), “that the poems we now possess were compiled, that “is to say, were put together in their present complete “and continuous form, at some period not very long “before the time of Plato”, and adds (ibid. p. 5) “they “are the work, I think, of an Ionic compiler of the “school and age of Herodotus and Antimachus, or very “little before that time, — one who lived in the period “when literature first began to be committed to writing,

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"and who, while he borrowed largely from the old epics, so remodelled the portions which suited his purpose, viz the exploits of Achilles and Ulysses, "as to put them into the language of his time which differs in no respect from the Ionic Greek of Hero-"dotus". He thus not only admits but argues, that the two poems, as we now have them, are of one "School and age", or "time"; possibly, as he suggests in a note, are the work of Antimachus himself. In a previous page he indeed, by saying, "the Author (if one and the same) of our Iliad and Odyssey, was beyond question an Asiatic", guards himself from expressly adopting the view of the unity of authorship. But there is still a wide difference between him and the Edinburgh Reviewer; who seems to hold that a marked change in the manners, customs, religious and social feelings, is manifest, as having taken place in the supposed interval between the dates of the two poems. Even if both these writers had not done me the honour to refer to the present edition, it would hardly be possible to pass without notice their contributions to the questions which they respectively discuss. As regards then the Edinburgh Reviewer's arguments in defence of the χωρίζοντες, I will mention incidentally that he seems to be in error in denying, p. 366, that the word ἴδος (misprinted ἴδας) has the digamma in the Iliad; see Z. 511 (Bekker's text), repeated ὤ. 268, δίμαρα σε γοῦνα φέρει μετὰ ἰδέα καὶ νομὸν ἱππαν. Here our common texts have μετὰ τ' ἴδεα, but of course the τ' is merely a diaskueast's stop-gap, such as are to be found in that text times out of number before unquestionably digammatized words. Another oversight of the reviewer has made him deny that Homer, meaning the author of the Iliad, uses the word ὑφη in the singular. It occurs so in ὤ. 317 in a simile, ὄσος ἀ' ὑφοφόροι θύρη θαλάμωτο τένυκται.

III. Another similar oversight occurs p. 374. "There is no testimony in the Odyssey that this opinion prevailed in the days of its author, that the gods were wont to be present at festivals instituted in honour of
themselves”. In the very first council of the deities in the Odyssey, which occurs in the very opening of the poem, the absence of Poseidon is accounted for precisely on the ground here denied; see a. 22—5.(i) Another similar oversight occurs p. 366 where “the author of the Odyssey” is spoken of as using ἐξῆς, in contrast with the Homeric ἐξεΐης; but ἐξεΐης also occurs freely in the Odyssey, c. g. a. 145, μ. 177.

IV. I will add a remark on the word πόλλον, which, it is urged, is an addition to the simpler structure of the lyre as known to the poet of the Iliad. I have already noticed the difference of opinion as to its precise meaning in the Preface to Vol. I. p. Liv note 98. This, however, is not now to the point; save that, if it be as Volkmann thought, the jugum of the lyre, meaning, I suppose, the cross-piece at the top, it is such a piece as the rudest lyre could hardly be without. But on wider grounds I wish to urge that it occurs only in a simile in φ. 406 foll. Now, do not similes in all poets commonly give us details of some process, natural or artistic, which would not otherwise call for notice, but which the simile brings out, precisely because the point of the comparison turns upon it? Thus we have — I take the instance at hap-hazard — in addition to the mere brilliance of the shooting meteor in Α. 75 foll., the circumstance of its fire-flakes, πόλλον δὲ τ’ ἀπὸ σπινθῆρος ἑνταυ. Indeed not uncommonly in Homer, some whole process is only known to us, as being familiar to him from his mentioning it in a simile. Thus we have in Α. 141 foll. the process of staining ivory, and in 371 the mention of horsemanship.

V. But to return to the πόλλον, I may illustrate precisely my present point from Milton, who, in describing the general associations of the temperament of “Divinest Melancholy”, says generally,

There let the pealing organ blow

whereas in Paradise Lost, I. 708 foll. where he intro-

1 He refers to Α. 423—4, the visit of Zeus to the Ethiopians. That of Po-

seidon, as above, is to the same Ethiopians.
duces the instrument in a simile, he thus develops its parts and powers,

As in an organ from one blast of wind
To many a row of pipes the sound-board breathes.

Now the mention of the "pipes" and "sound-board" here is precisely analogous to the mention of the ἀκόλοψ, whatever its precise meaning, in the passage in which Odysseus strings his bow. The fact that an organ without pipes and a sound-board would be a non-entity does not affect the question. But in the Odyssey the line which contains the word in debate could be spared without detriment to the passage; as I will show by citing it thus mutilated, or thus unadorned from φ. 406 foll.,

αὖτις ἔπει μέγα τόξον ἔβαστασε καὶ ιδὲ πάντη, ὥς δὲ άνήρ φόρμιγγος ἐπιστάμενος καὶ οὐδῆς . . . . . . . . . . . . . . . . . 

ἀφας ἀμφοτέρωθεν ἐντυσεὶς ἐντερον οἶδος, ὥς ἀρ’ ἄπειρο σπουδής τάνυσεν μέγα τόξον Ὀδυσσεῦς.

The line omitted is οὖμιδος ἐτάνυσεν νέῳ περὶ κόλλωπ χορῆν. Now, to omit the principal verb in a simile is a circumstance not unknown to Homer(2); but here the omission of ἐτάνυσε is so naturally supplied by τάνυσεν of the next line, that it is not felt. It is therefore possible that the tension of the string round the κόλλωψ may be a touch added by a later hand, to impart greater finish to the image, on the principle noticed in Pref. to Vol. I. p. xlili, XXXIX.

VI. I have already dealt with the argument, founded on the fact of a different material for the string of the lyre as found in the Iliad and in the Odyssey, in Pref. to Vol. I. page iv. The fact is, whichever of the two was really the earlier, is a circumstance far from establishing a difference of periods. The stone age

2 As for instance in λ. 412 foll. περὶ δ’ ἄλλου ἑταίροι νωλεμέως κτείνοντο, σὺς ὥς ἀργιόδοντες, οὗ ὡς τὸ ἐν ἄρνειον ἀνθόδος μέγα ὄμνισιν αὐτὸ ἣ γάμω ἣ ἔρινα ἡ ἐιλατινὴ τεθαλνη, where κτείνοντο supplies the verb for οὐ.
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overlaps that of bronze, and so on throughout the whole course of human progress. The great difference between the manners of the Iliad and those of the Odyssey is, that the former are essentially those of men abroad in a state of war, the latter essentially those of men at home in a state of peace.

Thus the standard to be adopted may fairly be diverse, yet the manners strictly contemporaneous in the two poems. They differ as the habits and equipments of our Guards in the Crimea differed from those of the same in their barracks or in society at home.

VII. Thus we may account for the absence of any λέσχη, and for the omission of music at banquets in the Iliad, and many other like differences. The reviewer thinks that, in the fact that Telemachus' tunic is smoothed and hung on a peg by his old nurse in the chamber of the Odyssean palace, he detects a trait of domestic civilisation far in advance of the rude manners of the Iliad. But he seems to forget that such a character as Euryclia could hardly have had any functions found for it in such a poem as the Iliad.

VIII. The reviewer remarks, "In Homer again the "long white garment known as the peplos is peculiar "to Minerva and the other Goddesses, though there "are passages which shew that it was also worn by "Asiatic women of high social position." Surely the entire anthropomorphic structure of both the poems is alike in this, that the dress and accoutrements of the deities are those of mortal men and women. If Pallas wears the peplos, we need no more doubt that it was part of a heroic Greek lady's usual attire, than we need similarly hesitate in the case of the χιτών. He continues, "Surely progress of time is indicated by the fa- "shion having spread, in the days of the author of the "Odyssey, to Greek women of rank". The writer does not seem to be aware that the whole leading passage connected in the Iliad with the πέπλος has been suspected on account, not of its Asiatic, but of its specially Attic affinities. See Mr. Paley's note on Z. 271, 281. But even assuming it Asiatic, the preponderant

6. The general principle on which differences of manner between the two Homeric poems rest, illustrated from modern experience and vindicated in some special instances urged by the Reviewer.

7. On the peplos, wrongly supposed by him to be Asiatic in the Iliad, but found to be European too in the Odyssey. He forgets that the peplos has Attic affinities, and that Homer was an Asiatic,
voice of traditional and internal evidence is in favour of Homer having been himself Asiatic, though a Greek.

Again, the leading passage in the Odyssey on the πέπλος, is that in which Helen offers one as a gift to Telemachus, o. 105 foll.

Now the whole of the decorations of Menelaus' palace teem with foreign, including Asiatic materials, and Helen herself had sojourned for many years (twenty according to Ὡ. 765) in Troy, in which the scene of the Iliadic πέπλος is laid! So far then from contrariety, we have here complete confirmation.

IX. Another oversight has led him to suppose that ουρος, p. 390, is used in the Odyssey only of the fruit; but see δ. 603, where it means some horse fodder, probably "lucern", as in the II.

Why indeed should not the same name, ουρος, contemporaneously be current in both senses, just as we call by the same name "plantain" the little weed of our grassplats and the tall tree of the tropics?

X. As regards the domestic arrangements of the palace interior, I have shewn, I think conclusively, that no such thing as a γυναικεῖον is traceable in either Iliad or Odyssey, nor therefore in either were "the women's apartments on the same floor as the men's and behind it" (them?), p. 369; see Appendix F. 2 (11)... (13). The reviewer further says, "Nor do we find in the Iliad as in the Odyssey, that under the same roof with the principal apartment was another room to which there was access by communication through a door." Yet we find the parts of Paris' palace enumerated distinctly, as being θάλαμον καὶ δῶμα καὶ ανάλημ, Ζ. 316. No doors indeed are mentioned; but surely they are easily understood where the parts enumerated imply mutual access. There is nothing to indicate them, or their absence. In fact no such interior details or palace scenes prolonged with exits and entrances, occur in the Iliad as in the Odyssey; and it is idle to argue as if they did.

He proceeds, "here (in the θάλαμος) the king's
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guests passed the night, and beyond it was an open portico". Yet in the tale of Phenix we have I. 472—3 the αἰθουσα (portico) and the πρόδομος mentioned, the latter as being πρόσθεν θαλάμου θυράων, and there it is no doubt intended, the kinsmen of Phenix slept and kept watch by turns.

I may also refer to Σ. 166—9, Π. 10—12, as shewing palace details which confirm these in the Odyssey, although for the above reason, less fully developed.

XI. A more important point — to turn to mythology — is the fact that Iris is said to be in the Iliad the messenger of Zeus, and Hermes or Hermeias in the Odyssey. But this does not represent the fact. Iris is the messenger of all the deities O. 144—6, Ἰριν Ἰριν Ἐθεοί μετάγγελος ἄθανάτουσιν, whereas the proper title of Hermes is διάκτυρος as in a. 85 and, when he is an ἄγγελος, it is to Zeus alone. But the reviewer surely seems to have wholly overlooked the function of Hermes in the last book of the Iliad, Ο. 334. The fact that Iris in Π. 198—203 overhears the prayer of Achilles and communicates it to Boreas and Zephyrus is at once a proper function of her office as μετάγγελος to the immortals conveying to each what it concerns him to know, even though not directly commissioned to do so, and also shews a trace of the elemental relations which pervade the rainbow and the winds, piercing through their mythological veil. The line in which Zeus in ε. 29 gives his errand to Hermes, is dwelt on at some length by the reviewer — I cannot see any special force in it. Its words are Ἐρμος ἱππός τοῦ ἄλλα πέρ ἁγγελός ἔσοι, where τό το ἄλλα πέρ, if expanded, means, "as in other cases thou art, so be thou in this". In the Iliad, it may be observed, before quitting this subject, Apollo is once used by Zeus as a messenger to Hector, Ο. 221. Similarly Milton makes Raphael the angelic messenger in his 5th book of the Paradise lost, but Michael in the 11th. Again, does any one see any thing inconsistent in Iris being the messenger or agent of Juno in Virg. Aen.

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A confirmatory instance is cited, with other indications of agreement.

10. On the functions of Iris and Hermes as the messenger of Zeus. Iris is μετάγγελος to the higher Olympians, Hermes is διάκτυρος to Zeus, but appears so in the Iliad also.

Iris has moreover elemental relations.

The messengers differ when the commissions differ. So also in Milton and in Virgil.
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A possible objection answered.

IV. 694 et al. and Mercury the messenger of Jupiter in Æn. IV. 222, and again one of the Diræ the messenger or agent of the same in Æn. XII. 853? No doubt something in the character of the message, or a mission, justifies the distinction; but is it not so in Homer too? It will be urged perhaps, that by Virgil's time, a confluence of mythologies had taken place. But that assumes with regard to Homer the very point in dispute. What proof have we that there had been no such confluence at the date of the Iliad? A highly composite Olympian system, a displaced dynasty of elder Gods (Iapetos, Kronos, etc.), and a rebellion of one or more inferior deities against Zeus, are rather tokens in favour of it.

XII. The use of the word κτῆματα in the Iliad, whereas both this and χονήματα occur in the Odyssey, has been dwelt on by the reviewer as an important instance of the difference of language which the poems when compared exhibit. The Homeric text has undergone so many vicissitudes since it was first formed, that it may easily have happened that instances of χονήματα which may once have existed in the Iliad, may have perished, and κτῆματα have slipped into its place.

This, when we take into account that κτῆματα also occurs, not χονήματα alone, in the Odyssey (α. 375, π. 384, 389), is certainly supposable. In Hesiod also, as in the Odyssey, κτῆματα appears as well as χονήματα (Works and Days 34. 320). The objection perhaps assumes that the later sense of χρόνοις, "to use", is represented in χονήματα. But why not take the earlier sense of this root, which is "touch", akin doubtless to χεο-, χεῖο, whence χονήματα would mean things "touched" or "handled"? — Surely a sufficiently simple development of a very primitive idea.

These are only specimens of a large class of unsubstantial "Chorizontic" arguments. (Some
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as soon as touched. I regret that I cannot now find

leisure to examine them in further detail (3).

XIII. I must now deal with the views of Mr. Paley

on the chronological question. He (Essay p. 5–6)

3 I will add here a few remarks, in reply to the reviewer in his notice

certain parallels which I have drawn between the differences which distinguish

the Iliad from the Odyssey, and those which occur in modern poetry in the

same author or between contemporaneous authors. I had urged Milton's preference

for the Ptolemaic system in the earlier part of the Paradise Lost and for the

Copernican theory in the latter; he answers, it "would imply duality of authorship,

"if Milton were, as the author of the Odyssey, relating a fact, but speaking in

"his own person he simply shows a desire to diversify the richness of the illus-

trations", p. 377. I cannot reconcile this with his view of Homer's belief

stated in p. 380, "Let it not be supposed that Homer believed in mythological

deities, because he employs their agency in his poem. It were as unsound to

"suppose that Spenser believed in the fairies of western Europe because he

"treats of them in his 'Fairy Queen' etc. etc." The author of the Odyssey,

on the reviewer's ground, surely could not believe in what had become already

in the day of the author of the Iliad "a creed outworn". Are we to suppose

that he could still "believe in mythological deities", when the author of the

Iliad had shaken off that belief? If not, in what sense can he be "relating a

fact" when he brings in mythological agency into his poem? If gods and

goddesses had, as the reviewer seems to think, become merely a supernatural

machinery for the convenience of heroic narrative, like the gnomes and sylphs

of Pope's mock-heroic, why should it not be open to the poet of either H. or

Ody, to use Iris or Hermes as the vehicle of his plot, just as to Milton to use

the older or later theory of cosmical movements in bringing about the vicis-

situdes of nature?

He adds, p. 377, "Similar refutation may be made of what Mr. Hayman

"elsewhere says of Shakspeare and Ben Jonson, that the latter speaks of

"tobacco and the former never (see my Vol. I. p. Lvi note 100), which should

"at once lead us, he observes, to infer that they were not contemporaries,

"when a moment's consideration will show that Shakspeare could not have

"made any of his characters speak of tobacco without being grossly anachron-

"istic." When does Shakspeare ever shrink from an anachronism? I will

take a few instances at random. We have cannon in King John, Act II, sc. ii.

By East and West let France and England mount;

Their battering cannon, charged to the mouths.

In Antony and Cleopatra the hero compares the heroine to a gipsy, Act IV,

sc. x.

Like a right gipsy, hath, at fast and loose

Beguiled me to the very heart of loss.

We have — I need surely cite none after this — a clock striking in Julius

Caesar, Act. II, sc. i.

Brutus. Peace, count the clock.

Cassius. The clock hath stricken three.
arranges the evidences in support of his view under fifteen heads, which I will first notice generally and seriatim as he puts them, reserving for fuller consideration further some few which open a door to considerable discussion. I shall probably leave the argument unexhausted, but I am not so much afraid of this as I am of "exhausting" the patience of the reader.

1. The negative argument, from the absence of direct reference to our poems in the older writers and even in Pindar and the Tragics.

There is an equal absence of direct reference to all other poems in those older writers: to the "cyclic" for instance there is no reference whatever, nor to any of their composers. To the legends out of which those Cyclic poems sprung as did the present Homeric, and which are woven up in them, there are abundant references. But n. b. wherever we trace a legend in an "older" poet known to be such, e. g. Stesichorus, we always find the legend when compared with its form in "our Homer" to have been developed to considerably greater fulness. I shall speak more fully on this and also on "direct reference" further on.

2. The general absence of Homeric Scenes (not always of characters) in early Greek art, especially the vases prior to B. C. 450.

So far as it exists, this absence is due to local influences predominating over general. But there is no absence in any disproportionate degree to what we might expect. See the argument below at p. xlii foll.

3. The fact, which is undeniable and extremely suggestive, that the Iliad and Odyssey are first largely quoted and appealed to as "Homer" (4) by Plato and Aristotle.

A great poet in a wild age comes among mankind
unobserved. He is loved and cherished through a long period rather for his second rate than first rate attributes. But a philosophic period comes and discerns at last the colossal proportions of his genius. Thus “our Homer” was found true to human nature by the first great masters of that nature’s study, but till that study had attained some degree of development, such a verification of its theories in the poet’s works was impossible, and such quotation as that of these philosophers therefore would be an anachronism.

4. The comparatively modern style of the diction, intermixed with numerous archaic forms, which must be considered to belong to a wholly different and very much earlier period of the language.

“Comparatively” — with what? Take Hesiod, “Works and Days” or “Theogony”, take the so called Homeric Hymns, take the extant remains of any of the acknowledged early poets back to Archilochus, — in no one will there be found any less degree of modernism than in our Homer. That there are numerous archaic(s) forms preserved in Il. and Ody. is most true, but, if may have been the case, but, if admitted, does not prove the modernness of “our Homer”.

5 I believe the account of this to lie in the fact that our Homer was a poet of the people in the broadest sense and wielded a mass of language, like our own Shakspeare, far in excess of that of any other poet of his country. The consequence would naturally be that he kept alive and transmitted many terms and forms which had even then but a precarious life under the influences which were then determining the language. The reacting influence of a great poet upon the language he uses is, that he confers his own immortality upon parts of it which else would perish, or which would drop out of standard use and remain only as provincialisms and vulgarisms. He thus checks the attrition which while it polishes current speech yet wears it away. For human language in all its noblest types seems to resemble the diamond, reducible to greater symmetry of form only at the expense of its material, and only to be polished in its own dust. If we compare the vocabulary and wordforms of Shakspeare with those of Milton, or yet more with those of Cowley, how vastly older than his actual seniority do Shakspeare seem. But many of the words which Milton would have rejected and which are found in Shakspeare, may still be stumbled upon in nooks of midland England, and probably elsewhere. Further, the practice of perpetual public recitation would tend to keep the archaisms from becoming antiquated, and put a drag on the wheel of change in the people’s tongue.
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the bulk of the diction is no more modern in these than in Archil., the greater prevalence of transmitted archaism only throws us back to some far earlier period than that of Archil. for its source.

5. The fact that in general the dialect and forms of inflexion very closely resemble the style of Herodotus; and that there are even some allusions (e.g. to the wealth of Delphi, the greatness of Egyptian Thebes, the just Scythians, or Abii,(6) see Herod. I. 50 seqq., IV. 23—6, and II. XIII. 6), that seem referable to his writings.

They do not approximate more closely to Herodotus than do the dialect and wordforms of Hesiod, and the few extant fragments of the Cyclic poets contain similar dialectic and inflexional forms. Yet Mr. Paley deems these poets older than Herod. and "our Homer". Surely this shows that the reasoning is inconclusive. The remark on the "allusions" depends on the genuineness of six lines in II. IX. and one in II. XIII. I am not disputing that genuineness; for accounts of the wealth of Delphi etc. may have been current long before Herod.; but it is important to show on how very narrow a basis this argument rests, as contrasted with those which I am about to adduce regarding the geography and mythology, which are as broad as the poems themselves. As regards Egypt, who that reads Herod. could think that a poet of his age could possibly know so little about it as our Homer evidently knew? See some further remarks on this head at p. xxxv and xlvii *infra*.

6. The strongly marked and frequent references in our Homer to earlier epics, which Pindar and the Tragics make use of, while they rarely, if ever, contain the passages that can be shown to have been directly derived from our Homer (note refers to

6 This people had already been noticed by Æschylus in their character for justice (Fragm. 184 Dind., Ποιμ. ἄνέμ.), but the myth in Æschylus' time had grown to embrace further their special exemption from the necessity of tilling the ground. He calls them the Gabii,

ἔπειτα δ' ὑξεῖ δήμον ἐνδικότατον
[βροτών] ἀπὸντος καὶ φιλοξενότατον,
Γαβίων, ἵν' οὐ' ἀφορὸν οὐτὲ γατώμος
τέμνει δικελλ' ἀψινθαν, ἄλλ' αὐτόσποροι
γναταί φίσονας βίοτον ἀφθονον βροτοῖς.

Is this, I may ask, "referable to the writings" of Herodotus?
the Philoctetes and Ajax of Sophocles as mentioning the story of Thersites, the ships of Philoctetes, and the burning of the Grecian fleet: — why not as also mentioning the jealous wrath of Ajax about the adjudgment of Achilles' arms?).

I presume such references as that to the "Lay of the Wooden Horse" in 9. 492 foll. But why earlier? why epics? why the same as those which Pindar and the Tragics make use of? why not contemporaneous ballads? or, if the reader pleases, "earlier" ballads, for the existence of which I have amply allowed in Vol. I. Pref. p. xlv, note 72. We constantly find in the Scholia on Pindar and on Homer such statements as η ἱστορία παρὰ Ἀρτινῷ or some other "Cyclic" poet. But because the Scholiast tells us that "the full account is to be found in Arctinus", it surely does not necessarily follow that the poet he is commenting upon took it from there.

7. The artificial and thoroughly dramatic nature of our poems, indicating an advanced period in Greek thought and literature when they were composed.

The question, again, is, "advanced" as compared with what? Is there any proof that the lost "Cyclics", whom Mr. Paley thinks so much earlier than "our Homer", were less "artificial and dramatic" than he? A main action diversified by episodes, may be given as the adequate account of the structure either of Iliad or of Odyssey. Is not this the most likely form into which a poet's work would fall, who was the first to weave up rude early ballads, many of them retaining matter of special local or family interest, into a continuous epos? It is surely a privilege of genius to be "advanced". Herodotus is supposed to have lived into the Peloponnesian war; yet how wonderfully "advanced", as compared with him, is Thucydides.

8. The fact that our poems form but a small part of the ancient Homeric themes, being primarily incidents culled from the adventures of two principal Homeric heroes.

I have assumed that "our Homer" may have found plenty of rude early ballads ready to hand, and used them freely; but why must he have used all? Why
may not the material left untouched have exceeded in quantity that made use of?

9. That throughout our Homer a knowledge is presupposed of all the incidents and characters, as well as of the general motives and events of the Trojan war, up to quite a late period in its history.

Is not this the accepted rule of epos? And if it had a first author, and we possess him still, what possible reason can there be against his having described the principle and applied it? Would it have been any clearer proof of antiquity to have begun ab ovo? Nay is not the same the rule of untutored ballad too? Does the poet of "Chevy Chase" tell us who in detail was the "Percy of Northumberland", the "Douglas", the "King James", and "King Henry" of his song? The rule of in medias res non secus ac notas has become a canon with critics, but poetic genius doubtless intuitively discerned it from the first. Lord Macaulay has caught this native feature of all ballad excellently in his Lays of Ancient Rome; e.g.

Lars Porsena of Clusium

By the nine gods he swore,
That the great house of Tarquin
Should suffer wrong no more,
presupposing clearly that "knowledge of the incidents and characters" which Mr. Paley thinks so suspicious.

10. That the Homeric characters (with some inconsistencies, are almost uniformly virtuous, often even amiable; whereas we have good reasons for thinking that treachery, brutality, and debauchery marked to a great extent the same characters in the ancient epics (note refers to a fragment of Æschylus, and Plato, as showing "that the friendship of Achilles and Patroclus was by no means of a very reputable kind").

Poets interpret general human nature by their own consciousness, of which their experience forms a part. Thus Æschylus put his own interpretation upon Hero comradeship. If our Homer had written as late as Æschylus, is it not morally certain that he must have taken the same view? We can only account for his purity by supposing that his experience was confined to a period before the infamous vice alluded to had
tainted the relations of friendship. The story of Harmodius and Aristogeiton as given in Thucyd. VI. 54. 2, 3. shows that it had done so at the period of the Peisistratidae. I infer that our Homer is considerably older. As regards treachery and brutality, surely the Ithacan suitors show plenty of both. As regards Plato: surely he in Sympos. 180 A, refutes the notion, ascribes it to Æschylus, and shows its inconsistency with the Homeric view, which he presumably therefore adopts: Ἀϊσχυλος δὲ φίλνασει φάσκων Ἀχιλλέα Πατρόκλον ἐσάν, x. t. l. are his words.

11. The strong probability that this general ethical goodness is due to the age of philosophy rather than to a remote and semi-barbarous one.

On this view the dramatists ought in their characters to show a superior "ethical goodness". Whereas Mr. Paley's note, above cited, ends with the remark that, "In the tragedies the amiable Helen is always mentioned with detestation". Yet this conception of her character surely belongs entirely to "the age of philosophy". The instance given seems to me to refute conclusively the argument which it is adduced to support. The same might be said of the Odysseus, Menelæus, etc. etc. of Tragedy. The real test is, not ethical goodness merely, but the fact that our Homer's ethical treatment is synthetic. There has been no analysis of passion and motive, and the poet never, as in the person of the Chorus, falls back from his standpoint to contemplate, moralize, and reflect.

12. The details of the armour generally being those of a late age.

The question is, what details of armour of an early age have we to compare with them? We have outside Greece the Assyrian and Egyptian Sculptures. We have a good deal of descriptive allusion in the fragments of Tyrtaeus. Let any one try this argument by these standards, and I think it will fail. But in fact fashions of war often abide fixed through long periods. Mr. Hallam, Mid. Ages, Chap. III. part I, notices that sieges and siege works hardly varied from the Roman
period to that of the use of gunpowder. The basis of Homeric panoply and weapons is copper (χαλκός). Is not this alone a sufficient refutation of the lateness here imputed? Surely no amount of "details" can outweigh a broad fact like this.

13. The laws of organic change to which all languages are liable, and which make it incredible that the genuine Greek of B.C. 800 or even 900 (I suppose 900 or even 800 is meant) should (archaic forms apparently adapted being excepted,) coexist with the Attic, and Ionic dialects of B.C. 400.

This is too sweeping. The same Arabic as that of the Koran is said to be spoken at this day in Mecca. As regards Greek, the language of the remains of Archilochus, 700 B.C., seem to me to have a far more modern ring about them than that of Homer. It seems also far more likely, judging from the general analogies of human progress, that periods of long stagnation alternated with periods of rapid change, than that change was always everywhere the uniform rule or nearly so. See footnote under head 4 above.

14. The constant repetition, even of many verses together; the great irregularities in the use of the article and the digamma; and lastly, the strong indications from internal evidence of whole episodes having been adapted and annexed from other ballads.

The first of these is exactly what the use of writing would weed out. Therefore its prevalence points to an early age. The "irregularities" alleged I shall show to exist in all early Greek which has come down to us. The episodes from earlier ballads I have already allowed for, but what tendency these have to prove any absolute date I cannot see.

15. Instances of anticipation in the narrative, as in II. II. 874, the slaughter made by Achilles in the river (Lib. XXI.), and in Od. II. 20, the cannibal feast of the Cyclops (Lib. IX.) are forestalled.

Surely this only shows that the poem had some coherent existence, however imperfect, as a whole in the poet's mind. What it has to do with the date of his composing it, I do not see.

XIV. Before examining in further detail any of the questions which these heads of evidence may suggest,
I will give one example of the kind of reasoning which I deem specious but unsound, and to the superficial reader especially misleading. After urging that unwritten poems so ancient and popular must have been altered and cooked up over and over again, in order to bring them up to the tastes of each successive age, and that therefore a still later written composition, even if anonymous, might supersede them all, Mr. Paley continues, Essay, p. 3—4, "Examples of altered treatment in Homeric subjects are (1), the account of the μῆνις of Achilles as given in the Iliad, and the νεῖξος of the same hero with Ulysses, sung as a lay by the bard Demodocus in Od. VIII. 75, sqq., both events "being represented as destructive to Greeks and Trojans "and Agamemnon being a common party to both." Now this, as I understand it, implies that the one in the II. is a mere varied repetition of that in the Od. or vice versa.

XV. Now, supposing that a μῆνις does not differ essentially from a νεῖξος and that "quarrel" may roughly represent either (7), yet still — is Achilles so placable and staid a character that one quarrel and one only can be ascribed to him? Yet further, the moment we examine the scenes — the Odyssean one being stated in epitome only — a difference of the other parties arises. It is not the case that Odysseus and Agamemnon merely change places. Agamemnon is a principal in the Iliadic quarrel, in the Odyssean an interested spectator only, who, in the wrangling chieftains recognizes the appointed omen of Troy’s overthrow as near: see note on B. 76—81. Further, in the Iliadic quarrel Odys.

7 This is, I think, a large assumption: I take μῆνις to be a much more sustained feeling, Damm renders it ira perdurans, and the passages he cites tend to support it. The term νεῖξος might have been applied of course to the scene of violent altercation, in A. 102 foll., if a more permanent feeling had not succeeded it. Yet I would not be considered as denying that there is any such thing as an altered treatment of a legend in "our Homer". I think I see such a case in the legend of Melampus, as given in I. 287 foll. and in O. 226 foll.; see App. G. 4 and the reference there to Herod. VII. But in those passages the legends conflict.
But the ensuing πήματος ἀφέχη of the Odyssey differs in its conception from the consequences in the Iliad.

...has no part assigned him whatever. He seems studiously kept out of view. "Both events", it is further argued, "are represented as destructive to Trojans and Greeks?". But in the II. the result of the μῆνις is that it μνοί '-addon τοίς ἡγε ἐθνε. In the Od. it is said of the period of the νείκος 

τότε γάρ ὅσ κυλίνδετο πήματος ἀφέχη 

Τρώσι τε καὶ Δαναοῖσι.

Of course the μῆνις of the II. proves destructive to the Trojans also eventually, i.e. when the weightier μῆνις for Patroclus' death swallows up the lighter for Agamemnon's wrong. But the μῆνις is not represented in the scene from the II. as having that force. All the suggestions in the quarrel scene of II. A. and its immediate sequel point to the Greeks only as the sufferers, to the Trojans, if anything, rather as the agents of their suffering. So Achilles threatens Agamemnon in A. 242—4, εἰ' ἄν πολλοὶ ύπ' Ἐκτόρος ἐνδροφόνοιο θνήσκοντες πίπτωσί, κ.τ.λ.; so he distinctly begs his mother to induce Zeus to help the Trojans and distress the Greeks, A. 408—12, 

εἰ κέν πως ἐθέλησιν ἐπὶ Τρώεσσιν ἀφῇξαι, 

τοὺς δὲ κατὰ προύμανας τε καὶ ἄμφ' ἄλα ἐλέσαι Ἀχαίοις κτεινομένους, κ.τ.λ.

Surely there is a sufficient distinctness of feature in every single particular of these scenes or descriptions, thus compared, to make it impossible to obtain one of them by a mere recollection or dilution of the other. Further, the ἄληθος of the two passages when examined is essentially different. That somebody does not agree with somebody and that one of the parties is in each case Achilles' is as far as we can carry the parallel — "The situations, look you, is pith alike", as Captain Fluellen might say, who did not know of "altered treatment".

XVI. I follow with slight interval the sequel of Mr. Paley's words. "The Læstrygonians in the tenth Odyssey are only a reproduction of the Cyclopes." The point of this statement probably is that the same main ad-

Another example taken from the Cyclops and Læstrygonians overlooks distinctive features.
venture is varied, and that we have therefore here the images of the same object in different minds. Take the notion of savage, and add to it man-eater. Then, one episodist makes him solitary and the other gregarious, and so on. I cannot, however, admit the conclusion, even if one adventure be a reproduction of another, that therefore the form in which we have both must needs be of the period of 450 B.C. I do not see any tendency in the fact, if admitted, to establish that conclusion. Even if we resolve the whole of either poem into episodes, and reduce each episode successively to a form — say, of the solar myth, — still we are as far as ever from any step towards the conclusion sought to be established. Our poems may still belong to the 9th or 10th century B.C. To show that a conglomerate contains elements whether of diverse or of similar origin tells us nothing at all of the date of the conglomerate. But indeed, I see no adequate ground for this theory of mere "reproductions". Take the Cyclopes and the Laestrygonians. Is there any thing in the resemblances between them inconsistent with their being a poetic dressing up of originally distinct tales of adventure? May not the likeness, however close, be accounted for by the fact that savage life is in fact monotonous, and that types of savagery, unless taken very wide apart, tend to repeat each other. Now those accessible to "our Homer" could not be wide apart, being all culled from explorers’ wanderings along the shores of the Mediterranean basin. On the other hand we ought not to leave out of sight the differences. The Laestrygonians have a king and that king a household. They have an organized polity and a city, with a palace and a road traversed by waggons, and are supplied with wood and water fetched. The identity amounts after all to this, that they use the same diet and employ the same missiles. Do not all the Greeks — and Trojans too, for that matter — use the same diet and missile — not to speak of other — weapons? So further, "Calypso again (see Od. IX. 29—32) is certainly another "version of the Circé story, the latter being the more
"ancient of the two". Each is a goddess and lives in an island, and their names begin with the same letter, and with this the identity is exhausted. It is Captain Fluellen with his famous parallel of "Macedon and Monmouth" over again. I am reminded of the ingenious "Historical doubts" of the late Archbishop Whately, who might have argued that the confinement of Napoleon in St. Helena is obviously a mere "reproduction" of his confinement in Elba.

XVII. The fact is, such criticism is an example of the thousand ingenious things which may be said of the origin of any poem where the facts of the case are unknown. If Virgil lay in the same twilight as Homer, why should not the repetition of the warning to Æneas by Anchises' ghost in book III be "another version" of his warning by Hector's ghost in book II? why should not the pilot Palinurus, drowned by Somnus from the deck, be regarded as "reproduced" in Misenus drowned by Triton among the crags? Such ingenuity proves nothing, not even the relation of the parts to the whole, much less the origin of the parts themselves, since every particle of the conclusion is based on an arbitrary assumption — that the genuine work of a true poet will be found to avoid degrees of resemblance in successive images, such as are found between the Laestrygonians and Cyclopes, between Calypso and Circe.

XVIII. As regards 1. the absence of direct reference to our poems the Iliad and Odyssey, in the older writers, and even in "Pindar and the Tragics". This would be of some force, if it were the custom generally among early poets to refer directly to their predecessors, and if Pindar and the Tragics in particular did directly refer to some poets older than themselves, and not to our Homer. But the opposite of these is the fact. Poets, at any rate who assume to be original, as a rule contain no such direct references, and it would be inconsistent with their claims to originality, if they did. It is prose writers, historians, orators, philosophers, who quote poets or refer directly to them. The poets of Greece in particular seem to have looked on them-

But such resemblances may be found in Virgil as well; and why should there not be resemblances between successive images of the same author?

As regards "direct reference": poets, qua they claim to be creative, maintain the character by abstaining from this. Still some examples are found, as in Pindar, and Homer comes in for a leading share.
selves down to a late period as all in partnership, all having an equal right to the legends. And this feeling puts direct reference out of the question. The secondary class of poets, elegiac and lyric, furnish indeed examples of such reference e. g. Simonides and Pindar. The plays of Æschylus contain no direct reference to any poet whatever before himself. There is similarly in Virgil no direct reference to Ennius or Lucretius. But can any one doubt that in the matter of phraseology he drew largely upon both, as in that of legend upon the Greek Epics? Pindar mentions Homer twice, (8) saying in one place, Nem. VII. 29—30, that the wanderings of Odysseus had through Homer obtained wider fame than they otherwise would. Of course this does not prove that the poem referred to by Pindar agreed in detail with what we now call the Odyssey, simply because nothing but detailed quotation could prove it; but surely no general reference could be more complete. The other passage is one in which the line of the Iliad, ἐσθλὸν καί τὸ τέτυματι ὁτ’ ἄγγελος αἰσμα εἴδη O. 207, is apparently referred to as a line of “Homer’s”. But Pindar transfers the word ἐσθλὸς to be an epithet of the word ἄγγελος with some other remodelings of the diction. His words are, Pyth. IV. 494—5, ἄγγελον ἐσθλὸν ἔφα τιμῶν μεγίσταν πράγματι παντὶ φέρειν, “which”, Mr. Paley says, “can only by a great stretch of imagination be referred to a verse in our Iliad”.

Now let any one compare the above difference between Pindar and Homer O. 207 as cited by him, with the difference between the English “new” metrical and the English Prayerbook prose version of the Psalms in a thousand passages, and he will find that greater liberties by far have been taken by the versifiers. The

8 He also speaks of the Ομηρίδαι δαπτῶν ἐπέων ἀοιδοί, Nem. II. 2, and in εἴην εὐηθεστῆς κ. τ. λ., Ol. IX. 120, recognizes the distinction between his own secondary lyric strains and the ἀοιδοί who celebrated deeds of ancient fame, cf. Nem. VI. 50—2: παροιχομένων γὰρ ἀνέων ἀοιδοῖ καὶ λόγωι, τὰ καλὰ σφιν ἐγγ’ ἐκόμισαν. Yet in many long passages, as notably in Pyth. IV. he deviates into the epic spirit.
necessities of metre and rhyme may be pleaded. But are there not similar necessities in passing from heroic to lyric poetry? It is sufficient that the poet, who referred to his predecessor, gave a sufficient hint for the hearers to recognize. Nay it may be urged that the effect of inserting into poetry of one style and metre, the actual words of another style and metre essentially different, is absolutely comical; — it is a distinct resource of parody to do so.

XIX. But even burlesque is often content to do no more than approximate. Thus, to take the first instance that occurs to me, in the Ingoldsby Legends we read,

Not the Volscians themselves made an exit more speedy

From Corioli, fluttered like doves, by Macready;

where the words in italics are a plain reference to the Shakspearean line,

Like an eagle in dove-cot, I
Fluttered their voices (Voices?) in Corioli.

I need not analyse the sentences in detail. It is clear that the effect of the quotation is here condensed into two or three key-words. Now on Mr. Paley's principles I hold that this is a significant token that the text of Shakspeare which the amusing author of those legends had before him differed materially from the commonly known one. At any rate, if Pindar's is not a direct reference to "our" Homer, neither is Mr. Barham's to "our" Shakspeare. I believe also that an allusion to the words of Achilles to Patroclus in II. 89, μή σὺν' ἄνευθεν ἐμεῖο ἀλαίεσθαι πολεμί-ζειν κ. τ. λ., is to be found in Pind. Ol. IX. 117 foll. παραγορεῖτο μὴ ποτὲ σφετέρας ἀτερθὲ ταξιοῦθε σοι δαμασμβοτον αἰχμᾶς.

XX. Mr. Paley has enumerated fifty-eight lost dramas "about Troy", composed by the three great Greek Tragedians, of which "not more than three or four contain "subjects even touched upon by our Iliad or Odyssey". I think he has omitted many such subjects from his list. — I find, to begin with, among lost dramas enu-
merated by him, nine of Æschylus which contain such subjects. They are the Μνημειόνες, ΟΠλῶν κρίσις, ΚΚρικη, Πηνελόπη, Πρωτεύς, Οστολόγου, Φιλοκτήτης, Εκτορὸς λύτρα, and Ψυχοστασία. The ΟΠλῶν κρίσις, with its fatal issue as regards Ajax, is mentioned in λ. 544—560. Philoctetes comes in for mention in his place in the Catalogue, B. 718—25, and is again referred to in θ. 219—20 as a famous archer. The Ψυχοστασία, on the testimony of Plutarch, was founded on a single passage in II. X. 209—13, καὶ τότε δὴ χρύσεις πατήρ ἐτύιαιε τάλαντα, κ. τ. λ. The other six are the subject of whole books or lengthy passages in either poem. Besides these Mr. Paley has omitted the Θρήνοι, which is said to have turned on the death of Ajax; and the Σίδυφος, a trilogy of which one play was the πετροκυλίστης, manifestly embodying the legend given λ. 593—600. Both these are Æschylean, making eleven to the share of that poet alone. Among the lost Sophoclean plays I set down the following as "touched upon" in the Homeric Troica, Αἰγος Λοχοφός, cf. δ. 499—510; 'Αχιῶν σύλλογος, cf. B. 303 foll.; Ἑλένης ἀρπαγή, cf. Γ. 443—5; Ἑλένης ἀπαίτησις, cf. Γ. 205—6, and Mr. Paley's note, who says, "this story

9 The only extant line of this play clearly shows its origin. It is ἐγὼ γένος μὲν εἰμι Κρις ἀφιέστατον. Obviously the false narrative of the disguised Odys., ξ. 199, is here reproduced, ἐκ μὲν Κρητῶν γένος ἐνεργεῖαι νομοί; cf. τ. 172 foll. (to Penelope), Κρήτην τῆς γαι ἔστι, κ. τ. λ.

10 This was the satyric play to the Oresteian trilogy (Athen. IX. p. 394 α), and thus was plainly introduced in the same connexion as in the Ody., viz. with the wanderings of Menel. and the narrative of the fate of Agam.

11 It seems to me hardly doubtful that this play was founded on some scenes in the Ody. In the extant fragments occur the lines,

Εὐρυμαχος δ', οὐκ ἄλλος, οὐδὲν ἱσορροποῖν. ὠφελείς ὑφιστάσαις οὐκ ἐναισίονον ἔμοι.

'ν μὲν γὰρ αὐτῷ κόπταβος τοιχόν κάρα, ὀφελέσθην.

and again

ἐνοικείον οὐδ' ἠμαρτε. περὶ δ' ἐμὸν κάρα πληγείον ἐνεκεφυγήσεν ὀστεοκόμην.

These features of broad farce show that it was a satyric drama, probably a sequel to the Πηνελόπη, seizing on and exaggerating on their comic side such incidents as we have in φ. 462 foll., σ. 394 foll., ν. 299 foll.

12 Moral. p. 17 a.
PART I

may have been enlarged upon in the ἔπη Κύπρου; Μέμφω, cf. δ. 188, λ. 522; Ἀνασικά, cf. ζ. passim; besides the less certain Πρόλαμος, Τεῦκρος, Φοῖνιξ, since the plots may probably have turned on some part of the stories of those princes external to "our Homer"; and lastly, Χρύσης, Φαιάκες, which were probably developments of the story of the mission of the former in Α. and of various scenes in η., φ., ν. This makes six, without reckoning the three deemed uncertain, from Sophocles. Then, to take Euripides, we find the names Ἐπείος and Πρωτεσίλαος. See for the former Ψ. 665, 694, 838, Θ. 493, λ. 523; for the latter Β. 698—702. And here we have again Ἀλέξανδρος and Φοίνιξ, which I mention doubtfully for the same reason as above, and Φιλοκτῆτῆς, which I venture to claim as connected with the Iliadic passage before referred to. This makes three from Euripides, besides the eleven from Ἀeschylus, and the six from Sophocles, or twenty in all. Surely when Mr. Paley says "subjects even touched upon in our Iliad and Odyssey", he must mean something inconsistent with the strict tenor of his words. But what surprises me most is that Mr. Paley speaks of the Tragics indiscriminately in this part of his argument, including therefore Euripides, without seeing that his argument, to whatever extent it is conclusive, proves too much; because it proves that our Iliad and Odyssey were not generally known in the time of Euripides. A conclusion which seems to me to need no refutation.

XXI. But since the characteristic feature of popular legend is development, on which I shall touch more fully hereafter, it may probably be conjectured why the Trojan legends as developed by post-Homeric manipulation formed more congenial themes for the Tragedians. Even the dramatic subjects which "our Homer" furnishes to these latter show a growth of the legend, since he left it, either under their hands or before it reached them. A prolonged devotion of the popular mind to the tales of individual heroes was sure to develop them rapidly on their pathetic side. Thus

three from Euripides, or twenty in all. There are five others which may possibly have been founded on characters and incidents found in our Homer. Besides, the argument would prove, if anything, that our Homer was not current in the time of Euripides.

But the myths as found in Tragedy have undergone much amplification as compared with their Homeric form. The fuller details have superseded the simpler stories.
the simpler forms of legend which “our Homer” presents would be quickly superseded for Tragic purposes by the fuller detail towards which popular feeling was ever tending. It may be fairly assumed that the “Cyclics” nursed that feeling and led it formulatively in its own direction; and if they thus supplied the dramatists with what they wanted, what wonder if, so far as it was available, the latter turned it to account, and so far set aside as antiquated the simpler Homeric forms of their legendary themes? But this, instead of proving the modernness, directly suggests the antiquity of “our Homer”.

XXII. But why may not we suppose that Æschylus with our Homer before him advisedly deviated from the features of the Homeric story for the sake of Tragic effect? Thus he cut a Ὄμηρον τέμαχος, but the dressing may have been original. See the footnotes on p. xxiii sup. The differences which he introduces will be found to be wholly on the sensational side. For instance, the change which made Clytæmnestra the murderess imparts a deeper domestic horror to the tale, and leads directly up to her retributive murder by Orestes, and his subsequent fury-haunted exile. In our Homer’s account of the matter her share is but that of a consenting secondary: the murder of Agamemnon is always ascribed to Ægisthus. Her death is indeed mentioned in one passage; but this depends on the genuineness of a single line, γ. 310, where see my note. I confess that I am rather disposed to reject the line. The passage is:

τῷ δὲ οἱ ὄρθοι κακὸν ἡλύθε δῖος Ὁρέστης
ἀψ ἀπ’ Ἀθηνᾶν, κατὰ δὲ ἔκτανε πατρόφοιη, Ἀγισθοῦν δολόμητιν, ζὸ ὅι πατέρα κλυτόν ἔκτια.

The Tragedians are more sensational, e. g in making Clytæmnestra a murderer, whereas in Homer Ægisthus’ guilt is alone stated.

The last line being the doubtful one. It seems to me, especially when we consider the indignity with which the corpse of Agamemnon was treated, λ. 425—6, that, as there had been no funeral feast in his honour at his death, the expression δαίνυ τάφον relates to such a solemnization subsequently, though long after date, by
his son; even as Menelaus, who heard of it long after date in Egypt, says, δ. 584,

χει' Ἀγαμέμνονον τύμβων ἵν' ἀσβεστον κλέος εἰη, as taking it for granted that, under the circumstances of his death, no such honour would be accorded to him in Argos. If this be so, and certainly it puts no strain upon the passage, we may conceive the last line in the citation given above from γ. 306 foll. to have been a later addition, made when the Tragic form of the story had become thoroughly current and popular. But at any rate if δαίνυ τάφων . . . . μητρὸς τε στυγερῆς κ. τ. λ. be a Homeric connexion of words, there is still nothing to show that Orestes was a matricide.

XXIII. I will show further on, when I discuss the myth-forms of Homer as compared with those of other poets, that an additional element was incorporated by the dramatists with the Agamemnonian legend of Homer. But I have, in the note already referred to, shown the points of departure which Homer supplies, for the Æschylean development of the story, supposing the line genuine; and need we deem so meanly of Æschylus as to think them insufficient for his purpose, or that he must have had some older poet who presented the legend in this more sensational form, from whom he servilely copied it? What reason in short have we for ascribing all the inventiveness to the "Cyclics" and all the imitation to the tragedians? I need not dwell upon the murder taking place in our Homer in the banquet-hall, and in Æschylus in the bath-room. Some such modification was necessary in order to give Clytemnestra her opportunity. Euripides again departs from Æschylus in his treatment of this legend chiefly in the pathetic and æsthetic points which suited his genius. Still he differs markedly; but evidently he differs by free choice. There is no necessity for supposing that any intermediate and now lost poet showed him the new stand-point from which to view the legend. He adopted it for himself.(13) Thus again Sophocles differs

13 We know on the one hand that Euripides, in Elect. 458 foll., gives Achilles a shield remarkably unlike the one given in II. Σ.; although this part
from both his comppeers, chiefly in the development which he gives to the character of Electra. A certain degree of alteration of the fundamental facts by each was necessary in order to find a basis for the ethical conceptions; but why must the dramatist have found it ready made for him? This assumption is wholly unsupported, and upon it all this part of the argument will be found to hang. It is somewhat as follows: —

There is a wide chasm open between the facts of Æschylus and the narrative of Homer, therefore there must have been a Cyclic poet to fill it up; and still more extraordinarily, these Cycles were older than our dramatists, and therefore our Homer was younger.(14)

of the II. must certainly have been current in his time. On the other hand in the same play 720 foll. Eurip. makes Electra marry an old villager and live in poverty; it is she also who incites to matricide the reluctant Orestes, 974 foll. In all these and many other particulars Eurip. differs, designedly of course, from Æschyl. Now which of the two followed the "Cyclic" poet? Or, if they thus differ from each other, why may not both have equally differed from him? We have "our Homer" to compare with these dramatists: the Cycles we have not. Compare also the wide differences between the Antigonè of Euripides and that of Sophocles. I will give one more instance of an altered version of a Trojan story, as it does not enter into the tragic tale of the Oresteia, but comes — with a difference — directly from Homer as we have him. In the Iliad it is the dead body of Hector which is dragged by Achilles, in the Ajax of Sophocles it is the living man. Here again, Mr. Paley seems to assume that some Cyclic poet earlier than the Tragedians and "our Homer" had so shaped the tale — I think, a superfluous supposition. Whatever is more violently sensational is better suited to the descriptive passages of ancient Tragedy, which, he it remembered, never enacted its greatest horrors on the stage. On this principle, I doubt not, Sophocles imparted this pathetic touch to the fatal sequel of the hostile gift of the girdle to Hector by Ajax. It is probable that, once set up, the more violently sensational from of the legend would root itself. Thus Virgil by saying of Hector,

... pedes trajectus lora *tumentes*,

would appear to accept the version and mark it by this epithet. A similarly sensational feature is imparted to the murder of Agamemnon by Æschylus. He was not only slain but mutilated after death. Choeph. 439.

14 Of course I am aware of Aristotle’s words *de Poet.* cap. XXIII. which compare the capacity of the Homeric with that of the Cyclic poems in furnishing material for Tragedies; but this does not touch the question how far the Tragedians receded from the facts as given by Homeric or Cyclic text. Did the Cycles all agreed in the way in which they moulded the legends? Müller, *de Cyclo,* p. 106, supposes that the Ἰλίον πέρος of Leschès was not received into the
XXIV. Mr. Paley adds (Essay p. 9), "Scholars have been in the habit of uncritically assuming that, when we read of an Achilles or a Hector, an Ajax or a Patroclus in Pindar or the Tragies, or see them depicted on early Greek Vases, the poets or artists were referring to characters known to them from our Iliad. "I am convinced this has been the fundamental error that has distorted and falsified all our reasonings on "the Homeric question". Now I beg to point out that I make no assumption of the kind. I only say that the fact of various incidents of the legend being different, and various features of it remoulded by Pindar or the Tragics, is no proof that they did not get from our Homer a knowledge of the legend in question. It even seems to me quite possible that Euripides might have written such an Electra as he did write, merely from having the Oresteia of Æschylus before him, and on the supposition that all earlier Greek poetry had perished. I would beg to compare the way in which Shakspeare dealt with the legend of "Hamblet"; how he has added characters, altered situations, and infused a wholly new ethical conception into the "Hamlet" whom we best know. Is there any reason in the nature of things why a modern poet who had genius for the task might not repeat in a new dramatic version the same tale of "Hamlet", differing as much from Shakspeare as Euripides from Æschylus, and as much from the story of "Hamlet" as either of these from Homer? Nay, did not Dryden in his "All for Love, or the World well Lost", actually attempt something of this sort in the story of Antony and Cleopatra? As regards Pindar, the intensely local character of the legends which he embodies is manifest at a glance from the scope of his poetry. He might have found a dozen other forms of the legends about Battus, Télamon, or Heracles, far more

Pindar's peculiarity is that he is in the character of his legends led by local feeling.

Quite enough would be found in our Homer for Tragic genius to work upon without intermediate "Cyclical" steps, as our own Shakspeare found enough in an old Danish tale.

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widely current than the one which in any panegyric he selected for his purpose, but, if he was writing an ode to glorify an athlete from Cyrenê, Salamis, or Thebes, it would be astonishing if he did not as a matter of course prefer the type which was locally recognized. I shall have occasion further to return to the question of myths and their localities, and to Pindar in particular as the exponent of the cultus to which they gave rise. I take leave of this part of the argument with the remark that, if our Homer is shown to be later than Æschylus because he borrowed from the Cyclics, he is for the same reason later even than Apollonius Rhodius and Virgil; and that, if we are to go to the Cyclics for Tragic plots as often as we find the situations altered where Homeric characters or at any rate personages are preserved, we shall often want one Cyclic for Æschylus, another for Sophocles, and a third for Euripides.

XXV. But Pindar only illustrates the tendency of the Greek mind in his own day and probably a much earlier day. Every city would have its own cycle of legend modifying locally the generally received legends, and in the local form rather than in the general every Greek child would doubtless know them first, whether that form were rhapsodical or not. Therefore we can never be sure that poets whose names, and perhaps whose works, we know as embodying successive forms of the same legend, were indebted directly to one another for the form which the legend takes. I will make my meaning more plain by a modern instance, — that of the same imagery of penal doom traceable successively in several poets of modern Europe.

Milton says Parad. Lost II. 587 foll.

Thither, by harpy-footed furies haled,
At certain revolutions all the damned
Are brought; and feel by turns the bitter change
Of fierce extremes, extremes by change more fierce,
From beds of raging fire, to starve in ice
Their soft ethereal warmth, and there to pine,
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Inmoveable, infixed, and frozen round,

Periods of time, thence hurried back to fire.

The passages which I am about to compare have been quoted again and again. They are to be found in the notes ad loc. to Keightley’s edition of Milton, in Drake’s “Shakspeare and this Times”, Vol. I. p. 378—9, and doubtless elsewhere.

In Shakspeare’s Measure for Measure Claudio is made to say, (15)

The delighted spirit

To bathe in fiery floods, or to reside

In thrilling regions of thick-ribbed ice.

In Dante, Inferno III. 87, we read,

Io vengo per menarvi all’ altra riva

Nelle tenebre etere in caldo e in gielo,

and again Purgat. III. 31,

A sofferir tormenti e caldi e gieli

Simili corpi la virtù dispone,

Che come fa non vuol che a noi si sveli.

Now it is obvious to infer that Milton borrowed from Dante directly, or from Shakspeare, who borrowed from Dante; but the inference is not necessary. There were abundant stories propagated by the medieval theologians of the precise forms of suffering which await the sinner in a future state, so generally current, and which retained so strong a hold on the imagination, that the great changes in religious views in the sixteenth century were unable to break the tradition. The poets in particular of that and the subsequent century had nothing to substitute for them, and therefore the tradition may have penetrated Milton from wholly different sources than Shakspeare, and the latter from wholly different sources than Dante.

Again Claudio, condemned for incontinence, continues,

To be imprison’d in the viewless winds,

And blown with restless violence about

This pendant world;

15 Act III. Sc. 1.
Chaucer, before him, "Assemblie of Foules", had said,
And likerous folke, after that they been dede,
Shall whirle about the world alwaye in paine,
Till many a world be passed.

Compare the doom of Francesca de Rimini and her lover in the *Inferno* V., and especially the previous lines which describe the whirlwind of the Second circle, 31 foll.

Le bufera infernal che mai non resta
Mena gli spirti con la sua rapina,
Voltando e percotendo gli molesta.

and 40—2,
E come gli stornei ne portan l'ali
Nel freddo tempo a schiera larga e piena
Così que fiato gli spiriti mali.

Virgil before all these had said, *Æn.* VI. 740—1,

Alice pandantur inanes
Suspensæ ad ventos.

Knowing, as we do, what Virgil was to Dante, the actual passage in the former may very probably have been present to the mind of the latter, but for the reason above mentioned there is no need of the supposition. At any rate there can be little doubt(16) that Chaucer and Dante were independent. The same mediaeval view of the forms of penal doom had reached both.

Now what prevailed in Europe with regard to this particular view of the penal doom of the dead is, I believe, like what prevailed in Greece with regard to all heroic legend. There may have been other — call them Cyclic — poets, who partly bridged the interval between *Æschylus* and Homer, but it is wholly superfluous to call in their aid. The legend, as distinct from any particular form of it, — the automythic essence, so to call it — was what they had to deal with, and

These resemblances are due to a pervading belief, which circulated the legend irrespective of the form, and so with the hero-myths of ancient Greece.

16 Chaucer was born in the same decade in which Dante died. Of course therefore the former might, as a matter of possibility merely, have borrowed from the latter. But the probability lies strongly the other way.
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The free circulation of rhapsodic strains, and the incessant accompanying development of legend would make it probably impossible to ascribe the source of particular tragedies to particular ballad-epics, even if we had them to compare.

each may very probably have dealt with it from a purely independent stand-point.

XXVI. But in fact much more must the receptiveness of whatever was popular and floating have prevailed with greater frequency than conscious adaptation or studied imitation of a given poem in an age when books were not. Suppose a man of poetic imagination hears a highly popular recitation on the legend of OEdipus, carries away an outline of leading facts, retains entire some specially impressive passages, and catches a great deal of striking imagery and phraseology. He goes to another city and hears another version current there with strong local colouring; he assists at a καθορισμός and finds old features effaced and new ones still added. His own imagination is then kindled and he reproduces, but in a still further altered form, a variation on the same epic theme. His novelty wins acceptance; for Homer has himself in the words of Telemachus stated the law of popularity in his own day, a. 351—2, τὴν γὰρ ἀδιαθήν μάλλον ἑπικλείουσαν ἀνθρώποι ἡ τεί ἀκονύντεσσόν νεωτάτη ἄμφιπέληται.

These words, although referring to novelty of theme, yet suggest novel treatment as a secondary condition. There were a host of receptive and impulsive minds, there was an abundance of material, the one acting and reacted on by the other. This process may be conceived to go on till there are currents of rhapsody circulating everywhere, till on festive occasions a people’s whole mind is steeped in them, till, as after a heavy downpour of rain, the flood is all about the land, and you cannot see the river for the water. Now if in this state of things the Tragic impulse took a new development, it may be impossible to say that a particular tragedian was directly and principally indebted to this or that particular form of ballad or epos. But the flood finds its level and the banks reappear and the ancient channel is left majestic and alone.

Nay it seems to me very likely that, had all this mass of ballad literature come down to us, we might find it impossible to decide which composer, or whether any,
singly and primarily furnished any particular dramatist with the plot of any particular play. We might find the original Homer so lost in a swamp of secondaries and imitators as to leave the question wholly obscure.

The inference of direct indebtedness is therefore very precarious, and no less so of course with regard to Homer than with regard to the "Cyclic" poets. But when it is sought to prove Homer late and these Cyclics early because, it is alleged, the Tragedians drew from them and not from him, it is important to point out on what slippery ground the allegation rests.

XXVII. Thus, when Mr. Paley says, "my position is that it was from this mass of ballad literature and "not from our Iliad and Odyssey, that Pindar and the "Tragic writers took their themes" (Essay, p. 3), I believe that he asserts what, in the absence of the "ballad-literature", cannot be proved, and what might have been equally difficult to prove or disprove, if it had survived. I am not, therefore, concerned to prove that any given number of the Æschylean plots, those for instance mentioned above, XX, were in fact taken directly from our Iliad or Odyssey. I believe, indeed, that I have shown in the notes there as strong proofs of their being taken from our Homer, as can be given in favour of any such plots being taken from the Cyclics. But for my present purpose it suffices to show that a large enough proportion of them bear a sufficiently close resemblance to certain characters, groupings of incident, or situations of plot, in our Homeric poems to negative the presumption of modernism which Mr. Paley seeks to establish against those poems by comparing them with the Cyclics in this respect. It therefore matters very little what was the precise date at which such portions of the Trojan story as "the Building of Troy, the Rape of Helen, the Judgment of Paris, the Murder of Agamemnon", and — to add one more — the Sack of Ilium, acquired a fulness of development at all corresponding to the scale of the present Iliad and Odyssey. I see no reason whatever for supposing that the
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To speculate what was the date of particular episodes, and whether any of those given succinctly or condensed in Homer pre-existed in a fuller poetic form is equally uncertain.

last two existed at whatever time the Odyssey was composed in any fuller form than as they are there given. But I am not to be understood as assuming the opposite of this and arguing from it. On the death of Agamemnon we have one passage of fifteen (17) lines, another of eight (18) lines, and a third of twenty six (19) all of which contain from various points of view in part or whole the outlines of the same tale. In another (20) which turns on the details of the murder, the narrative is given by the shade of the murdered king. There are further several passages which allude in passing to some of the facts thus conveyed. Now, what reason is there against this being, so far as we know, the earliest poetical form in which the legend was presented? As regards the sack of Ilium, we have it proposed as a subject by Odysseus (21) to Demodocus; and a brief summary, as represented, of the lay of the latter is given in twenty one lines (22) which is again further epitomized in the three lines in which the subject is proposed. Again we have narrated by Odysseus in seventeen (23) lines more the special part born by Neoptolemus in the same enterprise. Now why must we assume as a fact any fuller then existing form of this epic narrative? The poet undoubtedly assumes it for the purposes of his song, but are we to yield to poetic illusion and take it for a criterion of fact? I therefore wholly reject the notion of an Ἰλίου Πέρσις, like that known by the name of Lesches, as on this ground existing when the Odyssey was composed, and so with regard to other such portions of the general Trojan legend. The building of Troy, the rape of Helen, and the judgment of Paris, are dealt with in a far less complete and much more allusive way. But, if we suppose that they existed at the time of the Iliad in a form as full as that in which the death of Agamemnon and the sack of Troy are included in the Odyssey, we shall be making an assumption quite large enough to meet all the known facts.

17 α. 29—43. 18 γ. 803—10. 19 δ. 512—37. 20 λ. 405—34. 21 θ. 492—5. 22 500—520. 23 λ. 521—37.
XXVIII. I have already stated my own belief that the epic material may have undergone several successive manipulations before our Homer, and that he may have had much pre-existing material in some form or other to draw upon (Vol. I. Pref. Part. I, XIII). I have also stated my view (ibid. XIII) of the period when, and the manner in which, the art of writing and the use of mss. came in to aid the resources of the rhapsodist. I still think that the most probable view. If the tale of Troy had floated unwritten down to the time of Pindar or later, as Mr. Paley supposes (Essay p. 3), I cannot see how it is likely that the story of the Pisistratids and their care of the Homeric text could ever have arisen. Further, the Greeks must have become acquainted with the use of Egyptian papyrus at any rate in the time of Amasis, if no earlier. (24) We cannot surely suppose them so dull and unreceptive as not to have readily assimilated the habit. Again, were the Phoenicians likely, with the stimulus of colonies and commerce, to be more or less forward than the other Canaanites in the use of writing materials at 800 or 700 B. C.? The same commercial and colonial stimulus reached the Greeks, at any rate those of Asia, not long afterwards; and with the Ægean as a highway and its islands like stepping stones, where is the unlikelihood of the European Greeks becoming speedily as forward as their Asiatic kinsmen? Indeed the fact that Hecateus and Charon flourished as prose writers B. C. 500—480 seems to me proof positive that writing as a means of literature was thus early known. Mr. Paley nowhere notices these and argues as if they had not existed.

XXIX. Mr. Paley appeals under 2. to early Greek art. Let us take the Parthenon (25) as the best known

24 Amasis gave the Greeks the emporium of Naucrates (Herod. II. 178). All the settlers mentioned by Herodotus as availing themselves of it, whether Dorians Ionians or Æolians, are either from western Asia or from some of the Ægean islands on the Asiatic coast. Thus an Asiatic Ionian poet would have the earliest opportunities of this Egyptian intercourse and its resulting culture.

25 It is generally believed, and has indeed been deliberately stated by
Lord Byron in *Child Harold*, II. st. xi—xv, that the deportation of the Parthenon relics to this country was mere plunder, connived at or reluctantly consented to by a people unable, in the abeyance of all save barbarian authority, to resist the spoiler's hand. The complaint was repeated by Mr. K. S. Pittakys, an Athenian, who published in 1835 "L'ancienne Athènes", from which I select the following passages.

"Toutes les statues de ce fronton (de l'ouest) furent pillées par Lord Elgin, "Il faut en exécuter une qui a été prise par les Vénitiens et deux autres qui "existent encore avec un fragment dans leur ancienne situation", p. 351.

"Les plus beaux restes du Parthénon, c'est-à-dire les admirables bas-reliefs "qui ornait le fronton et les métopes, furent transportés par Lord Elgin en "Angleterre. Ils ont été achetés par l'état et exposés au Musée Britannique. "Jamais nous n'avons senti plus vivement la tyrannie des barbares que lorsque "nous nous vimes trop faibles pour empêcher un Ecossais d'enlever ce que les "Goths, les Turcs, et les siècles avaient épargné."

"Je crois que dans l'état d'independance où nous entrons, nous aurons le "droit de réclamer auprès de la nation Anglaise les chefs d'œuvres de nos "ancêtres, pour les remettre à la place que le divin Phidias leur avait choisie."

Lord Byron, *ib. sup.*, congratulates himself that the "dull spoiler" was a Scot and not an Englishman,

Blush Caledonia! such thy son could be!

England! I joy no child he was of thine;

if the statement, however, be true which is made above by Mr. Pittakys, our Government, though not the thieves, were the receivers of stolen goods and our National treasure-house is their repository. I own to an uncomfortable feeling, as often as I pace the stately Greek Sculpture galleries of the Museum, and think, if the principle of *suum cuique* were applied, how bare those walls would be! The Greek Government should, I think, make some demand, either for the unconditional release, or at any rate the ransom of all this, I fear, ill-gotten spoil. We probably have no better title to them than the first Napoleon had to the Horses of St. Mark — a title resting solely on the weakness of the rightful owner. But at least it would be better any how to reunite the severed members of the same whole — say by our purchasing and deporting the building and remaining statues of the Parthenon entire. The Greeks might then say of what we now have, in Byron's words,

"Keep it now and take the rest".

26 I speak here of the remains only as they are seen in the Brit. Mus., since these seem all to belong to one, the Periclean, period. The notice by Pausanias (I. xxv foll.) of what he saw in the 2nd cent. A. D. would of course embrace much that was later.
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interest predominates over general; and because, as regards Homer, it did not, till much later, enter into the conceptions of art to illustrate poets upon strictly national monuments. (27) This prevalence of local rather than general mythology is but the reflex in art of the spirit which prevailed in politics, and led every Greek to concentrate his patriotism on one limited community, with its jealous autonomy and narrow political sympathies, rather than on Hellas as a whole. We have therefore on the Parthenon friezes Centaurs defeated by Lapithae and Amazons by Greek hoplites, because Peirithoüs and Theseus were the local genii, and the legendary leaders of these mythical wars. We have the contest of Pallas with Poseidon, in which he produced the horse and she the olive, of which Homer yields no trace; and we have her birth from the head of Zeus, which again is not found in Homer (see Vol. I. App. C. 5), but occurs in Pindar, Hesiod, and the Hymns, and thus presumably was a post-Homeric development.

XXX. Numbers of ancient vases have been preserved. Among these perhaps the most ancient of Greek workmanship bearing a human figure is the one copied in the first volume of this edition facing p. xii in Appendix C. Pallas appears thereon clad in the χωρίων, and armed with ágis, helmet and spear, as in E. 736—44. She has also a shield, which is not mentioned in the passage, but would be necessary to complete her resemblance to a panoplied warrior. The back of the figure is turned towards the eye, hence the development of the forms on the ágis could not be fully given. There is, however, a sort of fringe terminating in snaky heads of which three only are visible, suggesting the poet’s description rather than expressing its detail;

27 The Delphian Lesche, painted by Polygnatus, of the Periclean period, is no exception. The “Tale of Troy” was looked on as a glorious epoch in the nation’s history, and therefore the proper theme of art as of song; but it was the tale that Polygnatus illustrated, not Arctinus or Evænus or even Homer, as such. They might assist his vehicle of expression, but the idea was taken from ηλεία ἄρδην, which were older than all.
The monster forms corresponding to the lines, 
ēν δ’ ἔρις, ἐν δ’ ἀλκή, ἐν δὲ κρυόσσα ἰωκή,
ἐν δὲ τε Γόργειη κεφαλῆ δεινοῦ πελάρου
δεινὴ τε σμερΔήν τε, τέρας Δίως αἰγύπτου,
would probably be seen only in front, unless so far as the snake-heads may conventionally assist to indicate the Gorgon; cf. Ἀeschylus Choëph. 1048—1050, 
ἀμωί γυναίκες, αἴδε Γοργόνων δίκην
φαιοχίτονες καὶ πεπλεκτανημέναι
πυννοῖς δρέικουσιν.
The long hair, as noticed in Vol. I. p. lxxxiii, App. E (21), is seen escaping from under the helmet and trailing over the shoulders; and, probably in order to develop this more fully, the helmet is conventionalized into a mere skull-cap to which the tall crest is ludicrously disproportioned. Of course there is no ground for saying that the artist had "our" Homer in view, but if he had recently listened to a recitation of E. 736 foll., he might have been expected to produce some such result as that before us. A more conventional and less minutely graphic idea than that of the poet was probably in his mind. Yet even the conventionalities of art are more or less governed by the images of poetry, and such an approximation as this might well be the result of the popularity of our Iliad at the date of the vase, which probably belongs to the early 6th cent. B. C. (28) The most striking feature however of the representation is the device of the dolphin on the shield. I have suggested one explanation as possible on page xii of Vol. I; but, as the same shield-device is seen in other armed figures on later vases,(29) I incline to regard it as having a local prevalence, and perhaps as distinctive of Athens. If so, it is an ex-

28 The type became conventional; and several other Panathenaic vases of a much later period reproduce Pallas similarly accoutred.

29 See in particular one mentioned below, p. lv, in the Lamberg collection.
ample of what is observed above, how the local element tends to develop itself at the expense of the general.

XXXI. It is apparently in order to display the shield with its device full-face that the attitude is chosen; and this has necessitated the subduing or suppressing the grander features of the ægis. If the dolphin was an actual Athenian shield-device at the date of the vase, to put one on Pallas’ shield would unmistakably express her connection with Athens; and this would be more to an Athenian craftsman than conformity with the poetic ideal, although this latter might all the while exercise a powerful influence on his general conception. The same feeling, I think, rules in Greek vase-painting, at any rate in the earlier period. The vase-painter was a citizen, or had local sympathies, or was under the patronage of powerful families, and addressed a strictly local public. Even if one such acquired a wider fame, he might, and probably would, still speak the truth of art through a local medium. It would even be a greater homage to his renown, if strangers from afar came to buy vases shewing local subjects for the pure merit of their style. (30) The same feeling caused the manufacture of the “silver shrines” for Artemis to be an influential branch of trade at Ephesus. The very same feeling, I may add, governs local photography and local art generally at the present day. (31)

30 This prevalent local tendency of Greek art receives a strong testimony from Pausanias V. xviii, who, speaking of a subject supposed to be represented on the chest of Cypselus, says, ταῦτα μὲν δὴ οὐδὲ ἀφεῖν ἀποδέξαιτο ἢν τις ὁ τῶν Κυψέλου πρόγονος Κορίνθιός τε ὁν καὶ τὴν λάρνακα αὐτῶν ποιοῦ-μενος κεῖμα, ὅποσα μὲν Κορινθιώτικος ἦν ἐπιχώρια ἐκὼν ὑπερέβαινεν, ὡ δὲ ἐξείκα τε καὶ οὐδὲ ἄλλως ἡμοῦτα ἐς δόξαν ἑτεροῦ ἐπὶ τῇ λάρνακῃ.

31 Thus all the legend of Agamemnon’s fate and Cassandra’s as blended with it would have a special Peloponnesian local interest; and a secondary Athenian local interest, when the great Attic dramatists had once made the theme their own. So the story of Penthesileia and her Amazons at the siege of Troy doubtless formed a highly popular episode for Attic artists, owing to the connection of the same Amazons with the story of Theseus. So even the story of Herakles, Pan-Hellenic as it became, was specially Atticized by his being placed always under the guardianship of Pallas. Hence also the thousands of vases which represent the Eleusinian or Dionysiac festivals, the very flower of Attic cultus.
XXXII. Now it is plain that, if any Cyclic poems were being evolved in a continuous metrical form from floating legends at the time of Pindar, they must have come under the same influences which were powerful with him. And local influences are apparent in every ode of Pindar. He hardly can escape into general legend but through a local door. Thus he diverges into the story of the Argô, his longest extant flight of song, because it tends to glorify Cyrenê. He introduces the theo-myth of the Dioscuri, because he is praising an athlete who boasted a descent from one of their comrades. He interweaves the chief Argive legends, because his hero is a man of Argos. (Pyth. IV. Nem. X.) Now the more largely the “Cyclic” poets dealt in local allusions, the more congenial subject-matter would they afford to the vase-painter; and therefore any preponderance which we find of such subjects over Homeric on the vases is natural, since the local element in our Homer has but a limited range, and several of the allusions in which we trace it, — that for instance to Erectheus, B. 547—51, η. 80—1, — may be from a later hand.

XXXIII. Another feeling which would always influence the artist is that in favour of subjects specially suited for his treatment. The area of his picture was rigorously limited, and the range of his choice proportionally narrowed. We may compare, for this purpose, the older examples of stained glass exhibiting figures or groups in our Church windows. In the earlier vases groups of many figures are of course rare: and solitary figures, such as the Pallas already mentioned, or at most pairs of figures, predominate. Hence μονομαχία, such as we have in abundance in the Iliad, often occur. They gave balanced figures in effective poses. Whether these are or are not Iliadic it is in many cases impossible to say. One among these earlier ones is called by connoisseurs “the combat of Hector and Ajax”, and may be so for aught I know. Ajax would certainly interest the Salaminian and therefore the Athenian public, when the surreptitious line of Solon
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B. 558 was once firmly rooted in the Homeric text. Whereas Achilles would interest no city in particular. Probably the knowledge of the conventional marks of recognition has perished ages ago. These duel-pieces represent the heroes nearly always assaulting, seldom in any such marked attitude, or with any such special attribute, as would enable us to compare them with the descriptions in our Homeric text. But assuming that we could be sure of this Hector and Ajax pair, still, several versions of the Tale of Troy might have embodied that particular duel; and there would thus be room for considerable uncertainty, especially in the eyes of critics who disparage such evidence as is accessible, and demand such as is out of reach.

XXXIV. I dwell on these considerations in order to show that a great deal more than we are likely to find, especially at an early period, would be required to establish any confirmation of the bulk of our present Iliad as then current. And indeed, to illustrate a poet by a series of vase-paintings does not seem to have entered into the conceptions of practical art at the early date which alone could qualify them as evidence upon the question before us. Those paintings illustrate legends; mostly, as I have said, of local interest; but even where of general, legends still, not poems. The illustration of a poem is mostly an accidental result. As the resources of art grew, the drama, which appealed to the eye as well as to the ear, became indeed a direct source of suggestion to the vase artists, and we find, although rarely, scenes depicted. But mere recitations, though they might fire the imagination of the painter, yet would give him little but general impressions to carry away; and all the detail, all that constitutes the distinctive and characteristic features of the group — say of combatants or charioteers — would often be worked out subjectively. And beyond recitation there was nothing to aid him. To give weight to Mr. Paley's negative argument each artist should have had a copy of the Iliad in his studio.

XXXV. There is, however, one subject which appears
repeated on the early vases more frequently than any of the same number of figures, — that viz. of the combat of Achilles and Memnon with their goddess mothers looking on. (32) Now this subject, I take it, was so much favoured simply for its superior artistic capacity. It gave the opportunity of two pairs of figures, one of each pair balancing the other, contrasted in attitude, sex and habiliments, and thus producing a perfectly symmetrical group. It is easy to see why such conditions, especially in the early days of art, should have been preferred. Of course in the Iliad the most important μνομαχία is that of Achilles and Hector. But in this a third figure — to give the group its distinctive complement, — that viz. of Pallas in the guise of Deiphobus, would have to be admitted; and, the other pair balancing each other, this third would be left isolated. (33) We see at once why the artist preferred the easier conditions of one pair or of two pairs. That the death of Hector was dramatically more important was nothing to him. He thought chiefly of what he could most effectively express.

XXXVI. The chest of Cypselus (34) is a work which

32 Precisely as they were represented on the Chest of Cypselus, Ἀχιλλεῖ δὲ καὶ Μέμονι μαχομένοις παρεστήκασιν εἰ μητέρες. Paus. V. xix.

33 There is such an one, in which the Pallas is feebly balanced perhaps by the ἐφίνεος, noticed in the text a little further on. — This illustrates my point.

34 The site of Corinth, where Cypselus reigned, was in favour of the earliest results of civilization, whether Asiatic or European, being accumulated there. Thus we have Sisyphus “the Ἕολις” named in Z. 154, as living there. Now “Ἐολίς” probably means of foreign extraction, and this foreign source would in most cases be Asiatic. The earliest carved work amongst the Greeks, in which workmanship the Phoenicians were early proficiently, may more probably have been at Corinth than elsewhere in Greece. Pausanias, by saying that the inscriptions on the chest of Cypselus ran βουστροφηδόν, gives some warrant for the antiquity which he ascribes to this relique. By saying that Eumelus was in his opinion the author of the ἱστοι or some of them, and assigned to the 5th Olympiad or about 750 B.C. This would agree with the age assigned to the chest. But Pausan. has rather an easy faith in reliques. Thus he discusses the genuineness of the alleged ἀσκός of Eriphylē in a way which shows
it is impossible accurately to date. It may probably
be as old as 600 B.C. There are a number of legends
illustrated upon it—in fact all the more notable legends
of Dorian Peloponnesus and Ionian Attica, that of
Enomaüs and Pelops, of Eriphylè and her necklace,(35)
that of Phineus and the harpies, of Boreas and Oøre-
thyia (Attic), that of the Argonauts, parts of that of
Herakles, that of Marpessa, wife of Idas,(36) carried
off by Apollo, that of Medea and Iäson, that of Atlas
and the Hesperides, that of Ares and Aphroditè,(37)
of Peleus and Thetis, of Perseus and Medusa, of the
Dioscuri and Helen, connected with that of Theseus
by the name of Æthra. There the Judgment of Pa-
ris,(38) the outrage on Cassandra in the temple of Pallas
by the Locrian Ajax,(39) the beautiful Hesiodic allegory
of Sleep and Death, the children of Night, and the fate
of the sons of OŒipus, were also represented; and
besides all these, several scenes from Homer, as we
have him, the duel of H., the Coän and Agamemnon,(40)
Odysseus and Circè,(41) the arms presented to Thetis
for her son, Nausicæa and her handmaids.(42) Besides
many of the scenes briefly referred to in the same
poems, such as several of those mentioned above; see
the references.

XXXVII. Now, I think, we may fairly assume that,
when Pausanias saw this chest, it was the most ancient
piece of wood or ivory carving extant in the Greek
world, and most likely had been so for many ages. Its
work is full of complex groups of figures. All save
one, which is a historical battle piece, have the loose
general connexion of illustrating Greek legend; but the
greater number have no more. There is on the whole

he saw no reason why it might not be genuine (IX. 41, 2. 3). He mentions
nothing in the inscriptions which struck him as characteristic. If Eumelus had
possession of local fame and of reputed antiquity, Pausanias would be nearly
certain to refer such lines to him. No doubt the chest may have been dedicated
at Olympia in memory of Cypselus, and speedily grew, under the influence of
relique-hunting credulity, into the real one in which he had been preserved.

35 cf. λ. 326 foll. 36 f. 556. 37 Ω. 266 foll. 38 Ω. 25—7.
39 cf. δ. 502. 40 A. 248 foll. 41 x. and μ. 42 ξ. 85 foll.
a preference for Peloponnesian over Attic legend; but
the illustrations are rather of general than of local in-
terest, a Homeric quality (see XXXII, end) favouring
high antiquity. There are five which Pausan. recognized
as illustrating our Homer and apparently designed to do
so. There is no suggestion, or reason for supposing,
that the other designs bore a like reference to any
other poet.(43) Now this is strange if there were "Cy-
clic" poems equally well known or better at the date
of the artist. It would be unreasonable to say that
Pausan. may not have known of them, or been able
to identify them as represented. Let us remember how
in the similarly elaborate description of the Delphic
Leschê he repeatedly refers to Cyclic poets or poems,
as Lesches and Stesichorus, the Sack of Troy, the
Cypria, the νόστου, etc. He then evidently was familiar
with all these, but on the chest of Cypselus they are
nowhere; although the very legends which furnished
them are there in abundance both from Troy and The-
bes. Why in particular should not the incident, re-
presented on the chest, of Menelaüs pursuing Helen
with drawn sword (V. 18, 3), which appears in Euro-
pides,(44) and is represented on a vase in Millingen's
Ancient unedited monuments, no. XXXIV, not have
been recognized as belonging to some early Ἰλίου πέρ-
σεως of the date of the chest? I can see no reason so
likely as that there was no such poem then in exis-
tence. Thus we have some ground for thinking that
Pausanias regarded the Homeric poems as already
current, when other incidents represented on the chest
floated in legend only; unless the early poetic forms
of these shifted too rapidly for any one or more of
them to be viewed as definite and permanent. That
such floating legends, or loose and shifting sporules of

43 Observe the words κατὰ τὴν πρόκλησιν V. 24, 2 and καὶ ἐγγαίονται
tὰ ἔργα ὥς ἐν τοῖς ἔπεισιν Ὄμηρος εἶφηκεν (said of Cirecē's attendant nymphs),
and again shortly afterwards, ταῦτα εἰς τὴν Πατρόκλου τελευτήν ἔχειν τεκμαί-
φονται.

44 Eurip. Androm. 630—1.
ballad, preceded Cyclic and Homeric poems alike, I readily admit. They were doubtless the "protoplasm" out of which all epic was generated. But the question is chronological; and so far as the chest of Cypselus can show anything, it shows that our Homer was, when the Cyclics were not.

XXXVIII. But as regards the argument derived from vases it is obvious that the subject would be better worth dwelling upon, if the dates of the vases themselves were less disputable. In testing the Homeric poems by them we should be making the incertius a test of the — for argument's sake — incertum. But while Mr. Paley has been trying to upset the antiquity of the poems in England, Professor Heinrich Brunn at Munich, has, I am informed, been doing the same thing with the vases. There are, however, some few which may be regarded as of unquestionably high antiquity, such as the Burgon Panathenaic Vase on Table Case A., 1st Vase Room, Brit. Mus. to which I have already referred. Close to it is a large vase, the shape of which is said to condemn it as comparatively late; yet probably not later than 450 B.C., which, I believe represents a Homeric Scene, Priam preparing to start for the ransom of Hector's body. The great majority of the vases in the cases at the wall 1—5 and 6—10 with 11—12, adjacent to Table Cases A and B seemed to be too early to offer specimens of the human figure. A great number are striped, banded, zigzagged, chequered, and otherwise patterned. Then appear animals, and among the earliest types, the fabulous form of the Siren or Harpy — a bird with a woman's head — and that of the Sphinx. There is a

45 Priam an old man seated near the horses' heads (should be mules), Hermes, known by his wand (δόξαδος), near him, is signing to the driver to dismount. Three armed figures, all with their faces turned away, represent the unworthy sons whom their father is rebuking. This method of carrying on a scene through several stages of the action is familiar alike to ancient and medieval art. Thus in Tischbein's Homeric Vase etc. illustrations V. p. 21, from an engraved gem, Eurykleia is represented washing Odysseus' feet, with the dog Argus, who in the poem dies previously, at his side.
PREFACE.

part I

grotesque little lecythus moulded in this Siren shape. Close by is an early platter of about a finger's length in diameter, with the same form crudely daubed upon its face, and the Burgon vase bears the same device on its neck above the Pallas. I think the 'genuine antiquity of these is allowed by even Prof. Brunn. Now I boldly assert that there is no Homeric trace whatever of this conception. There is not — except the Chimæra of Z. 179—81, which has Asiatic surroundings, and perhaps the Scylla of the Odyssey, which looks like an exaggerated mixture of cuttle-fish and shark, — a compound creature form in the whole descriptive portraiture of his poems. But when these fabulous forms were once introduced, they established themselves, and became as thoroughly current in early Greek art, as the unicorn or the wyvern in mediaeval heraldry. We can trace them uninterruptedly downwards from their first appearance to the decline of art. But of these, as of hippocamps, minotaurs and hippocentaur — of which last I shall have something to say further on — Homer, as we know him, is wholly innocent. And the solitary instance of the Chimæra justifies us in assuming that where the poet meant a compound creature to be understood, he would with his usual straightforwardness have said so. His Sirens have no form but the human. There is nothing to suggest talons or plumage. We know that from Assyria, Persepolis, and Egypt, such compound types might have been gathered in abundance, and that Egyptian types largely influenced Greek art, cannot, I think, for a moment be doubted by any who has studied these earlier vases. But as the Homeric Siren is purely human, so the brief mention of Ædipus and his house wholly omits the Sphinx, and that of Bellerophon is ignorant of Pegasus. I shall have occasion to return to these characteristic omissions under the head of legend, I now mention them in reference merely to art. Now these being the facts, it is a fair presumption that the Homeric conception, as the simpler, is the older of the two. The poet would have introduced the
form, had it been conventionally current. In the oldest vase painter's day it was already an established conventionism. He would have only baffled his audience had he skipped it then. The inference is that the poet knew not of it. But that could only be by his being older. But, as regards, the Sphinx, Egypt and its wonders must have been known so largely by the time of Solon, (46) about 600 B.C., that Sphinxes must have been then, if not sooner, imported. Therefore we have an indication that the poems are older than 600 B.C.

XXXIX. Another indication to a similar effect is the following. On perhaps the oldest Greek vase in the Museum which shows the human form — unless indeed the Burgon Pallas be older — equestrian figures occur. They are labelled "Centaurs" — an obvious mistake. Now in our Homer equestrian exercise is just the rarest thing possible. It occurs in fact only in the Doloncia, which has been suspected as itself later than the bulk of the Iliad. But it occurs there only in the last resort, when, the horses of Rhesus being stolen and his chariot left behind, speedy escape is the object. It occurs also in two similes, either of which might be detached from the context, either as it stands or with the slight change of a particle. I, however, have no wish to rob the corpus Homericum of these rare testimonies to horse riding. It is remarkable, however, that, alike in the II. and Ody., we have only this rare, exceptional, and similistic notice of it. It was in the poet's day the rarest thing, and for warlike use unknown. But in the period of the vases, set down as ranging from 700 to 550 B.C., (47) it was highly common. Either then the great majority of those vases are recent and prove nothing, or they are ancient and prove that, say at 600 B.C., horse-riding

The evidence of the vases as regards horse-riding is in favour of the same conclusion. On the earliest of them equestrian figures are by no means rare. In our Homer that exercise is the rarest thing possible. If then the vases are as early as 600 B.C., the poems are presumably earlier still.

46 Solon is believed to have himself visited Egypt; and a fragment of his, Ἀρπίον ἐπὶ πυρὸς Ἀἱσιάίων Ἀρβιόδος ἑγγύσεν ἀκτής, Bergk p. 432, 28. [16.], confirms the statement.

47 By Otto Jahn, as I was informed by Mr. Murray of the Brit. Mus., whose personal courtesy and assistance I wish to acknowledge.
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A few incontestably early vases show two Homeric for one non-Homeric Trojan subject. The names of Homeric combatants are inscribed; and two books of the Iliad are thus confirmed.

was common, as who can doubt it was? — and that the II. and Ody. are therefore presumably older than 600 B.C.

XL. I pass to vases which give us human figures dramatically combined. Table case B has several such, although few as compared with the numerous others bearing single figures or none at all; and I draw attention to these, because, having been exhumed by British engineers from Cameirus in Rhodes, it is possible to verify the criteria of their age, and I am assured that they are trustworthy. Certainly the style of design is in the great majority rude and primitive. Several here show Gorgons, Sirens and Sphinxes; several show equestrian figures. Some show the Heraclean legend, one blazons a nameless νεμωξία, but there are two which give scenes from the Iliad with the names of the heroes and their comrades written in Archaic letters over. Mr. Paley mentions these. One is from II. P. 124—5, the combat of Hector and Menelaüs over Patroclus’ corpse; the other from II. II. 530—6, Hector and Glauce[s], with Cebriones Hector’s charioteer, ib. 727, 738, and a fourth unnamed, either Sthenelaüs, 586, forgotten by the artist, who only knew the scene from hearing the rhapsody recited, or merely a supernumerary put in to make the group symmetrical, having two pairs of figures complete. (48) Of the antiquity of at least the former of these even Professor Brunn had no doubt. The other which stands on the floor in the lower part of the case, and was obligingly taken out for my inspection, has, at any rate to an uninstructed eye, every presumable indication of antiquity. There is another beside it on the left, bearing also a group of four, the Apollo Citharoedus, Hermes, and two female figures, probably Muses. It may illustrate the legend of Apollo trying the lyre which Hermes

48 As the action extends over 200 lines, in the course of which the rapid turns of battle give rise to constant vicissitudes of grouping, it cannot strictly be called a scene. But it seems to me just such an illustration as might occur to an artist who had heard that rhapsody recited and drew from recollection only.
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had brought him, according to the legend embodied in the Homeric (so called) Hymn. But on its reverse is the combat of Achilles and Memnon with the goddess mothers, if I remember rightly, as described above on the chest of Cypselus. This certainly showed more finish and looked less antique, and was, I was told, condemned by Prof. Brunn. Still, here we have two books of the II. confirmed so far as vases can confirm them by the most ancient specimens, found under circumstances which make it possible to verify their data; whereas the vases of the same class show but one specimen, and that probably later, verifying a non-Homeric subject from the Troica together with one of the Homeric Hymns.

XLII. To pass on, I saw in Wall-case 13, no. 22, dated from 500 to 440 B. C., a battle-piece, in the centre of which an archer is crouching under the shield of a full armed warrior assailed in front by another with a spear. The frieze-like melody, which is prolonged round the neck of the vase, is full of figures, and doubtless represents the battle of II. Θ. 266—331, in which Teucer is so shielded by Ajax Telamon against Hector. This vase, however, must be far later than the date of the poem, since horsemen are taking part in the fight. The artist has evidently generalized the minor features from contemporary customs of war. The next case 14 contains again the same Achilles and Memnon subject. In Wall-case 16, no. 560, same date, in a battle-piece of gods and giants, appears a Pallas accoutred similarly to that on the Burgon vase. In Wall-cases 19... 24 the non-Homeric subjects from the Troica begin to predominate. I saw seven of these to three Homeric and twelve of the Heraclean legend. In 25... 30 were seven of the non-Homeric Troica to five Homeric and nine Heraclean. But if two labelled respectively "Agamemnon in Council", and "The quarrel of Agam. and Achilles" be reckoned, the Homeric number is seven, or equal to the non-Homeric. I have reckoned, however, one as Homeric which is anonymous. A female figure drives a biga and two other females stand be-
but the preponderance is slight, if we strike out from our reckoning all which recur. Such recurrences suggest that particular scenes dominated in the sphere of art irrespectively of their dramatic interest.

XLII. I noticed among those from the non-Homeric Troïca a tendency to repeat the same subject. Thus among those already reckoned in Wall-cases 13 ... 30 the story of Achilles pursuing or surprising Troilus occurs three or four times over, showing that some particular legendary scene dominated in the sphere of art irrespectively of its dramatic interest. As we go further on, and especially as we follow the Museum Catalogue, (49) this tendency becomes more and more

49 I have examined this "catalogue of Greek and Etruscan vases, by S. Birch and C. T. Newton, London 1851", but I cannot say that the classification there seems to me satisfactory. In it the vases are arranged in periods or schools, without definite dates. Thus 1–23 are "early Italian" vases; 23–183, "black Etruscan"; 184–308, "miscellaneous varnished ware mostly of the earlier period"; 309–445, "Italian vases of archaic Greek style"; 446–715, "the transitional style". I could find among the titles of the designs on these none which seemed to describe a dramatic group (unless some of the deities, e.g., no. 181) before no. 421, which is the Teucer and Ajax described above. Nos. 427, 428 (2), 429 and 434 have also been already referred to.

It is in the next or "transitional style" that the balance seemed to incline, although slightly, against Homeric and in favour of non-Homeric Troïca. Of the former there were,

Nos. 459, 462, 478, 515, 516, 524, all repeating the parting of Hector and Andromaché.
No. 468, Hector, Cebriones, Deīphobus, Paris and Andromaché.
No. 469, Combat of Hector and Ajax over Patroclus' corpse.
Nos. 512, 532, 582 (2), 583 (2), 591, all repeating the departure of Hector.
No. 486, Priam ransoming Hector's body.
Nos. 524, 533, Rhesus and horses.
No. 550, Sisyphus and his stone.
No. 552, Nestor and family bidding farewell to Peisistr. and Telem. (not so named but seems clear from the description).
No. 553, Hector's body dragged by Achilles.
No. 555, Nestor giving instructions to Antil. before the race.
No. 592, Agamemnon in Council.
No. 633, Telemachus' farewell to Menelaus or Nestor (thus perhaps repeating 552).
No. 658, The Phæacian galley turned to a rock (?).
manifest both in the non-Homeric and the Homeric Trojan subjects. The Troïlus legend, the Memnon combat, the arming of Hector, his farewell of Andromaché, occur over and over again. But I have hitherto counted each repetition as a distinct subject. If these be struck out as they recur the preponderance of non-Homeric over Homeric Trojan subjects will I believe be much reduced. I would add that the testimony given by the vases often fails in some detail as compared with some known poem, embodying the same subject. Thus there is one numbered 434 (I forget in which case) labelled "the Sacrifice of Polyxena", but which cannot be strictly reconciled with the Hecuba of

No. 668, The forge of Hephæstus in Lemnos.
Nos. 465 and 711, Achilles and Agamemnon quarrelling.

I suspect that some of these are among those already noticed in the text above, since the order of the vases as catalogued seems not to tally with their arrangement on the shelves. They possibly have been rearranged since the date of the catalogue in 1851. The same remark probably applies to those which here follow — the non-Homeric Troïca. They are,

Nos. 447, 460, 504 (2), 543 (2), 549 (3), 556* (2), 561, 629, Combat of Achilles and Memnon.
Nos. 473, 565 (2), Death of Troïlus.
Nos. 450 (2), 474, Achilles, Troïlus and Polyxena.
Nos. 471, 554, 554*, Achilles and Penthesileia.
No. 472, Penthesileia dead, carried by Achilles.
No. 503, Achilles dead carried by Ajax.
Nos. 504, 595, Anchises carried by Æneas.
Nos. 509, 667, Peleus and Thetis.
Nos. 608, 616, 625, 634, Achilles and Ajax at dice.
No. 577, Agam., Antil., Talthybi., Epeius.
Nos. 556, 556*, Ajax Oilens and Cassandra.
No. 607, Death of Priam.
No. 649, Troïlus, Memnon and Paris.
Nos. 469 and 652, repeat some of those before mentioned, but my memorandum omits so state which.

Thus we have 25 Homeric against 37 non-Homeric Trojan or Odyssean representations, whilst the number of scenes represented, not counting repetitions, is in each 14 or 15. However, one or two of these depend on my own identification and may be deemed doubtful, or requiring confirmation. At any rate the preponderance is only large in the repetitions. I cannot think that Mr. Paley's rather broad conclusion is sustained, if these details are correct.
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Euripides, since Polydorus is present. It seems clear that in many cases the artist drew from a general recollection only of what he had heard recited or seen performed, or knew as a floating legend, and filled up the scene with accessories more or less inconsistent. Thus in one of the combat scenes reckoned above, that of Achilles and Hector, known by the ἐγκνέος of X. 145, the artist has placed a quail between the legs of each figure, borrowed doubtless from the Attic custom of fighting quails, and denoting that the heroes were, as one might say, the "cocks" of their respective sides.

XLIII. Now, I confess, I cannot reconcile the above evidence with the remark of Mr. Paley, Essay, p. 15. "Only the later vases, viz, those of the third era, or "dating after B. C. 400 contain subjects directly taken "from the Iliad, and then (like the quotations in Plato) "they suddenly become rather common." I shall be very glad if any reader who takes an interest in this branch of the subject will verify my statements upon it. My view is that Homeric subjects appear as soon as groups appear. They are adequately represented; they are even much more, when we consider that, by 500—450 B. C., when the non-Homeric first appear to outnumber them, all the leading Cyclic poems, forming a bulk probably several times as large as our Il. and Ody., had become current; and if in any part of the series their proportion appears small, some recommendation of special subjects to popularity, on artistic or local rather than on poetic and general grounds, will probably account for the fact.

XLIV. I looked with much interest through the two elaborate volumes of "Peintures de Vases Antiques Gravées par A. Clener, expliquées par A. L. Millin." Par. 1808 fol. but the style of art was evidently too late for our purpose. I may remark however that late as these vases were, being probably of the 4th century B. C., there was no great increase of Homeric scenes. In Vol. I, Thetis bringing Achilles his armour no. XIV, the duel of Ajax and Hector with the heralds at their
side no. XXXIII, the battle over Patroclus body no. XLIX, and in Vol. II, one, no. XV, probably representing Menelaus and Telemachus, with Helen pouring the νηπανθες draught, were all that occurred. On the other hand Memnon slain by Achilles no. XIX and the last scene of Troy with Ajax Oileus and Cassandra, were the only non-Homeric Trojan subjects. There was also a representation of Clytemnestra slaying Agamemnon, Vol. I, no. LVIII. The axe in her hand marks the late character of the Avork, in schylus she uses the φασγανον or ξέφος. The great majority were the same Heraklean, Dionysiac and miscellaneous legends which form the staple of the vase-paintings in the British museum, with a large number illustrating probably the Eleusinian mysteries and other rites. Still, though the number of Homeric representations was small it was larger than any which could be called Cyclic.

XLV. I must next notice the two splendid volumes in which Mr. Laborde has illustrated the collection of vases (upwards of 500) of the Comte de Lamberg. In the Introduction occurs a letter from the Abbé Mazzola. The view which he takes of the relative frequency of Homeric subjects is so opposite to that of Mr. Paley that I quote it entire. After arguing that the successive formations of soil which had taken place above the tumulus in which these vases were found, point to an antiquity much greater than the age ascribed to Homer, he continues thus.

"... A cette antiquité antérieure du temps d'Hô-""mère, on pourra m'opposer la quantité de sujets re-""tracés dans les chants de ce poète, et représentés sur""les vases; mais il faudra me prouver d'abord que la""mythologie d'Homère étoit une invention de son génie""et ne provenoit pas de tradition encore plus ancienne.""Homère en effet ne fit autre chose que de réunir les""idées mythologiques qui étoient reçues de son temps,""ainsi que les faits des héros plus anciens; il les orna

50 See Æschyl. Agam. 1262, Θήγουσα φωτι φάσγανον, and 1528—9, ξεφο—

δηλήτῳ θανάτῳ τίσας ἀπε φοῖεν.
“de descriptions poétiques, les habilla à son manière, “et leur donna une forme et une vie nouvelles, comme “le font encore les poètes de nos jours.” p. xi.

Now the Abbé Mazzola, I need hardly say is no believer in the lateness of our Homer. He evidently regards the Iliad and Odyssey as the oldest extant product of the Greek Muse; but he finds presumptive tokens of a far higher antiquity in the circumstances of the tumulus itself. He may be right or wrong in that inference; but what I wish to call attention to is, that he finds such a “quantité de sujets retracés dans les chants de ce poète” on the vases exhumed, that he thinks it necessary to explain the fact and reconcile it with his theory of their pre-Homeric age. With his theory I am not at present concerned, but the fact to which he deposes is important.

XLVI. The following ten representations correspond with scenes from our Iliad and Odyssey,

Vol. I. pl. II. no. I, not explained by editor, but doubtless representing Peisistratus and Telem. departing from Nestor.(51)

ib. pl. XVIII. Achilles and Lycaon(52) Il. Φ. 34 foll.

ib. pl. XXI. Hector refusing Hecuba’s libation. He has helmet in hand anticipating the later scene with his wife in Z. 472 and appears to decline the offered cup.

ib. pl. LXXXIII. Iris forbids Hector to combat Agam. A. 200 foll.

ib. pl. XCIV. Odys., as an old man, welcoming Telem. at Eumæus’ hut, beside him a dog.

51 Two young men are in a chariot with three horses standing. Around them on foot are grouped 6 other figures, 3 female, of whom 2 in front appear of greater note.

52 Lycaon is on horseback, unarmed, in chlamys only, and with a ring on one foot perhaps as a mark of his previous captivity. Achil. pursues on foot hurling a spear. I suspect this was a conventional way of displaying his πό-δας ἄκις quality, as in a vase in Brit. Mus. First Room, Wall-case 19, no. 36, he similarly on foot pursues a mounted Troilus.
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Vol. II. pl. VI. Combat of Achilles and Hector with names added.(53)

ib. pl. VIII. Combat, Hector and Ajax, heralds attendant.

ib. pl. XIII. The same.

ib. pl. XV. Menelaüs seeking Paris after his rescue by Aphrodité, see Π. 379.

ib. pl. XVIII. Not explained by editor, but doubtless representing the young Odys. taken hunting by the sons of Autolycus, see β. 426 foll.(54)

ib. pl. XXII. Not explained by editor, but doubtless representing Nestor welcoming Telem. A female figure behind with a cup, Polycastè offering wine.(55)

In the same volumes were three scenes from the non-Homeric Troïca,


Vol. II. pl. XIII. Combat, supposed of Achill. and Memnon over Antilochus, whose shield, as that of Achill., shows device of dolphin. Two figures like statues watching fight on right and left, with spears.

ib. pl. XXIV. Cassandra torn by Ajax Oileus from the statue of Pallas, which she grasps.(56)

Here then were ten Homeric against three non-Homeric scenes from the Troïca. It should further be observed, however, that we have the Iliad and Odyssey to compare with the vase-pictures. We have not the Cyclic poems. If we had, we might find equal variations from their text as finally settled, to those which we encounter

53 This appeared in Millingen's "Unedited monuments", p. 24 vignette, as did also the next, p. 30 vignette.

54 An elder bearded man turns round to a younger beardless one as if to hand lances, although he holds two already. Each has also a club and dog, held by the younger in a leash and collar. A hare sits in front.

55 Nestor an aged man seated. Telem. a young traveller with petasus and two spears.

56 Her name is over, ΚΕΣΑΝΔΡΑ, over another fig. to right, ΤΡΟΙΟΙ(Ν?) ωΙΕΠΑ; the first symbol of the last word is probably a mark of breathing, = ΙEPSω.
in comparing those pictures with the Iliad and Odyssey. The variations might be due to local influences or to the deviations introduced by the dramatists, but as facts stand we have no adequate material for a comparative argument.

XLVII. The next group of arguments refers to the language of Homer. Firstly I contend that the earlier Greek poets reflect it copiously, and that each in turn, taken in proportion to his bulk, shows larger evidence of coincidence than Mr. Paley has extracted as between Homer and Herodotus, which he urges as a reason for believing our Homer the compilation of an Ionic rhapsodist writing about 450 B.C., in short a contemporary of Herodotus. I therefore claim to prove that our Homer, on similar grounds, was the contemporary of Archilochus in the 8th century B.C., of Tyrtaeus in the 7th, of Theognis in the 6th, and of Æschylus, Pindar, and Simonides of Ceos in the 5th. This of course reduces the argument *ad absurdum*. But then, how are we to account for the evidence? What are we to think of a poet who casts his shadow everywhere from the 8th century B.C. to the 5th? It is plain, that our Homer cannot be contemporary with the series, but may be as old as the earliest, or older than them all. He stands in fact further back from us than the first of them, and behind him is the dawn of poetry.

I, secondly, claim to negative certain arguments advanced by Mr. Paley in favour of Homeric modernism and founded on certain features which he finds in the diction. I assert with regard to a great number of these, especially transitive middle verbs, the fluctuation of the digamma, and the "Attic" use of the article, that the same features, so far from being especially Homeric, are common to all the earliest poetry; that in fact, we have no remains of Greek literature so old as to exhibit either no middle verbs or none which are transitive, a consistent use of the digamma, (57) or a purely pronominal use of the "article", as we rightly call it in later Greek.

57 See Prof. Ahrens' view cited in App. A. XXIV.
XLVIII. I proceed then to extract from Archilochus the passages which appear to reflect Homeric phraseology. Among them will be noticed several in which the sentiment is the same as one of Homer's paralleled with it, although in one or two key-words alone do we recall his language. This is one probable result where a later poet becomes familiar with an earlier one through recitation only. The same applies also to others of the earlier Greek poets from whom coincidences with our Homer have been gathered. The date of Archilochus, however, I will remind the reader, is earlier than that of any other lyric or Iambic poet; being generally ascribed to 700—730 B.C.

οἶνος 'Ισμαρηκός, 3 [56] Bergk. ἀσκων ἔχον μέλανος οἶνολο
ηδέος, ὦν μοι ἔδωκε Μάρφον Εὔ-
κατός πίός,
ἔρεθος 'Απόλλωνος ὡς 'Ἰσμαρηκόν
ἀμφιβήξειν, i. 196—8. μῷλον Ἀρης, B. 401 et al.

ἐν ὁμ. ἔν μῶλον Ἀρης συνάγη, 
ἔν πεδίῳ, ἔφερον δὲ πολύστονον
ἔσεται ἔφοινον.

ἡμώμητοι, 6 [51]. ἔμωμητοί, M. 109.

θοῖς διὰ σέλματα νηύς 5 [49]. ἔγώ διὰ νηύς ἐφοίτων, μ. 420.

φοίτα καὶ σῶλον πώματ' ἀφείκε
νάδων. πώμασιν ἔφοιν ἦπαντας (ἄμ-

σθώρης), β. 353. οἴνον ἔφυρθὼν, ε. 165 et al.

ἐξέργηνον θανάτον τέλος, ἔβαντο στηρίζεται, ἔβαντο 

κηδεμ μὲν στομόντα, 9 [48]. τέρπεται ἐν θαλάσσῃ (a post-Ho-

κύμα πολυφιλόσβοιο θαλάσσης, 

άνήκεστοι κακοίαι, ἔβαντο στομόντα, 9 [48]. τέρπεται ἐν θαλάσσῃ, η. 209.

πολιής ἄλος ἐν πελάγεσσα, 11 [55]. άλος ἐν πελάγεσσα, ἔ. 335.

ἀμφιπονθήθη, 12 [54]. ἀλός πολιής, Λ. 350 et al. 


ὡςτε Καροκελλήσσαι, 24 [15]. τερπιώλη, α. 37.

καρδίην ινείνται, 36 [25]. ἐν Καρός αἴδη, Ι. 378.

ἔργον ιδὸς, 39 [8]. εἰσικεῖ ὀν κήρ ἱνανθή, Χ. 59.

ἀυλῆν ἐφοίνος ἀμφιδέδρομεν

ζόκεος αὐλῆς, Χ. 442. 40 [16].
PART I νίκης δ' ἐν θεοίᾳ πειράτα, νίκης πειράτ' ἔχοντα εἶν
διαπεπλημένον, 58 [39].

οὐς ἐμφασμένον ποσόν, 59 [39].

κατατέχεται μάργης τεχνόσει πό-

dεσσαί, ξ. 318.

εὔνοος ἀνθρώποις Ἀρνη, 62 [74].

ἀλλά σ' ἣ γαστήρ νόσον τε καὶ
φρένας παρήγαγεν εἰς ἀναι-

δέλαν, 78 [1].

tέρψεαι δ' ἀκούσαν, 79 [47].

ἐμμητρί τε χείρας ἀνέτειν,

χαλέπησι θεῶν ὁδύνησιν ἐκτη
tεπαρμένοις, 84 [68].

δολοφονούσα, 93 [62].

οὐκέθ' ὄμως θάλλεις ἀπαλῶν
χρώσα κάρφεται γὰρ ἡδή,

τεῦ οὐκ ἡμίτηλος, 110 [82].

ἐλναεῖς, 103 [61].

ἀγέωσον, 154 [133].

μηδένα τῶν ἀκόντα μένειν
κατέργασε παρ' ἡμῖν, μηδὲ θυ-

θαζέ κέλευ' οὐκ ἑθέλον τέναι,

οἴνοβαριέως κεφαλῆν, 503.

ἐλναεῖς, Ω. 510 et al.

ἀγέωσον, λ. 286 et al.

ἔθελον τέναι
ἐδούναι ἐπαρρέλεται,

οἴνοβαριέως, Α. 225.

where they
abound so as of-
ten to form the
entire material,

XLIX. I pass on to Tyrtaeus, whose remains show
that he wrote in a kindred spirit with our Homer, and
which accordingly offer a far larger quantity of coin-
cidences with his language; I take the fragments in
Bergk's arrangement and would remind the reader that
they amount in all to no more than a hundred and fifty
five lines.
The reader will not fail to observe that in the following extracts the whole texture of the diction is of Homeric thread.
PART I

12.

See for these legends alluded to in Homer, i. 187—92, 481—6, A. 1, ε. 1, A. 20, B. 104.

See for these legends alluded to in Homer, i. 187—92, 481—6, A. 1, ε. 1, A. 20, B. 104.

See for these legends alluded to in Homer, i. 187—92, 481—6, A. 1, ε. 1, A. 20, B. 104.

See for these legends alluded to in Homer, i. 187—92, 481—6, A. 1, ε. 1, A. 20, B. 104.
P A R T  I.

καὶ τέτλαμεν εἰσορόωντες, καὶ τέτλαμεν εἰσορόωντες,

v. 311.

Εὐχείον ὁ ἐξόσθω, Δ. 307; ἔγυ-, γύθεν ἐστάμενοι, P. 582.

Μέγα χάρμα πόλει τῇ ἤν παντὶ τῇ τῇ δῆμῳ, Ω. 766; πόλης τῇ παντὶ τῇ δῆμῳ, Γ. 50.

ὁσις ἄνηρ διαβας ἐν προμάχοιας μενῃ

νωλεμέως, αἴχρας δὲ φυγής ἐπὶ πάγχατημα, Ψ. 2555;

παρθέμενος, τῆς ὑμῶν ἐτερεθηκε 

θαρσώνῃ τῇ ἔπειν τὸν πλῆσιον ἀνδρα παραστάων;

δώκαν λα&theta;τατο πατριδος αἰνής, ν. 236.

ψυχάς παρθέμενοι, Ψ. 237;

τήμων ὑμῶν ἔχων, Ε. 670.

θαρσώνων ἔπειαν, Ψ. 682.

θαρσώσας παρεστάμενος ἐπερεσσι, Δ. 233.

ἔπεισαι ἐρημίσαςκε παραστάς, Β. 188.

οὐτος ἄνηρ ἁγαθὸς γίγνεται

ἐν πολέμῳ 

αἴθα δὲ δυσμενῶν ἄνθρωπον ἐτερεθῆ φάλαγγας 

τρητείας σπουδῆ, τῇ ἔσχεθε κύμα μάχης.

ὡς δ' αὐτ' ἐν προμάχοια πέσων, 

φίλον ἄλλα σφυμόν ἀστυν καὶ λαυής καὶ πατέρ' εὐκλείας,

πολλὰ διὰ στέφνοι καὶ ἀσπίδας ὁμφαλόεσίς 

καὶ διὰ θῶρον πρόσθεν ἐξηλαμένος, 

tὸν δ' ἀλοφόρονται μὲν ὀμῶς 

νέοι ἢδὲ γέρωντες, 

ἀργαλέω δὲ ποῦθε πάσα κέκηθε πόλις, 

καὶ τύμβος καὶ παίδες ἐν ἀν- 

θρόποις ἀρίστημοι, 

καὶ παιδόν παίδες καὶ γένος ἐξοπίσω.

καὶ παιδές παιδων τοῖς κεν με- 

tοπίσθη γένονται, Τ. 308.

οὐδὲ ποτὲ χλεός ἔστηλον ὑπόλ- 

λυται οὐδ' ὄνομ' αὐτῶν, 

II. 91.

ἀλετό μου χλεός ἔστηλον, I. 415.

ὡς σὺ μὲν οὐδὲ θαναν' ὄνομ' 

ἀλετος, ἀλλὰ σοι αἰεί 

πάντας ἐπ' ἀνθρώπους χλεός 

ἔσοταί ἔστηλον, ο. 93.
PREFACE.

PART I

in Theognis, where they are rare but notable.

L. I proceed to take a sample of Theognis 1—503, although the sententious style of a reflective poet has too little in common with the more objective character of the Epic, for us to expect here so large a proportion of coincidences of language.
PART I.

LI. I proceed next to the *Supplïces* of Æschylus and set down below from this single play a number of similar correspondencies to those noticed by Mr. Paley as found between Homer and the father of History. I select this play purposely, as one of those most remote from Homeric affinities in plot, scene and character.
PART I

olowopolon, 57.

ηθέων (in s. of haunts), 64.

δυσμάτωρος, 67.

μετρέοικοι λαιοί, 89.

Σίδωνις καλύπτορος, 121.

μεμνήσθαι αύθεν κέδνας ἐφε-

τμάς, 205—6.

εὐμός ὁς πελείαδων

ιζέσθε κίρκων τῶν ὀμοπτέρων

φόβων, 223—4.

ἐτην, 247.

χώρας Ἀπίας, 260; cf. 777.

βοηλείνων, 307.

αὖ πέτρας

ηλιβόσιοιν, 350—1.

παρ’ ὑψιγότοιν, 361.

ἀίδιοις, 453.

δείμ’ ἑξαίσιον, 514.

παλαιοφατων ... γένος, 532—3.

χλωρὸς δείματι, 566.

τέρας δ’ ἐθώμβουν, 570.

ἀπημαίνω ἐθένει, 576.

φυσίξουν γένος, 585.

ἐνίσπε δ’ ἡμῖν, 603.

χείρι δεξιονύμοιος

ἐφρίξαν αἰθή, 607—8.

ἀμήγαρτον, 641.

βροτολογὸς Ἀρης, 665.

ἀνθρωπίς λαοῦς, 679.

κυκνώπιδας νῆας, 744.

δολόφρονες, 750.

περιφρονεῖς, 757.

οὐδ’ ὄμοιος, οὐδὲ πειραμάτων

ἐν δὲ λιμῆς εὐορμὸς ἢν’ οὐ

χειρὸς πείσματος ἐδοτό, 1. 136.
The above are from a single play of Æschylus. I think the words and phrases selected are no less characteristically Homeric; and they are nearly as numerous as those which Mr. Paley has set down as gathered from Herodotus.

LII. I now proceed to a single group of Pindaric odes, the Nemean, I—IX, which I happened to be looking through lately for another purpose.

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PART I

παραγμένη λιτάνευν, 57—8. οὐκ ἢκόνομον ἔργατόν, 56. περιμετράσον τὸν ποτή. η. 39 et al.

νίσσανται, 67. μετατίθεται, 79. χάλκεος... ὑφαντὸς, VI. 5—6. οὐφαντόν ἐς πολύ χαλκον, E. 504, γ. 2.

βλον... ἔπηταντόν, 19.

οὐκ ἁμορφός, 26. μυχὸ Ἤλλαδὸς, 45. ἀγεράχον ἐργάτου ἐνεκεν, 56. πόρο ποθῷ νάδος, 95.

λιπαρῷ τε γηραῖ, 146. ἦμων... περιμετράσοντον, VIII. 15—6. ὁς περὶ καὶ Κινύραν ἤμησε τὸν ποτῆ οἱ δώκεν Κινύρης ἡξενήθη εἰναι πλούτῳ

ποιτία ἐν ποτὲ Κύπριῳ, 30—1 πενθῦτο ἔρα Κύριαν δὲ μέγα κλέος, Λ. 20—1. πελεμίζομενοι ὑπ' ἀλεξιμοῦίσι λόγχα, 50—2. ἀιμύλων μιθῶν, 56. ἀναπετίμεινα... ὑφάι, IX. 3. ἀλλ' ἀναπεταμένας ἔζον (πύλας οὐ καὶ πυλῶν) ἀνέρες, M. 122, and πεπεμένας ἐν χρῶι πύλας ἔχετ', Φ. 531.

ἀναβάλλομαι (in s. of begin song), ἀνεβάλλετο καλὼν αἰνέιν, 69. ἀιμύλων λοιγὸν Ἐνεράλβος, 88—9. ἀεικεὰ λογίαν ἀμύλων, A. 341. νεοθαλῆς, 115. νεοθη ἡ λέα πολην, Ξ. 347.

Similar coincidences in Simonides,

LIII. I next proceed to review some of the extant fragments of Simonides, who seems to have had a long career, ending not till after the battle of the Eurymedon, B. C. 460. I take these and the following from Bergk's Poetar Lyrici, the numbers referring to

59 Here the φαμαι Κυρίων perhaps is an allusion to the Κύπρια ἔτη.
the pages there. I cannot find room to go through them all. I take the earlier ones therefore only, just as they stand in the edition named.

60 See Pind. Ol. XII. 8, μεταμόνιες ψευδες, and Aristoph. Pax, 117, ἵ, χόρακας βαδίει μεταμόνιος and Schol. there. The Lexicons comp. ἀνεμώλιος.

61 Recognized as the ancient name of Corinth.
PART I

ἐν δὲ τὸ κάλλιστον Χῖος ἔστεν 

αὐτὴ.

οὗτος οὖν γενέτο τοιῇ δὲ verbatim, Z. 145.

καὶ ἀνθρώπων, (62) 1146—7.

στέρνοις ἐγκατέθεντο, 1147. ἣδὲ ἐγκατέθετο θημοῦ, ψ. 223 et al.

όρθα τις ἀνθρώπου ἔστεν ἐν πολυτροπὸι καὶ δ’ ἐξει ἡμᾶς ἀνθρώποις, 
tον ἡμᾶς, ib. N. 484.

ημᾶν πολυτροπῶν ἑκόμεθ’ 

ἀμφω, o. 366.

πολυτροπῶν ἐς γάμον ὠφτην, 
o. 126.

οὐ γὰρ ἀπόβλητον Λιονόσιον, ib. οὐ καὶ ἀπόβλητον ἐπος ἔσεσται, B. 361.

transitive middle verbs are next considered. The poems ascribed to Hesiod show an adequate assortment both in the Theogony,

LIV. Mr. Paley has further urged the frequent use of transitive middle verbs, (63) as implying a remodelling of the epics, in order to bring the language into metrical conformity. That is to say transitive middle verbs are comparatively modern — so modern as to help the proof that our Homer is a mere modern "cook-cry". I call attention to this, because I think I can prove that such verbs pervade the earliest authors of whom we have any remains. I will begin with Hesiod. Theogon. in which we have

28. ἰδμεν δ’ εὕτ’ ἐθέλωμεν ἀληθεὰ μνεύσασθαι.

122. δέμανται ἐν στήθεσι νῶν καὶ ἐφίρονα βουλήν.

160. δόλῳν δὲ καθιν ἐπεφράσσατο τέφρην.

165—6. πατρός κε καθιν τι ραίμεθα λόβην ἡμετέρουν: 

προτέρος γάρ ἀκεκά μὴ σατο ἔφρα. 

174—5. ἐνέφθηκε δὲ χειρὶ ἄφημι καρχαρόδοντα: 

δόλον δ’ ὑπεθήκατο πάντα.

185. χειρὶ δὲ ἐρυνήσεις τε πρατερᾶς μεγάλους τε χρῖανται.

62 Bergk ad loc. thinks this may belong to Simonides of Amorgos, but this and the last but one fragment before it, being from the same book and same speech in the II., confirm one another.

63 I would further remind the reader that the very high antiquity of the middle form of the verb is one point for which Curtius has contended in his "Results of comparative philology in the Classical languages", of which I saw a translation in the Brit. Mus. library, but have not at hand to refer to. If he is right in this, we may presume that it would not be long before these verb-forms acquired a transitive force; and that the argument in favour of modernism, founded on this use of them, therefore breaks down.
I pass on to the "Works and Days",
27. ταῦτα τεῶ ἐνικάτθεο θυμῶ.
35. ἄλλ' αὖθι διακρινώμεθα νεῖκος.
37. ηῷθ μὲν γὰρ κλῆσον ἐδασσάμεθ᾽.
87. μὴ ποτε δῷδον δέξασθαι πάρ Ζηνὸς 'Ολυμπίων ἄλλ' ἀποπέμπειν.
105. οὕτως οὖ τι πη ἔστι Διὸς νόν ἔξαλεασθαί.
119. ήνοιχ έρο' ἐνέμοντο σὺν ἔσθλοισιν πολέεσσιν.
125. ἥγα ἐσάμενοι πάντη φοιτώντες ἐπ' αἰαν.
186. μὲ μυστοιαί δ' ἀρα τοὺς.
198. λεικοῖσιν φαρέεςιν καλυψάμενοι χρόα καλὸν.

So does Archilochus in his rescued fragments,

I have omitted in the latter poem several examples, as they had occurred in the Theogony. I pass on next to Archilochus, following Bergk’s text and enumeration of the fragments.

Bergk, page

685. ἐξαύτις πτήσομαι οὐ κακίω (ἄσπίδα). 6 [51].
ib. ξείναι δυσμένεσιν λυγῆ καριξ'όμενοι. 7 [58].
686. ἐξαύτις δ' ἐτέρους ἐπαμείψεται: ἀλλὰ τἀμίστα τήτε γυναικείον πένθος ἀπω- σάμενοι. 9 [48].
686—7. πολλὰ δ' ἐὑπλοκάμου πολιῆς ἄλὸς ἐν πελάγεσσιν θεσαμένοι γλυκερὸν νόστον. 11 [55].
690. οὐδ' εἴλε πω μὲ ξῆλος οὐδ' ἀραίομαι θεῶν ἔργα. 25 [2].
694. μετέχομαι σὲ, σύμβολον πολευμένος. 44 [27].

LV. I have limited myself to those which form the three first classes of these fragments as arranged by Bergk and to the instances which include an unmistakable accusative of the object expressed. I pass on to Alcman. The number of lines or half-lines assigned to him by Bergk is close upon 200.

Bergk, page

832. δῶν περί ἕμιν Ἀρίδω ματύρεται.
839. Ἀλκμάν... γεγλυσάμενον κακαβίδων στόμα συνθέμενοι.
ib. καὶ τίν εὐχομαι φέρουσι τῶν' θ. τ. λ. 18 [29].
845. χειρὶ λεύντειον γάλα θήσαο. 34 [25].
850. ἰ' γὰρ ἄξομαι. *54.
Surely after this it is needless to crowd the page with further quotations from the fragments of all poets down to Pindar and Æschylus whom we possess in bulk. I believe there is not one of them who would not yield a respectable number of specimens.

LVI. I will next bring together a number of specimens from early poets of each of the types of words on which Mr. Paley seems to rely as showing the late origin of our Homer (Essay, p. 24).

1. Substantives in -οσύνην and -υς. The former crop up thickly everywhere and the following list is nothing like exhaustive. The latter, except such as are in -τυς, being a dialectic byform of the verbal in -συς, were at no time of the language very numerous. But why, with such unquestionably primitive specimens as ἔσχυς Theogon. 146 et al., ἵκτυς W. and D. 277, ὀτυς ib. 113 et al., nouns in -υς should be rated modern, I cannot see. ἵκτυ vocat. appears Erina 1, 1, and ἄχλειν accus. Archil. 103, 2, νηδυς is found in some of its cases in Hes. Theogon. 460, 487, 890, 899. I might compare the adj. form ποιλυς found early in compounds, e. g. χθονι ποιλυβοτείγη W. and D. 157 et al. Yet nouns in -οσύνην and -υς, with πληθυς and the like, are said to be characteristic of the Ionic of B. C. 450—400. πληθυω, however, which implies πληθυς, occurs Æschyl. Pers. 420. Again, the Latin analogy of senat-us, old gen. senatu-os, is in favour of the -υς ending in Greek being among the oldest in the language. That a certain class of these are more frequent in Ionic, I do not deny, nor that they may be found in sufficient quantity at the time in question, but that they originated then is wholly unproved. "Reduplicated forms of perfects" (I presume those of verbs beginning with a vowel are in-
tended) are thrown into the same class. Yet we find ὀφέλεται Theogon. 70 et al., ὀφοθ Αἰκμᾶν. 6, ἔληλεται Theogon. 726, also ἐληλαμένος Tyrtæus ἐ [7], 20, ηρήσεθα Archil. 94, 3. Genitives in -εω are added; yet we have Κρονίδεω W. and D. 71, Ἀπεσίνεω πάι Archil. 70, 1, so Γύγεω ib. 25, 1. Adjectives in -ήμων swell the list; yet ἀπήμων occurs W. and D. 670, besides several times in Pindar, and σαμονί for σαμονί W. and D. 314, so Archil. 4, 4 σαμονοες εἰοί μάχης. Nouns in -οσύνη, as has been observed, are plentiful everywhere. Amongst the Hesiodic are ἀέσιφροσύνης, ὑπομορκάδος, ἐπιφροσύνη, in the Theogony; ἀβρονίνη, κακοθησίνη, εὐθυμοσύνη, μήσωσύνη, λήσωσύνη, in the W. and D. In Sappho I find ἀβρονίναι, μναμοσύνε, in Archilochus τλημοσύνη. Tyrtæus, Solon and Theognis abound with this form of noun. I see that "contractions of verbs in -έω into -έον", are the last item in the list; but surely this supposed late Ionicism is of precisely the same family as ἑρέω for ἑράω in μεγάλης ὁν ἑρέω τυφεινίδος, Archil. 25, 3. In another place Mr. Paley (Essay, p. 16—7) remarks that "very many words regarded as 'archaic' can be shown by philology to be "either false forms or unmeaning corruptions from their "original digammaed forms. For example ἐπητανοῦσ is only a metrical shift to express ἐπιστανοῦσ, from "ὑετος (uectus) 'a year'." But ἐπητανοῦσ occurs in Pindar, βίον ἐπητανόν, Nem. VI. ρο; how then can it tend to prove the "comparative modernness" (i. e. as compared with Pindar) of our Homer? Besides, we have the similar ἐπηβόλος in Æschylus, which shows that when several short syllables concur the voice sought a rest by lengthening i into η. So far from being a "false form", ἐπητανοῦσ seems to me perfectly normal. Mr. Paley finds "another and most cogent evidence of "this modernness .... in the very irregular use of the "digamma and the article. The latter is often used "demonstratively — the Homeric use, as it is called — "but often in the ordinary Attic sense, as in II. I. 33, "ἐδέδεισεν δ’ ὁ νέρων." I have in some of the notes
to the present volume stated my suspicion that the digamma having become a weak letter $\sigma$ and $\upsilon$ did not make prosodiical "position", when before it. This will be found to reduce greatly in our Homer the number of irregularities complained of. But as I am about to show that similar irregularities in the use of the $\zeta$ occur in all or nearly all early poets (so far as we can decipher the fragments of them which alone remain) I only notice this here, because I have not counted in the examples from the poets whom I am about to cite, those irregularities of this class in which $\upsilon$ or $\sigma$ precedes the $\zeta$. If they are counted, those irregularities in these early poets are largely increased in number. As regards the article $\delta \dot{\eta} \tau\omicron;\upsilon$; its variations between a demonstrative and the article proper may similarly be exemplified in every one of the elder poets. Nothing I confess, when I look at the evidence, has astonished me more than this common but questionable phrase the "Attic" use of the article.

LVII. But I will take the digamma first; inserting it in a bracket, thus ($\zeta$), in the places where it is defective. Archilochus has 'Ενυαλίων ἡλυκτος in 1, 1, but κλύθ' ($\zeta$)ἐναξ 75, 1, Λευνύσιοι' ($\zeta$)ἐκακτος 77; 1. He has also στι δ' ($\zeta$)ἐχυ' ἔπι ἐνθρόπων ὅραξ 88, 2, again 74, 9 is read τοιοὶ δ' ($\zeta$)ἡδυ την ὅρος, again 63, 1 οὐ τις ἀλθοίτος μετ' ($\zeta$)δρατών, and 33 κατ' ($\zeta$)οίκου, also 3, 1 ἐν δοκὶ δ' ($\zeta$)οίκως. Now the first of these, being the end of a hexameter verse, admits the $\zeta$, whereas in all the rest, being words, of all others, which show it most constantly ($\zeta$)άναξ, ἔφορα, ηθος, ἔστοι, οίκως), it is rejected. In the fragments of Alcaeus are found ὃναξ Ἀπολλον, παῖ μεγάλω Διός, and Ὀμασσο' Ἄθηράα πολυμαδόκος 1 [20], 9 [54]; but again, 64 κεῖ πλείστοις ἐξάνεσθε λάος: now plainly, in the two first of these fragments, the digamma is skipped in ἐξάνεσθε, whereas in the last, ἐξάνεσθε requires it. Again in 55 [41, 42] θέλω τι θείνην is read whereas in 82 [85] αἰκ' ($\zeta$)εἰπης is found, with the digamma lost. And this is Alcaeus, in whom, if anywhere, the "Aeolic" digamma might be expected to be an unobliterated
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LXXIII

feature. In Sappho 81 [45] πάροικος occurs where the metre seems to require ω-ω; i.e. the ή of οίκος is lost. Again in *104 [34], 2. we have ὄποιαι βωκ-δίκω σε κάλιστ' (or μέλιστ') ἐκάστω where the last word is one to which the ή is proper. See App. A. 24.

LVIII. Alcman is the most nearly consistent in his use of the ή. The only example of irregularity which I have noticed is in 37 [27], τοῦθ' ἀδεὰν Μοσσάν ἐδείξεν, where ἀδεὰν should have the ή but cannot. In Anacreon the ή seems wholly lost, if we may judge from such examples as μηθύνων' (ή)οἰκαδ' ἀπείλθειν *57 [55]; and φέο' (ή)οίνον, οὸ παῖ 63 [61], ἐποίησεν δ' (ή)ἐργον (ή)Ἀνακράνην ἄρα 105 [Ep. 6]. With regard to Hesiod, Mr. Paley has said in his preface to that poet, p. xxx, "As far as we can judge in the really genuine verses Hesiod's use of the digamma is pretty constant, if not absolutely invariable." I will set down from the Works and Days the following lines which seem to me inconsistent with this statement,

v. 28. μηδὲ σ' ἔρις κακόχαρτος ἀπ' (ή)ἐργον θυμὸν ἐρύχωι,
in which Mr. Paley proposes to substitute ἄεργον θυμόν.

v. 68. ἐν δὲ θέμεν κύνεον τε νόσον· καὶ ἐπίκλοπον (ή)ηθος,

which of course could not stand if the ή made position. Mr. Paley, who views it as so doing, would alter this to ἐπίκλοπα ἦθη(64) and so in 67, 78 inf.

150—1. τοῖς ἃν ἀλκέεις μὲν τεύχεις ἀλκεοὶ δέ τε οἰκοῦν, ἀλκυκ Obtain d' (ή)εἰργαζοντο, μέλας δ' οὖν ἔσχε σίδηρος,
or rather ἀλκυκ Obtain d' ἐξεργαζόντο, which of course lames the metre. Here Mr. Paley would drop the d', but indeed

64 With regard to this, as we have the word in the plur. in all the other places where it is found in the poem, especially in 699, παρθενικὴν δὲ γεμεῖν, ἓνα ἦθελεν καθαρὰ διδάξει, the meaning is not, as in the others 137, 167, 222, 525, "haunts" or "localities of abode", but, as in 67 and 78, "moral habits", it seems to me very unlikely that ἐπίκλοπον ἦθος would have established itself had it not been genuine; although of course it is possible that the corruption engendered by the voice shunning hiatus in recitation may have taken that form.
PART I

it cannot be spared without the obliterating of a genuine Hesiodic feature, the tacking, viz., of clause to clause by δὲ successively repeated. (65) Again

v. 492. μὴτ' (f)ἐναφ γίνυμενον πολιον μὴτ' ὁμοιος ὀμβρος.

Here Mr. Paley would sink the τ' of μὴτ', but it is obvious that the τε repeated with μὴ distributes the negative force of the previous μὴδὲ σὲ λήθησοι. We have also just such a previous negative with two similarly related members in 488—9 previous,

μηδ' ἀπόλήγου μητ' ἀθρα' υπερβάλλουν βοῦς ὁπλῆν μητ' ἀπολείπων.

Again in 714 the digamma finds no place,

ποιεῖται: δὲ δὲ μὴ τι νὸν κατελεγχέτω (f)εἶδος. (66)

My last instance is from Theogon. 459, where δςις (f)ἐξαστατος ends the line. Mr. Paley, citing this on W. and D. 393, says it "is corrupt", but gives no reason, unless the mere inadmissibility of the f is such. But the very point I am now aiming at is to show that a fluctuating usage in this letter is no proof of corruptness in Homer or Hesiod, but a genuine feature. On the view above stated that ν and σ final are not strong enough to form position, the difficulty of this example, as of many others, disappears; and so in all the poets in

65 Such as we have in 112—9,

ὡς τε θεόi δ' ἐξων ἀκηδέει θυμὸν ἐχοντες
νόσφιν ἀτερ τε πόνων καὶ διξόνοις: οὐδ' ὅ τε δειλῶν
γῆρας ἐπήν, αἰεὶ δὲ πόδας καὶ χεῖρας ὅμοιοι
tέφοντι' ἐν θαλῆσα κακῶν ἐκποθσεὶν ἀπάντων
θυησον δ' ὡς ὑπνω δεδιμημένον: ἐστιλα δ' πάντα
tοισιν ἐν' καρπον δ' ἐφεξει ξειδωρος ἄραισα, κ. τ. λ.

and another precisely similar sequence occurs in 70—80 sup.

66 Mr. Paley says, this is corrupt, and urges that the sense is obscure. I admit that there is some confusion of thought, but the obscurity is not greater than in several passages of the same poem. Pindar has a converse but somewhat similar phrase in Ol. VIII. 25 ἐγγε' τ' οὐ κατα ἐλθος ἐλέγχων, "not by his deed convicting his appearance", i.e. of being empty pretense; so above, "let no mere pretence (by being exposed) convict your judgment". The remark preceding the maxim is "a weak man takes up first with one friend and then another". "Be not you such", then, "as to be weakly misled by appearances" is in effect the purport of the whole.
whose remains the ζ is traceable. And that it had in fact begun so to fluctuate, seems to me clear from the fact, that of two closely related words ἕργον and (ζ) ἐρόω, the former has the ζ and the latter not in the great majority of cases where each occurs alike in Homer and in Hesiod.(67)

LIX. I pass on to the article. The following are examples from Archilochus of its ordinary use as in later classical Greek,

20 [36]. κλάω τὰ Ὁσίων οὐ τὰ Μαγνήτων κακὰ.
25 [2]. οὐ μοι τὰ Γύνεω τοῦ πολυχρύσου μέλει.
27 [4]. ἀναξ Ἀπολλων, καὶ σὺ τοὺς μὲν αἰτίους σήμανε.
29 [7. 13]. ἢδεα κόμη ὄμοιος κατεσχίαζε.
57 [148]. τὸν κεφοπλάστην ἀεὶδε Γλαύκων.
63 [34]. χάριν δὲ μάλλον τοῦ ζοὐ διάκομεν.
68 [14]. μάχης δὲ τῆς σῆς, ὅστε διψέων πιεῖν ὦς ἔρεω.
91 [60]. τούτων δ' ὁ πίθηκε τὴν πυγήν ἔχων.
120 [70]. Δήμητρος ἄγνης καὶ κόρης τὴν πανήγυριν σέβων.

LX. The next are from Alcman. Here we find in Alcman, Frag. pag. I such expressions as τὸν βιατὰν, τὸν κορυστὰν, τὸν ἀγρεταν, τῶς ἀριστῶν ἡραῖας; in pag. II τὸ φῶς όροφ' εὐοιδίων, οὐχ ὄρησ ὁ μὲν κέλης Ἑνετικὸς, ἀ δὲ χαίτα τὰς ἐμὰς ἄνεψαις ... τὸ ἄργυρον πρόσοπον, ἀ δὲ δευτέρα πεδ' ἄγηδω τὸ εἶδος, ταῖς πελαίδες οἶον τὸ πάμφραγος Ἀλκμᾶς ἡραῖθη χλειρὸν πεδᾶ τὰς τροπάς. ... ἀλλὰ τὰ ποινὰ γὰρ ὀσπερ ὦ δᾶμος ἔτειει.

In Sappho I find the article as freely used, Fragm. Sappho I [1] τὰς ἔμας αὐθώς αἴνισα and *14 ταῖς καλαις Ἰμίνων (τὸ) νόημα τοιμὸν οὐ διάμειπτον, 16 [8] παρ' ὅ' ἔισι τὰ πτέρα, 18 [12] ἀ χρυσοπέδιλος Αἴως, 36 ὅνο μοι

67 In K. 503, ζ. 258, η. 202, ε. 342, 360, θ. 490 the ζ appears inadmissible in ἐρόω, unless indeed allowed after -ς -ν without making position. In α. 293, λ. 8ο the ζ would be admissible by omitting τα. It can hardly be said to be necessary in the only two places in which there is any strong plea for it, viz., ἀποδόμεα ἐρόων, Ε. 261, and φίλα ἐρόων, o. 359; since hiatus with no ζ to stop it is far from rare in Homer. I suppose it unnecessary to quote places where ἐρόων has the ζ.
In the Hesiodic poems,

84—5. οί δὲ νῦν λαοὶ πάντες ἐς αὐτὸν ὁρῶσι.
142. οί δ’ ἦτοι τὰ μὲν ἄλλα θεοὶ ἑναλίγκιοι ἦσαν.
178. δ’ ἐκ λόχωι παῖς ὁρέξατο χειρὶ.
632—3. οί μὲν ἀφ’ ψήφης Ὁθόνος Τιτῆσες ἄρανοι,
οί δ’ ἀφ’ ἀπ’ Ὀυλίμπου θεὸν, δωτῆρες ἐάων.
690—1. οί δὲ κεραυνοὶ . . . . ποτέντο.ντ.
754. μύμνον τὴν αὐτῆς ὦρην ὄδον, ἔστ’ ἐν ἱκητα.
792. ἡ δὲ μὲν ἐκ πέτρης προφέει μέγα πήμα θεοίσιν.
845. βροστήσει τε στεφοσπῆς τε πυρός τ’ ἀπὸ τοῦ πελάφου.
872. αἱ δ’ ἄλλα μᾶφ αὖραι ἐπιπνείουσιν ἁλάσσαν.
973. τῷ δὲ τυχόντι, καὶ οὗ ἔς χεὶρας ἱκηταὶ, τὸν δ’ ἀφνείον ἐθηκε.

From the “Works and Days” I take the following,

193. βλάψου δ’ ὁ κακός τὸν ἄρειόνα φῶτα.
217. κοιλίσσων ἐς τὰ δίκαια.
220. τῆς δ’ δίκης βόθος ἑλκουμένης.
266. ἡ δὲ κακὴ βουλή τῷ βουλευόσαντι κακισθη.

The above are from the first three hundred lines of the poem. Those which follow are from its later sections in Gættling’s arrangement, beginning at v. 695.

698. ἡ δὲ γυνὴ τέτορ’ ἦβωι, πέμπτῳ δὲ γαμοῖτο.
701—2. οὐ μὲν γὰρ τι γυναικὸς ἐνή ὑήξειτ’ ἀμεινον
tῆς ἄγαθῆς, τῆς δ’ αὐτε κακῆς οὐ ὀίμον ἄλλο.

I might add such expressions as ταπαρότα 113, 202,
and τὸ τρίτον, 313, which could hardly have become current until the usage of the pronoun as an article had been definitely recognized.

LXII. Now, are all these texts to be noted as untrustworthy? If they are, nothing in the way of language remains from which we can argue. Early Greek inscriptions are so few and their dates so far precarious, that no adequate material can be gathered from them on which to found a theory. The genius of the Greeks was not highly legislative. If we only had a few fragments of the Solonian κυρόβεις, similar to those preserved from the twelve tables of early Roman law, they might suffice to settle the question. The extant remains, however, ascribed to Solon convey the same lesson, that the use of the article was in his time current. I will only cite one, Fragm. 4 [13], 16, Bergk p. 418; it is τὸ δὲ χρόνῳ πάντως ἤλθ' ἀποτιθομένη. Which is the more remarkable, because the use of χρόνῳ alone, adverbially, for “in the course of time”, is equally established by subsequent classical usage, e. g. in line of somewhat similar sentiment Eurip. Ἴερε. Φυρ. 740 ἤλθες χρόνῳ μὲν οὐ δίκην δόσεις θανῶν.

LXIII. In Tyrtæus the examples are not numerous; but ὅ ὁ τὸ occurs used by him, in his extant fragments, at least as often as an article as it is pronominally; and, in proportion to the bulk of his fragments, at least as frequently as it is in Homer. I will cite

4 [2], 7. μιθεῖότατοι δὲ τὰ καλὰ.
10 [6], 3. τὴν δ' αὐτοῦ προλιπόντα πόλιν.
ib. 19, 20. τοὺς δὲ παλαιοτέρους ὃν οὐκέτι γοννατ' ἐλαφᾶ
μὴ καταλείποντες φεύγετε, τοὺς γεραιούς.
11 [7], 38. τοῖς πανόπλιοις πλῆσιον ἴστάμενοι.
12 [8], 41—2:
οἳ τε κατ' αὐτοῦ
eἰκονοῦ ἐκ χώρης οἳ τε παλαιότεροι.
15 [11], 5—6. μὴ φειδόμενοι τὰς ζωὰς οὐ γὰρ πάτριον τῷ Σπάρτη.
16 [12], ποτὲ τὰν Ἀρεος κίνασιν.

LXIV. From Hesiod it will be noticed that no large number has been gathered. In short, the lan-
The contradi-stinctive use of the article or pronoun, with \( \mu \text{ēv} \) and \( \delta \), is plain in Hesiod; and in all the earlier poets.

A great want of fixity probably prevailed in the poem in its language seems to have been at his period, as in Homer's, in the plastic state which admitted of this same word being either article, demonstrative pronoun, or relative; and any reader who will be at the trouble to read my App. A. 23 in this volume which follows, will see evidence to show that there was a precisely similar fluctuation in a very early stage of our own mother tongue. But it is with the first only that I am now concerned. It may be noticed also that what is now recognized as a feature in the logical use of this demonstrative, viz. its contradi-stinguishing two previously mentioned subjects by the aid of \( \mu \text{ēv} \) and \( \delta \), is thus early traceable.

The example below is such, W. and D. ττ. — 7, οὐκ ἄρα μοῦνον ἔνν ἐρίδον γένος, ἀλλ' ἐπὶ γαῖαν εἰσὶ δύω. τὴν μὲν κεν ἐπαινήσειε νοήσες, ἢ δ' ἐπιμωμητῇ. διὰ δ' ἀνδρεία θυμὼν ἔχουσιν. ἢ μὲν γὰρ κ. τ. λ.

τὴν δ' ἔτερου κ. τ. λ.

I will not weary the reader by a longer string of quotations on this branch of the subject. Suffice it to say that in all the early poets whom I have cited, from Archilochus to Æschylus, the distinctive ὅ ἢ τὸ with \( \mu \text{ēv} \) and \( \delta \) abounds.

LXV. The course of my argument has been hitherto rather defensive, and confined, with a few incidental exceptions, to the disproof of supposed presumptions in favour of Homeric modernism. I have not quite done with this defensive chapter yet, but I wish to point out more generally than has yet, I think, been done the certainty of great fluctuations in the corpus Homerici. A great deal might pass for not only Homer's, but for parts of the Iliad and Odyssey, at one time, which at another would be rejected; many passages which before Zenodotus were current in one particular rhapsody, might after his time be relegated to another; and not a few of the grosser inconsistencies, whether original or imported, might disappear.

LXVI. In the Preface to vol. I. of this edition I have contended for an unwritten Epos, floating, so to speak, in the poet's mind, and liable to a perpetual
readjustment of details; or even, possibly, to a rearrangement of some of the primary constituent parts; and of this latter, I think, we have an example in the portion of the Odyssey included in parts of books θ. and ν.; see further under Appendix G. 2. A poem too long to be recited at a sitting can hardly be said to have an objective existence, as a whole, till fixed in writing. It only exists subjectively in the poet's conception; and the want of preciseness in all human faculties forbids us to ascribe to it, while in this form, a fixed uniformity of minor features, and perhaps even a constant order of succession of the larger members of the epic narrative. Many inconsistencies in the poet himself, and many errors made by those who, knowing him by recitation only, attempted to reproduce him in quotation or allusion, may be set down, I am persuaded, simply to infirmities of memory, which could not be easily corrected nor even perhaps detected, when there were no written copies at hand to refer to. Nay, have we not in Milton himself, with all the help not only of writing but of printing, traces of such infirmity, when the superadded infirmity of blindness hampered the poet in making reference to his own earlier words? At any rate, I see that a recent editor of Milton on *Parad.* Lost X. 478 thinks it necessary to apologize on this ground for the poet, saying, "it is probable that here, *as so often elsewhere*, he did not accurately recollect "the preceding part of the poem". (Keightley's Milton vol. II. p. 126.) Many of the arguments founded on discrepancies between Homer and those who profess to quote Homer really postulate habits of critical accuracy founded on centuries of print, and yet are applied to a time where, on the objector's own view, a written literature did not yet exist. I believe that our Homeric poems continued for no few centuries liable to the caprices of rhapsodists, adding, omitting, recombining, and rearranging, as best suited their immediate purpose. It would, however, be probably in the interests of these rhapsodists that the poems were first committed to writing; and the more copies mul-
tiplied, the greater would be the accumulation of material, which might enable criticism, when once awakened, to attempt the task of reconstituting the corpus Homeriacum. Criticism, however, as it is never infallible, so in its earliest stages it is especially liable to err. There is reason, therefore, to suppose that at every revision of these poems, something which was genuine may have been let slip, and something which was spurious have been retained. We have then, 1stly an indefinite amount of possible fluctuation and inconstancy to his own first ideas in the poet himself, caused by perpetual recitation in the absence of a written text; 2ndly the equally indefinite variants, omissions, interpolations etc. introduced by rhapsodists, some of whose effusions might win their way to popularity and general currency till they coalesced with the original; (69) and 3rdly a frailty of judgment in the Early Alexandrines in reducing the results of these errors.

LXVII. The margin which these considerations require appears to be undefinable; but it is obviously large enough to account for our not now being able to find in these poems lines, or the tenor of passages, alleged by Herodotus, or any early writer, to be cited or gathered from them. So far as we can trace the course of Alexandrine criticism, its first work was expurgatorial. This is perfectly probable, for the impulse of creativeness in the rhapsodists would obviously have led to large accumulations of extraneous matter. But then this expurgatorial severity was probably not guided by an uniformly sound discretion either in Zenodotus, the first who is known to have set the pruning-knife to work, or in those successors of his who revised his labours, and often overruled his judgments. Entire legends which had been incorporated — as long, perhaps, as that of Glaucus in the sixth, or that of Nestor's Pylian and Epeian foray in the eleventh book of the

68 Of this we probably have an instance in the traces of alteration found in various parts of books v. and v.; see App. G. 2.

69 Of this a conspicuous example is probably the earlier part of a.
Iliad may have been adjudged spurious, whether rightly or wrongly we cannot now even conjecture, and may have disappeared. Where, then, is the difficulty in our finding Herodotus ascribing to Homer, in the Iliad, a statement that Paris, in his abduction of Helen, wandered from his course to Sidon and elsewhere? Such a statement, by interpolation or otherwise, might easily have once found place in the conversation of Hector, Paris, and Helen, in II. Z. 326 foll., or in some other part of the poem. I have assumed, for the sake of argument, what I think is disputable, that Herodotus is not in these words merely dwelling and commenting upon the tenor of three passages which he proceeds to cite verbatim, one from II. Z. 289—92, and the others from Od. δ. 227—30, and 361—2. But indeed the lax simplicity of his style might well allow of this interpretation being put on the way in which he states first his belief of Homer's knowledge of Helen's wanderings, and on the three quotations with which he fortifies it.

I confess some surprise at Mr. Blakesley thinking another statement of Herodotus quite inapplicable to the Iliad or the Odyssey, which refers to Cleisthenes interdicting rhapsodic recitations in Sicyon, "on account of Argives and Argos being the general theme of the Homeric Epic". (70) Surely the "Argive Helen" being the prime cause of the war, Agamemnon's, the generalissimo's, "home" being "in Argos", (71) and the whole multitude of his glorious followers being repeatedly called Argives, in such lines as those cited below, (72) would be more than enough to fire the patriotic recollections of a festive multitude, and awaken the jealous precautions of a tyrant.

70 Kleisθένης γὰρ Ἀργείων πολεμήσας, τὸ ἄφιάνθω ἐπάνω ἐν Σίκυων ὄγωνίζεσθαι τῶν Ἄρμετον ἐπέων εἴνε, ὥστε Ἀργείων τὰ πολλὰ πάντα ψυνέκατο, τὸ ἄφιάνθω, ν. τ. l. Herod. ν. 67.

71 II. A. 30.
72 Ὡς ἔφατ Ἀργείων ὡς ἀγαθ. II. B. 394.
Ἀργείων φεύξασθαι ἥπει εὑρέα νάτα Θαλάσσας. Ιb. 164.
Ἀργείων ὡμοφωρία, ἔλεγχες, ὡς ὡς σέβεσθε;
τίψιν οὕτως ἔστητε τεθητότες ἥντε νεβροῖ. II. I. 242—3.

HOM. OD. II.
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But be this as it may, the force of the argument, that because we do not find in our Homer all that early authors cite under his name, therefore our Homer is of later date than those authors, is wholly removed by the reflection that the early critics must probably have found a mass of interpolations which they summarily removed, possibly with the sacrifice of some genuine passages. Those early authors may have erred in citing them as Homeric, or Zenodotus in rejecting them as non-Homeric. But this merely leaves the question where it was.

LXVIII. The unity of the Iliad, it is said, has been much exaggerated. That is probable enough. But the deviations from unity are perfectly natural in a poem composed and carried as a whole solely in the mind of the author. Why should not an author reciting his own poem so far reconstruct and modify it under the present glow of imagination, as to make each portion severally recited out of keeping with some other or with several other portions? In the Catalogue, B. 625 foll., for instance, we find Dulichium assigned to Meges, but Odysseus claims it in Od. i. 24 as part of his dominion; and later in the Iliad Meges is prince of the Epeians from Elis (II. N. 692, O. 519). Perfect unity under such circumstances would be the most suspicious feature which such a poem as the Iliad entire could exhibit. We should at once be forced to infer from the fact the tampering of critics; and there is little doubt that the amount of unity which we find in the Iliad is largely due to their perverse industry. I therefore fully admit, nay I insist on, the inexactness of the unity which we find in the Homeric epos as a token of its probable genuineness.

LXIX. But then, if such deviations are of no weight against the presence of one mind fusing the early ballad materials into each other, and moulding them into a whole, the question is, when did this mind "agitare the mass", and transmute what was presumably crude and unequal into the continuous living humanity of the Iliad and Odyssey? Those materials, in their native
form, are lost. A. Köchly says he can detect sixteen of them. Let us assume that he is right, and that, either through the transparency of the language or the perspicacity of the critic, so many outlines of early ballad can be made out. Still, the only conclusion which we can draw from this is that the parts separately are older than the whole. There is no ground furnished by such analysis for the assumption that the incorporation was subsequent to any given epoch. Thus this view of A. Köchly’s may be held quite consistently with my present position, and I therefore pass it by. But whatever name we give the process which yields the epos or the drama from such crude materials, that process is the work of genius. It is the vitalizing and organizing effort, which subordinates details to a general idea, breathes the life of the whole into all the parts, and makes them “members one of another”, by virtue of that epic symmetry, or dramatic unity, which lives in and through them all. No mere piecing and patching together will effect this. There may be piecing and patching even in a work of genius; but the work is done in spite of this, and not by means of it. Shakespeare tacked two old stories together to make his Lear; but Lear is “every inch a king”, not by virtue of the successive touches of Harding and Higgins, or even of Sidney and Spenser, nor of all of them together, for “two hundred couple of white rabbits can never make a white horse”, but by the prerogative of the one genius who cast him in its native mould. For the completion of an epic poem from such materials we need not a mere concretion of particulae undique desectae, but a fusion. One would think that some pupils of the school of Lachmann supposed that an epic is essentially a thing of paste and scissors; or, at any rate, that the unity of character in an Odysseus or an Achilles was something like that in a child’s doll, where one artist fashions the waxen bust, another the sawdust carcass, a third the flaxen wig, and so on. No amount of mere piecing or “cooking” will give us an Odysseus or an Achilles, save in the sense in which
Shakspeare pieced his Lear out of the "Leir" of early legend tacked on to the "Paphlagonian Unkind King", or "cooked" Othello out of "Un Capitano Moro". Presuming, then, still to call by the name of "Homer" the genius who did for Achilles and Odysseus that for which Shakspeare did for Othello and Lear, the question is, when could he have lived? It is alleged that he lived as late, or nearly so, as the age of Herodotus. That is the main position which I about to controvert.

LXX. The geography of the Homeric poems is no bad index to the period at which they took, substantially, their present shape. If it differed from the geography of the older ballads, out of which these poems took their rise, it is sure to have differed from it on the side of modernism. The poet would naturally seek interest for his new creation by casting it in a framework of localities known to his hearers, and under names familiar to them. The plan of the Odyssey, in particular, involving a mental chart of the world, as known or imagined, required the poet to produce whatever was currently believed concerning coasts and remote regions accessible by sea. If we find that those geographical resources in the poem are extremely scanty, we may presume that this was owing to the narrow limits of his knowledge. Our Iliad (assuming the catalogue of B. as an integral part of it), shows an inland knowledge of Greece from the Peneus' mouth to the southern extremity of the Peloponnesse, and westward as far as the Ætolians and Ionian islands. It embraces mention of the coasts and several islands of the Ægean, with Crete and Cyprus; but in Asia it touches the coastline merely, save that Mount Tmolus is mentioned; and that in the angle of the Propontis and Ægean, the names of peoples and cities are rather thickly clustered. The furthest eastern point, on the northern shore of Asia Minor, is the land of the Halybes, probably Æschylus' Chalybes, near the Halys mouth. On the southern shore of the same we have the Lycians on the Xanthus, marking the furthest eastward point. To the north-west of Greece the
Pæonians are the furthest people known to the poet; and he gives in the north the names merely of several tribes, Hippomolgi, etc., as borrowed from their habits, all apparently belonging to the race afterwards called "Scythian".

LXXI. In the Odyssey, our view is extended. But the furthest westward sites which can be said to have a trace of reality about them, are some which indicate Sicily; as Sicania, and perhaps, Thrinakië, although, I think, transposed eastward; while Scherii undoubtedly indicates Corfù. Now is this utter dearth of all facts of western geography compatible with the fifth century before Christ or even with the sixth? I shall presently show that Æschylus and Pindar, poets of the early fifth century, have a wealth of information on these points where our Homer is barren. Eastward Homer knows Sidon and the Solymi mountains, which, as the name of a people, appears in the Iliad in one legend, that of Bellerophon. The Arabs are supposed intended by the Erembi; and in some unknown further regions are the Eastern Ethiopians, who followed to Troy "the brilliant son of Eös". Southward we have Libya and Egypt, a single city of which, Thebes, is mentioned in the Iliad as wealtly and warlike. There is no trace in either poem of a knowledge of the northern shore of the Propontis, or of the western shore of the Euxine; unless by the "Hellespont including the Thracians", we may suppose one of these coasts indicated. The furthest river eastward in either poem is the Parthenius, the mouth of which lies on the Euxine coast, about midway between the Bosphorus and Sinopë; the furthest westward is the Acheloüs; the furthest north, the Axius and Strymon; the furthest south, the "Ægyptus", which, of course, represents the Nile. I think, with Mr. Gladstone ("Homeric Stud.", III. 283), that the poet probably believed in a northern sea-passage from near Corfù to the Euxine. (73) Such names

73 This is confirmed by Scylax making the Danube pour a double stream, eastward to the Pontus and westward to Adria. (Historie Graecæ Fragmenta, Klausen, p. 57—58.)
as Lastrypnia, Ἀκα, Ogygië, the Pygmies, and the
Cimmerians, I have not taken into the account; but it
is possible that by the last some north-eastern site
beyond the Hellespont may have been intended by
the poet; and, similarly, the Lotophagi may represent some
point on the African coast, west of the Cyrenaïca. But
we have no hint at the existence of Cyrenê, the legends
connected with which fill so many glowing pages of
Pindar. Thessaly nowhere appears as the name of a
region, but we have once Thessalus as a proper name.
The names of Peloponnesus, Europe, and Asia are also
unknown to the poet. The epithet "Asian", with the
narrowest local application, occurs, however, once; and
Asius is also a proper name. And the names Hellas,
Hellenes, are similarly restricted to a small district of
Thessaly; including perhaps (if the Eleion mentioned
II. K. 367 be the same as that of II. B. 500) a portion
of Boeotia. The Dorians only occur as one amongst
the mixed peoples of Crete.(74) The Ionians occur
once, not as Asiatic Greeks, but in connexion with the
Boeotians; but the Ionian towns Miletus and Mycale
are named. This omission of the Dorian name among
the confederate Greek host is, to me, inexplicable, on
the theory of a late Homer. If the Dorians had long
established their conquests over the fairest portions of
Peloponnesus, it seems nearly certain that in a poem
so devoted to Greek warlike fame as the Iliad, some
allusion to them must have escaped a poet who so
freely follows the bent of nature as Homer does. This
is even more remarkable, as we have in the Abantes(75)
a remarkable anticipation of the historical portrait of
the fighting Dorians, with their long hair and solid
array of spears, as drawn by Herodotus, on the eve
of Thermopylæ. Moreover, the Dorians were, if any
among the Greeks, men of tactics and military method,

74 Also Doris is a sea-nymph or nereid, II. Σ. 45, and Δόριον appears in
the Catalogue, B. 504, as a town in the domain of Nestor.
75 τῷ Ῥωμαίοις ἠπόκομενοι, οπίσων οἰκοδόμοις
ἀγνωστοί, μεμπάσσον ὁμογένεις ἐνσέρχονται
θόρηκας ὡξίζειν δήνον ἀμφότεροι φησίν. II. B. 542—4.
doubtless from the earliest time. But in the Iliad (B. 552—5), the prime tacticians are the Athenian Menestheus and the Pylian Nestor. If we found a markedly favourable prominence given to the warlike glories of the Ionian name, we might perhaps explain this on the score of national or tribal jealousy. But the Ionians barely appear once (II. N. 685), as one amongst a string of names. Their epithet ἐλεχυτῶνες, is distinctive, but hardly in a warlike sense, eulogistic. (76)

LXXII. It should be mentioned that the Phrygians and Cilicians of the Iliad are not the people of the Phrygia and Cilicia of the historic ages, but some near neighbours of the Troad, as shown by the local names. The Arimi, or, as the scholiasts read it, "Arima", from the mention of them in connexion with Typhoëus, (77) must probably be looked for in some volcanic region, probably the south-western one of Asia Minor, which has undergone many commotions, probably from the most ancient, certainly down to very recent times. I have assumed the Catalogue, the legend of Bellerophon, and some other disputed passages to be integral parts of the poem. Those who view them as later additions will have to content themselves with a Homeric geography at once narrower and shallower, and also the preexisting portions of the poem will be thrown back to a very considerably greater antiquity. As regards the Catalogue itself, there is in it an evident aim at completing the local picture of each tribe or people with some natural feature and group of chief cities; but, as we follow the northern and southern coast-lines of Asia Minor, these fade off into very faint touches, and it is presumable that the poet told no more be-

76 See Juv. Mundi p. 80—1, where it is shown that the circumstances under which the Ionians are brought upon the scene, are (N. 635 foll.) not such as would attend any of the more distinguished contingents of the Greek army. They are merely called Ἀθρυβάτων πολεμευμένοι. Further, Iasus, ἄρχος Ἀθρυβάτων, i. e. probably under Menestheus, O. 337, cf. B. 552, is slain by Αἰνεας in O. 337—a mark of disesteem.

77 Εἰς Ἀσίμων, ἄτι φαγῇ Τυφrhoεός ἐμέναι εύνας. II. B. 783.
cause he had no more to tell. The name of one city named in the Catalogue, in these regions, may be worth remark. Pityeia was the birthplace of Charon, one of the earliest historiographers, a fragment of whose work, preserved by Plutarch, (78) connects the change of the names from Pityeia to Lampsacus or Lampsacum, with the settlement of some Ionians from Phocaea and with their preservation from massacre by the jealous natives through the tenderness of Lampsacê, daughter of a local chief. Now, Herodotus tells us that Croesus threatened the Lampsacenes to “rub out Lampsacus like a pine tree”, (79) and that the saying puzzled the people, who could not make out his meaning, till a senior solved the riddle by some supposed characteristic of the pine. Now, this seems, to show that in Herodotus' time the name of Pityeia was wholly lost. If he had known it, he could hardly have failed to allude to it, as bearing at any rate on one side of the dark saying of Croesus (πιτυς, Πιτυεια). But the Phoccean colonization of Massilia took place in or about 600 B.C.; and after the reduction of their city by Harpagus, we find that, even by the time of the Ionian war, they had not recovered their power, since three ships then were all their quota. We can hardly err then in fixing their colony at Lampsacus earlier, viz., in the seventh century B.C. The change of name connected with this colonization was in Ionian interests; and it would certainly have been named Lampsacus by an Ionian poet of the time of Herodotus, and, perhaps, even of the time of Croesus. The original name of a place or people is often retained by foreigners when changed by the local residents. Thus we keep Germani, the French keep Alemanni, names known to Caesar and Tacitus, for the nation which has for some centuries called itself Deutschen. (80) Thus

79 Πιτυς τρόπῳ ἐκτίφειν. Herod. VI. 37.
80 The name Deutsch connected with Tuisco, their deity, may be as old as Germani or Alemanni; but I speak of its extension to a Pan-Germanic comprehensiveness.
Cresus may have known Pityeia familiarly under its ancient name; its then inhabitants solely under its name of Lampsacus. But at any rate this Catalogue, which names Pityeia, could not be the work of an Ionian poet composing in the fifth century B.C., probably not even in the sixth. An Ionian poet, of or nearly of the age of Herodotus, would have called it as he calls it, Lampsacus, not Pityeia. But again, the bulk of the poem is supposed older than the Catalogue.

LXXIII. I have hinted how very slender a clue of connexion with positive sites the geography of the Odyssean wanderings has in books I.—μ. of the Odyssey. Yet the poet seems reluctantly to quit his hold on reality; and we may assume that any known sites in Italy, Sicily, or Africa would have been readily turned to account by him. And in fact we know from the beginning of the sixth book of Thucydides the historical sequence of Greek colonies in Sicily. The great majority of these were settled from 800—600 B.C., and none of them probably later than 560 B.C., and yet we are asked to believe that a poet a century later or more could find nothing but phantom geography in this direction to give to an audience who had brethren and kinsfolk everywhere from Cumæ to Lilybæum. Is there any credulity to equal that of such scepticism? Limitation of knowledge, however, implying a total absence of familiarity with foreign scenes and, indeed, persons — save occasionally a Phœnician shipmaster — leads, further, to the incapacity which Homer everywhere shows for the foreigner's point of view. Thus his associations are always Greek or Asiatic Greek. The narrated battles with the Ciconians and Egyptians (Od. v. 40 foll., §. 262 foll.) illustrate this. The second is perhaps a reproduction of the former, but less graphic and more dealing in generalities, in proportion as the scene is more remote. The Egyptian king "reverences the wrath of Zeus the guardian of the stranger", even as Odysseus himself might have done. Now compare this with the scene in the Æschylean Supplices, where the chorus are instructed in their be-
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haviour as strangers, and in the names of the Greek deities (176—227); or where their own foreign appearance and that of their ship is especially noticed (279 foll., 716 foll.). Here we have an evident recognition of a difference which Homer nowhere shows. The foreigner’s stand-point enters into the dramatist’s view, and he does his best to interpret it to his audience. Homer, indeed, recognises the Carians as βαρβαρόφωνοι (II. B. 867), and the natives of Teneae as ἀλλοθρών άνθρώποις, α. 143, and we have in the description of the Trojan allies the line B. 804,

\[άλλη δ’ ἀλλῶν γλώσσα πολυστερέων ἀνθρώπων.\]

but in all actual contact with foreigners the case is as above stated. I hold this to have been impossible in Asiatic Greece at a period subsequent to Αeschylus. It shows the human mind in the infancy of society; when it has never been from home, and refers everything to the standard of the nursery consciousness.

LXXIV. Another remarkable fact in the Catalogue(81) is the omission of Thebes from amongst the Bœotian cities whilst “Lower Thebes” (Τυοθῆβαι) finds a place there. Capaneus’ son, the Argive leader next to Diomedes, speaks as one of the Epigoni who had destroyed or at least captured it,

\[ήμείς τοι πατέρων μέγ’ ἀμείνονες εὐχόμεθ’ εἶναι. \]

\[ήμείς καὶ Θήβης ἔδος ἐλομεν ἐπταπύλων.(82)\]

The Bœotians appear marshalled in the Catalogue(83) under five leaders who have apparently equal authority. The number of towns mentioned is twenty-nine. Thebes the leading town of all in the historical period would have made thirty. Now this is the more remarkable, since Thebes is repeatedly mentioned in the Ιliad and Odyssey, but always in connexion with the previous age, and its people are in those narratives always called “Cadmeians”. They are spoken of disparagingly, as easily worsted by Achaæans, and in such a way as barbarians might be, exhibiting a marked inferiority in prowess to their conquerors. Now, Herodotus, in his

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81 B. 494 foll. 505. 82 J. 405—6. 83 B. 494—5.
narrative of the Persian war, distinctly reckons the Thebans as being Ἐλλήνες. Their crime was that they, being Greeks, deserted the cause of the common country to side with the barbarous invader. Some might say that this is the reason for their being omitted in the Catalogue, as unworthy to share the patriotic glories of the oldest war between Greece and Asia. But we ought in that case to have found not Thebes only, but all the Boeotian towns which followed her leadership omitted similarly; and further, surely in that case we must have found some greater prominence given to the Ionian race and Athens in particular. Indeed all the relative distinctions recognized as belonging to the Greek races must have been altered to harmonize them with so late a historic stand-point. Assume the Iliad an early poem, belonging to a period when at any rate the memory of Thebes having been temporarily blotted out of Boeotia was recent, and while the recollection of her previous greatness was still prevalent, and the whole falls naturally into its place. The directness of the poet's manner, always recalling with the mention of Thebes the foreign dynasty and outlandish ruling element which he names "Cadmeian", and assuming it to be perfectly familiar to his audience, is another circumstance no less significant, especially as the legend of Œdipus is still in Homer completely in the bud, and stops directly short of some of the accessories which subsequently gave it so deep a tragic pathos. There is no one fact which speaks so incontestably in favour of the antiquity of the poem and of a historic basis for its main fact as this which relates to the omission of Thebes in the Catalogue.

LXXV. But is it conceivable that a writer of the time and country of Herodotus would have limited his poetical geography within our Homeric dimensions? It would be unfair, indeed, to test the question by the knowledge possessed by Herodotus himself, who was in geography doubtless far beyond his contemporaries. But in order to approach the question fairly, let us take the geographical limits of successive poets, be-

This bespeaks an early date.

Contrast with this narrow geography, the larger Hesiodic,
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BEGGING WITH HESIOD, ASSUMING THE "THEOGONY" TO BE HIS. SUCH A POEM GIVES LITTLE SCOPE FOR GEOGRAPHICAL NOTICES AS COMPARED WITH THE ODYSSEY. HERE, HOWEVER, WE HAVE THE WESTERN TOUR OF HERAKLES AND ERYTHEIA, THE SPOT WHERE HE SLEW GERYON, TWICE MENTIONED (290, 983), WHICH, ACCORDING TO STRABO, III. 148, WAS THE EARLY NAME OF GADES OR GADEIRA, COUPLED WITH HIS PASSAGE OF THE OCEAN STREAM ON THE WAY BACK TO GREECE; WE HAVE THE NAME OF LATEINUS AS ONE OF THE SONS OF CIRCÉ, WHO WERE KINGS AMONG THE TYRSENI, IMPLYING SOME LEGENDARY KNOWLEDGE OF THE ITALIAN WESTERN COAST (1013, 1016); WE HAVE THE NAMES EUROPE AND ASIA (357—9) AMONG A LIST OF RIVER NYMPHS; AND WE HAVE A LIST OF RIVERS IN WHICH THE NILE APPEARS UNDER ITS HISTORICAL NAME, THE ISTER (DANUBE) NORTHWARD; THE PHASIS, HERMUS, AND GRANICUS EASTWARD; THE ERIDANUS (PO OR RHONE?) WESTWARD. THE MERE NUMBER OF RIVERS IS A CONSIDERABLE ADDITION, ESPECIALLY AS THESE MENTIONED ARE NOT THE LANDMARK OF SOME PETTY TRIBE, BUT IMPORTANT STREAMS; WHILE THE LIMITS ARE EXTENDED OVER A GEOGRAPHICAL AREA OF ABOUT TWICE THE MAGNITUDE. A SCHOLIAST ON APOLLON, RHOD. IV. 259, SEEMS TO IMPLY THAT HESIOD AND PINDAR KNEW OF THE ISTHMUS OF SUEZ. (84)


84 THE WORDS ARE, διὰ τοῦ Ὀξειανοῦ φασίν ἐλθεῖν αὐτοῦς (τοὺς Ἀργοναῦτας) ἐσ Λιβύην καὶ βαστάζοντας τὴν Ἀργῳ εἰς τὸ ἡμέτερον πελάγος γενέσθαι.

85 THE MORE NOTEWORTHY, SINCE MOUNT TMOLUS DOES OCCUR IN THE II. B. 866.
the page with references which any index to the poet will easily supply, especially as the names are easily caught in glancing over the pages of Mr. Paley's own edition.

To pass to the *Prometheus* and the *Septem*, we have the Scythians and the Chalybes, known as the land of iron; the Arabs, not as a conjectural interpretation of Ἕγημβου, but by name; the Caucasus; the Palus Maeotis, in definite conjunction with the Cimmerians; and northward and eastward of the same northerly region, Sarmydessus, Themisicyra, and Thermodon. We find in the *Persæ* the names of Thessaly and Macedonia, Doriens and Ionians, and an Ionian Sea. We find a "Tyrian ship", whereas in Homer we have only Sidonian and Phoenician, Tyre being wholly unknown. Yet Tyre was famous in Solomon's time. We find Hellas as the distinctive name of Greece, in the same express contrast with the "barbarians" which it occupies in history. Passing westward, we find Ætna and its eruption an object of familiar description; and southward we find the poet knew that the Nile had a delta, had at least one cataract, had a mouth at Canobus, was the means of irrigation to a fertile region, and that the βύβλος, or papyrus, was one of its products, and contributed to the diet of the natives. He knew, moreover, of an "Ethiopian river" in a region of blackamoors, and was familiar with the contrast between the colour of Egyptian sailors and the white turbans, etc., which they wore. These later particulars are from the *Supplices*, whence we also obtain Libya, not as a vague glimpse on a horizon of mist, but as the name of a widely-extended tract, having coloured natives, and a definite local relation with Egypt, in which last country also the "fen-landers" (ἐλειοβάτας(86)), have a similar renown as a "formidable oarsmen", to that which Thucydides (I. 110) concedes to them. The *Supplices* farther furnishes the names of Memphis and of the Indians. All the three plays men-

tion Europe or Asia, or both, as well known and often as contrasted regions; and a fragment of the "Un-binding of Prometheus", cited by Arrian (177, Dindorf), mentions the Phasis as the boundary line between the two. Other fragments (290) mention the Nile as having seven streams, as "rolling soil", i.e., having a turbid stream, as connected with the melting of Æthiopian mountain snow, and as producing rich harvests from its flood, and (428) specify the Tyrrhenians as a race of pharmaceutic skill — possibly a reference to the poisons with which the Sardinian and Pelignian regions are credited by the Augustan poets.

LXXVII. But above all I would contrast Æschylus with "our Homer" in respect to the detailed knowledge of the sea which each possessed. Homer's love for the sea is hearty and boundless; he lavishes a wealth of epithets on it, which is greatly in excess of those bestowed on any other physical object whatever. No attribute of it escapes him. But it is to him always a vast, unmapped, indefinite expanse. Amidst his luxury of descriptive terms we have no single name to stamp with geographical preciseness this or that portion of the watery surface, nor any apparent consciousness of the detail of its configuration, or of parts and members as making up a whole. In his day there most certainly was neither Ionian, nor Ægean, nor Euxine. He only speaks of the "Hellespont", which, as we see from its epithet of "broad", he manifestly rather regarded as a river, and the knowledge of which marks the native of north-western Asia Minor. Can anything more clearly indicate the absolute infancy of geography than this? Æschylus on the other hands gives us the Ægean, the Bosphorus, the Ionian, the Moeotic, and the sea which is ἐχθροξενος ναύταισι μητονία νεών, epithets which with sufficient distinctness designate the Euxine. It is significant also that, although Homer knows not distinctively even the Ægean, yet Ægae was with him the locality of the sea-god's palace. (87)
We see in this fact the germ of an influence whence the "Ægean", as a distinctive name, was afterwards developed. This seems clearly to mark an earlier as contrasted with a later stage, the former mythical, the second, if I may be allowed the word, nomenclative.

LXXVIII. Topography, rather than geography, is the characteristic to be looked for in lyric poetry, owing to the limitation of its immediate scope. We glean, accordingly, from Pindar chiefly minute local traits with regard to various parts of Sicily and Greece. We find, however, Cyrenë, Cumæ, and the river Amenas near Ætna, by way of an extension of our survey, and Gadeira or Gades is by him first, I believe, so named. In connection with Cyrenë we have the lake Tritonis on the Libyan coast, and a mention of Zeus Ammon. The Tyrrhenians are again mentioned; and the Hyperborceans enlarge in one direction mythical, and perhaps imply a further advance northward in real geography. The name Hellas (Pyth. I. 146), also appears in one place to mean Magna Græcia, or Southern Italy. The testimony, however, which his odes afford to the progress of Greek colonization westward makes it inconceivable to me that a subsequent poet, even from Greek Asia, taxing the known world for scenes of maritime adventure, should have left the Odyssean wanderings without a single definite locality west of Corfû.

Taking, then, Pindar and Æschylus together, the area eastward and westward is considerably enlarged, but this counts for little in comparison with the far greater insight into details which these poets between them had as regards Egypt and northern Africa, Sicily and Italy, and a large portion of the Perso-Median territory in Asia. The geographical knowledge of Homer, as compared with that of Æschylus and Pindar, is like that possessed by the natives of western Europe concerning western Asia and the Levant before the Crusades, as compared with that possessed by the same after. Unless we are prepared to abandon all the larger landmarks of internal evidence in favour of far
less trustworthy criteria, such considerations as the above must be allowed a presumptive weight which it is difficult to over-rate, and not easy to counterbalance. These are rather the lines on which the whole fabric and context of the poems are moulded than mere features, however broadly marked, which pervade its surface. The geography of Homer, in the midst of the earth as known to Æschylus, is hardly more than the British islands in the British empire. It is a geography that lies in a nutshell. To ascribe to the Homeric poems a date posterior to Æschylus and Pindar seems to me to be like trying to roll all human knowledge backwards, and making the river re-ascend towards its source.

But geography was the very province of knowledge in which an Ionian Greek would probably have been strongest. LXXIX. I have only pursued, so far, the widening expanse of poetical geography; but we surely ought not to omit that Cyrenæ was founded in the 37th Ol. or about 625 B.C. and that a large measure of familiarity with the before rarely visited coast of N. Africa must have dated from that period. The exceedingly scanty knowledge of that coast which we have traced as manifested in the Homeric poems seems to show a strong probability, that they preceded this settlement. To descend lower, it is well known that Hecataëus, an Asiatic Greek of Miletus in 520 B.C., or about sixty years before Herodotus, gave that impulse to travel and geographical knowledge which the latter continued, and published at least one considerable work expressly on geography. Indeed, Asiatic Greece, and Ionia in particular, in the fifth and sixth centuries B.C. quite takes the lead in these studies, of which we have a further token in the map which Aristagoras took to Sparta before the Ionian war. This makes it morally impossible that an Asiatic Ionian poet of the Herodotean period could have dwarfed his geographical conceptions within the Homeric limits. Geography would have been precisely the point in which he would naturally have been strongest. The survey (περιήγησις) of Hecataëus included notices of a tract of Europe and Asia extending from Spain in the west, to the Oriental
provinces of the Persian empire in the east, and of some part of the coast of Libya. He would, therefore, have supplied to the composer of the Homeric poems exactly that knowledge which he most wanted, and for want of which he apparently resorted to the precarious and distorted information furnished by Phœnician navigators. To suppose that this poet studiously avoided such later knowledge, in order to give his poems a fictitious antiquity, is inconsistent with their entire spirit and tenor. Homer, if he is anything, is simple and straightforward, and shows rather an anxiety to find room for all he knew. He shrinks from no inconsistencies in order to incorporate a legend. The tables in Spruner’s Atlas “Orbis ad mentem Homeri, ad mentem Hecatei, ad mentem Herodoti”, as clearly show successive strata of knowledge, as the fossils in geological formations attest so many successive deposits on the earth’s crust. But the Homeric poems are further characterized by pre-historic signs, on some of which I purpose to touch further on, as plainly as those of Virgil or Apollonius Rhodius are characterized by the opposite. They seem to me to belong unmistakably to a period earlier than the colonization of Sicily, earlier than the Dorian-Heraclid invasion of Peloponnesus, earlier than the time at which Greek settlements had been developed with any degree of fulness on the coast-line between the Troad and Cnidus.

LXXX. These remarks lead me on to consider the department of myth as an element in Homeric epos, and forming, as it were, the threads of its strand. I am not now going back to the question of its origin — to the period in which, as we are told, it was the concrete form of cosmical facts as interpreted by human consciousness. A myth in my sense is merely a tale of the deeds of some real or supposed extraordinary person, which acquires acceptance and currency, and, maintaining that hold on successive generations, becomes traditional. I need not, I think, go through an inductive process to prove that such myths tend to acquire enlarged proportions in successive ages, and

Myth considered as an element of epos.
PART I

LXXXI. To the ever-expanding world of Greek art and intellect the legends were interesting for their own sakes, irrespective of the form in which they were conveyed. The greatest genius who might have lived to re-mould them afterwards had heard them first as an infant, and they formed a common treasury upon which all poets might draw. If we suppose that our Iliad and Odyssey originated about 800—900 B.C., any subsequent poet was free to try his hand at the legends, not only those which they left untouched, or touched but lightly, but on those also which form their very staple. There may therefore have been later epics covering the same legendary ground as the Iliad and Odyssey. But if so, these later epics perished. The legends might have been "cooked" over and over again, but the cookery came at last to nought. So it did eventually in the case of the "Cyclics". They had no vitality as compared with the Iliad and Odyssey. They might have the longevity of the "crows" or even of the "nymphs", but "our Homer" had the immortal youth of the Olympians themselves. I have already dealt with the argument of Mr. Paley, that, because the tragic poets and Pindar represented certain Iliadic legends differently from the form in which our present Iliad gives them, therefore our present Iliad is posterior to the date of those poets. I will only add the question; if those poets were earlier why did not the author of our Iliad follow them? Their popularity is unquestionable: they and others of their school led the mind of Greece as no poets ever had before, if our Homer be late. Why did the supposed later bard disregard these conspicuous examples of excellence and success? Mr. Paley says, if our Homer was earlier, why did not the tragedians and Pindar follow him? I say, if the
tragegians and Pindar were earlier, why did not our Homer follow them? Thus the argument whatever its worth, may be completely turned round.

LXXXII. Some arguments which have been advanced regarding legends as found in our Iliad and Odyssey, when compared with their form in other poets, are indeed curious; and may challenge a passing remark for their singular incapacity of proving their conclusion. For instance, Mr. L'Estrange of Belfast, to whom I am indebted for several courteous communications, writes in his Essay, "On the date of our Iliad and Odyssey", p. 24, that Odysseus' detention of seven years in Calypso's island was "a device unknown to Euripides", and contrived by a compiler to fill up the ten years between the hero's leaving Troy and his reaching Ithaca. He cites in support of this view the abridgement of the Odyssean wanderings which we find in the prophecy of Cassandra in the Troades 426—43, in which no mention of Calypso occurs. Of course if nothing in a poetic abridgement may be skipped, however little it may be suited to a poet's purpose, without proving the poet's ignorance, the conclusion follows. But who would ever think of thus fettering the instincts of a poet when handling legend? The objector fails in this objection to notice that nothing save the more dismal horrors of the hero's career are included by Euripides, and not all even of them. For instance the Laestrygonians are skipped, Scylla is not mentioned, his disappointment on all but reaching his home by the aid of Æolus is not mentioned, when he was almost ready to leap overboard in despair. Now, there is nothing specially dismal in the detention endured by Odysseus at Calypso's hands — nothing which would suit the raving utterances of Cassandra's dismal prophecy, or form a specially tragic point for a playwright. Further, the period of ten years after the fall of Troy is mentioned (433); and as the period coincides, surely the filling up may be conceded. Further still, Euripides we may feel sure from Cyclops 264 knew of Calypso in connexion with...
Odysseus' wanderings, as there we find μὰ τὴν Κα-
λυφῇ τὰς τὲ Νηρείδας κόρας addressed to the Cyclops
by Seilenus in Odysseus' presence. Again, p. 22, as
regards Ajax, Sophocles makes Teucer speak as if
Ajax had alone and completely repelled the Trojan
attempt to fire the ships. The objector continues,
"this is confirmed by Ovid, Met. XIII. 7 and 8, where
"Ajax is made to take the credit of that exploit to
"himself". But he seems unable to see that this just
as much or just as little proves that Ovid was earlier
than "the compiler of our Iliad" as that Sophocles
was. Ovid had certainly both legends (if the objector
pleases so to call them), before him, and chose the
non-Homeric or Cyclic. But then, we may reasonably
retort, so had Sophocles. As to the date of either
legend these facts prove just nothing.

LXXXIII. But having thus attempted to show "the
compiler" to be later than Sophocles, and later than Euri-
pides, the objector goes on, with admirable fortitude and
consistency, to show him to be later than Alexander the
Great, whose treatment of Battis "shews that Alexander
"followed the edition of Homer used by Sophocles, not
"our Iliad". But of course "our Homer" is as clearly
shown to be more modern than Alexander by virtue of
this reasoning as it is than Sophocles. In the same note
the objector adds, "The contest for the armour proves
"the story in our Iliad about Achilles having two suits of
"divine armour to be a modern fabrication". But I
should like to know where in the Iliad we have any
more than one "suit of divine armour", viz. that of Σ.,
ascribed to Achilles? He continues, "if such had been
"the Homeric story, there need not have been any
"jealousy between Ajax and Odysseus — each would
"have been given a suit". Surely this remark shows
the objector has overlooked λ. 543—556, where the
quarrel, and the armour as its cause and the death of
Ajax as its consequence are all noticed. Still more
curiously the same writer argues that the ethics of the
Iliad in general, and the character of Achilles in particu-
lar, shew the influence of the superior morals of
Socrates and his school: one instance alleged may suffice. — The treatment of the corpse of Hector. This writer argues that the dragging the corpse only was an alteration in favour of humanity in consequence of Socratic teaching, and that the older version is the barbarous one which we read in Sophoc. *Aj.* 1028 foll.

Now a poet, aiming at popularity, would certainly not have sacrificed it to a moral theory; and, if we found him humanizing earlier barbarous sentiments, we should feel sure that the ethical tone of his hearers had already risen. But I maintain that the contrary is the fact, that, as we progress from Herodotus to Thucydides, the moral tone is lowered: the massacre of Melos, the character and popularity of Alcibiades, and the Sicilian expedition in many of its details, surely prove this: as we pass on to Xenophon the tone of public men falls still more markedly, until in Alexander's age it drops with a sudden collapse under the corrupting influence of conquest and plunder. The writer himself furnishes a curious comment on his own argument. Homer is pure from brutality because he trails the corpse only, *not* the living man. Yet Alexander who was a pupil of Aristotle, who was a disciple of Socrates, actually in his reproduction of the Homeric type deliberately adopts the change from the humane back to the brutal, and trails the living Battis at his chariot wheels, driving himself "amid the triumphant jeers and shouts of the army". This is what the age had become with the teaching of Socrates to guide it, and yet a poet who is comparatively humane must be deemed to have partaken of that teaching!

The notion of proving modernism by superior humanity is refuted the moment the facts are adduced in illustration of it. Similar is the remarkable purity and therefore antiquity of the Homeric muse in another particular of ethics. Every Greek student knows that blackest spot in Greek morals of the Socratic period associated with the word παπάζια. No reader of Xenophon can miss it. A Fragment of Æschylus shows that it was familiar in his day, and that his conception
of the heroic character admitted of it. In our Homer there is not the faintest suggestion of it. "Therefore Homer is modern", say Mr. Paley and Mr. L'Estrange. My view is — therefore he is ancient. Let unprejudiced students judge between us.

1. LXXXIV. But indeed more diversity of legend is no test of priority. Legends have their special hold in localities and in families. With the celebrity of a locality and an increased resort of strangers to it came a development of its legend. When a house grew famous the feats of its mythic ancestors acquired fuller proportions. Above all, the localization of cultus had this effect. Thus the worship of Pallas, Erechtheus, Theseus, Demeter, and Dionysus at Athens, the worship of the Dioscuri and Artemis at Sparta and in the Dorian colonies, that of Herakles at Olympia and wherever the Dorian-Heraklid conquerors established themselves, formed so many congenial seats of legendary development. Thus conflicting legends often arose in different places, or even in the same place. Amyclæ is in Pindar the place of Agamemnon's murder, which others place in Argos or Mycenæ; see Pind. Pyth. XI. 40. Nor did the poets escape these contrary influences. Thus Pindar, cited by Mr. Paley, says, which reference chiefly to Achilles and Ajax, ἄτροποι γε μᾶν παιδὲς θεῶν; but yet Achilles is, according to him, slain in battle, and Ajax stabbed by his own hand. (Isthm. III. 31, VIII. 80; Nem. VII. 39.) So Sophocles in the "Trachiniae" makes Hyllus light the pyre for Herakles, but in the "Philoctetes" that hero boasts that this last service was rendered by himself (Trachin. 1249, Philoct. 801—3). Euripides in the Troades, 901 foll., makes Menelaüs denounce Helen as a criminal and threaten her with death. The same hero in the Andromache, 628 foll., is represented as overcome by the sight of her charms at their first meeting. Diversity then of itself proves nothing; the only way of testing date of authorship by legend is to take such legends as are found in our Homer, and, comparing them with the same in the tragic poets and Pindar, to estimate,
not their difference merely, but their greater or less simplicity. Which poet gives us the crude form of the legend, or most nearly so? By scrutinizing the poems with this test to aid us we shall unerringly discover where the greatest amount of "cookery" lies. Let us take then some few of the principal legends and examine them.

LXXXV. In the Iliad Pallas Athenê is the daughter of Zeus, only with a total silence as to the mode of her origin. In Hesiod we are told that Zeus himself produced her "from his head". A Scholiast on Apoll. Rhod. IV. 1310, has recorded that Stesichorus, circ. 550—480 B.C., was the first who asserted that she leapt forth with arms from the head of Zeus. Later on, Hephaestus is made by Pindar to assist, by the singular midwifery of splitting open the head of Zeus with a hatchet; and several vase-paintings (one certainly in the Lamberg collection) represent this curious scene in full. It is also the subject of a group once in the Parthenon, now in the British Museum. Here, then, we have, I conceive, successive deposits of mythus: the simplest the Homeric, and therefore probably the oldest.

LXXXVI. Herodotus states that Dionysus, Herakles, and Pan were the latest additions to the received circle of Greek deities. He places the deification of Pan as posterior to the Trojan war, and neither in the Iliad nor in the Odyssey does his name or any trace of him appear. But could this have been so in the case of a poet composing about Herodotus' own time? In the Iliad we find a passage in which Dionysus is certainly rated as amongst the "heavenly deities". But he appears as one whose earthly recognition was contested and as unable to maintain his rights, in short, as fleeing for refuge to Thetis. The indications of the ἀὐσθήλα, 88 There is a single passage of the Odyssey (l. 325) in which his "testimony" is brought in to account for the death of Αἰαδηνε by Artemis. It is not important and rather makes against the deity and dignity of Dionysus than for it. A probable explanation of this text is given by Mr. Gladstone, Juv. M. p. 318.
of the τιθηναι, and of the "mænad", in a simile (II. Z. 132—7, X. 460), are all in favour of the orgiastic frenzy having been the Homeric sole characteristic of Dionysiac worship; and there seems no doubt it was the primitive one. In another passage he is spoken of as born of Zeus and Semelê, a "delight to mortals", but throughout the poems, strongly as the poet laudibus arguitur vini vinosus, we have no connexion of Dionysiac worship with the culture of the vine or the preparation of its juice. Hesiod, in his extant works, does little more than confirm the Iliad, save by adding of him and Semelê, his mother ἀθάνατον ἑνητῆ, νῦν θ' ἀμφότεροι θεοὶ εἰσίν. 

he seems by the νῦν to mark more distinctly the recent acquisition of the rank of deity. But in a fragment (XCIV. Goëtting) he says, "Dionysus gave men their delight and their aversion", specifying under the latter head some of the results of intoxication. In Alcæus, circ. 650 B. C., fragm. 41 Bergk, we find "the son of Zeus and Semelê gave men wine to lull their cares". In Pindar, B. C. 464, we find the Dithyramb connected with his worship, and that worship one in which the ox was the god’s symbol, as though he had by this time absorbed some of the imported attributes of the Egyptian Apis, from which country indeed Herodotus (II. 49) appears to recognize his introduction into Greece through a Phœnician channel. A fragment of the same poet, considerably mutilated, appears to speak of the ivy as yielding his crown.

LXXXVII. Other fragments of the same poet speak of him as the "pure star of the vintage season, protecting the growth of trees", as relaxing the coil of gloomy cares, and as connected with the "fruit and the cups" (Frag. 103, 3; 89, Donaldson), and an entire passage names him as enthroned by Demeter’s side, obviously connecting him with her, as wine with bread, to form the staple of human sustenance (Isthm. VI. 3—5). I need not now go into his special festivals at Athens, and that connexion of his worship with the development of Tragedy, to which the very framework
of the drama testifies, nor to the fact that, as he and
Herakles were among the last to receive worship, so
they were the first to lapse into the comedian's car
icature. They were regarded as mere \textit{parvenu} deities,
and their very worshippers never quite lost their sense
of familiarity with them. Hence the sort of Olympian
"high life below stairs", which we recognise not only
in the \textit{Birds} and \textit{Frogs} of Aristophanes, but which
tinges the \textit{Alcestis} of Euripides. But whereas we can,
as I have shown, make out all the leading attributes
of Dionysus from Pindar; in Homer we have a total
silence regarding them, although with several excellent
opportunities for some mention of them; for instance,
in the details of the rare vintage given to Odysseus
by Maron (Od. i. 196 foll.), with which he intoxicates
the Cyclops, and which in the play of Euripides on
that subject is distinctly connected with the god.
Anacreon has an ode addressed to him, of which several
stanzas remain, invoking his aid in a love affair of the
poet's, as though realising the proverb, \textit{"sine Cerere et
Baccho friget Venus"}. At any rate, he is not a god
to whom prayer is offered. No one in the \textit{Iliad} or
Odyssey ever prays to him, or pours a libation to him,
or names him in connection with that wine-cup to
which the poet gives such prominence. Pan on the
other hand occurs in Pindar (\textit{Parthen.} fragm. 72—7;
Bergk p. 312—3) and, Servius says, was by him made
the son of Apollo and Penelope. Was this, I would
ask likely to be after or before "our Homer"? See
Bergk under fragm. 77, \textit{"longe alius tradit etc."}

LXXXVIII. The legend of Herakles, on the contrary,
has strong roots in both the poems. We have Herê's
jealousy at his birth, his parents and birth-place named,
his imposed labours, his expeditions to Pylos and Troy,
with an adventure there, and shipwreck on return, his
wounding two deities, his son Telepolemus is a leader
in the Greek host, with other sons and grandsons con-
temporary. Pallas befriended him at Troy, but Herê's
wrath wrought his death, after which his armed shade,
endowed with consciousness and memory, is seen by
PART I

Odysseus in the abode of the dead, and is made to recognize him as though he had seen him on earth (ἐγνω δ’ αὐτίκα κείνος). The passages are, II. I. 690 foll., Σ. 251 foll., 324, O. 639, Σ. 117, T. 98 foll., T. 145 foll., Od. λ. 601 foll., φ. 25 foll. If I assumed here for argument's sake that λ. 602—4 are genuine, which I do not allow; see App. G. 3, (25) (26): still, though among the gods, he is not yet of them; but, like Tithonus or Ganymedes, an immortalized man, even as Calypso proposed to make Odysseus. Indeed what can be plainer than that he was a man and mortal in the poet's conception? In E. 382 foll. Dioné is consoling Aphrodité, wounded by Diomedes, by enumerating deities who had similarly suffered from human violence, πολλοὶ γὰρ δὴ τλήμεν Ὀλυμπίας δώματ’ ἔχουρες ἐξ ἀνδρών, κ.τ.λ. Her second and third examples are Heré and Aïdes both wounded by Heraklès, who is ἀνήρ, νίς Διὸς αἰμώχονο. Again in ὤ. 221 foll. Odys. boasts of being superior in archery to all ὀσοὶ νῦν βροτοὶ εἰσιν, κ.τ.λ. adding, ἀνδρόμας δὲ προτέρωσιν ἐφιζέμεν οὖν ἔθελήσω, οὔθ’ Ἦρακλῆι οὔτ’ Ἐνύπτῳ Οἰχαλνῆι, οἱ ὅς καὶ ἀθανάτοις ἐφίζεσκον περὶ τόξων. See the note there. Now, in the times of Ἀeschylus, Pindar, and Sophocles, he has become not only immortal, nor only the favourite and typical hero of adventurous prowess, but the one whose fame is co-extensive with the furthest limits of the known world. He has visited the Hyperboreans in the remote north. The “pillars” which Atlas (of whom more anon) in the “Odyssey” is made to hold, but whose function he now seems to have usurped, are his alone, and these close the western horizon. He has accompanied the Argonauts to the further extremity of the Euxine eastward, whilst he yet holds the very keystone of national Hellenic feeling at Olympia in the great games which he founded, and where none but Greeks might contend. Besides this, we have on numerous vases, probably of Pindar's age, Herakles conquering the Nemean lion, conquering Geryon, conquering the Amazons, sharing the Gigantomachia, es-
corted by Pallas both down to Hades — this, indeed, is in "Homer" — and up to heaven in an apotheosis. Pindar gives at length his infantile struggle with the snakes, and Teiresias' prophecy of his future greatness. In the dramatists we have Deianira his wife and Hylus his son, his love for Io, his adventure with the horses of Diomedes, his recovery of Alcestis from the dead, his fatal passage with the Centaur, his release of Prometheus, his connexion with Philoctetes, to whom he appears in full-blown deity, his madness and massacre of wife and children, his dying paroxysms on Mount Æta. His contest with Geryon, as we have seen, appears in Hesiod's "Theogony", localized at Gades. Stesichorus composed an entire poem, the "Geryoneis", on that subject, and another on his encounter with Cycnus, which last adventure is also embodied in the "Shield of Herakles", a poem sometimes ascribed to Hesiod.

LXXXIX. I think we may roughly assume that the Homeric bundle of legends about Herakles is the Achaean portion, having, however, a Theban, that is, a Cadmeian, or, ultimately, a Phoenician root; while the later one, gathered primarily from Pindar, may be referred to a Dorian source, and later still, these seem blended and lost in the tragic and subsequent poets. There is, also, to be noticed the singular change in the costume of the hero in the earlier and later forms of the legend. In Homer the only weapons ascribed to him are the bow and arrows, with, in the Odyssean notice of his shade, a marvellous belt (τελέμαον) in addition. The Dorian development gave him the lion's skin, slain and spoiled at Nemea by himself, on which Theocritus has an epic Idyll, and the club which, in the Odyssey, Orion wields as a huntsman's weapon. Xanthus, the lyric poet, older than Stesichorus (Athen. XII. 513 A), is said to have armed him after the Homeric fashion, which I interpret, by the aid of the poem known as the "Shield of Herakles", to mean accoutred in the panoply, chariot, etc., of a Homeric hero. As regards the testimony of the vases, I think
I have seen one (89) which gave him this heroic costume. All the rest, a vast number, from the earliest ages of group paintings, pourray him in the lion's skin. Pitholeon, of Rhodes — or, according to others, Stesichorus, of Himera, a lyric poet — is said to have been the first who thus accoutred him. Each of these poets belongs to a region of Dorian associations. But of this costume, which becomes his dominant token in subsequent mythopoetry, we have in "Homer" no trace whatever. I think the lion's skin and club, referable not only to a Dorian source, but in particular to the athletic vein which so abounds in Dorian institutions. It arrays Herakles as the athlete, contending not absolutely with the weapons of nature, but with a costume and equipment but one remove from them; and harmonises with his foundership of the Olympic games, of which the legend is so prominent in Pindar. But in Homer, although athletic games occupy nearly a book of the Iliad, and are also prominent in the Odyssey (Il. Ψ., Od. θ.), and although the former poem is strongly, and the latter slightly, charged with Heraklean legend, there is no suggestion of Herakles having the slightest connexion with such games, nor any allusion whatever to the Olympian, or any other established seats of such contests, as known to the poet. When we consider what a rallying-point for national feeling these games were to the Greeks, it seems unaccountable that a poet, so intensely national as our Homer, should have omitted all notice or trace of them amidst such suggestive opportunities, if they had really been established for nearly three hundred years.

XC. In connexion with this a passage in Λ. 696—701 deserves special notice, in which Nestor tells how Neleus his sire reserved a large part of the booty captured from the Epeians for himself in recompense for four race-horses and a chariot of his which Augeias the king of those Epeians had seized, "and which had gone to Elis to compete for a prize, for they were going to

race for a tripod”. It is noticeable that the Scholl. on
the previous v. 671 say, “the horses had gone to the
Olympic games (ἀγώνα) or else some funeral games”
(ἐπιταφίων), whereas at v. 700 the same authorities
state, “the poet knew not of the Olympian games (τὰ
Ὀλυμπία), but means that the horses came thither to
contend for a material stake” (περί τινος ἱομαιατικοῦ
ἀγώνος). They imply that, by a tripod being stated as
the prize, whereas a leaf garland was all that the victor
won at Olympia, the poet clearly shows that he knew
not of the Olympic contest, or he must have known
this characteristic condition. Other Scholl. go on to
state how Herakles, after ravaging Elis and expelling
for breach of agreement Angeias, whose κόπρος he had
cleansed, took measures for recruiting the population
thinned by the war, and then, on the region being
thus replenished, instituted the Olympic games, and
competed in person.

Now I think it is certain that had Homer known of
the legend of Herakles founding the games, of which,
if later than Pindar, he could not have been ignorant,
he would not here have omitted all mention of it. The
inconsistency of the Scholl. above cited shows the
carelessness with which the compilations current under
that name were thrown together. But the remark on
the earlier line 671 seems in itself to contain an in-
consistency in the alternative which it puts forward.
By saying “they had gone to the Οlympic ἀγώνα”, it
evidently refers by anticipation to the words ἔλθοντες
μετ’ ἁέθλα in 700; and by saying, “or else some funeral
games”, it refers as clearly to the sequel of 700, περί
tρίποδος γὰρ ἐμελλὼν θεοῦσθαι. But by putting as
an alternative what is manifestly all one proceeding,
it confuses the matter which it purports to explain.
The poet by adding the words last cited, clearly shows
that it was an incidental and not an established contest
to which Neleus sent his team. And indeed, assuming
for the moment that he could possibly have meant to
speak of the Olympic games as then established and
Neleus as entering for them, it would be unmeaning to
add that it was some particular prize which accounted
(παραφέ) for Neleus thus competing. The subsequent view
of the Scholl. is therefore undoubtedly to be taken as
the correct one: — viz. that the mention of the tripod
puts all notion of the Olympic games out of the ques-
tion. We have here then the remarkable fact that the
poet, in the midst of associations which suggest the
Olympic games, and to a superficial critic, such as the
author of the mistaken remark of the Scholl., seemed
to imply them as known to his hearers, yet not only
stops short of any mention of them, but subjoins a
statement which precisely excludes any notion of them
as being the occasion of the contest to which he re-
fers.

XCI. I may add that the poet’s total silence in the
passage of the Catalogue B. 615, where Elis is men-
tioned concerning any connexion with games, with
Herakles, or with Zeus, is hardly less remarkable. He
nowhere shuns an allusion which stamps the celebrity
of any spot which he mentions in this otherwise dry
enumeration. For instance he speaks of Onchestus,
B. 506, as the “noble grove sacred to Poseidon”; he
gives on Dorium 594 foll. the legend of Thamyris
blinded by the Muses in their wrath; he alludes in 604
to the legend of the hero Αἰπύτως; he states under
Dulichium the exile of Phyleus and its cause, 625—9; he
refers under Calydon to the death of its famous
chieftain Meleager, 642; he marks the double name of
the mound in the Trojan plain with an allusion to the
Amazons and their connexion with the Troad; and
notices Alybê as the source, i.e. mine of silver (814,
857). It can hardly be said that such an obvious
allusion as this would have been, to the Olympic games
in connexion with Elis, lay out of his course. From
all this together the natural inference is that those
games were in his time unknown.

XCII. The Atlas of Homer is an obscure but potent
personage, having in personal charge the tall columns
which keep asunder earth and heaven. The goddess
Calypso is his daughter, dwelling in an island which

Atlas in Homer
is free and has
an honoured
charge; in other
poets a Titan,
with a burden
embosses the middle of the sea. There is no trace of penal durance, or of the doom of Zeus, resting on the Homeric Atlas. He is not allied to the Titans, who, in our Homer, are located beneath Tartarus, nor to Iapetus and Cronus, who "sit at the ends of earth, with deep Tartarus around them". The various giants broods who figure so formidably in later mythology, have but a few isolated types in Homer. Briareus and Typhoeus in the Iliad, and Tityos, Otus, and Ephialtes in the Odyssey, exhaust the list. On the contrary, Atlas appears in Hesiod and Æschylus as in penal durance, not "keeping the pillars", but bearing heaven, no easy burden (Theogon. 517—20, Prom. 347—50); and so in Pindar, "wrestling up against the heaven" (Pyth. IV. 515—6). But the "pillars", 90

90 I should like to add a word with regard to these supposed pillars. Had they any basis in reality? I think a probable one may be pointed out. It is natural for the first explorers of an unknown coast to set up some conspicuous mark, cairn, or monolith, or what not, to guide their successors, or, on any possible future visit, themselves. The Portuguese, when in the days, or subsequently to the stimulating efforts of Prince Henry the Navigator, they crept gradually down the western coast of Africa, set up at every headland which marked the furthest goal of each band of voyagers a massive cross; and the iron bands or foot-holds of one or two such venerable monuments remain on some of those lonely beaches to this day. It is highly natural that those who first explored the northern coast of Africa might have done the like. But if pillars marked successive stages of exploration, those which marked the mouth of the Mediterranean, beyond which lay the mysterious, untried, outer ocean, and at which navigation seems to have made a long pause, would naturally be called "the pillars", par excellence. Pindar expresses his belief that a man might get "behind the north wind"; but he proclaims it "impossible for wise men or for fools to pass beyond the pillars of Herakles" (Ol. III. 55, 77; cf. Nem. IV. 111—2). Further, taking in the notion that earth was a sort of flat disc, and heaven a sort of hemispheric dome imposed upon it, the two figures implied a real horizon where they met. This was naturally made to coincide, or nearly so, with the site of the furthest landmark of exploration, and thus the "pillars" would necessarily be conceived as wedged in between heaven and earth, and exactly corresponding to the Homeric phrase, οἱ γαίην τε καὶ οὐρανον ἀμφὶς ἔχονοιν. What, then, is Atlas's connexion with them? I believe, with Hermann, that he personifies the spirit of adventurous exploration and the experience which it confers. He "knows the depths of all the sea", and at the same time consistently "holds the pillars" which mark the limits of that knowledge. Afterwards, as the legend expanded, the pillars took majestic proportions, and became two mountains, one in Spain and one in Li-
now no longer those of heaven and earth, have become attached to the ubiquitous fame of Herakles, who is said to have "set them up in testimony of his furthest voyage" (Nem. III. 35—40, comp. Ol. III. 79, Isthm. IV. 20).

XCIII. The Theogony (717 foll.) places the Titans in Tartarins associated with Cronus (851), as in the Iliad; but in the "Works and Days" (169—72) Cronus reigns among the blessed in the happy isles by the side of Ocean; and so Pindar says Zeus "released the Titans", with whom Cronus is so far associated that his release may have been involved in theirs (Pyth. IV. 518). In Homer, however, there are no happy isles; but the "Elysian plain at the ends of earth" is spoken of in a passage which contains the germ of the heroic paradise, developed, owing probably to the subsequent discovery of the Madeira group, into the famous Hesperides of later poets. Similarly in Homer we have the legend of Bellerophon (II. Z. 155 foll.) given with some fulness, but no hint of the horse, Pegasus, which by Pindar's time, and even by Hesiod's, had been interwoven with the story, and which the former represents as taken up to heaven (Theogon. 325, Ol. XIII. 91, 120—31, Isthm. VII. 63—8). So we have an outline of the legend of ÓEdipus in the Odyssey, but without any mention of the Sphinx, or of any curse as cleaving to his house, λ. 271 foll.; see Pind. Ol. II. 70 foll. where the latter is clearly recognized, as in the Tragedians. Nor is this Homeric outline, as Pausanias remarks IX. 5, consistent with the Tragic form of the tale of Iokastê bearing ÓEdipus four (91) children by a; and were pressed, like most other famous and far-off spots, into the fame of the ubiquitous Herakles. But the Dorian, through their Sicilian kindred, who were in close juxtaposition with Phoenician and Carthaginian settlers in the same island, would have their attention most strongly drawn to these western sites. They would know, through Punic channels, of Gadeira, of its actual remoteness, its nearness to the unknown ocean; and, mingling perhaps with their own hero some similarly derived traits of the Tyrian Herakles, they doubtless first gave him in that far west "a local habitation and a name".

91 The name of Polynéices occurs ΄. 377 in connexion with the war of Thebes but he is not stated to have been the son of ÓEdipus.
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since we read, Ody. l. 274, ἄφες δ' ἄνάπυστα θεοὶ ἔσαν ἀνθρώπους. But it is obvious that tragedy found its opportunity in the complications to which this issue gave rise. Thus a new point of departure was seized on, and a new crop of sensational horrors reaped. Theseus in Homer, if mentioned at all, is merely one of those whom Nestor had known in the previous generation of mighty men. But the isolated lines in which his name occurs have been regarded as doubtful, except perhaps l. 322 (where see note). He has no connexion at any rate with Athens, with which in later poetry and art his name is indissolubly linked.

In Homer several groups of mythological personages appear vaguely, who are formulated in precise triads in Hesiod and Pindar, with their names given. We resolve the nebula; as myth progresses, into distinct stars — tum numeros et nomina fecit. Such are the Charites or Graces, the Horae, the Moirae, and the Cyclopes (Theogon. 901 foll., 140 foll.; Ol. XIV. 19—22). So the Harpies have neither name nor number in Homer, but in Hesiod are two, Aello and Ocypete (Theogon. 267). The Muses in Homer are mentioned as nine once only, in a part, viz., of the Odyssey, which all critics, I believe, abandon as post-Homeric (Od. ω.); but they have no connexion with locality, they are merely heavenly or Olympian. In Hesiod they belong to Helicon and to Pierie, and are daughters of Mnemosyne; and so in Pindar, who adds three of their names (Theogon. i, 25, W. and D. i, 658; Isthm. II, 50; VI. 110; Isthm. VIII. 126; Isthm. II. 12; Ol. XI. 117).

XCIV. I have already referred to the development which took place in the Pelopid myth. The fate of Agamemnon, I have shown, is filled with sensational accessories which vary with the genius of the poet. But its great and notable novelty is the inclusion of a highly fruitful germ of tragic pathos, the myth of Iphigenia's sacrifice, to which we find in Homer not the remotest allusion. This gave a new point of growth to the whole legend; furnished a plea for even the depth of atrocity which we find in the tragic Clytemnestra; and
stimulated the pity which forms with terror the opposite poles of the drama. I hardly need add that in Homer we have no Electra and no Iphigencia named. Now according to Mr. Paley(92) the compound myth is older than the simple. As regards certain other heroes, Pindar makes Diomedes immortal by the aid of Pallas (Nem. X. 12), whereas in Homer he is apparently doomed to a short life, as warring on the gods. The Scholiast on this passage in Pindar, mentions Ibycus, the lyricst, as following the same legend. Ajax's sad tale is augmented by Pindar with the item that the Greeks "favoured Odysseus with secret votes", implying some under-handed proceeding (Nem. VIII. 44—5). So Sophocles, in referring to the ballot which decided that Ajax should combat Hector, blends with it the myth of the fraudulent ballot of Cresphontes (Ajax 1285—6). Similarly the legend of the Dioscuri,— not that in Homer they are entitled sons of Zeus, is augmented in Pindar by the passage of fraternal affection in which Polydeukes, addressing Zeus as his sire, agrees to share immortality with his mortal brother. The alternate life and death of the brothers is noticed in Homer if we allow λ. 303 to be genuine (see note there); but still, this touch, which regards immortality as inherent in the one and imparted to the other, is extra-Homeric. In Homer it is imparted alike by special privilege to both. Both are called τιμήν πρὸς Δίος ἔχοντες, since they are not his sons, nor even one of them, but expressly both the sons of Tyndareus and Leda. This is the more remarkable because it occurs in a series of legends many of which turn precisely on the hero-sons of women loved by gods; see λ. 241, 267, 306. Surely nothing is more strongly stamped on Greek theology of the historic period than the partially divine paternity to which the name "Dioscuri" testifies. Yet here, where it must have been a feature of the poet's song, had it then been current, it is utterly passed by. In Homer Asclepius is only mentioned as an excellent healer (II. Α. 194, I. 518), and that not

92 Odes of Pindar translated p. 155 n. 2.
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for his own sake, but as the father of two heroes who are chiefs in the Greek camp, but exercise there the same art. In a fragment of Hesiod he is apparently son of Letô, which would seem to identify him with Apollo as Païçon; but the fragment (XLIX. Goëttling) is corrupt, and probably made him son of Apollo; what is clearly stated, however, in this passage is, that he was struck with lightning by Zeus. Now as these heroes are repeatedly named in the course of the poem, its author would probably have found occasion to mention this legend had he known it.

XCV. The nymphs are repeatedly mentioned in Homer, and seem to personify the charm, grace, and freshness of nature, but there is no mention of Satyrs or Seileni. These grosser forms of nature appear, the former in a fragment of Hesiod (CXXIX. Goëttling), and the latter in the Hymn to Aphroditê (262). In each case they are connected with the nymphs. I think there can be no doubt that our Homer knew nothing of them, and is older than the poets who name them.

As regards Aphroditê, she is in Homer daughter of Zeus and Dionê (II. E. 348–370), but in Hesiod (Theogon. 187–200) we find the fable of the foam and the μήδεα explaining her name and her Homeric epithet φιλομοιηθής, altered to φιλομοιηθής. The older and simpler legend is surely that which affiliates all Olympian deities to Zeus.

The greatest difference, however, as between Homeric and later mythologies, is one which no detailed investigation of individual gods or heroes can adequately measure. It consists in the familiar tone with which the poet of the Iliad and Odyssey always treats his deities, and the perfect human level upon which they move in all the details of action. "The gods," says Alcinoüs, "meet us face to face; they sit at our banquets, and fall in with us undisguised by the way." So Hesiod, seeming to recognise a change in the spirit.

93 The words are βαλὼν φολοεντι κεφανω ἔκτασιν Ἀπολλῶν φίλων σὺν ὑμῶν ὀψιν, read ἔκτασιν Ἀπολλῶν φίλων σὺν ὑμῶν ὀψιν.
of the world, says, "there were common feasts and common seats of assembly to immortal gods and mortal men" (Fragment CLXXXVII. Goëtting). In Æschylus the deities stand on a much higher platform. Their intercourse with men is chiefly to punish, rescue, or purify. In Pindar the spirit of reverential awe is supreme. He enters a protest against, even while repeating, the legend which disparages deity; the word revolts his lips as he utters it, "it is a hateful lore to traduce the gods" (Ol. I. 82—3, IX. 54—7). In Herodotus the reverential silence in which he passes by some tale too sacred to be told, or deprecates divine wrath for having mentioned it, is as un-Homeric as anything can be. This again seems to mark a great lapse of time as necessary to form such a spirit. It appears in all these three writers, modified by their own individuality, but yet a common characteristic, and seems to place them together, and to separate Homer by a broad line from them all. The shell of the old legend may be retained, although even this, as I have shown, is often amplified beyond its Homeric dimensions; but how different is the spirit which animates it!

XCVI. The Homeric forge of Hephaestus is in Lemnos. In Æschylus (95) it is in Ætna, and, according to Thucydides,(96) local legend in his own day placed it in Hiera of the Stromboli group. We have here the course of maritime exploration followed, as it were, step by step. The Homeric legend manifestly came from the period when Lemnos was an active volcano, one surely far enough back to satisfy the utmost demands of my argument for Homeric antiquity. Having discovered and colonized Sicily, and witnessed an eruption of Ætna,—the greatest physical fact of the 5th century B. C.—the Greeks compelled the fire-god to migrate.
The same course was pursued by the legend of the buried giant Typhōs, or Typhoëus, whom the Iliad (II. 783) places among the Arimi, probably the volcanic region of Caria, but whom Pindar and Æschylus lodge under Ætna, noticing, at the same time, the fact that he was before in Cilicia (Pyth. I. 29—39, cf. VIII. 21, Ol. IV. 10, 11). Now, Pindar and Æschylus were both alive when this great eruption took place. Accordingly Ætna exploded, for poetical purposes, the Lemnian forge of Hephæstus, and the Carian cubicle of Typhoëus, and became an established poetic property. Here then we have the very footsteps of the legend’s migration locally imprinted, and they clearly indicate its course.

XCVII. I cannot here refrain from noticing the singular use by made Mr. Paley of one argument founded on the fact that myths expanded by Pindar and writers of his age are not found, or only faintly touched in Homer. He says Pindar p. 249, note 2, “It is plainly stated in this passage (Isthm. VI. 35—6), that five centuries before the Christian era the story of the “marriage of Peleus and Thetis had become everywhere famous. Our Homer, — a compilation from these “older ballads, — has only the faintest allusions to it.” This implies that because it “had become everywhere famous” in the 5th century B.C. therefore it must have been so in the 6th, 7th, 8th or 9th century B.C. I say, it had become so in the 5th, but probably not before, and therefore that our Homer is not later but earlier. Mr. Paley will, if he does not take care, prove that Homer was later than Theocritus, who gives us in an Idyll an epithalamium of Helen (Theocr. XX.).

The testimony of Pindar, however, to hero-worship, as pervading the Greek world, is unique of its kind.  

97 In Fragm. 7 Donaldson, p. 369, we have the actual Homeric phrase εἶν \'Αγίων, with the significant addition of ποτε, and an express notice of the transfer. And so in Æschyl., καὶ νῦν . . . ἵππευς ὀίκητος Ἀιτωλίας ὑπὸ, having just before spoken of him as τὸν γηγενῆ τε Κυκλίδων οἰκήτορα ἄντων, Prom. 363—5, 351—60. The καὶ νῦν seems, as the ποτε in the previous quotation, to mark transition to a new locality.
He shows that almost every notable locality was a centre of such adoration as Herodotus describes by the word εἰκώνομε. I need not surely adduce quotations in support of this. The wanderings of Herakles, the voyage of the Argô, the achievements of the Αἰαδῆ, the Perseidæ, the Pelopidæ had dotted over the Greek world with local shrines. Now, of this we have nothing in Homer. There is, indeed, one doubtful passage (II. B. 550—1) in which Erechtheus may be intended as the person to whom, in Pallas's temple, yearly offerings were made. But the total silence of the poet elsewhere is so emphatic as to make this exception, if it be such, of no weight. We must remember the abundant occasions which he had for mentioning it, if known to him, and the clear traces which he yields at Dodona, Delphi, the Troad, Athens, Cyprus, and elsewhere, of the localized worship of the Olympians. How can we account for a field unquestionably so suitable for the local allusions of which Homer is so fond, and so fruitful as it evidently was in the fifth century, B. C., remaining such a total blank to his mind? I see only one way of accounting for it, namely, by assigning to him an antiquity in which it had not yet begun.

Before quitting the domain of mythology, I ought to notice the Homeric belief as regards the state of the dead. The dreary and cheerless aspect which this presented to the poet's mind, even in the case of Achilles, his prime hero, and Agamemnon, king of men, and Ajax, whose peculiarly unhappy fate and brilliant services on earth would have entitled him to consolation, if there had been any to be found, hardly needs a comment. The first of these bitterly contrasts his shadowy primacy with the lot of the meanest hireling on earth. The dead have no prospect: they only look back to the past, or seek to snatch a glimpse of the present. They dwell on the triumphs, or on the wrongs and sufferings, of this mortal life, and sympathize, after a forlorn and bereaved fashion, with those whom they have left behind. The picture is one of such blank desolation as came spontaneously to the poet's
mind, on whom neither faith nor philosophy had yet dawned, but who yet could not so far renounce man's birthright of immortality as to conceive of the utter extinction of personality in what had once been a human soul. The dead of Homer have pride, they cherish grudges and curiosity, affection and resentment, but they have, in a later poet's phrase, "left hope behind". The casual exceptions of the few favoured heroes who were by birth or marriage connected with Zeus himself, only proves more pointedly the dismal universality of the rule by which the rest are bound.

XCIX. Now, in Pindar, and indeed before his time, all this is changed. A remarkable passage in the second Olympian ode warns men that "there is one who avenges sins done in this realm of Zeus, pronouncing their doom with implacable destiny; whereas the good are in perpetual sunshine by night as well as by day, and have a life free from toil, not scraping earth by dint of plough, nor troubling the deep, to win the meat that perishes". (98) Precisely similar doctrine is enunciated in Æschyl. Suppl. 228 foll.

οὔδε μὴ ἐν Ἁιδών θανόν

 φῦμ ὄμιταυν αἰτίας, πράξας τάδε.

κύκει δικαίον τάμπλαξίμαιδ', ὡς λόγος,

Ζεὺς ἄλλος ἐν καμοῦνοιν ὕστάτας δίκαια.

Again, in a fragment of one of his Dirges, Pindar says: "The souls of the impious flit on earth beneath the sky in deadly pangs and bands of woe, but up in heaven the pious dwell, and hymn with songs the mighty Immortal." (99) In another fragment the same poet says that: "In the ninth year after death, Persephone, after receiving compensation for the woe long since wrought, restores again the souls to the upper world, whence spring a race of wise and mighty kings" (by transmigration, it should seem), "and thencefor-

98 Others take κεῖνην to be κεῖνην: so Mr. Paley; but surely the dative with περὶ would be far more suitable to his sense.

99 This fragment is suspected by Dissen and the late Professor Donaldson, p. 373. Probably it has been tampered with. The passage from Ol. II. is, however, abundantly sufficient for my purpose.
ward they are called spotless heroes among men." Pythagorean doctrines and hero worship are here combined in one picture. Now, can we suppose that a poet so broadly human as Homer is, would have shrunk back from this doctrine once current and fairly afloat in the Greek mind, into the cold funereal negations which pervade the Odyssean shades? Compare with the dreary powerless phantoms which there we find, the Æschylean view of the hero after death. In Choeph. 324 foll. the Chorus exclaims,

\[ \text{τέκνον, φρόνημα τοῦ θανόντος οὐ δαμάξει πυρὸς μαλακὰ γυνᾶς, φαίνει \delta' \ ύστερον θρήνας: οὐτοτυγκτεῖ δ' \ οὐ \ δινήσκων, αναφαίνεται δ' \ ο βλέπτων:} \]

where the characteristic feature of the whole passage is the intense and vigorous vitality which it ascribes to the dead. Before Pindar, indeed, the change had set in. Earlier poets than he could not brook to leave their Achilles uncomforted; but gave him a blissful abode, mated with a fitting heroine, in some isle of the distant Pontus, or of the further Hesperides. (100) This is plain from the notices of Ibycus and Simonides (Schol. Apollon. Rhod. IV. 815, ap. Bergk; p. 1007); and probably even was the view of Stesichorus (ibid. p. 981—2). And the same sentiment has coloured the heroic imaginings of every poet, in the line of tradition of Greek thought, from the sixth century, B.C., to Mr. Tennyson:

"It may be that the gulfs will wash us down,
It may be we shall touch the happy isles,
And see the great Achilles whom we knew."

To date the Homeric poems in the fifth century B.C., forces an astounding exception on an otherwise universal rule. The eleventh book of the Odyssey alone becomes an utter anachronism. And yet this eleventh book is by a large array of modern critics considered later than the bulk of the two poems.

C. The legend of the Centaurs demands some notice. A mention occurs in Odys. p. 295 foll. of a brawl over wine, which brought punishment on Eurytion, the centaur, and bred a standing "quarrel between Centaurs and men". Now, except this last phrase, there is nothing to suggest that the Centaurs were not men; nor need we assume from it that they were more remote in the poet's conception, from humanity, than were the Cyclopes, or the giants. Cheiron, the most humane (δικαιότατος) of the Centaurs, is spoken of as if in all respects a man (II. A. 82—3). The Centaurs of Homer, however, have been identified (1) by a long tradition with the Phères (see Schol. Ven. on II., 1. 268), whom Peirithoüs and others of the race called Lapithæ, expelled from a part of Thessaly, near Pelion. Now these Phères are called "mountain wildmen" (ὀρεσκόδους); and if we accept their identification with the Centaurs of Odys. p., the effects of wine, to which perhaps he was a stranger, upon one of them, rendering his passions ungovernable, and bringing out the true savage, are perhaps there described, and may be compared with its effects upon the Cyclops in Odys. i., and on Caliban in Shakspeare; savage frenzy and brutal stuper being two standing types of intoxication. But in all this there is not a word of the horse-cen-

1 Cheiron is a Centaur, and dwells near Pelion. The Phères are warred on by the Lapithæ, and driven from Pelion. The quarrel is between Lapithæ and Centaurs in Ody. p. Peirithoüs, who vanquished the Phères and drove them from Pelion, is a Lapith, and his son and a comrade are Lapithæ in II. M. These are the points in favour of this identification. I take the name Lapith (akin to lapis, "stone", and less certainly to ἔλιβατος) with Mr. Paley, as signifying a primitive race who first used stone maces, knives, etc., and so vanquished the worse-armed Centaurs, who dwelt, like the Horites of Genesis, in caves (ὀρεσκόδους), and used wooden weapons only. I take κένταυρος from καίνω-ε ἕκαν-νυ (slew), κέντος = κοντός (Od. i. 478) a tree felled or branch lopped, the stem, κέν, being found in our knife, French canif. There is perhaps a second element in the word, the same as in ἀκ-αρφῶ. Thus Cheiron tells the Πηλίαδα μελημέριν, which is Achilles' spear-shaft; but in Pindar, Peleus cuts it himself (Nem. III. 56). Cheiron, moreover, with his leech-craft, represents the savage reclaimed, bringing his knowledge of nature to the service of civilized man. In Hes. Scut. 184 foll., the Centaurs are represented ἔλατας ἐνι χειρὶν ἔχοντας, where see Goëttling's note.
tours of later poets, begotten by Ixion (Pind. Pyth. II. 80 foll.), who is unknown to Homer. For had he
known him, we might surely expect to find him with
Sisyphus and Tantalus expiating his crime in Hades.
These hippo-centauri have so entirely supplanted
the simpler conception of the older poet, that the notion of
a Centaur, who is not partly horse, is unintelligible to
most. Yet nothing is plainer than that Homer's Cen-
taurs are no more quadruped than Shakespeare's Caliban.
Such compound creature-forms seem to show a familiarity
with Egyptian or Assyrian art. The only one such in
Homer is the Chimæra, and that is found on Asiatic
ground, and in a story having Asiatic relations. By
Pindar's time, and from the earliest records of ancient
art, the horse-centaur prevailed. But here again we
must admit that the myth had germinated into a new
form since Homer left it.

I have been obliged to omit many important tests
of the progress of the human mind, well worthy of
examination, but which all, if applied to the Homeric
poems, indicate a very backward stage at the period
of their composition. I will briefly touch a few of these.
First, as regards the Homeric method of fighting. The
heroes drive chariots to battle, and fight at choice from
them, or on foot. They seem to prefer the use of the
lance as a missile, at any rate in the first instance,
mingle the javelin-man with the hoplite. They hurl
(so Tyrtæus) massive stones, picked up amid the mêlée.
In Il. B. 720, and N. 716, archer brigades are men-
tioned; but on the field the only trace of them is that
the spectator who would survey the fight must move
amid the hurtling of arrows. We see only the indi-
vidual archers, Teucer, Paris, Pandarus. Now at the
earliest historic mention of fighting Greeks, all this had
disappeared. Cavalry, and light skirmishers, and heavy-
armed infantry had their distinct places in the division
of labour proper to historic war. In a fragm. (168
Dind.) of the Palamedes Ἀeschyl. made that hero say,
καὶ ταξιάρχας καὶ στρατάρχας καὶ ἐκατοντάρχας ἐτάξα;
it is superfluous to add, that of such organization "our
Homer" yields no trace. Even Tyrtæus distinguishes the hoplite and the skirmisher in a way which shows that Homeric tactics were in his day left far behind (Tyrt. ap. Bergk, p. 401). Can any one doubt that the poet's fighting field was a reality at his own time? I think not. To think otherwise would be to introduce that spurious and archaeologcal antiquity, so utterly foreign, as I have before noticed, to the whole spirit and feeling of our Homer. The charioteer in Homer is as natural as among Caesar's Britons; and, whenever the poem was composed, was unquestionably as real. Homeric heroes, moreover, never ride, save once, I believe, when, in capturing the horses of Rhesus, Diomedes and Odysseus have left the chariot behind. Besides this, riding, as above remarked, is found in simile only; see p. xlvii sup.

CII. Next, as regards Homer's knowledge of the metals. Iron is precious, though useful. It is rated with copper and gold in the material elements of a proposed ransom. It is used, however, but seemingly in very scanty proportions, by the ploughman and the shepherd, and stands in several passages as the material of axe or sword. (2) Homer, however, seems to have known nothing of smelting and fusing it, although he knew of the primitive method of tempering, by plunging it hissing-hot in water. But in Hesiod we have iron pouring from the moulds distinctly mentioned as a simile for the battle of the Titanomachy. There is no standard of general value or common medium of exchange in Homer but the ox. However, by the time of Æschylus the ox stamped on a coin had superseded this primitive method, Agam. 37. We know too from other sources that Pheidon had about 750 B.C. introduced silver coinage into Greece. In western Asia money was probably current still earlier, since the source was undoubtedly Phœnician and Babylonian (Grote, vol. II. p. 219). This certainly points to any degree of antiquity which my present argument requires.

2 Σ. 485, Σ. 34 (genuine?), π. 294, τ, 13. In the last two ἄνειος χαλκός may have been the first text.
PART I

from the arts, and the absence of writing, Z. 108:

CII. In Homer we have no carving, no painting, save the daubing, perhaps, on the prows or sides of his galleys, and one mention of a tablet with written or characted contents. This is the famous and doubtful passage of the "fatal symbols", or "symbol", which Bellerophon conveyed. We may assume that a message in some sort of hieroglyphic, perhaps, could, on a matter of life and death, be sent, and deciphered. But it is from a prince in Argos to his father-in-law (3) in Asia, and may have been meant as a family secret, not an art generally known. Indeed, it seems to me that the poet speaks with the vague obscurity proper to a mind unfamiliar with the subject. The language is just such as might have been used by a poet who thought the folded tablet would act like a baneful talisman. (4) And this would undoubtedly be the way in which one not only ignorant of reading and writing, but unfamiliar with the effect of intelligence so transmitted, would at first regard the effect produced by a written communication between man and man. But be this as it may, there is certainly no evidence of the poet's having any such grasp of writing as an art, as would lead him to regard the surface of the tablet of which he speaks as bearing traced symbols conveying a message of information. He had probably heard of the result of a letter, and failing to understand the means conducive to them, filled up the blank by his own imaginative

3 Præitus, of Theban, i.e. Cadmean or Phænician connexion, spoken of as one who had come in and acquired a sovereignty in Greece by strength and talent. Juv. Mund. p. 130.

4 With ὑματε λυγώ of II. Z. 168, comp. φαύμακα λυγώ, Odys. δ. 230 and κ. 236, these latter being the drugs or potions with which Circe operates on the comrades of Odysseus; with θυμοφθόρα πολλά, II. Z. 169, comp. θυμοφθόρα φάμακα, Od. β. 329. In the last passage the context shows that what we now call "poisons" are intended. But the earliest pharmacopœists did not distinguish between natural and magical action; nor could do so, through want of knowledge of natural processes. Thus Præitus meant to "poison", as we say, the mind of the Lycian prince against Bellerophon, in requital for his having, although innocently, so wrought upon the feelings of his wife Antæa, that she ἐπεμήνατο, II. Z. 160. Nor would ἐπεμήνατο ill describe the altered hearing of Bellerophon's host towards him, when he saw the ὑμα. 


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power. Æschylus on the contrary, was clearly familiar with the common use of tablets; as we see from two passages in one play; *Supplic. 179, αὐνὸ φυλάξαι τῷ ἔπη δελτονμένας, ibid. 946—7, ταῦτ' οὖ πίναξίν ἐστιν ἐγγεγραμμένα, οὐδ' ἐν πτυχαῖς βιβλίοιν κατεσφραγίσμενα. Again Prometheus says, *Prom. V. 789, ἢν ἐγγράφοιν οὐ μνήμοσιν δέλτοις φορενὼν. In Pindar, as Mr. Paley (5) admits, the words ἄναγγέλων and γράφειν both occur in our sense of "read" and "write". But he insists on the oral conveyance of the poet's odes by ἄγγελου, and urges that "the words in Ol. VI. 153—5 admit "of no other interpretation; for the poet there compares "the person who is sent to impart the ode to a scytale "or writing-staff, — a short wooden cylinder round "which a paper was wrapped for penning brief mes-
"sages. If the man carried with him the ode written, "the comparison is utterly pointless. He is called a "scytale because he performs the same part, vicariously, "of communicating a message." I really cannot discern the aptness of the argument. In the anecdote given in Sir W. Scott's "Legend of Montrose", the Highland retainer is called a "candlestick" because he carried a candle. Why may not a man be a "letter-stick" because he carries a letter? But I would further call special attention to the ode Nem. V., which begins with an "allusion to the song being sent about on ship-
board from Ἀγινα" (Mr. Paley (6)). Surely he does not mean, when he speaks of the ode, "a man who had learnt the ode". Yet how otherwise to make it square with his argument I do not see.

CIV. As regards the mention of Homer by Thucy-
dides, in his discussion concerning the Trojan expedi-
tion, two things are plain; firstly, that he considers the war a historical fact, and next, that he regards the poet only as a second-rate authority (7) for the detail of its incidents. That he had some other evidence

5 Odes of Pindar Translated, pref. X—XI.
6 Ibid. p. 183.
7 This is shown by the expressions, Ὄμηρος . . . εἰ τοι ἔκανος τεκμηρίωσαι and τῇ Ὅμηρον ποιήσει, εἰ τι φη κάνταυδα πιστεύειν, 1. 9, 10.
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before him, beyond what he mentions, I make no doubt. Possibly local traditions of the Chersonese and the Troad may have seemed to him trustworthy on such points as the cultivation of part of the Chersonese by the Greeks, their necessity to plunder for a livelihood, and some others. He takes Homer into the account, but rationalistically, and with abatements for poetic exaggeration, correction of false views, and the like. Thus he accounts for the length of the siege by the above-mentioned avocations of the Greeks; and, similarly, it seems to me, corrects the poet's account as regards the fortification; which, in the Iliad, is built to protect the Greeks when worsted, but which he regards as a proof of their superiority in the field from the first.(8)

CV. As regards the alleged citations(9) by Aristophanes — are they citations, or caricatures, or partly both? is the first thing to settle. Judging from the

8 That is, Thucyd. I. 11 regards the rampart as a certain fact, but treats the occasion assigned to its erection by the poet as fictitious. Were there any local traces on which he relied? At any rate the supposition of Mr. Paley seems to me unnecessary that "the remark of Thucydides suggests some arrangement of the events of the Iliad (i.e. of the poem), materially different from what we now have". (Introd. to Iliad, p. xxxiv.) It seems to me likely that the historian, with a contempt for the poet as an authority in points of fact, leaves us to infer that the events of the actual siege differed in his view of them from the representation of them in the poem. It is not impossible that he viewed it as absurd to conceive of an army drawn up on an open beach, with their ships at their back, and no fortifications in front, for nine years together, in the face of a powerful and fortified capital with armies in the field, and with their own forces divided by the necessities of annual cultivation and constant predatory excursions. His own narrative of the proceedings of the Athenians at Syracuse, VI. 66, may be taken as guiding his views of what was possible. There the Athenians, taking advantage of a diversion of the Syracusan forces to Catana, chose their ground at their leisure, but at once proceeded to fortify it. He mentions (using the same word, ἔποιησα, as in the case of the Greeks before Troy) a line of defence on the Dascon, being their most accessible side. Precisely similar was the course of the Greeks at Mycale, as stated by Herodotus, IX. 97, who says, "there they drew up their ships, and threw around them a fence of stone and timber, having cut down the forest trees, and drove in palisades round the fence".

9 Pac. 1089 foll., 1273—87; Vesp. 180 foll., the last corresponding with Od. i. 366.
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way in which Æschylus and Euripides are treated in
the Frogs, there seems no adequate reason for thinking
these quasi-Homeric snatches worth the trouble of
verifying. It is sportive buffoonery, with a Homeric
smack tinging it all, and a Homeric real line here and
there. But how would the Comedian be amused, could
he learn that it was proposed to erect it into a formal
ground of grave criticism on the date of the Homeric
poetry! The same spirit of parody is manifested later
in Lucian, but mingled with more of philosophic irony.

CVI. A good deal of stress has been laid on the
apparently modern points of much of the Homeric dic-
tion. With some of these I have dealt already in some
detail in the earlier part of this preface. But it cannot
be doubted, and indeed, it is what we should expect
in a genuine antique poem orally transmitted, that the
remoulding influence of recitation in the details of lan-
guage has inserted tags of later diction here and there.
In Homer the dialogues and episodes are fullest of
these, as the rhapsodist would work most congenially
upon them. These minor changes may all be set to
the score of popular recitation; whereas it is impossible
to account, in that or, I believe, in any way for the
uniformly archaic tone of the sentiments and manners,
the unstudied simplicity of character and action, and
the elementary form in which we find the myths. All
that is deeply set in the framework of the poem, all
that is broadly featured on its surface, is indicative of
greater antiquity than any other Greek poetry what-
ever; all that is alleged on the score of modernism
depends on such finishing touches as were inseparable
from the manipulation of the rhapsodist, and were
probably the accumulated results of centuries of re-
citation.

CVII. The greater part of my argument has consisted
in rebutting supposed presumptions against our Homer's
antiquity arising from various considerations. Some of
these are negative arguments, the force of which is liable
to be turned by conditions which have been overlooked;
as in Pindar's case, by his strong tendency to cultivate

The broad features of the poems are all archaic: the only suspi-
cions of modernism rest on details of language, where reci-
tation would influence the diction.
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A summary of the chief defensive argument.

The assertion that Pindar and others took their plots from the Cyclics seems to rest on a misconception of the law of legend.

Æschylus is perhaps an exception, in the closeness with which he clung to Homeric subjects.

The language would furnish the most powerful argument, if it could be sustained.

local and family legends, as contrasted with the more generally national themes of our Homer. Some of them prove too much; as for instance the argument which shows no less conclusively that our Homer was later than Euripides than that he was later than Æschylus. Another argument, on which great emphasis is laid, rests on the supposition that the dramatists and Pindar were indebted to the Cyclic poems for their plots. I have endeavoured to show that this rests on a misconception of the law which governed the creations of the Greek mind. A dramatist might of course draw more or less directly from a legend preexisting in some special form, but the essence of a dramatic plot was found in the matter of some current legend merely, without caring for the special form in which it came to hand. It is, I believe, an error to suppose, except in the case perhaps of Æschylus, that the dramatist or lyricist cut a stick from the tree of epos, and then planted and trained it into his own form. Rather, he would find a suitable plant anywhere springing directly from the soil, and then shape the growing tree as the Virgilian peasant his ground elm,

Continuo in silvis magna vi flexa domatur

In burim, et curvi formam accipit ulmus aratri.

I have excepted Æschylus, whose relations with epos seem closer than those of his brethren; but then in Æschylus the Homeric element, as I have shown, is strongly traceable as distinct from the Cyclic. Some of the arguments again, e. g. that on the "composite character" of our Homer, have altogether no bearing on the question of any absolute date for him. In short, the only argument on the other side of any weight, if it could have been sustained in fact, is that founded on the language. I believe I have successfully impugned in detail a great number of the instances of alleged modernism. The proof supposed to rest on the use of the pronoun-article and of the digamma I have shown to be inconclusive. And while this preface is being printed, I have become aware of some further examples of alleged modernism in the Pref. to Mr. Paley's second
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volume of the Iliad p. xxvi foll., whence I quote, "To
"suppose for an instant that hundreds of such words
"as ἀτιμάζειν, ἰσάζειν, ἀπαιτίζειν, κροταλάζειν, κελητί-
"ζειν, μετοκλάζειν, παπάζειν, τοξάζεσθαι, ὀμμυρίός-
"ςθαί, are archaic, is to outrage the science of Greek."
Now I find in Archil. 29 [7. 13] κατασκίαζε, ib. 137
μοχθίζοντα, ib. *87 ἐλαφρίζουν, ib. 127 [112] ἀπεστυ-
πάζον, ib. Bergk fr. Pollux ἐκτενίζομένου (κτενίζω),
Simon. Amorg. I. 24 ἀλιξοίμεθα, ib. 7 [8], 70, 77 ἄραλα-
ζεται ἀγκαλίζεται, Theogn. 303 κιλίζειν, ἀτρεμίζειν. I
IX. 21 κεραίζω, ib. Fragm. 217 Don. ἀκκίζουμαι, ib.
Pyth. IV. 221 ἀγκάζω. I find in Hes. W. and D. 690
φορτίζεσθαι, ib. 634 πλωίζεσθε, ib. 613 συσκιάζω, ib.
764 φρημίζος, in Theogen. 706 σφαρείζω, and in
Æschyl. Sept. c. Th. 374 ἀπαρτίζει.

Now it is not necessary to prove our Homer’s lan-
guage absolutely "archaic", inasmuch as every lan-
guage is many stages earlier than its earliest poetical
developments. Still, I venture, on the strength of these
examples from other poets, to doubt the force of Mr.
Paley’s instances from our Homer, as proving that he
was as late as Herodotus.

CVIII. This reminds me of another catalogue of
words collected by Mr. Paley in his Essay p. 23 as
"probably not earlier than 450 B.C." I will write
down those, to which I have found in other early poets
analogical or similar forms, with these latter in a parallel
column.

From our Homer. From other early poets.

ἀγνητάζειν  δεσπόζειν  Æschyl. Prom. 208.
ἀμετροφεπής  ἀτιμάζειν  Theogn. 821.
ἀσσα and ἀσσα  ἀσσα  Phocyl. 6, 2, also Theogn. 1048.
ἀφαμαρτοφεπής  ἀφαματίνω Solon 22 [20].
ἀκελπείν  ἀκελπία Pind. Ol. IX. 120, so ἀ-
τιπείς ἦδυπείς ibid.
ἀλλοίος  Hes. W. and D. 482 and 824, Pind.
Pyth. III. 187 et al.
ἀφραίνειν  ἀφραίνων  Theogn. 506.
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-ονή, nouns in see § LVI sup., also εὐθημοσονή κακο-


dημι and δημίωσαι, for possibly mere corruptions, e. g. πόλε-
dημίοι δημίωσε might be read in A. 15.

μοχθέζειν Pind. Fragm. 88. 2.


Ol. XI. 2, στάσις Pind. Nem. IX. 31 et al., πρόφασις Theogon. 323.

ἐπεμήνατο ἀπεφάνατο Pind. Nem. VI. 43.

ἡσύχιος ἀσύχιος Pind. Pyth. IX. 40.

ἡσατο (ἡσεθαί) possibly corrupted fr. ἡσεθαί imperfect,

ἡσατο Hes. Theog. 606, ἡσά-

μενος Hes. Cer. 236.

ἰδνεσθαί(το) ἱδνε Ηes. W. and D. 7 et al., Ἀeschyl.
Pers. 411 et al.


ἐπιφρίδιος ἐπιφρίδιος Ἀeschyl. Choeph. 335.

ἐναλέσθαι τινα ἐνς Hes. Theogon. 316.

ἐταίροσθαί τινα ὧκίσσαν Pind. Isthm. VIII. 45.

ἐπαλαίεσθαι ἐπαλαίεσθαι Simon. Amorg. 7. [8.] 70.

κλοτοπενεῖν ἀπαξ (ἴρημ. cf. ἱπεροπενεῦν Hes. W. and D. 55.

κεχαρισῆς κεχαρισῆς Hes. Fragm. 223.

καταδημοφοβῆσαι καταφυλλοφόβησε Pind. Ol. XII. 22,

παιδοφιλήσῃ Solon. 25. [1].

καταμύξατο κάμυξεν Pind. Pyth. IV. 356, ἰμύσσε-


μεταπανουσήν φειδωλὴ Hes. W. and D. 720, Solon

13. [4.], 46, τερπωλός Archil. 22.

παρατεκτήνασθαι τεκταίνομαι Hy. Merc. 25.

πειραίνω Pind. Isthm. VIII. 49.

μαραίνω Ἀeschyl. Prom. 597.

ὁλιγηπελέων ὀλιγοδαφαῖαν Ἀeschyl. Prom. 546.

ὁσσάτιος probably a rhapsodic figment; but cf.

ὑστάτιος ὧς ιντ

ὁράσθαι (midi) ὄραμεν (mid) Hes. Fragm. IV. 2.

παραβάλλεσθαι ψυχήν Tyrt. 12. [8.], 18.

πεπερημένος πεπερημένοι Hes. W. and D. 660.

συνθέσια εὐεργεσίαν ibid. 503, ἀνδροκτόσια τε Theogon. 228.

I am unable to see why this word should be deemed noteworthy. I have shown above § LIV, LV of this Preface that the middle form of the verb is as ancient as any fragment of the Greek language now extant.
CIX. Mr. Paley, however, in the Preface to his vol. II. has not stopped here, but has stated a suspicion that a number of our Homer's words have no better than an Alexandrine pedigree. He says, p. xxviii, "Our great uncertainty as to the doings of the διασκέδαστα, the good faith and honesty of the Alexandrine critics, and the precise extent to which they tampered with the Homeric text, added to the generally important fact that it was by Alexandrine heads and hands that our Homeric texts were first critically edited, should make us cautious in denying that a considerable number of words belonging to the latest, i.e. the "post-Platonic Epic dialect, may have been foisted into the older compositions, whether by fraud or ignorance "is immaterial to the argument. For my own part, I "may state that I am entirely convinced that such is "the case, and that to an extent which I sometimes "hesitate fully to contemplate."

Now the author of this observation seems not to have been struck with the obvious remark that it really

11 The few words of Mr. Paley's list which are not included either expressively, or implicitly by virtue of their close parallelism to others, are ἐπαγαλλόμενος, ἐπίτηδες, κεφάροντο, νοχελίη, προαράτλεσθαι τινι, σπουδή (viv), τιμήσασθαι τινα, τεσσαρικός, ὑποκρίνεσθαι — no very large list surely for poems of such a bulk as Homer's, and for a poet with such an array of language at his command. One would feel sure that there must be some expressions which the, after all, somewhat scanty remains of early poetry could not match. But why ἐπαγαλλόμενος should be thought worth challenging, the simple verb being thoroughly current, merely on the score of the compound with ἐπί not being elsewhere found; or why κεφάροντο — one of a very large Homeric class to which belong πεπίθοντο, λελάθοντο etc. — I cannot conceive; especially as Pindar has πεπαρέσεν and πεπιθόν, Pyth. II. 106, Isthm. III. 121.
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answers all the rest of the argument founded upon language of which it forms part. If our Homeric text drew materials in whatever quantity from grammarian poets of the 3rd century B.C., and yet Mr. Paley supposes it to have originated in the 5th, why may not I suppose it to have originated in the 9th in spite of the materials which it is supposed to have picked up from the rhapsodists of all the ages through which it passed? Even Mr. Paley acknowledges that we have the same Il. and Ody. which Plato had, and yet he perceives Alexandrine words in them! Yet he writes as though he somehow failed to perceive that text may equally be 500 years older still, and yet have Herodotean words in it. It may reflect the influences of every period of the Greek language down which it has glided, at the same time that it has left its own mark on the literature of every period, like the glacier transporting fragments from the rocks which it grooves and scores.

CX. But it would be unfair not to examine some of these "Alexandrine" specimens. I have only space for a very few samples which I take at hazard from the page. Mr. Paley urges,

"That μήδεα φωτός (Od. ξ. 129; μέξεα Hes. Οpps. 512), 1. μήδεα.
"is viri media seems more than probable."

But surely the fragment of Archil. 138. ἰνας δὲ μεξέων (or μεδέων) ἀπεθρόσεν, should have been taken into account, as it tends, if genuine, wholly to upset the opinion suggested. It is from Et. Mag. He adds,

"Of nouns I may mention τεῖφεα, 'stars'." But τεῖφεα. φεα is certainly contained in the prop. name Τεῖφεσίας, and I suppose I need not quote Greek poetry to prove that name's antiquity. My own opinion is in favour of the connexion of the same word with the Latin trio (torio) in Septentrio (= "seven ox") the starry host being viewed as the herd of the sky, or rather probably the groups of stars being so regarded before they acquired with the growth of mythology individual names.

The same list contains ἰδημων, which is nothing 3. ἰδήμων. else than the neuter form of an adj., which, as derived
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from ἰσθμὸς nom. propr., occurs in Pindar Ol. XIII. 4. I find also in Aristoph. Fragm. 414 the further adjective form of ἰσθμιακὸς. Why, then, with this unquestionably legitimate kindred of old family, is the word ἰσθμῖον set down as a base-born Alexandrine?

I take from the list of adverbs the one which closes it, κατεναντίον. For the simple ἐναντίον see Archil. 66. [31.] 2. Now there is no preposition in all the Homeric and Hesiodic poems, I might perhaps say, in all Greek literature, which so readily lends itself to composition as κατα(;12) why then should this particular compound be viewed with suspicion? But again, I find in Herod. III. 144, κατεναντίον τῆς ἀκροπόλιος ἐκκέατο. And yet this word is produced as “in all probability characteristic of the later poets” and as having “crept into our Homeric texts” from Alexandrine sources.

CXI. I see in the same preface tokens of scepticism as regards the use of writing entertained by Mr. Paley, apropos of which I will merely refer to Boeck’s Inscriptions. A few of the earlier ones are ascribed to about 600—700 B. C. In one on a recumbent pillar, the Columna Naniiana, ascribed to the period of Solon or Pisistratus, is a considerable number of words all clearly written and requiring only familiarity with their character to decipher them. Yet Mr. Paley says, “Why, it was with difficulty they (the Greeks) could “write one or two names at all legibly (they are fre- “quently positively illegible) on vases very much later “than that”. Now this seems to me to show a miscon-ception on the subject. “They” who “wrote names on vases” would probably be the vase-artists. But, throughout all the earlier centuries after its introduction, writing was probably the gift of a professional few, such as were the Levites among the early Hebrews. The craftsmen of the mystery were alone familiar with the art, and all the rest, vase-artists included, would be

12 The Homeric reader will remember many words like κατα-θνητολ, κατα-χλόθες etc., which seem to have puzzled editors to decide whether they are compounds or not.
PART I

idōtai to it. Of course many such bungling attempts as Mr. Paley refers to were likely to result from these trying their hands at it. But this is surely irrelevant to the point at issue. An inscribed helmet referred to by Donaldson, Pind. Pyth. I., Introduction, seems to be perfectly legible, and should, manifestly be dated 476 B.C. The Burgon Vase is probably a hundred years older and is perfectly legible. But where is the difficulty of believing writing in use among the Greeks in the eighth century when Egyptians and Phenicians had used it already for ages? All the credulity lies, it seems to me, on the side which supposes that so rarely gifted a race as the Greeks, with these ample opportunities, could have remained ignorant of it so long; or, with the Levant and Ægean as highways of traffic could have so long continued as if a wall had been built up between them and their more advanced neighbours.

CXII. But, when we come to the sixth century B.C., the story of Histiaeus in the Ionian war, of the map of Aristogoras, and the well known and often quoted περὶ γης of Hecataeus, (13) all forbid our disbelief in writing having become fairly common among the higher classes. Or are all these statements to be set down as mythical, and is that regarding Solon, and his laws incised on wooden blocks, to be swept away also? When an art is once on foot, it soon finds out its own applications, for its growth is vigorous and makes its own way; and, given even wooden blocks and a chisel, the papyrus or διφθέρα and reed-pen would, where

3. An inscribed helmet.

4. Egypt and Phenicia.

5. Some statements in Herodotus.

6. Hecataeus.

Art is apt to make its own way to new applications.

PART I. commerce was open, be sure speedily to follow. I cannot now go through the chapter of this same preface on Greek Homeric antiquities; but, as I see the "iron axle and wheel tire ἐπίσωτρα", of the chariots, come in for suspicion, I may quote a fragment of Stesichorus I. ὕδαρωτῶν ἐπίσωτρῶν, which shows that this feature is not modern in Mr. Paley's sense.(14)

A considerable portion of this Preface part I. towards the end appeared some few years since in the Contemporary Review, but I have considerably altered and recast the matter so published.
PART II.

CXIII. It remains to notice one or two facts relating to the present volume. It has been inordinately delayed by events which I could not foresee. I promised myself to have completed the edition long ere this, when I first began it. It is only half done. This very volume was to have contained two more books, but I was obliged to sacrifice their present publication, in order to avoid a postponement of which I could not calculate the end. But not only has my time been more heavily taxed, but the work of editing has become more laborious. La Roche's edition of the Odyssey, with collations of a considerable array of mss., appeared in Germany shortly after my own first volume appeared here. I determined to avail myself of his labours, and at the same time to collate such as were within my reach at home. I have accordingly collated the following,

Harl. No. 5658 vellum, referred to as \( \alpha \)

" " 5673 paper, " " " \( \beta \)

(in part only,) A ms. in the collection of the late Sir Thos. Philipps Bart. at Cheltenham, referred to as \( \gamma \)

Harl. No. 6325 vellum, referred to as \( \delta \)

The Schol. vulg. or Didymi in the Bodleian Library, Oxford, referred to as \( \nu \)

The editio princeps Flor. 1488(15), referred to as Fl.

and I should also add that the principal Harl. ms. of the poem, No. 5674 in that collection, which Porson collated, has been continually referred to by me in all doubtful passages. I am, further, indebted to the kindness of Mr. F. A. Paley of Cambridge for the collation in book \( \mu \) of the Corp. Chr. Coll. ms. It is re-

15 The fine copy referred to Pref. vol. I. § LXX was lent me by the kindness of the Headmaster of Eton for this purpose.
ferred to as ε, but appears to have been collated before; see pref. to vol. I. § LXIX.

CXIV. It is necessary to state that, in order to agree with the signature of the mss. and other primary sources in the first volume, those of La Roche have been altered as follows.

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In the rest of La Roche's mss. I have retained his signatures, putting, however, for the scholl. the small letter corresponding to the capital which denotes the MS. to which those scholl. belong. Thus H. is the Harleian no. 5674, h its scholl. Those of La Roche are as follows; A. the Codex Augustanus, Munich, 519 B, — B. the Vindobonensis 307, — G. that of Vespasian Gonzaga di Columna, — I. the Venetus 457, — K. the same 456, — M. the same 613, — N. the same 647. I have designated the editions by their first letters; Ald. for Aldine, Ro. for Roman, etc.

As regards the Corpus Christi Cambridge ms. I am enabled by the kindness of Mr. SS. Lewis, fellow and librarian, to add the facsimile at the end of this Preface, taken from a tracing of its readings in some particular passages, as to which I had specially enquired. Mr. Lewis describes it as a paper folio, probably written at the close of the 13th century and numbered in Nasmyth's Catalogue LXXXI.

Rugby, October 1872.

H. H.
ΟΔΥΣΣΕΙΑΣ Ἡ.
SUMMARY OF BOOK VII.

The evening of the 33rd day continues, Nausicaa returns and Odysseus follows her (1—14). Pallas appears, counsels him and conceals him with a mist (15—77). The magnificence of the palace of Alcinoës and the beauty of his gardens are described (78—132). Odysseus, entering unseen, supplicates Arete, the queen (133—51). His favourable reception is solemnized by a libation (152—83). Alcinoës appoints a council in honour of Odysseus for the next day (184—225). Odysseus, in answer to a question by Arete, tells briefly his story from his first shipwreck till his meeting with Nausicaa (226—297). After some conversation they retire to rest (298—347).
'Οδυσσέας είσοδος πρὸς 'Αλκινοον.

2. Φάστν. 3. Φού. 6. Φνθήτα. 7. Φεύν Φού. 11. Φάνασσε.


1—21. Describes Nausicaa’s return home and her reception by her brothers and her old nurse, Odysseus on his way is protected by Athene, who makes him invisible, and near the entrance into the city appears before him in the guise of a young maiden of the place.

1. ὅς ὁ μὲν ἐνθ’ ἦρατο πολύτλας ἄδιος Ὀδυσσέας, κούφην δὲ προτὰ ἀστεν φέρεν μένος ἡμιονοιν. ἦ δὲ ὅτε ὃδι οὐ πατρὸς ἀγαλμάτα ὀμνίσκετο ἵκανεν, στῆσεν δ' ἀρ' ἐν προθύρωσι, κασίγνητοι δὲ μιν ἀμφὶς ἡμείς ἢσαντ' ἀνενότητος ἐναλήκμοι, οὐ δ' ὑπ' ἀπήνης ἡμίονων ἔλον εὐθήτα τε ἐδερεῖον εἰσο. αὐτῆς δ' ἐς θάλαμον ἔδω ἤγε. δαίτε δὲ οἱ πῦρ γοφύσ Ἀπειροι ἁγί' θελαμπτόλος ἔλοιμεδόμασ, τὴν ποτ' Ἀπειροθεν κ' νεές ἤραγον ἀμφιελθείσαν Ἀλκινόο δ' αὐτὴν ἁρέαν ἔξελον, οὖνεκα πάσιν Φαἰθῆσθιν ἔνασσε, θεοῦ δ' ὁς δήμος ἅκονεν.

2. μένος ἡμιότοιτι, for the “powerful mules”, as in μένος Ἀλκινοοῦ, ἡ. 167, 178, and the like phrases.
4. θυγάδει used sometimes absolu-

tely, where ἔπους, νήσος, or the like is implied by the context; so in τ. 188 ὑπὲρ δ' ἐν ἄμυνον. — κασίγνητοι τ. τ. λ. on the ethical bearing of this passage see App. F. 2 (13), on the θάλαμος of Nausicaa in 7, see ib. (28).
8—9. Ἀλειφαίη . Ἀλειφιθε. Whether a country, island or city is intended, it is impossible certainly to say. The name Ἀλειφθε may probably be ἡπειροθεν converted into a fem. nom. prop.; cf. Ἰμεθθε (Ξ. 226) from ἠμα-θεν, ἢπειροθε is used of any land, even Calypso’s island (ἐ. 56 and note) in contradistinction to the sea, but especially in the Odys. of the neighbouring mainland to Ithaca (ἐ. 97; 100, 6. 84, ν. 109, ο. 377—8). This, coupled with the apparent nearness of Scherî to the Thesprotians, points to the W. side of Epirus as a probable site for Ἀλειφθε here.

13. † Zenod., h. p., πυραν ἑκαίε β Βι. 56. 14. ἀμφί δ' Η. sed erasam et ab cadem manu αὐταγ, ἀμφὶ δ' Φι. Στ. έρ. Κο. ο. inter in mar. ας, αὐταγ ας Ευ. (?) Ro. Bek. Di. Fa. 17. κερτομεύτα τ' ἐπέεσσαν ε ἐξερεύνης (sed τ' plane abundat) β, ita sed μν ε. Ει. 56; Βι. 5 et 133 ut vulg. 18. δύενθ (mendose, δάκτιαι) έκατείνη β Βι. 5, δύεσθαι έρανη β Βι. 59, δύεσθαι έρανη β Βι. 50, 133. 20. κάρπην (sed in p scripsit λ) Βι. 133. 22. η' έα μοι (num η' έα μοι?) pro oin εν μοι Aristoph., h. p.}

12—3. As Nausicaa seems to have enjoyed the privacy of her own chamber, εἴσω probably refers to the supper as served there. She does not reappear till the next day Θ. 457 foll. Zenodotus rejected v. 13 because δαίες δε η πυρ had preceded in v. 7.

17. ἐξερεύνης. Such questioning, until a quest had been received and his wants provided for, was a rudeness according to the standard of heroic manners; see γ. 69—70.

18. ἑκαίνης. In Chevy Chase (older ballad) occurs "lovely London?". The noun ἑκαίνης, for "a feast to which the guests contributed?", should be compared: thus ἑκαίνης may mean "socially pleasant", occurring as it does with a local name, as does often, though not exclusively, ἐκαίνε (ἐκαίνος) of which it is a shortened form; so οὐκ ἑμείλε ἐκαίνος ἐξεαθαί αὖτος, "sociable (of Polyphemus) towards them (my comrades)?", i. 730. This latter is also epith. of ὑπηκοίνης Τ. 175, ἀμ- βοσίαν Τ. 347, 353. Παϊά δ' 13, φιλότητος ψ. 300. Two MSS. have ἑκαίνης here with a change in the form of δύεσθαι previous.

19—21. See App. Ε. 4 (3) (21) as regards the disguises of Pallas and their ethical effect on the poem. ἀλλως, perhaps akin to κόλπος viewed as a receptacle. Comp. also Lat. calpar a wine-vessel (Varro ap. Non. 15, 31). ἀλλως is a bye-form.

21—47. The conversation between Odysseus and the stranger maiden, turning chiefly on cautions to be observed by him in entering the city. Its principal features, as they met his eye, are described.

22. oin εν μοι, Aristoph. read η' έα (perhaps έα) μοι, displeased perhaps
with the apparently familiar tone of a stranger of οὖν ἄν μια, cf. mar. Yet the tone is meant to be that of assumed familiarity, as shown in ὁ τέκνος.

25–30. ἐπίης, see Buttm. Lexi. 24.—

31. The direction to "ask no questions" suits the fact of his concealment, and the fact (which we are probably to assume) of his unconsciousness of it.

32–6. The character of being wanting in respect for the guest — that first principle of Homeric ethics — is perhaps a touch of nature added from the poet's observation of the habits of a maritime place. That respect would be probably first impaired among a sea-faring population who themselves roved everywhere and imported new ideas, and be longest retained among inland populations with fixed territorial habits. So there were ὑπερφιλίαν κατὰ δῆμον (§ 274), of whose free-spoken remarks Nausicaa was in dread. Odys. receives at once, it is true, a most friendly reception: but then a good deal of poetical machinery prepares the way for this.—

37–8. This dependence and mechanical guidance suits the circumstances of isolation in which Odys. is placed here, as it does the character of the young
40. Fæstv. 41. Foi. 43. Elisa. 45. Idiœthœ. 52. Ëepouioiv.

41. Ǿ αφιαν αχιν (contra v. 143 inf.) Zénod., h. p. 44. Ǿ pro Ǿ. Vi. 133; 45. σκοπέλοιαι β Vi. 56, σκοπέσθαι. Vi. 5, 59, 133. 47. τὸν Ǿ αχα (τοδ ἀρα?) β, τοις ἄφα Vi. 56, αὐτικα Vi. 5, τοις ἄφα Vi. 133, 50, διατικ. Vi. 50, 133 έτι και μάλα τῆλθ'ενν ἑλθοι H. ex emend. Fl. h. p., nostram H. a man. pri. et (cum menda) 50 et pro var. i. h. p., ita St. Er. Wo. Ox. Di. Fa. et Bek. sed [, τῆλθεν ἑλθον β Vi. 5, 56.

Telemachus in β. 405—6, where see note. The entry of Aeneas into Carthage, where he infers se septus nebula, will occur to every Virgilian scholar, So Miratur motem Aeneas, magalina quondam, Miratur portas etc. Aen. I. 443,425.

39—47. ναυιξιμυτοί, H. uses ναύσιν—compound words, but νησιν or νησαι as simple. See Buttm. H. 106. On the epith. ἐνύπλακμος applied to Athené see App. E. 4 (21). — ἀγώνας, "places of meeting", — ἐσολυτεσίων, probably timbers driven into the ground acting as a support for the masonry see App. F. 2. (3) (4) (6).

48—77. Chieflly a family narrative of the royal house, ending with a more detailed description of the queen Areté, who seems the most important personage in the story, and whose patronage Odys. is to bespeak.

40—52. περιτεκνάμεν, cf. a. 273 μῦθον τε φρασεῖ πᾶνιν, the notion of declaring or indicating here predominates. — δέξοιναι, this word in H. is limited to the Odyssey.

54—63. ἐπώνυμον, comp. κάρτα δ' έστιν ἐπώνυμον Aeschyl. S. c. Theb., a name given as descriptive of or suited to some characteristic of the person. So Odys. is named by Autolycus his grandfather from a sorrowful association; so also Cleopatra was named Alcyone from the sorrow of her mother.
53 τών αὐτῶν, οὖ περ τέκνον Ἀλκίνοου βασιλία. 

Ναυσιθοῖος a μὲν πρώτω Ποσειδάων b ἕνοσίζων γενάτω καὶ Περίβοια c γυναικῶν εἰδός d ἀρίστη, ὅπλοτατή e ὑματηρὸς Μεγαλήτορος Εὐρυμέδουτος, f ὃς ποτὰ ν ὑπερθύμιοις γενότευσε x βασίλευεν.

60 ἀλλ' ὁ μὲν ἄλεσε h λαὸν ἀτάθελον, ἄλετο δ' αὐτὸς τῇ δὲ Ποσειδάων έμίγη h καὶ ἐγένετο παῖδα 

Ναυσιθοῖος k μεγάθυμοι, ὃς ἐν Φαῖνην l ἅνασσεν. 

Ναυσιθοῖος k ὃς ἐτεκε Ρηξήνορις m τ' Ἀλκίνοον τε, 

τοῦ μὲν ἀχοῦρον ἐόντα βάλ' n ἀργυρότοξος Απόλλων 65 νυμφίον o ἐν μεγάρῳ, μιὰν οὖν παῖδα p λιπότα 

Ἀρήνην τῇ δ' Ἀλκίνοος ποιήσατ' ἀκοινίνιν, 

καὶ μιᾶν ἔτσι q ὧς οὐ τῆς ἐπὶ τ' χθοὺς τείται ἄλλη, 

ὅσαν νῦν γινακεῖς υπ' ἀνδράσις οἰκον ἔχουσιν. 

ὡς κελήνε περί q ὁμοί τετίμηται τε καὶ ἐστίν 

70 ἐκ τ' ἐφέλων παῖδων ἐκ τ' αὐτοῦ Ἀλκίνοου καὶ λαόν, οὗ μὲν ὥρα Θεόν u ὧς εἰσόμοντες 

δειδέχαται v μύθοις, ὥτε στείχος w ἅνα ἀστύν. 

οὗ μὲν γάρ τι νοῦν γε καὶ αὐτῆ δεύεται x ἔσθλοι...

57. Φείδος. 62. Φανασσεν. 68. Φοίκον. 72. Φαύτων.

63. ἔτεκε Fl. St. Er. Ox. Ro. Wo. et recentt. 65. μὴν Vi. 56. 67. ἐπιχαρδα 

——- viην Vi. 5 quod tēr postulat. 68. γε om. a Vi. 50. 133; ἐπ'/ Vi. 56 ἐπ' 

Vi. 5, et ἐπ'/ et υπ' agnoscit p. 69. τε om. β. 72. lectionis στείχος, 

vestigium prodit II.

(mar.). Comp. also the names Eury 

saeces, Neoptolemus and (8. 11) Mega 

penthes see App.E. 8 (6) (16). Here the 

notion of a child much prayed for (cf. 

πολυάρπητος δέ ται ἔστιν, τ. 404) seems 

the original idea, and passing into the 

notion of prayed to by all, or "the 

adorable"; cf. the name Δημάρφατος. 

The pedigree stands thus: 

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Poseidon  

Periboea  

Nausithoïs  

Rhexenor  

Achilous  

Aretë. 

Thus ἐκ τοιὸν τῶν αὐτῶν means from 

Nausithoïs and his wife (name unmen 

tioned), Achilous being, however, in 

the first generation and Aretë in the 

second; who were therefore uncle and 

niece before they were husband and 

wife; and who, like Rhexenor, have 

an only child, a daughter, Nausicaae. 

Nausithoïs it was, who settled the 

Phoenicians in Scherë after a forced 

migration from Hypereï; see ζ. 7—10 

and notes, especially as regards their 

kindred with the giants and cyclopes. 

64—9. On this function of Apollo, 

(shared by Artemis as regards women) 

of sudden death, see γ. 279—80 and 

notes. — περὶ ζηθ., see on ε. 35—6. 

καὶ ἐστίν, ἐστίν develops the pre 

sent force always latent in a real per 

fect, which brings a completed fact 

into present view, the full form would 

be ἔστι τετίμημενι.
74. The balance of evidence seems in favour of ἕσιν, although οὐδὲν has been preferred by all recent editors. ἕσιν is further confirmed by the probably corrupted reading of the ed. Rom. ἕσιν τ᾽ εὐφροσύνης. The text means, "between (those women) whom she discretely advises and their husbands she reconciles differences", ἐν φρονεῖν meaning in H. rather prudential discernment than kindly feeling.

78—94. Athenè departs to Athens, having accomplished her mission. Odys. then enters the domain of Alcinoïs. The impression produced on him by the splendour of the palace is described. Copper walls, golden doors and silver doorposts, with golden and silver watch-dogs, animated marvels, are the chief external details.

79—81. The mention of Athens in conjunction with Erechtheus, and of both with the goddess, is in harmony with the passage relating to that region in the Catalogue, B. 547—51. Erechtheus is there the son of the soil (τῆς ἐκείνου ὄρους) reared by Athenè and raised to divine honours in her temple as the local hero (Θέος ἐπιχώριος). Theseus, although mentioned, had not attained that eminence (l. 322, 631, A. 265). He belonged to the early generation whom Nestor had known, and was now dead. Thus the Homeric poems are older than the deification of Theseus, and if this passage and that of B. 547 foll. are later additions (as Bekker regards the two latter) then the poems are so much the older still. The present passage (79 foll.) has the air of an interpolation to glorify Athens; but cannot now be detached without violating the integrity of the whole. After 78 may have stood αὐτῶν ὅ , ἀλλοι διάφοροι, ὃς ἐστιν καὶ οὗτος. — The verb δύνη occurs in pres. P. 392 δύνη δὲ τ' ἀλοίφη.

86. ἐληλέται , I have followed Buttm. Irr. Verbs s. v. in this reading. He compares the Ionic form πεκτέται. The preponderance of MSS. is against any form from ἐφιάλω, although ἐπὶ 329 λέει δὲ τὸν ἑκάστοτεν ἐφιάλωσκεν slightly countenances it. Comp. on the contrary Hes. Theog. 726 τὸν περὶ χαλκεοῦ ἔρως ἐληλέται.
86—90. For the structural details see App. F. 2 (3) (16) (23) and for the θηρίγκος κυάνοοι Αpp. F. 1 (19). — ἀγρύφοι δὲ σταθμοί appears to be the order exhibited by the MSS. apparently scanning δὲ before στ. The instance of Ἰόνναίης, B. 537, is hardly parallel since the there has probably a consonantal force = y; rather comp. ἀστὶ Ζέλειης ζηλήσαιΖάκυννός.

The lines 84—5 are borrowed from the description of Menelaus' palace as seen from within, δ. 43—6: but Odys. has not yet come to the threshold. The whole passage down to 94 seems to relate to the view which struck him as he approached. I should be inclined to reconstruct it thus omitting 84: χάλκεοι μὲν γὰρ τοίχοι ἐλλείπετ' ἐνθα καὶ ἕνθα

δῶμα καθόυ ψφέρεσθαι, περὶ δὲ θηρίγκος κυάνοοι,

thus dropping the latter part of 85 and the first part of 87. The word ἔσταμεν in 83 will naturally mean that he paused somewhere in the αὐλή, which lay always in front of the palace and must be crossed to reach it. Then the above distich would describe what he saw in pausing, τοίχοι being the walls of the αὐλή itself reaching up to the mansion (δῶμα καθόυ ψφ.) and the θηρίγκος surmounting them. The gates, threshold and doorposts would form the front centre of his view; the garden, or ὀρχατος, outside the αὐλή, would be behind, but visible by a mere turn of the head. Similarly in q. 260 foll. Odysseus disguised and Eumaeus pause probably in the αὐλή, and Odys. remarks on the members of the structure the τοίχοι of the αὐλή and its θηρίγκος, doors, etc.

Thus ever έσείν τι πέρα, ἐπίσημηι δὲ οὖ ἀυλή
toίχοι καὶ θηρίγκοι τοῦ φυσαί δ' ενεργεῖες εἰναὶ κ. τ. λ.

Similarly in § 5 foll. as Odys. approaches the lodge of Eumaeus, the αὐλή is described as περίθομος, referring to its fence, as is shown by the mention of the θηρίγκος in the words καὶ θηρίγκοισιν ἀγέδων, σταθμοὺς δ' ἐκτός ἔλατος, κ. τ. λ. The θηρίγκος then belongs to the αὐλή not the μέγαρον as our text here would imply. Such a descriptive passage would probably have tempted the ingenuity of rhapsodists to tamper with it.

90—4. The υπερθύριον, "lintel", does not elsewhere occur. The word ὀντας being non-Homeric condemns ν. 94. In τ. 230 χρύσοι ἐντας is no doubt the correct reading. In τ. 489 οὐσία has been corrected to αὐτίς. I should, however, be inclined to reject there 487—90 as dressed up from 495—8 of Euryclea's reply.

94—132. A glimpse of the palace interior with its golden statues, and fifty handmaids engaged in household work, here follows: then, retrospectively a view of the garden with its perpetually ripening crops of fruit and garden plots is thrown into the picture.

95. The expression of Harl. is worth notice. In Γ. 358, however, we have ηρήμεστο: also in Hes. Schol. Her. 362 ηρήμαστο. Apollon. Rh. II. 320 uses ἔρειμεντα for this 3. pl. p. pass.; comp. also Ψ. 284., 329 and Ξ. 15 έρειμπτο from έρείπτο. The doors, which were double and wide, see App. F. 2 (23), being supposed open, these details would be within view from the πόλιν.

98—9. For έρημίωντο see App. A. 2, for έπηειαντο see δ. 89 and note. 100. ξοῦνων, these perhaps are to be regarded, like the watch-dogs, as animated works of art. By βοῦαν we must understand merely plinths or platforms, like those in Θ. 441, on which the chariots rest, where Hesych. has the explanation βάσεως.

104. The Scholl. and Eustath. notice an interpretation of this line, only, however, to reject it, “rub the yellow wool (καρπός τῶν προβάτων) on their knee?” (τα γόνατα ... τῆς ἐπιγοννίδος ... μύλη γερ καὶ τὸ ἀκρόν τοῦ μήρου). They cite Porphyry as condemning it, and rendering, “grind the yellow grain in a mill”, which is undoubtedly correct; comp. v. 105 foll., where the μύληα are mills worked by γυναῖκες ἀληθίνα τετυχόντα καὶ ἀλεικάτα. The individual γυνή is there called ἀλετρίς: see note on β. 290.

106. The simile seems to illustrate the words στροφώσων ἤμεναι, rapid motion in working combined with a fixed position at work. The way in which the leaves of the poplar tremble and shew both sides, yet without quittting their hold on the bough, is meant. Some would limit it to illustrate ἤμεναι, “sitting as close as leaves on a poplar” (Eust. and Scholl.). The Scholl. quote a fragment of the Aegaeus of Sophocles corrected thus by Dind., ἄπειρο γαίν ἐν φύλλοι φεῦγε ἀληθίνα μακροθές, καν ἀλλα μηδέν, ἀλλα τουκενίης κάρα καμίν τε αὐτά κακονοφίτες πεθέον. From μακρόθος we have μακροθέος, as fr. πείλος πείλοις, πείλοις; comp. also Aeschyl. Pers. 700 μήτε μακριστήρα μύθον ἀλλὰ σύντομον λέγων.
καὶ ροσεῶν ὁ ὀθονέων a επολείβεται ύψον b ἔλαιον. ὁμοὶον Φαίωνος περὶ πάντων c ἵδρες d ἀνθρώπον ὑπὸ θυρῶν e ἐνί πόντῳ ἔλαμβανεν, αὕτη ἔν ἑννέαξεν 110 ἑστὸν τεχνῆσαι, πέρι γάρ ὕμοι δῶξεν Ἀθηνᾶς f ἔργα τ' ἐπίπτασθαι περικαλλέα καὶ φρενάς g ἐσθλᾶς. ἐκστόθεν b ὁ αὐλῆς μέγας θρήνος θυράων τετράγυνος k περὶ δ' ἐργον l ἔλεγαται ἀμφοτέρωθεν. ἐντὸς δὲ δένδρων m μακρὰ περικύκλου τηλεάωντα, ὄχυραι n καὶ δοιαὶ καὶ ηὐλεῶς ἄγλεοκάρποι

108. Σίδωνες. 111. Φένοια.


107. καροσεῶν, the vulg. is καιροσεῶν, but the argument of the Scho- liasts, who plead Aristarchus' authority, and deduce the word from καρός the ad. of καίρος (the row of thorns for weaving) plainly requires σα, the έν as in οὐθενον being then read in synizesis. The full form would be καροσεῶν. The word means "closely-woven", so closely that the oil runs off. From Σ. 506, ἦκα στίλβοντες ἐλιαὶ it is probably that oil was used as a varnish for wearing linen. The words καροσοτίθεν (or-οσοτίθεν), "websters", and καίρωμα, formed upon καίρος, are also cited by Eustath. and the Scholl., the former giving the fragm. ὑδατίνων καίρωμα "συνεσειν ὀμόνω.

108—9. ὄςσων κ. τ. λ. "as the men are expert seamen, so (ὡς δὲ) the women are skilled at weaving".

110—1. τεχνήσεως, the Schol. var.l. τεχνησεως confirms the σα. The word, however, seems properly the 1. aor. infin. of τεχνάω. The formations on the fut. stem from verbs in ὑ-ω, ἐ-ω in H., when the metre demands a long syllable, either change -α, -ι into -γ as in the common standard form στη-

a cf. Σ. 505, Π. 111. b δ. 79 mar. Π. 231. c cf. λ. 216. d ζ. 233. e cf. r. 168—9. f β. 117 mar; cf. ζ. 233. g λ. 367, P. 470. h cf. r. 236. i σ. 223, 215. k σ. 374. l Σ. 564, l. 579. m v. 196, σ. 238 mar. n 2. 589—90.
The passage discusses the process of ripening of grapes and the stages of vineyard management, contrasting the actions taken at different times. It mentions the planting of vineyards, the harvesting of grapes, and the storage of wine. The text also refers to the different stages of grape development and the conditions necessary for optimal ripening, highlighting the importance of proper management in achieving high-quality wine.

122. **συκαὶ τε γλυκέραι καὶ ἑλεάκια τηλεθώσαι.**

123. **ἐτέρον,** this might mean "the further side"—comp. the explanation given of ἑτέρον ἑτέροσθεν in App. F. 2 (26).

124. **ἐτέρας . . . ἀλλας,** these are suggestive phrases probably to σαπράς (121), the πολὺν. ἀλὸν καρυντὶ ἐπὶ the image of vineyards in the mind—"they are gathering some grapes while they crush others"—τρυγοῦσιν, the omission of the ὕπερ, which many MSS. have, leaves the ὑπό long here; comp. τρυγοῦσαν Hes. Schol. 293, but 292 οἱ δ’ ἑτύγγουν.

gether, as if parallel to those of husbandry previously mentioned — the sun-drying, the gathering, and the crushing; all which, however, are performed on the ripe fruit. — ὑλοτεχν., formed from πέρχος or περχνός, lidvitis. ἐν καὶ περίκον καλέονι is said of the eagle in Ὁ. 316, distinguishing him by his colour. The ὧπο—here, as in ὑπέρφυσος Thucyd. Π. 49; cf. subfuscos, Tac. Agric. 12, denotes incompleteness, and marks the gradual change: so the Schol. ὤντη δόλαι. Another similar compound occurs in Sophocl. Thyest. Fragn. εἰτ ἡμαρ αὐξεῖ μέσαν ὅμικος τῆς ποιν., καὶ πλενταῖ γε καπροπερχουται βόσκων.

127-8. νείατον ὡ., carrying on the local laying out, these "beds" are beside the "farthest row". This sense is shown by ἐκείνῳ ὡ. νείατος ἄλλων, o. 108 and τὸ νείατα πείραθ" ἔγαρ γαίης καὶ πόντον Θ. 478-9. We have νέος, νεαρός (Β. 289), νείατος, as if degrees of comparison in Ἰ., as well as νεότερος νεώτατος. — ἐλπιστανόν, see on ζ. 86. — γανόωσαι comp. the τάφρισσον ... θαμαστόν γανόοντα ἦλ. Ceres 8-10, also the κρηστοίων γανός of Aeschyl. Pers. 485 (Paley.) Here "in perpetual brilliancy". In Ἰ., commonly of armour, so mar.; comp. γάνναμα.

129-31. One fountain sent its stream to the garden (γῆς = ὄρθιος 112), the other towards the palace beneath the "entry of the outer court" (App. F. 2 (5)). ἢσιν here intras, as in λ. 239, ὡς πολύ κάλλιστος ποτα-μῶν ἐπὶ γαίης ἢσιν. — ὑδρεύοντο describes their habit.

133-52. Odys. entering finds the Phaeacians on the point of retiring for the night. He supplicates the queen Arcte, and, the mist which Pallas had spread around him rolling away, entreats that he may be sent home.

137-45. Ἀλυθρικόντη see on γ. 332 and App. C. 2 (latter part) as regards the probable Phoenician origin of this deity. This trait in the Phaeacian worship suggests that they were a poetical reflex of the Phoenicians, so also their seaman-ship etc. Hermes is also the special deity of sleep and with his wand lulls the eyes of men and wakes them from sleep, ε. 47-8. — δι’ δόμαν, the fire round which the party sat being towards the upper end of
the μήγαρον; see App. F. 2 (20). — αὐτοῦ see on β. 239—40.

146—50. πόθιν, although the queen's influence is great, the king's proper personal dignity is recognized, τοῦ γὰρ πράτοτος ἢ ἐν ὁμοίῳ, α. 359; and there is nothing like unfeminine forwardness in Aretē. She does not speak even to her husband till the γήραντες have retired, 233; although the pause is evidently an awkward one (154—5); but leaves it to the senior of the assembled guests. A heroic etiquette in these matters is probably to be understood. Comp. Soph. Ajax 293, γνωτι, γνωσθεῖ φῶναν ἡ σίγη φέρει. — δαιμονιάς, they being the royal councillors, to bespeak their favour is proper, — θεοὶ ... δείκνυμι, comp. the similar propitiatory prayer of Chryses to the Atrides in Α. 18 foll. μὴν μὲν θεοὶ δείκνυον τ. λ. On ὅμηροι comp. App. Α. 3 (3). — γέρας, this might be any prize for honourable services (which Odys., courtier-like, by implication ascribes to the guests), sometimes a female slave, η. 10; so II. 56, κοῦρον (Briseis) ἤν μοι γερας ἔδειν

νίες Αχαίων, cf. Σ. 444. It comprehends even the regale itself, as in Ὀδυσσεῖος γέρας (τοῦ βασιλῆον) ἔδειν, ο. 522, and οὐ εἰς τὸν θνησκόν τὸν Πράγας γέρας ἐν χερὶ δίσαι, says Achilles to Aeneas, in case of the latter's killing him; and it includes the complimentary portions assigned at a banquet to the king or councillors, cf. νωτα βασιλέως ... τω χρ' γέρας παράσταται αὐτῷ (Μενελαός), δ. 65—6; but more often signifies an estate (τέμνος), such as the Lycians gave Bellerophon, and the Calydonians offered Meleager Ζ. 194 foll. I. 576 foll. 153—61. The startled silence which succeeded Odysseus' appearance is broken by Echeneis the senior of the party who demonstrates with Aleinóus on the guest being kept in suspense. Aleinóus graciously receives him and gives suitable orders.

153—4. ἐξώμῃ, see App. F. 2 (20) end, κοῦρον, the ashes from the fire; the attitude is one of humiliation: also the sanctity of the hearth seems appealed to; so Odys. makes the ἄτυχος of his own palace the subject of an oath, τ. 304. — αὐτὴν τ. λ., as αὐτή
expresses the involuntary stillness of astonishment, so this the deliberate hush of expectation.

156—9. προγενέστερος, the senior speaks first as in the ἄγορα in Ithaca, 
β. 15 foll. — ἐξεικονιστά, see on γ. 282. 
— οὖ ... κάλλιον = αἰόσιον, a respectful way of intimating a distaste
ful remark.

160—1. χαμαι ἡπόθα, comp. the action of Themistocles when a suppliant at the court of Admetus, Thucyd. I. 136, ἐ δὲ τῆς γονευκός ἑικέτης γενε-
μενος διδάσκεται ὑπ’ αὐτῆς τοῖς παιδα
φρον λαρβω καθέσθαι ἐπὶ τὴν ἔστιν. — ἐκαρνωσία, we find in H. ἐπίκλεσθαι, κατισχόμεθα και ἐκγε
νάω, as here. This must be carefully

distinguished from ἐγκεναίων to wither, dry, not found in H., who has, however, ἐγκάλεσι adj. τ. 233.

155 5οφε a δέ δὴ μετεείπε b γέρων ἡγος 'Εχένης, 
ός δ’ ᾨμὴν ἀνδρῶν προγενέστερος c ἦν, 
καὶ μύθοι κέκαστο, d παλαιὰ τε πολλὰ τε εἰδώς.

ὁ σφιν ἐγκεναίων ἀγοίρωσι καὶ μετέειπε

"Ἀλκίνο', οὗ μὲν τοῦ τάξου σάλλων, c οὖδὲ ἔοιχεν

160 ἐξεινὸν μὲν χαμαὶ ἡπόθαι ε’ ἐσχόρη ἐν κοινήσιν.

οίδε δὲ σὸν μύθον ποτιδέμενοi ἵσχανόνται. e

ἀλλ’ ἄγε δὴ ἐξεινὸν μὲν ἐπὶ θρόνου b ἀγγυμοῖον

ἐδῶν αναστῆσας i ὁ δὲ ηπρύκεσι κέλευσον

οίνον ἐκποτὴ σα, ἴνα καὶ Διὸ k τεσσακοτήρῳ

165 σπείρομεν, θ’ ἢ ἵκτησιν ε’ μι’ αἰδοίοισιν ὀπηδεὶ.

dόρπον δὲ ἐξεινὸ ταμίῇ m ὁτό ἐνιόδου n ἐνότων.

αὐτὰρ ἐπεὶ τὸ γ’ ἄκουσ’ λεόντοιο n μένος ὧλεινοῦ, 

χειρὸς p ἐλων ὧδυνὴ δαϊρόφορον q ποικιλομήτη

ὁροφεν ἀπ’ ἐσχαρόφυν, t καὶ ἐπὶ θρόνου s ἐδε ν χαινοῦ,

νίον ἀναστῆσας t ἀγκάτηνορ Λαοδάμαντα, n

170 ὦς οἱ πληθίον v ἦς, μάλιστα w ἔδε μιν φιλέσσεικ.

χέρνημα x δ’ ἀμφύπολος προχώ ϐ ἐπέχειεν φέρουσα
174. This v. is condemned by four Scholl. It suits the context here as well as that in δ. 54.

175. This v. has a pertinence here which in α. 140 (see note there) it has not. Here it is in effect the execution of the king’s order in 166 sup. the παρέσυντα being the same as ένδον έστιν there. The guest’s arrival took them all by surprise and the banquet was over (see 137—8). To serve him whith whatever was ready at the moment was therefore a natural thing to do. The είδατα are probably = δύσα in γ. 480, and to be understood as consisting of flesh.

176. This v. in 137—8. The king gives notice of a banquet in honour of the guest for the morrow and states his intention of sending the wanderer home; but seems half to suspect he may be a deity in disguise.

188. See on γ. 340.

195—6. Alcinoüs speaks as if with a confidence derived from similar successful efforts on behalf of strangers; comp. v. 174—80.
196.  prio y' eti fhis, cf. Z. 465.

197. 603sa Vi. 5o. c., 603sa h. p. q. t. Eu. et edd. omn., et sa a; mox kata-
klidwes te bareaia Vi. 56. c. Eu. Fl. Ro. St. Barn. Er. Wo., kataklidwthia bareaia
(omiss, ut vid. v. 198) St. in mar., katalklidhia En. var. 1., kata kalidwes te
bareaia b. h. p. q. t. et edd. recentt. 198. genomw Bek. Fa., genomw
Eu. Fl. et edd. reliqua. 199. ovdan Aristar., m. p., var. 1. h., ovdan
H. En. et edd. omn. 201. enargies V. 202. evd' erdomeun Fl. Wo. Bek. Fa.,
ev'd' erdomeun Fl. 5o. a. d. En. Ro. St. Barn. Er.; mox akaklintos Vii. 50, 133-
204. 6wv a Vi. 133; mox kumpietai Vi. 5, 50 p. Eu. et edd. prater Bek. qui
kumpietai, kumpietai H. Vi. 56. 208. to M. Bek. Fa.

197–8. leiosketa x. t. l., see on
1. 336–7, v. 187–90. kataklidhes, 
Hes. Theog. 218–9. gives their names 
making them a triad KIaO00 TE 4a/ 
svon te kal Atoypov, a; te borsovies 
gennwos noi dioioudos evnev agadon 
tev kakhon te. Lowe compares Ovid. 
Heroid. XV, 81–2. Sive hui nascenti 
legem dixere sorores; Nee dura sunt vi-
lis flaa severa meae, and Theoc. XXIV. 
68–9. as ovx oteiv aulivad anfrodous 
o,te moira kataklidhtrios evpiyet; so 
Chancer, Knight's T. 1092, "So stood 
the heven when we were born, 
We moste endure.

200. allou ti, "something else (than 
is their wont)"; their wont being to ap-
ppear to the Phaec. not in disguise. 
The ordinary Greek notion (ActsXXIV, 11) was 
that the gods went about commonly, but 
in disguise; cf. v. 485–7, kai te theoi eix-
noswv eivkotes allodapatosv, panytov 
teleuthotes, epistrefwospolhmas anvdwos-
povn evrin te kai enpimwvn epivouwv.

201–6. enargies, see on y. 420. 
The derivation is doubtless from the 
root ericy-, see on b. 11, meaning "in 
clear light", undisguised, cf. ov ti 
ataklidwton, 205. — katax, here 
intrains, as in d. 247, a suspected pas-
sage, however. — kylidwtes, see on 
v. 5. these, like the Phaeacians, dwell 
apart and have no intercourse with 
men; cf. t. 125 foll. v. 204–5. All 
above claim divine kin (e@xhkei @. 35) 
through Poseidon; comp. Aeschyl. Frag. 
146 Dind., ov theon e@xhkein; ov Zet-
vos egwv; but the obvious kin is 
limited to the royal house y. 55 foll., 
and to Polyphemus, a. 71; see App, 
G. 1.

207–39. Odys. replies repudiating 
immortal pretensions, demanding sup-
per, and entreating his return. The 
guests retire, and the queen, recognizing 
the garments given to Odys. by Naus-
icaa, inquires whence he is.
210. δεικνύει, ι. e. "since the gods, even in human form, would appear with a grace and majesty the very opposite to what you see in me".

211. ἐπὶ, "Beside the abominable maw nothing else is more shameless": see mar. for this sense of ἐπὶ. Löwe, following Gunther, here renders "at the time of", i. e. at the moment of the belly's ravening there is nothing else more shameless; comp. Chaucer. Parsonere's T. 12537, "O wombe, O belly, ... How gret labour and cost is thee to find." — κῦντερον, a positive adj. κῦνος occurs I. 3723; cf. 601 τε καὶ νῦν ὡποία, A. 159. The following picture of the lowest animal wants asserting themselves over all others, shows how thoroughly human is Homer's heroic. Coming, however, as it does close after the suspicion of his being an immortal in disguise, it seems half-comic to us. — ληθανείς, in times with ἐκ, is transit., as ἐκλέδυνον, λελαθύ, mar. and Hy. Ven. 40. comp. ἐπιληθοῦν δ. 221 and note. H. never has λανθάνω for pres. although several times its imperfect, always ληθῶ, Buttm. Irr. V. s. v.; the Cod. Vi. 50, however, has λανθάνει here. — ἐπιληθοῦσαι seems better than Aristarchus' reading ἐπιληθηναι, as keeping the καί short. — ιδόντος κα. t. l. the same sentiment is ascribed to him by Pallas in a. 58, ἔμενος καὶ κατὰν αὐτοφασκόντα νοσήσῃ ὡς γαίης; comp. also n. 49 foll.
225 ιτήσων ἀμὴν δικαίος τε καὶ υφεσθῆς μένα δόμα.

b. τ. 15 mar., a. 211. c. τ. 673 mar., τ. 47—8.
d. τ. 286, Ε. 397, τ. 315, σ. 170, τ. 37, Φ. 278, Z. 486.
e. τ. 184 mar. f. τ. 184 mar., g τ. 15.
h. cf. Ε. 256. i. τ. 265.
j. τ. 333, λ. 333. k. τ. 161, φ. 592; cf. ξ. 101.
l. τ. 296; cf. ι. 214 mar.
m. α. 362 mar., ζ. 52, 80.
o. α. 122, β. 269 et sappis. p. τ. 101, 590; cf. δ. 61.
q. τ. 170 mar., τ. 17 mar.
r. τ. 228 mar.; cf. ζ. 361.
s. Α. 351, Ε. 265, α. 391, ξ. 117. t. E. 174.
v. τ. 377 mar. w. τ. 207 mar.
x. τ. 221, P. 253. y. τ. 376, 542, ζ. 185.
z. τ. 15, Τ. 281. μ. τ. 117, Α. 570, Π. 195.

225. ἐφιεπεν. 229. κακοῖς οντες φοικόνθε ήκαστος. 231. Φοι θεοειδής.
234. Σείματα δοσάτα δελεα τ. 235? 236. φωνήσασα ἔπεια. 238. Φείμετ.

226. δικαίως et δικαίως h. p., δικαίως omnes malum. 228. σείμαν τ' ἐπιον δ' β' vid. sup. ad 184. 232. ἐπεκοόμεν β Vi. 56, ἐπεκ. Vi. 5. 239. ϕής β II. a man. pri. Wo. et recent. ϕής β En. Ro. Fl. St. Er. ϕής H. ex emend. et Barn. Ox. ϕής (num ϕής, Pors.? quasi pro ἐπης tradunt h. p.;) max ἀλώμεναι Vi. 5. 242. Θεό δοσάν Vi. 5.

where, on being baffled almost within reach of home, his first impulse is to drown himself (App. E. 1 (10)).

227. κατά μοιρὰν, "happily" (μοιρὰ being the h a p or lot) in respect to the occasion, circumstances, persons, etc. It probably includes his speech in 146—52 as well as 208—25.

228. This v. recurring denotes perhaps the completion of the libation of 137—8, interrupted by the apparition of Odys, and the libation of 183—4 in his honour as a guest. With 228—9 cf. Chaucer Cant. Tales Prok., "We, dronken and to reste wenten eche on."

238—9. τίς, cf. Soph. Phil. 59, ὅταν α' ὠρατά τίς τε καὶ πόθεν πάρει. — ϕής, for the various accentuation and spelling see in the middle margin. — ἐπὶ πότον, "over the sea", like ἐπί πορην ὡδ' ἐπι ἀπελόμενα μετὰ α. 97—8. Odys, had not stated to the speaker what he had to Nausica in η. 170: but the inference is obvious from his request to be sent home. The conclusion from all the facts taken together is that Nausica had said nothing about him, but discreetly left him to tell his own story.

240—97. Odys, gives a summary of his wanderings to and from Ogygie, and how on landing he met Nausicaea.
243. Ἐφέω. 250. Ἐλάσας ἐκέφασε Σοινοπι. 252. ἀμφιβελλόσης.


244. Ὄμνυή, see App. D. 2. ὀντε Θεον, see Calypso's words to Hermes, όνος γε μὲν οὗ τι θαμμείς, ε. 88.

251—8 are condemned by the Scholl, as containing facts repeated in μ. I follow Ni. in thinking that no objection to them, and some such summary proper here; in rejecting, however, 255 only, as repeating 246 in great part.

250—2. Ἐκέφασε, comp. κεῖον in ε. 425 partic. pr. of κεῖον only occurring in that form. Both should probably be viewed as digammatized ἐκέφασε κεῖον. — τρόπιν, see App. F. i (2).

253—8. ἐννήμων ... δεκατή, a favourite formula with H. in dating a sequence of events see, besides mar., A. 53, Z. 174—5, Ω. 610—2, 664. — On 257 see note on ε. 136. The Scholl remark that she promised what she could not perform, or not without Zens' consent; and that 258 means that Odys. did not believe in her ability. Cicero de Or. I. 44. says that he preferred his home to immortality, implying rather the contrary; and this probably represents the view popular in antiquity of the passage, besides being most consistent with his actual words in ε. 219 foll. ἀλλὰ καὶ ὡς ἕ τ. l.
ēn hè μὲν ἐπτάτες μὲν οὖν ἐμπεδοῦ, ἐμιματα δ' αἰτεὶ δάκρυσιν, δειεῖσκον, τά δ' ἡμμοτα δύναται Ἀκαλυπτη.

τ' ἂν ὁ δὲ ὁ γυροῦν μου ἐπιπλομένου εἶτος ἥλθεν, καὶ τότε ἥ με κέλευσεν ἐποτόμουνα νέος Ζηνὸς ὑπ' ἀγγελίης, ἕ καὶ νόος ἐτράπετ' αὐτής. πέμπε δ' ἐπὶ σχέδισιν τούτων πολυδέσμων, πολλὰ δ' ἐδωκεν, 265 σίτων καὶ μέθυ ἢδυ, καὶ ἠμμοτα εἰματα ἐσθενοῦνα δὲ προσέχειν ἀπίστιον το λιμον το. ἐπέτα δὲ καὶ δέκα μὲν πλέον ἡματα ποντοπορεύων, ὄρμωκαιδέκατη δ' ἐφάνη ὧρα σιωπής γαῖης ὑμετέρης, γῆθησα δ' μοι φέλουν ἤτος 270 δυσμώφω. ἦ δ' τάξις ἐμπέλλου ἔτι ξυνέσθαι αἱ ὄψειν πολλῆς, τὴν μοί ἐπίδοσεν Ποσειδαών ἐνοίχθων. ὡς μοι ἐφορημάτως ἀνέμους κατέδες κέλευσος, ὀφίνεις δὲ ἀλλασών ἀδέσφοτον. οὐδὲ τι κύμα εἰς ἐπὶ σχέδις ἀδινα τε στενάχοντα φέρεσθαι.

275 τὴν μὲν ἐπειτα θυελλὰ διεσκέδασεν αὐτῷ ἐγώ γε νηρόμενος τὸ δε λαιτμός διέτμαρον, ὡς φορα μὲ γαῖης ὑμετέρη ἐπέλασσε φέρουν ἀνεμός τε καὶ ὑδωρ. ἐνθά κέ μ' ἐκμαίνοντα βιήσατο κύμαν ἐπὶ χέρσουν,
πέτοις ἰδών μεγάλησι βαλὸν καὶ ἀτερπέθερον χόρῳ· ἀλλ' ἀνακροσάμενος νῆχον πάλιν εἰδὸς ἐπῆλθον ἐς ποταμόν, τῇ δὴ μου ἐξίσατο χῶρος ἀριστος, λειώς πετρῶν, καὶ ἐπὶ σκέπας ἥν ἀνέμου. ἔκ δ' ἔπεσον ὑμηρηγέρων, ἐπὶ δ' ἀμβροσίην νῦν ἥλυθε· ἐγὼ δ' ἀπάνυνε διυπετός ποταμοῦ ἐκβαίνει ἐς θάμνοις κατέθρεθον, ἀμφὶ δὲ φύλλα ἥψαμειν ὑπνοιός δὲ θεὸς κατ' ἀπειρονα χειν. ἔνθα μὲν ἐν φυλλοισι φίλον τετημένος ἔτην εἴσοδον παννύχος καὶ ἐπὶ ἡμῖν καὶ μέσον ἡμαρ δύσετο τ' ἥλιον, καὶ με' γλυκὺς ύπνος ἀνήκεν. ἀμφιπόλους δ' ἐς ἐνιὰν πόρος θυγατρὸς παιζοῦσας, ἐν δ' αὐτῇ ἐς εἰκὼν θέησιν. τήν ἴκτενον' ἦ δ' οὗ τι νοήματος ἡμβροτεν ἐσόθην, ὡς οὖν ἐν ἑλπίῳ νεώτερον ἀντιαίσαντα ἐξέχεμεν· αἰεὶ μᾶρ τε νεώτερον ἀφραδεύσιν. ἦ μοι στοῦν ἐδώκεν ἂς ἄλις ἦδ' αἰθοποίησα ὡπων, καὶ λοῦν' ἐν ποταμῷ, καὶ μοι τάδ' ἐκεῖ ἐματ' ἐδώκεν.

280. ἑπιαστίκτω. 291. Φεινεία. 292. Φέλπων. 293. Φησιβέμεν. 295. Σάλις Φοῖνα. 296. Φείατ'.

279. ἀραιπέτε Β'. 283. ἀδρασία Βι. 5. 286. φυσιάμην Β Βι. 56. 289. δείκτον Αριστο, ἱ. μ., ίδεν μαυλέντε ε. Ευ. Ρο. Βασίλ., πληρίκε θάυστο. 291. αὐτῇ Β'; max ἐδε Βι. 56, ἐδε Βι. 5, 50; max θεοίναν ὁμνες πρατερ Η. Ο. κτ. recenti, qui θεοίναν. 292. τήν Βι. 133. 293. ἑλπίσθε τ. Βι. 56 Κ. Α. ex em.

283. Θυμηγερείαν, comp. ἀμπυνυτι καὶ ἐσ' σφηνα θνυος ἄγερθη, Χ. 475; which seems to describe the return of consciousness, and contrariwise λειποσφηνία, Herod. Ι. 86, as also in Hippocrates ἐποσφηνία, the loss of it.

286. ἡφυσαίμην, ἀφρός is most frequently used of liquids, as, πολλὸς δὲ πτέρου ἡφύσατο οἴνος ψ. 305; but also of solids, here and A. 171, ἄφρος καὶ πλοῦτον ἄφρον. There is a hy-form ἄφρον found compound ἐς ἐξεφύσασθε. A compound of this is διαφύσασθε, τ. 450, 289. Aristar. read δείκτεθο, with a view to reconcile the passage with τ. 321, where the sun is made to set after Odys, has parted from Nausicca, Lōwe would refer δείκτεθο τ' ἥλιος here to the sunset of the previous day, as taking place while he slept. But this is very awkward after telling us that he woke up at noon. Besides we have ἐπὶ δ' ἀμβροσία νῦν ἦλυθε in 283—4 sup. which makes the statement superfluous and indeed makes the sun set before he went to sleep. There seems no way of reconciling such discrepancies. See Vol. I. Pref., Part. Ι. ΙΧ.

293—4. ἄντιασαντα, cf. ζ. 193, ὅπι ἐποίηκαν ἴκτην ταλαπείρων ἄντιασαντα, and note there. The present passage tends to support Jelf's view there given. The notion of meeting by chance seems implied in both. Nausic, he means, was not surprised or taken aback at the chance-meeting but showed presence of mind beyond her years. — With 294 comp. Γ. 108, ἐκ δ' ὀπλιτέρων ἀνηρών φρένες ἡσυχάζοντα (Lōwe).
tαυτά τοι αχρύμενος περ ἀληθείνακα κατέλεξα·
τὸν δ' αὐτὸν Ἀλκίνουσα ἀπαμείβετο φωνησέν τε
"ζείν", ἣ τοι μὲν τοῦτο Γ' ἐναίσιον οὐκ ἐνόησεν
300 παῖς ἕμη, οὖνεκά σ' οὐ τι σὺν ἀμφιπολοῦσα γυναῖξιν
ἡγεν ἐς ἡμετέρων, οὐ δ' ἔρα πρῶτην εἰκέτενας.
τὸν δ' ἀπαμείβομενος προσέθη πολύμνης Ὀδυσσείς·
"нологον, μὴ μοι τούνεξ' ἀμύμονα νείκει χούριν·
ἡ μὲν γὰρ μ' ἐκέλευν σὺν ἀμφιπολοῦσιν ἐπέστη·
305 ἀλλ' ἔρω ὦν ἔθελον δείσασθ' αὐχρύμενος τε,
µή παῖς καὶ σὸν θυμὸς ἐπισκύπτετο ἵδουν,
δ' ὦς ἐμοὶ γάρ τ' εἰμὲν ἐπὶ χον' φιλ' ἄνθρωπον.
" τὸν δ' αὐτὸν Ἀλκίνουσα ἀπαμείβετο φωνησέν τε
"ζείν", ὦ μοι τοιοῦτον ἐνυίον στήθεσον φιλον ἐκρ,
310 μαυδίων κεχολόδησαν ἀμέλων δ' ἀίσιμα πάντα.
αὐτ' γὰρ, Ζεὺς τε πάτερ καὶ Ἀθηναίη καὶ Ἀπόλλων,

306. Φιδώτη.

297. ἀχρύμενος περ, the notion implied is that his sufferings had not induced him to depart from truth in order to gain favour by flattering Nausicaa.

298—317. The conversation between Odys. and Alein. continues, the latter making the former an offer of his daughter's hand, but proceeding at once to fix the morrow for his return. Odys. passes the offer by unnoticed, but accepts the promise. All then retire to rest.

304—5. This is a misrepresentation; cf. Nausicaa's words directing Odys. in §. 262 and note there. That Odys. should have thought it worth while to make it, shows his estimate of the king as not over-wise, as likely to blame his daughter seriously for the praiseworthy discretion which she had shown, The Schol. remarks that Odys. in his δείσα τ' αἰγρύ-
νομένος τε keeps up a high moral tone, and thus improves his own character, whilst shielding that of the princess.

307. ὅμοζηλοι, for this, in synecsis with φιλ' ἄνθρωπον, Ni. comp. Hes. Theogn. 591—3 φιλα γυναικών... πενίης οὐ σύμφωνοι. By using the first person Odys. politely removes the reflection on the king's temper which his words would otherwise imply, and by φιλ' ἄνθρωπον fixes it on human nature at large.

310—5. αἰσιμα πάντα, "reason or moderation in all things", so commonly κατ' αἰσιαν, ὀν' ὑπερ αἰσιαν, and similar phrases; comp. also Ph. 294 "wine hurts him who μηδ' ἀλάμα πίνη, drinks immoderately", and mar.; so αἰσια being originally "lot or share", ἀλάμαν ἡμα is the "day allotted" i. e. for the term of life. — αὐτ' γὰρ κ. τ. 1. see App. C. 6. The grammatical structure is incomplete, having no personal verb, through the abruptness natural to the expression of an ardent wish; but ἐπεθέλον γε πένοιος, 315, shows what is implied. The offer of his daughter to the stranger by the king is probably not unsuited to the standard of heroic manners. So Nausicaa herself had said before §. 244—5 αἰ γάρ ἐμοὶ τοιοῦ δὴ πῶς κε-

b. γ. 308, 9, 400, l. 314, 902, r. 3, q. 445.
c. β. 122 mar.
d. β. 55, q. 534, 9, 169, cf. l. 619.
e. γ. 176 mar.
f. γ. 388.
g. cf. q. 577—8.
h. I. 378.
i. cf. E. 411.
j. o. 400, γ. 282, Ζ. 361.
k. γ. 298 mar.
l. α. 311 mar.
m. cf. 3. 365.
o. α. 71, ι. 348.
p. δ. 314 mar.

καλλιέρον εἰς η. τ. λ. where see note. Aristarchus consistently doubted the genuineness of both passages. Alcinois takes Odys. to be a man of princely lineage and high renown. Perhaps his simplicity in making the assumption on such defective evidence is to be noted as characteristic; but, the assumption made, the rest follows naturally. The most characteristic point is that Alcin. seems to assume that Odys. will not accept his offer, by passing on at once to promise his departure home. This shows the garrulity which allows the inconsistent thought to escape.

318—9. αἰθιον εἰς, the earlier edd. and Wolf punctuate αἰθιον ἐς τήμωσ δὲ, but Homeric usage is in favour of viewing τήμως as a separate adverb. τημός and τήμως are from pronominal forms related as quam and tum in Latin; so Curtius who refers them to the Sánsk. jāsmā, Fāsmā, Buttmann's view, referring them to ημαθ "day", may be rejected. If we take the sense of πομην from v. 41, "preparations for despatch", (for so only is τετελεσται there intelligible,) the king's promise is so far kept, for these are complete on the morrow, δ. 417 foll., where see note. — οἱ δ', obviously the crew, although not expressed in the foregoing. — ἔλωσι (fut.), as a verb of motion intrans. is used of chariots and ships (Crusius); but all the passages seem to involve an ellipse of ἐπνοιαν or νῆα. Here "run along the calm sea" is the sense, arising of course from "drive their ship along"; comp. ἄθονα τακλασος αἰλωνὸν ὅδωρ, o. 294, curvitus aequor Virg. En. III. 191. So our sailors speak of "running down the trades (winds)".

321-2. ἔκαστω, the MSS. support this form, the τ. would be easily doubled in recitation by the voice. — Εὐθός την περ κ.τ.λ., I agree with Mr. Gladstone in supposing the route to have been by some supposed sea opening into the Ægean north of Thrace. He says, vol. III, p. 283: "If we suppose a maritime passage from the Adriatic round Thrace to exist, then we keep the Phœacians entirely in their own element, as borderers between the world of Greek experience and the world of fable. They still when they carry Rhadamantus, as in all other cases, hang upon the skirt as it were of actual humanity. And thus viewed Eubœa might fairly stand for a type of ex-
treme remoteness". No doubt, by making so highly central a place as Euboea was to Greek experience, the standard of remoteness to the Phoca-
cians, the poet means to express con-
versely their eccentric position, as
regards his own circle of maritime
experience.

323—4. Ραθάμανθων, he was (Ξ.
321—2, a passage suspected however,
by the Alexandrines) son of Zeus and
brother of Minos. His mother there
is Φωίνικου κυρία. In δ. 554, Rhad.
is said to be in the Elysian plain at
the ends of Earth, and in λ. 567
toll. Tityos is suffering penal doom in
the gloom of Hades, although that pas-
sage is viewed as spurious by Ni. Our
passage makes them both to have been
recently among living men, since 322—4
forbid us to suppose Alcin as speaking
from tradition. Tityos in Pind. Πυθ. IV.
81, 160, was father of Europa and slain
by Artemis. The sense of ἐπόφθειον
or ἐφόσον in Η. is to "visit or oversee
for punishment"; as in ν. 214—5, where
Zeus... ἀνθρώπους ἐφ ὀφεῖ καὶ 
tίνηται ὅσοι ἀμάρτησιν and in ο. 485—7 cited at
200 sup., also without any such moral
element to "survey"; twice with a no-
tion of choosing I, 167. τοὺς ἄν ἔγνων
ἐπιφύσματι, and β. 204. τάνων (νεών)
ἐγών ἐπιφύσματι ἡττα κατάλησιν. If taken in
connexion with his brotherhood to Mi-
nos, whom Odys. saw ἄμβλετον 
νεκρύσσων, λ. 569, and with the doom
of Tityos, as above, the meaning prob-
ably is that the visit of Rhad, was
judicial; comp. the Spartan ἔφρος.
Tityos' offence was violence to Leto, and
its scene Panopeus in Phocis, —
ναίμων νίόν, so γαίης ἐρυκινθείσιν
νίον, λ. 576.

326—8. ἐρυθνός, see mar. for
ἀνόι similarly used. The f dropped in
Φοίκαδ' throws suspicion upon this and
perhaps 325. We might, however, in
325 read ο ἐνθ' ἦλθεν... τελεύσαν... ἀπέφυνεν. — 
πανόραμα, "the oar-blade"; see App. F. 1 (14).

330—3. ἐκιός υ. ἐφές, ν. τ. λ., see
on ρ. 374—5. — ὅσα εἴπε, "all that he
has said he will do", gracefully
dropping all notice of the king's offer
of his daughter, and saying nothing to
suggest that he had a wife at home,
which in θ. 243 is, somewhat incon-
sistently with this passage. (see note
there) assumed by Alcin. This offer was
only a suggestion, the former related to
Odysseus' return, and was positively
fixed (τεκμαίρομαι, 317 sup.) for the


morrow. — κλέος εἰν, "renown" for such hospitable despatch, cf. σε κλέω κατ' επείρων γαίας, p. 418, where "for thy bounty in relieving want" is implied.

336—9. δέμην τ. τ. λ., see on δ. 297—300; for οἰδουσθη see App. F. 2 (8) (q); for οὐλας App. L. 2 (3).

342. κείων, κέω and κείω (originally κέιων κεί-ρα, cf. Lat. cubo) are epic fut. forms of κείων, cf. §. 432. β' δ' εμεναι κείων. This must be distinguished from the other κείων, see on 250—2 sup. — δέ here = γάρ; see on α. 433.

345. τομητοῖς. In the description of the bedstead fashioned by Odys., in ψ. 198, occurs τέτρηνα δ' πάντας τε-
SUMMARY OF BOOK VIII.

On the 34th day of the poem the Phaeacians attend Alcinoüs’ summons to the Assembly and the chiefs are invited to a banquet in honour of Odysseus; for whose return a ship is meanwhile made ready, and the scene changes to the palace (1—61). Alcinoüs, perceiving that the minstrel’s song, touching an incident in the Trojan war, affects Odysseus to tears, proposes athletic games as a diversion (62—103). After various contests, Odysseus, at first declining, is roused by a taunt from Euryalus to hurl the quoit, easily surpasses all, and lets out that he is “an Achaean from Troy” (104—233).

Alcinoüs then calls for a dance, which is followed by the song of Demodocus concerning the illicit loves of Ares and Aphrodite (234—369), and this again by gymnastic ball-play and a further dance (370—86).

Alcinoüs orders an apology from Euryalus for his depreciation of Odysseus; Euryalus also presents Odysseus with a sword; other presents from the nobles follow (386—448). After a bath Odysseus makes his acknowledgments to Nausicaa momentarily appearing, and calls on Demodocus to sing the overthrow of Troy, on which Odysseus being affected as before, Alcinoüs is led to enquire his name and story (449—586).
'Ημος a δ' ἡμέρεια φάνη θροδοδάκτυλος ἡδως, ἀρνυντ' b ᾠ' εξ ευνής ἱερόν c μένος Ἀλκινόου, καὶ δ' ἄρα διογενής ὠμοὶ πτωλεόρθος d Ὄδυςσεύς, τοῖς e δ' ὑπεμόνευ' ἱερὸν μένος Ἀλκινόου 5 Ἐνάγομαι ἀγορηνθ' f, ἣ σφήν παρὰ νηψί τέτυκτο. ἐλθόντες g δὲ καθίζον ἐπὶ ξεστοίον h λίθοιον. πληρίων. ἣ δ' ἀνὰ ἀστυ i μετρίητο Πάλλας Ἀθηνή, εἰδομένη k κηρύμα δαίφρονος Ἀλκινόου, νόστοι l Ὄδυςση μεγαλήτωρ μητίώσα, 10 καὶ m ἢ ἐκάστῳ φοιτὶ παροισταμένῃ φάτο μῦθον. "δεῦτ' ἄγε, Φαίηκων h ἡγήτορες ἡδὲ μέδοντες εἰς ἀγορηνον l ἱερα, ὧρα ἰδίῳν πῦρθος, ὦς νέοι Ἀλκινοοί δαίφρονος l ἱεροτὸ δῶμα, πόντων n ἐπιπλαχθέεις, δέμας o ἀθανάτωσιν ὁμοίως."

7. Φάστυ. 8. Φείδημεν. 10. Φεκάστρω.
5. φαίηκων b' ἀγορην Λ. Βι. 5. 8. ιουρηγ. γ. 10. προ hoc v. ἣ λεον μὲν ἀνορ' ἀγορηνοι l ἱερα Φαίηκων Βι. 56, σεδ 5ο, 5, 133 τι nos. 12. πῦρθος b Du. et sic in mar. St., πῦρθος b rell. 14. ἐπιπλαχθέεις Βι. 5, ἐπὶ πλαχθέεις I Βι. 133.

1—14. The thirty fourth day. The Phæacian assembly is summoned, Pallas, taking the form of the officiating herald, prepares them to take an interest in Odys. 1. See on β. 1.
3—4. πτωλεόρθος, here first in the poem, but see on a. 2. Some wrote πτωλεόρθος, La Roche Text. The form πτωλεόρθος also occurs (mar.). — τοῖς, Odys. accompanied, and so doubtless did the sons of Alcin, who are named 118—9 infra., though not now. Hence the plur. τοῖς. — ἱερόν μένος l a term of dignity not implying sanctity or moral worth, as is shown by its being applied to Antinois (mar.); comp. note on ἱερή in β. 409.
5—8. ἀγορηνοι n mentioned η. 43—4 in conjunction with the harbour, shipping etc., and described as being ἐνάγον Ποσείδηνον ἀμφίζ γ. 266, where see note. Ni. denies that the place mentioned in γ. is intended here, which seems to me unfounded. — καθίζον i. e. the same persons as τοῖς v. 4, but the king and Odys. seem specially in view in πληρίων following. Hence a mark of honour is implied. Aristar. accentuated καθίζον καθίζον as the simple words: correct καθίζε in ε. 326 to καθίζε, — ξεστοίοι lιθ., see on γ. 406. — ἀνακάθεν v. she similarly acts β. 383 foll. and in B. 279 adopts the same guise of a herald. For this busy character of Pallas see App. E. 4 (12). — δαίφρονος, see on α. 48. 10—14. ἐκάστῳ, limited apparently to the ἡγήτορες ἡδὲ μέδοντες of 11. — ἄγε see on β. 212. — δῶμα here after ἰκέτα, as ὁω after ἰκανον α. 176, where see mar. — δέμας x τ. l., the effect
of the magic grace of person mentioned § 235 foll., and renewed in 19—21, although perhaps Odys. was unconscious of it; η 208—10.

15–45. The Phaeacians, thronging to the Assembly, admire Odys. The king introduces him as a wanderer awaiting his return, for the prompt despatch of which he gives orders, and invites the nobles to a banquet in honour of the guest.

17–25. Θυησάντο implies admiration; see on θυησάντο, 5—6; for the -ης- comp. νηθεσάνθε, κήησάνεν (κραίαν). — παθόσων, see Student's Gr. Gr. § 180 D., for this class of comparatives. — αύθιόν πολλούς, bodily strength and prowess were to the Greek mind implied by beauty; so Pind. Ol. VIII. 24 foll. ἕν δ᾿ εἰσορὸν καλός: ἔγγρο τ᾿ οὐ κατὰ εἰδος ἔδετον, comp. Ol. IX. 99, 141. The only contest in which he subsequently engages is that of the quoit, he gives however a general challenge (186 foll., 214—29). On the whole 22—3 are probably interpolated. — τούς, the dative is more common of the action in which the trial consists; so πόδεσαι in 120. — ἔγγρο τ᾿ ἐρωτήσαν ς. 799; probably attraction may here account for the preference given to the accus. 28—30. — οὐ τίς τις ι. e. ὦτις ἐστί. — ὧδ᾿ οὖν εἰς τινα ἐστιν, east and west, following the sun, are the most rudimentary conceptions of geographical direction; comp. a. 24. x. 190, — ἐμεθοῦ, i. e. πομην.
ένθέδ’ ὁδοφόρως θηρόν μὲν εἰνεκανοπούς ἐλλ’ ἄγε νὴα μειλανίαν ἐφόσομεν εἰς ἀλὰ διὰν
35 προτόπλοιον κοῦρω δὲ δύω καὶ πεντήκονταν κρινάζων κατὰ δῆμον, ὀσοί θαῖρος εἰς ἅριστοι.
ὄντων μὲν δὲ εῦ πάντες ἐπὶ κλήσιμον ἐφετὶμα ἐκβητ’ αὐτὰρ ἐπείτα θηοὺν ἀλεγνύτες δαῖτα,
νεμέτερον ἐλθόντες ἐγὼ δ’ ἐν πάσι παρέσω.

40 κοῦροις μὲν ταῦτα ἐπιτέλλομαι κἂν αὐτῶι οἱ "ἀλλοι σκηντούχοι βασιλέως" ἐμά πρὸς δόματα καλὰ ἐρχοῦσ’, ὡρα ἔξωνυμον ἐνι μεγάρους φιλέομεν
μὴδὲ τὶς ἀρνεῖσθοι καλέσασθε δὲ θείοιν ἀλοίδον, Ἀμήδοκοι τῷ γὰρ ὅδε θεός πέρι δόξεων ἀοιδῆ, 45 τέρπειν, ὅππη σιμός ἐπιτροπηνίων ἀπείδειν.”


En. τέρπειν α., post 45. Βι. 5 reiterat v. 43 sed καλέσασθαι pro καλέσασθε δὲ.

34—39. ἄγε see on β. 212. — προτοπλοίου. Ernst, on the accent says that, if parox. as some would have it, it would seem to belong to the words which denote number, ἀπλόος διπλόος etc. — οὗω καὶ π. see App. Φ 1 (16) (17). — πάρος, of time, "herefore", as in 31 sup. — ἀριστοι, a picked crew, used perhaps to do such errands, comp. 31—2 sup. — ὅσιαμενοι, see App. Φ 1 (14) (17). — θηοὺ, comp. λογεῖν δ’ ἄφροι λήψη θηοὺ. β. 257 and note. — ἐν...παρέσω, perhaps including provisions for the voyage. — ἀλεγνύτε, used always of δαῖτα, as here; the kindred ἀλεγίζω is limited to Π., relates only to persons, and has always σὐ conjoined; ἀλέγον is used both with σὐ and without, and of things (but rarely, as ηγοῦ σὐλ’ ἀλέγονον, ζ. 268,) as well as of persons, also absolutely, cf. κύνας σὐλ’ ἀλέγονος, τ. 154. Doederlein would connect with this the Lat. diligens, negligentis, n. b. ἀλέγονος, "to cause pain", is post-Homeric. The king’s bidding is, "get ready a feast at our palace", implying probably that, though he provide, he will not share it; comp. the terms of the invite to the princes, ἐμά πρὸ δόματα ἐρχοῦσθ’, ὡρα ... φιλ., implying his presence at their feast.

41—45. σκηντούχοι. These were 12 in number, 390 inf., and enjoyed entertainment at the royal table v. 8, 9. Such were the ἀριστοι or chief confederate Greek princes before Troy Α. 259. — άοίδοιν, he seems to have been minstrel in ordinary, v. 9, for the esteem paid to άοίδοι see on γ. 268. — θεος, more specifically ποσιά, 63 inf.
51. **Féroussav.**


46-61. The herald summons the minstrel, the ship is lashed and moored in readiness. The nobles and the crew (perhaps others also) then go with the king to the palace, where a sumptuous banquet is prepared.

50-55. For the details of lashing etc. see App. F. 1 (10) (13) and note on δ. 784, for έστιν App. F. 1 (7) and note **, and for εινα...πέτασαν note ** *ibid.* (7). The long delay there noticed after launching suggests the possibility of an enlargement of the plan of the poem, by inserting the narrative of Odysseus in books 1, ... μ. This, however, need not therefore have proceeded from a later poet; see Pref. Part I. ix, x.

57-61. For the structural parts *αϊδούσαι* κ. τ. λ. see App. F. 2 (5) — (9).

58. This verse probably belongs not here, it being irrelevant and frigid after the young men (κούροι) and the elders (βασιλείς) have been specially mentioned as invited, to recite the fact here. It seems made up of 17 sup. and c. 395. The animals slaughtered constitute the *Suovetaurilia* of Livy I. 44. — *αγιοδότες*, for the first component element see on β. 11 (end). — *ειλιπόδας* "shuffle-gaited"; Buttman Lexil. 44, 16, renders " stamping with their feet"; i. e. so called as peculiarly fitted for treading out corn. This he founds on the remark of Hip-
62. ἐφηθῶν. 64. δίδους Γ-ηδείαν.


pocrates that they have their joints loose (χαλαρὰ). But it is the peculiarity of the action as it meets the eye, not any mechanical result of it, which is the basis of the epith. Comp. ἔποιοι ἄφθαλοι. The horse, as he lifts higher, so he sets down the foot with a more sudden impact than the ox, who has a rolling shuffle; so Shaksp, speaks of "heavy-gaited toads".

61. The minstrel is introduced and placed and joins the banquet, then Muse-inspired sings a lay of the Trojan war. 63—64. The ἄωδος is the Muse's darling; she gave him, as Zeus gives mortals, ἀγαθόν τε κακόν τε (δ. 237); so Odys, to Eumaeus, o. 488—9, οὗτος παρὰ καὶ κακό εὐδόλιν ἔθηκεν Ζεὺς. Why she did so does not enter into the poet's thought, anymore than why Zeus does so. The mystery of suffering was a puzzle to men of old, as now. Homer's own case has been supposed hinted at, comp. Ἰ. Απόλλ. 172, τυφλός ἄνδρι κ. τ. l.; but without asserting the truth of the legend, some individual ἄωδος was probably that one on which the poet's conception of Demodocus was moulded. The case of Thamyris, maimed (πηρόν) by the Muses and deprived of song, for his audacity in challenging them is wholly different; B. 599 foll. With ἐμερέα cf. δοσε δ' ἐμερέα E. Hes. Thes. 698.

67. καί ... κρέμασεν we should probably say "hung it up", the strict sense is, "let it hang down", so as to be within easy reach. For similar uses of the πάσσαλον see mar., also cf. Pind. Οl. I. 25—7, ἀλλὰ Δωρίαν ἀπὸ φόρμιγγα πασσάλον λαμβάν. For ἐπέφραδε in sense of showed or pointed out how, see mar. The accen- tuation of λιγείαν fluctuates even in the same mss. (mid. mar.): similarly Aristar. wrote ταφρειαὶ ὤμαι, but Dion. Thrax ταφρειαὶ ὤμαι (La Roche, Textkritik p. 360—1). The κάτευον was used for other eatables besides bread v. 300. The material of one in A. 629 is χαλάς. A broad shallow dish may be conceived as meant. See Eurip. Iphig. in Aul. 1565, 1569, Electr. 810 foll. Placing the table last is of course a πρωθύπετον.

HOM. OD. II.
70. Comp. Landibus arquitur vini inosus Homerus, Ennius ipse pater numquam nisi potus ad arma Prosiult dicenda, Hor. Ep. I. xix. 6—8. The English reader will remember in Scott's Lay, II. 34.

How long, how deep, how zealously
The precious juice the minstrel quaffed.

74—75. ἐνήξεν, common in this sense; see mar., ἐνήξεν is more rare but is also a var. l. here. — κλέα ἀνδρῶν, thus ancient epic conveys a presumption in favour of its own foundation on fact, whatever exaggeration or admixture the fact might have undergone. See on α. 348—9; cf. our own ballads of Cheviot (Chevy Chace) and Otterburne. The early school of oral song in Greece probably yielded similar rhapsodies of which Homer availed himself (Pref. I. XL. n. 72). — οἰμης τῆς, the relative attracting the antecedent is not uncommon in H. (mar.) and occurs in later Greek as a recognized usage (Donalds. Gr. Gr. § 404). Comp. Virg. Aen. I. 573, Urbem quam statuo vestra est. οἰμης, akin to οἰμως "road or track", cf. οἶμων δεκα, probably "line drawn", "strain", was the earliest meaning; thus in A. 24 the οἰμοι of Agamemnon's armour seem to be bands or stripes; akin is ποσο-οἰμοιν, prelude.

76—82. This contest is referred by the Scholl, to the time after Hector's death, when Achilles was for direct onslaught and Odys. for stratagem. Sophocles, in a lost play called the Συνθείπων or the Αχαιόν Σύλλαγας, introduced a quarrel between these chiefs belonging to the earliest period of the war. Achilles was asked to a banquet too late to please his self-importance (Proclus, Epitome of Cypr.), and threatened to decamp home at once. Odys. there says (Fragm. 152 Dind. ap. Plutarch. Moral. p. 74 a.): ἐγὼ δ' ὁ φεύγω, οὗ τὸ μη κλέιναν κακῶς,

ἀλλ' ἐγγὺς Ἐκτωρ ἑστίν' οὗ μένεν καλῶν,

whence it is clear that then Hector was living. This, however, was after his death, when, the oracle having foretold that-such an event should shortly precede the capture of Troy (79 foll.), Agamemnon χαίρε νόος, as at good omen. In no other way could such an episode have sufficient importance to be ranked as one which οἰράνον εὐφῶν ἵκανε, or so impress the mind of Agam, as to cause his exultation. V. 81—82 were not in some ancient copies, and the Harl. Schol. says are rejected (ἀδετοῦοτα). Probably 81 is genuine and 82 added later. πέματος αἵξη means the "beginning of the end" — the final πέμα of penal suffering of the city. We may suppose a solemn banquet on the resumption of war after the armistice with which the Iliad closes, as being the θέων δός here intended. The gods were regarded as sharing by virtue of the sacrifice and libation.
The end of 82 then loses weight and seems to draw attention emphatically to a circumstance of no importance. For 84. φάρος A. Vi. 50, 56, 133, χειρόν € λών φάρος G. 87. dτός E. Θείος var. 1. ε. 88. από Vi. omn. 90. ορθο- νείν M.

77. Επέεσσι Σάνας. 79. Fou. 85. Φείσσος.

77—81. ἐκλάγλοις, comp. ἔπος τ καταγων καὶ αἰείνης, q. 215—6. The Herodotean ἐκπαγόμενοι and the ἐκ- πληγές of Attic poetry and prose (L. and S.) vindicate the origin of this word from πληγ- πλέσσω, in sense of wondrous, shocking, harsh, against Doed., who, from its use in one passage as epith. of θείων, § 522, would derive it from πάγος "frost." — ση- ριώντο, see App. A. 2. — χειρόν, epic form of Ion. χειών, Att. χοῦν oracular edens, comp. χορομένων 81 inf., oracular scil. — τότε, omitting 82, refers to the time when the oracle was fulfilled by the quarrel, not when it was uttered. If 82 be read, then the ἀγαθή πήματος to both parties must mean the beginning of the war, and τότε refer to the time of delivering the oracle; but the whole clause to
103. "^"^'

108. %•'

23x179 the var.

24x114 COL

24x237 w

24x350 X

24x357 w

24x72 be

206. "^"^'

251—3.

C.237'

252.

128.

252,

241—3.

252,

246. "^"^'

266.

120.

26G.

121.

274.

157.

121.

271.

145.

120.

266.

129.

138.

11.

517.

108.

518-20.

A.

22.

Vi.

1.  

56.

266,

121.

557.

507.

753.

170.

486.

130.

43.

325—6.

s 206.

t 751.

u 129.

v 46.

w 67 mar.

x y .

y 6.

501.

z 2. 217.

aa 11.

bb I. 124, 127, 266.

cf.10, q.4, q.9.

dd q. 67, K. 517.

91. Φέπεσιν. 98. έξής. 101. Φοίνικας.


"^"^', the custom of the guest sitting next the host is natural. Questions could thus be addressed to his private ear (mar.). 99. Comp. Ht, Merc. 478, where the lyre is called ενοίμαζον...λιγύρων εταίρην with the var.l. εστίν εταίρη here. 100. The members of this v. rhyme, as in a. 56, 266, see on g. 60—g.

101—4 ένίσχη, see App. Α. 1 (1). — παλαιμοσύνη, Aristar. wrote it thus without the (, following the analogy of the prop. name Παλαιμών, Enistath, other ancient authorities πα- λαιμοσύνη. — άλμαίν, unless this be meant to include dancing, there is no mention in this vaunt of the accomplishment in which the Phaeacians were most proficient. Living remote from the world, as they are represented, ζ. 8, η. 32, they may be regarded ignorant of the prowess of others, and the vaunt he viewed as savouring rather of simplicity than of arrogance. 105—119. The party at the palace breaks up for the Assembly, to share and witness the games. Thirteen principal champions, besides three sons of Alcinoüs, are enumerated by name. 105—8. See on 67 sup. έλε χείρα κ. t. l., i. e. as Demodocus was blind. — ήρξε...όδον, acc. as with ήγε- μονεύω, elsewhere ήρξεν άδον (mar.). — αιδήμε, H. uses this for the prize, or as here for the contest (mar.).
110 μερόνα. "Δι' δ' ἱσταντο νέοι πολλοὶ τε καὶ ἐσθλοί. ὡς τοι μὲν Ἀχρόνεως τε καὶ Ἁργαλος καὶ Ἑλατρεὺς Ναυτεύς τε Προμμεὺς τε καὶ Ἀργαλός καὶ Ἐρέτευς Ποντεύς τε Προφέρω τε, Θὸων, Ἄναβρινεύς τε Ἀμφίαλος θ' υώς Πολυνήν Τεκτονίδα.

115 ἂν δὲ καὶ Εὐρύπολος ἑπτολογῶν ἠτος Ἀρης, Ναυβόλιδης, ὦς ἀριστός ἥν εἰδὼς τε δέμας τε πάντων Φαιήκων μετ' ἅμυλονα Λαοδάμαντα, ἂν δ' ἔσταν τρεῖς παιδεῖς ἁμύλωνος Ἀλκινόου, Λεοδέμας θ' Ἀλιός τε καὶ ἀντίδεος Κλαυτόνος.

120 οἶ δ' ἦ τοι πρῶτον μὲν ἐπειρήσαντο πόδεσιν. τοίς δ' ἀπὸ νῦσσης τά τετατο ὁρόμοι. οἰ δ' ἡμείς πάντες καρπακίμων ἐπέτοντο καὶ κοινώτες πεδίον.

110. νέβοι. 115. Εύβοις. 116. Εὐβοίς.

111. Ἀργαλός καὶ Ἑλ. Ε. γ. 112. om. Stu. et α sed in mar. a man. alt. add., ὄντες ναυτεύς τε προφέρω τε Ι. Κ. 113. πομπεύς τε προμμεὺς α, προ προφέρως πρωτέος ποντονιών

Stu.Fl. ποντεύς τε προμμεὺς τε Ι.Κ., nostr. Eu. 114. πολυνήθην α, ποντονίου γ. 116. Ναυβόλιδης ὦς Μ., — ὦς ὅς λιβεμ ἔξο. 117. Λαομέδοντα G. Stu. 118. αὐτόν. 56, λάμπανεν St. Ern. Wo., λάμπανος H. Ro. et recentt. 120. οἴ δ' ἦτοι Βι. 56, οἵ δ' το Ἐβ. 50. 121. οἴ δ' ἄρα Βι. 56. 122. κοινώτες Βι. 56.

111—6. The following names are all, save Laodamas, derived from the sea, ships and building; with Θόων comp. Θόωας, a sea-nymph, a. 71. In compounds of -άλος the epithet is often Lodoreian is, that in epithets inter- aspiration occurs, as ἀμφάλος ἀγ- χίαλος, (but this, I believe, no modern editor has adopted) in proper names, as Ἀργαλός, the aspirate was lost. — Τεκτονίδα. Ni. cites Ἡπτολίδης, P. 323, the patronymic of a herald, to which the epithet ἡπίατα is also applied in Η. 384; we may comp. Shakespeare’s name of “Abhorson” for a hangman, Measure for M. IV. 11. — Μπολογῶν Ι. Α. an epithet bestowed elsewhere on sturdy warriors (mar.), and applied, perhaps, to Euryalus, as really the best champion among the Ithacians and the victor of the παλαι- μοσύνης ἄλεγενης in 126; lacking however the modesty which is valour’s orn- nament, 158 foll. — Ναυβόλιδης, after this θ' was read, as though Ν. were a distinct name, but it seems better to take it with La Roche (note ad loc.), Grashof (das Schiff bei H. und Ies. p. 3, note) and Bekker as a patronymic.

120—132. The principal contests are briefly dispatched in description, and the victors mentioned by name.

121—2. ἀπὸ νῦσσης. In II. (mar. one is described as consisting of a dry tree-stump with two massive, perhaps monumental stones, one on either side. Round this the chariots had to double; whereas the footmen appear to start from the νῦσση and to run home to where Achilles was. Near home (πύ- ματον ὁρόμοι) Ajax slipped and fell. — κοινώτες πεδίον, this construction with gen. occurs thrice in II., the acc κοινώδους πεδίον once (mar.). For the gen. see on γ. 251 ἄργεος ἕνω, and comp. προφέρων ὁδὸν γ. 476, and acc. διαπηρησάνει κέλευσθον ν. 81: so gen. of place in which action takes place follows ἔχονται B. 801, θέουσαν A. 244, τῶν E. 597, ἐπερευμενόν Χ. 26, ἐλ- κέμεναι Κ. 353, ἀντόμομεν Ζ. 38, διω- κέμεν Ε. 222: n. b. always κοινία, rarely κοινί, as in μακάθησον δε κοινί, Ψ. 732
124. ἔν νείῳ ὦφον π. ἡμ., taking ἐν νείῳ in its strict sense of ground unbroken before, and the mules as ploughing it, there would be some convenient length to which the furrow would be driven before the team turned. We are used to see ploughing always in fenced fields, where the fences themselves supply the limits: imagine the ground unfenced and some such limit becomes necessary. The limit then stands for the distance which it measures: comp. the ἐπιτακτὸν μέτρων which Jason had to plough in Pind. Pyth. IV. 420. The somewhat parallel simile (mar.) turns on the space by which mules at plough would onstrip oxen. With ὦφον comp. δίσκοφορα distance of quoit-throw, Ψ. 523. — λαοὺς depends on ὑπεκπροδέων.

126-7. ἀλεξευνής, referring to the severity of the struggle, as described in Ψ. 710 foll. between Odys. and Ajax Telamon. Where the heroes' muscular backs creak beneath each other's grasp, the sweat pours down, and bloody weals start along their flanks and shoulders. Sir W. Scott Lady of L. V. 23 makes it equally severe:

"For life is Hugh of Larbert lame;
Scarce better John of Allon's fare,
Whom sensible home his comrades bear."

and Shaksp., As You Like It, I. 1, "Tomorrow, Sir, I wrestle for my credit, and he that escapes me without some broken limb shall acquit him well."

ἀλεξαινύω, see on ἕκαινυτο γ. 282.

131-2. Five contests alone are here included. In ᾨ. we have also chariot-racing, armed assault, and archery, the leap being omitted. The very brief, dry way in which the last four are here dispatched seems to recognize tacitly the fact that in the II. the subject had been handled at length, and to indicate a conscious link of connexion between the poems. It is observable that here no prizes are mentioned, which form so conspicuous a feature in ᾨ. ἀξίωλα in 108 sup. means the "contests." Also in respect to these games the ἀλισμινής of 258 seem to have no function; but perhaps the meagerness of the whole description is the reason, the poet meaning that Phaeacian athletics were at best poor things, not worth dwelling on.

133-151. Laodamas, commending the athletic form of Odys., suggests
that he be invited to take part in the games. Eurycleus approves, and L. accordingly proposes it to him, at the same time bidding him cheer up, as his speedy return was now assured.

135—6. χειφας include the arms, as is clear from. Ψ. ὐνν, where Nestor says ὀδ' ἔτι χειφας ὅμων ἀμφιτεϊων ἔπαθονται ἑλαφραί. — οὐδένος, it seems strange in enumerating concrete parts to end with an abstract quality inherent avowedly in them all. Probably οὐδένος meant originally the trunk or torso of a man, Curtius views it (II. 85) as akin to ὑπήμα. This sense it had all but lost in Homer's time, but we seem to have here a trace of it. This is confirmed by such names as Eratothenes, Eurysthenes etc.; cf. Pind. Nem. VII. 106, ὅς ἐξέπεφυς παλαισματόν ψύχεν καὶ στένοις αὐλόντοι. Ni. on the other hand suggests a colon at στείβαρον, so as to exclude μ. τε στένος from the enumeration. — ηῆς x. t. l., the words of Laodam, are as courteous, when speaking of Odys., as when speaking to him, and form a delicate contrast to the coarse dis- 

paragement of Eurycleus.

139. Both γε and τε are read after ἀνδρα — both superfluous: the true reading was probably ἀνένικ. 142 has been pronounced spurious by the re- animous authority of Zenod., Aristoph., Aristar. — πέραθαι μύθον could not, by Homeric usage, mean "utter a speech", since φασίω is "to point out", see on 67 sup., or "utter a formal pro- clamation" (mar.) The var. l. πέρ. 

μύθοι is probably a shift to escape this; but too harsh to be endured.

144—8. ές μέσον, i. e. the midst of the royal party. Laod. was in the
lists or arena, conceived of, probably, as spacious. — ἔθνας is objected to by Ni, as a form of ἐθνεῖ, but it occurs in T. 202, although ἔθνος is far more common: the proposal to read ὁρραὶ ἔθνος or ὁρραὶ ἔθνων seems therefore needless. ὁρραὶ ἔθνων means, "as long as he lives", ὁρραὶ ἔθνων elsewhere (mar.) means "while?", but the conversion of the idea of a space or duration to signify that which the space or duration extends, is not uncommon; although its converse, as in ὄφρα 124 sup., is perhaps more common.

Lines 147—8 rhyme as not unfrequently; see on § 60—5. — ποδόν τε καὶ χειρόν, this shows the simplest physical aspect of heroism, the feeling which lay at the root of Greek athletics. Such were no doubt the earliest contests, mere struggles of limb wind and muscle, the discus, javelin etc. being added later: comp. Pind. Ὀλ. XI. 61—3 ἐλαχ. σέρανων χειρόσοι πο- δόν τε καὶ ἄμαχο, Pyth. X. 34 foll., "νυν χερόνικος ἄνγκο... ὡς αὐτόν χειρόν η ποδίν ἐστίν κράτισθαι ν. τ.λ.

149. ορραὶ ἔθνων... θυμοῦ, some trace of the emotion, which had affected him 82—92 sup. was perhaps still apparent in his looks. Thus afterwards, when roused by his own successful quoit, he καταστρέφει μετεφέω, 201 inf. 151—164. Odys., receiving Laodamas' compliment as disguised satire, pleads with regretful bitterness that his sorrows have left him no heart for such contests. Euryalus on this promises to disparage him as no hero, but a commercial sharper, whose soul is in his freights and bales.

154—57. These are expressive lines: they seem to say, "I have toiled enough — too much to care for such things. I have but one thing at heart — that is to get home. That is my business in the Assembly, all else is a πάρηγος to me."

159—64. These, too, are remarkable, showing the lower view of commerce, as tending to shiftiness and greediness; that, however, this aspect did not necessarily present itself is clear from the words of the Pseudo-Mentes to Telem. a. 184, where he describes himself as going ἐς Τεμένην μετὰ καλλίν, ἄγιο δ' αἰθονοι σιδηρον. Comp. also the feigned adventures of § 230 foll., where the expressions point to wealth and influence acquired by commerce. On the other hand as a specimen of unscrupulous craft, of which the Phoe-
nician trader was the popular type, comp. § 288, φοινικῆς Ἠδεν ἀνήρ ἀπατητικὰ εἰδῶν τραχής ρ. τ. λ., and Soph. From. 756 Dind. ὡνήν ἔθου καὶ πρόσων, ὡς Φοινίκης ἀνήρ, Σιδήνιος κατηλχοῦσ. — άθλον only here in the disyll. form. — προκηδησε, comp. η τι κατά πρόσων ἡ μαρφίνις ἀλατισθεὶς γ. 72. — φορτοῦ, comp. ἵνα εἰς σῶν φορτόν ἀγομίη $296$. — μυῆμων, this has been noticed as seeming to show the absence of any written document, like a bill of lading, which led the Phoenicians, say the Scholl., to invent letters. — ὀδαῖων. The Scholl. explain this of provisions for the voyage, as if ἔφοδον, but from α. 445, ἐπειγετε δ' ὀνον ὁ ἄνθρωπον, the return cargo, to be obtained by sale of the freight, seems more likely. Of κερδον ἀγομίαν, an instance occurs in Eumaeus' tale, o. 415 foll., see especially 427—9, where kidnapping and decoying are the means employed.

165—85. Odys. in a smart retort, while referring all such gifts to the gods, exalts that of wise speech, and disparages the external one of graceful form when unattended by it. He ends by asserting his own prowess, and will prove it, though shattered and reduced by toils.

166—7. οὐ καλῶν, "reproachful or insulting", comp. αἰθροῖς ἐπεσένυον, Z. 325, the negative implying the assertion of the opposite, as in οὐ τι χέρεσιν, and the like phrases. οὖτος "so, we see!" marking the case before him as an example of the maxim laid down.

168—70. With ἀγορητὸν comp. ἀλατισθεὶς τό 503; also a word once occurring. The general statement with regard to the gifts of the gods is narrowed, to suit the particular issue, to the question of the gift of personal beauty and that of winning adress. Comp. Polydamas to Hector (mar.), where warlike prowess and sage counsel are similarly contrasted. Odys. here displays the ἀγορητός, and by the gift of Pallas he also enjoyed the ἐίδος (18 foll.); the
poet does not dwell on the fact, but leaves the superiority of Odys. and the bounty of the gods to him, as compared with the cavilling Euryalus, to be tacitly recognized.

170.—2. οἱ δὲ τ', the hearers are of course implied, as shown by ἀγορεύοντα following.—ἀσφαλέως κ.τ.λ., a fine passage in Hes. Theopon. So foll. describing the gifts of Calliope and the Muses, especially the conjunction of persuasiveness with justice, should be compared.

In this a large portion of the language is identical with that of H. here. — αἰδώι in both is "influence" exercised by the speaker, or "respect" shown to him by the hearers, which are reciprocal, and, for our present purpose, indistinguishable. — ἀσφαλέως in its primary sense, "without stumbling" in his speech.

176—9. εἴδος, comp. ο. 308, where the disguised Odys. asks Eumeus concerning Argus the dog εἰ δὴ καὶ τὰς ἔσκε θείν ἐπὶ εἴδει τῷ δ', "besides this goodly shape". So also Hesiod Theog., of the giants, ἱππὸς ἀπλάνης κρατεῖ μεγάλω ἐπὶ εἴδει. — νόον is viewed as the inward essence of which the αὔγην is the outward exponent. — οὐδὲ κεν τεῦξιν, nor would a god frame a man (referring to bodily frame only) otherwise". — οὐ κατὰ κ., see above 166—7. — ἀποφόλιος Doed. thinks akin to ἀπάρη, but H. has ἀπατηλός for this; better ἀπόθεσις, comp. ἀποθήμην. — νήσεις, i.e. νῆσίς, contains the old English verb-stem "I wis" and the German wiss-en elsewhere found to involve δ as in διδείγα, οἴδα, and video.

181. πεποίθεκα, as πέποιθά the 2nd perf. has a strictly present force, so has this its pluperf. one simply past.
Of this we have in ἐπιπεδήμεν, B. 341, a syncopated form retaining the augument. The repetitions of similar phrases οὐ καλῶν ἐπίτες ... ἐπιών ου κατά κόσμον (160—179) and ὥραινας μοι θυμον ἐπιών ... ἐπιτύρνας δὲ με εἰπών (178—185), show the vehemence of indignation roused by the insult. — θυμοδακχις, we find δηξίθυμος in Esch. Agam. 744, and δεξίθυμος in a fragment of Simonides.

186—232. Odys. flings the quoit far beyond the rest, Athenē, seeming a man in the crowd, marks the distance and expresses approval. Odys. encouraged launches out into a challenge to all champions present except Laodamas, and declares himself an Achsean from Troy. — αὐτῷ φάσει comp. Shaksp. Jul. Caesar I. ii., "Accoutred as I was, I plunged in". See mar, for similar use of αὐτῷ, also ἔπικε αὐτοῦ ὄχεσμαι, Α. 609, (comp. Ψ. 81) αὐτῇ πλήκει κάρη, Τ. 482 and the compound αὐτοχόρος, "exactly as cast" or "pig-iron" (of the lump thrown in Ψ. 826). The retention of the φάσος, which was large and cumbersome, marks the masterly ease of the throw, such upper garments being cast off on such occasions; so Thos, ἦς 500—1, casts off his χλαῖναν, to run to the ships. — δίσονον, apparently unlike the σόλος αὐτοῦ. just referred to, which would rather resemble our modern athletic sport of pitching the cannon-ball, said however (Smith's Diet. Antiq. Discus) to be thrown by the aid of a strap, of which H. has no mention. — παχετόν, a Schol. regards this as an adj. compar. shortened from παχύτερον; some incline [cf. the analogy of ὁ θεός ὀχέτος (ὀχέτιγος)] to regard it as a noun formed from πάχος, and as still a noun, but of neut. form, in παχέτως δ' ἦν ὑμεν κόσμων, ψ. 191. I take it as an adj., like περιμήκετος from περιμηκής, so Faesi. — περιστρέψεως, see the action of the Discobolus in the well known statue; comp. ἔσκε πέτρων χέρα κυκλώσας υπὲρ ἀπάντων Pind. Ol. XI. 72. In later times the discus and javelin-throwing were not distinct contests but departments of the pentathlon. Then, as here, the material was stone (λίθος 190), comp. οὐ τε χειραν ἀκοντιζόμενα άκριμας, καὶ λεύκοις ὑπὸ ἐν δίσκους ἐν' οὐ γεω ἄν πεντάθλον. Pind. Isthm. I. 24—6. It should be remembered that, like the javelin, the big stone is a weapon of combat in Η. 190. βομβισέως, verb formed from the sound; so a "bomb" from the bursting noise of the missile. — ἐπιτηξίζων, "each in fright for his own head", says Eustath.
194. Feuonia Ἐρέτος.

192. ὑπὸ Ἰ. Μ., ὑπὲρ Α. Ι. Κ. καὶ έναν μάν. πρ. Μ. Βι. 5, 133, 56 Βρ.; έραν έριματα πρὸς είματα ι., ι. Γ.; πάντα Ἰ. Κ. Βι. 50 καὶ α. μαν. 56. Εὐ. Βο. καὶ ετερ. παντών Α. Βι. 133 καὶ α. μαν. 56, 1. Κ. Μ. Βρ., κατ.
οὐν. Ψ. 843, ὑπὸ Εὐ. πάντα ἦ πάντων, πάντα Βι. 5. 193. ὑπὸ Εὐ. γρ.; τέρμα Βι. 5. 197. τοῦντες τ' Ἰ. Κ. Βρ. τοῦντες τ' Στ. Βι. 198. τοῦθεν γ' Βι. 56. Ἀριστοτ. μ., νόθον τοῦ δ' Η., τοῦδε Εὐ., τοῦ γ' Βι. 5, τόν γ' Βι. 133, τόνθ' Φλ. 200. λεύσεως Βι. 133, 201. μετεφάνει Ε. Ι. Κ. Μ. Βι. 202. τούτου Βι. 5; μοχ ἐφίκεσθε (καὶ) μακμυλείτης) Βρ. Βι. 56 καὶ ετερ. Εὐ. καὶ εν. Εὐ. καὶ εν. Στ. 203. η' τοῦσσοντος Βι. 5; ἦτε τι μάσσον Βι. 5. 204. οὐκαίναι Βι. ὁμν. Ἱ. Ι. Κ. Στ. Βρ. α., ζοῦν προβατέλει αἰτία.

191—2. It seems to me very likely that line 191 has been inserted: the subject to ἐπιτηδεύει may easily enough be understood from 188 sup. σήματα are the marks of the distances, τέρματ', reached by the previous throwers; these words would in fact be more strictly in their places if transposed; comp. Euip. Helen. 1472, τοῦτο τέρμα μονα δίακον, and Sir W. Scott, Lady of L. V. 23, “When each his utmost strength had shown, The Douglas rent an earth-fast stone From its deep bed, then heaved it high, And sent the fragment through the sky, A road beyond the farthest mark.”

194. ἀνδρὶ, for the disguises of Pallas see App. E. 4 (10) (21) mid. Θάρσει . . . ἀγώνω, comp. θαρσαίοι γέροντος ζείρα Eurip. Androm. 993, θαρσεῖ' ἐν μάχην Xen. Anab. III. 2, 20. 200—1. ἐνήθεσι, epith. of often used of ἑκατοτομος, this accus. and the gen. ἐνήθεος are the only cases that occur; comp. πιλοτητος ἐνήθεος, Hes. Theog. 651, and ἐνήθεος "mildness", ascribed to Patroclus P. 670. The opposite quality is expressed by ἀπνηθής, t. 329, ὡς μὲν ὁπ. αὐτός ἦ καὶ ἀπνηθής εἶδη, but find also πρὸςθής Pind. Pyth. Χ. 99. Thuc. VI. 77. Doed. illustrates the loss of the ν in ἐνήθει by μείνα (μεινων) minus μεινων, and ὡς "alone", compared with Lat. unus, anciently unus. — κατεργασθον, Bek. Hom. Blatt. p. 312—3, says "rather" gable, but "more gaily" seems intended, see on 149 sup.

202—3. τικα, the lexicons all agree that Π. knew not of the sense "perhaps", and that here as elsewhere "quickly" is the meaning. — ύστερον, Νι. notices that, as in E. 17 ὡς νικεῖος ὁρώτι παλικό it here is = ἐνδυτερον, and τοσακοῦντον adversial, as in τ. 250, οὔ τι γάμον τοσακοῦντον ὀννυφομαι.
205. ἔφεστ' ἄγε, this phrase had become so purely adverbial as to be used here with the 3d person.

206. Ni. regards this v, as interpolated. I incline to agree with him.

207. πληγή γ', he only excepts the eldest son of the king; the feeling of ἔξωσι gained strength by being thus limited. It is implied that there is in the ἔφος ἄξιος, 210, sufficient antagonism, though but temporary, to emeril it. This tends to enhance the closeness and sacredness of the tie. It is however only ἄξιον ἐν ἄλλοδαπο, which appears to be limited, by the feeling implied rather than stated, to the country of the ἔξωσι himself.

215. For Odysseus as an archer comp. α. 261, where he is said to have used poisoned arrows, also the bow-trial of the suitors in φ, commencing with an elaborate description of the bow as fetched from its repository. Odys. therefore had left it at home. Accordingly when he takes a bow in the Doloneia, it is the gift of Meriones for the occasion, and then only used to whip the captured horses of Rhesus, K. 260, 514. He never uses it in battle, as deeming it unworthy of heroic combat, save against game and in γ against the suitors. The inferior character of those who used such weapons is alluded to by Sophocles in the Ajax ὁ τοξοτης ἑσιν ὧν σκιρρὸν φρονεῖν; and the same feeling is manifest in the word άτραχτος, "spindle", contemptuously used for "arrow" by a Spartan in Thucyd. III, 20.

219. Φιλοκτῆτις, mentioned in B. 718 as left behind wounded by the bite of a hydra, and in γ. 190. as reaching Greece in safety after the war. The mention in B. as well as the present one, implies that he reached Troy subsequently to the time at which the II closes. On the means used to bring him thither Æschyl. and Sophoc. founded their dramas. In a fragment of the former (235 Dind.) the line occurs κρεμάσασα τόξον πίτυς ἐκ μελανδροιν.
220. Ἀχαιοὶ, it is remarkable that this avowal that he was an Achaean, draws no direct remark from the king. The lines 241—3 ὅπρα καὶ ἄλλῳ ἐπηγή γῆσαν κ. τ. λ. may seem tacitly to recognize it; nevertheless, the significant disclosure does not awaken the interest which might have been expected, and is plainly inconsistent with the enquiry with which the book closes (544—6), since it must have been obvious that he must have lost many ἐπαίνοι among the slain. I therefore suspect these lines (219—20) as an interpolation by some one who remembered the legendary fame of Philoctetes as an archer. They can well be spared, Soph. Phil. 1058—9 are in favour of their having been in the text when that play was written.

223—4. The poetical belief in the degeneracy of human powers peeps out here: note also that Herakles is not in Homer's view an immortal, but one of those mortal men (ἐνθρόσει βροτοῖς ἐπί τινας ποιήματα) who contended with the Gods. He belongs to the generation immediately before the Trojan war. Thus Tlepolemus his son by Astyocheia fights there (B. 658 foll.). He slew the eleven elder sons of Neleus, brothers of Nestor (A. 690 foll.), and Iphitus, son of Eurytus, who gave Odys. his father's famous bow (φ. 22 foll.). This murder, mentioned with abhorrence, as a violation of the laws of hospitality, was even subsequent to that gift; i. e. Herakles was yet alive inOdysseus' boyhood (παιδνὸς ἔτος ἑβίδη). Agreeably with this view, he sacked Troy in the time of Laomedon, father of Priam, and through the wrath of Ἀρχαῖος, shipwrecked on his return (Σ. 251 foll.). The words which describe Odysseus' recognition by him, ἐγὼ δ' ἀντίκα μεν εἰόνοι κ. τ. λ. and his addressing him by name, suit moreover the fact of his having somewhere encountered him in life (cf. 154, 390). In T. 145 foll. an escape of his at Troy from the sea-monster, and a mound raised for his protection, supposed to be still mentioned at the time of the siege, are mentioned. His birth and subservience to Eurystheus, through the mechanism of Heres, and the labours imposed on him by Eurystheus, are noticed in T. 98, Σ. 324, O. 639, L. 622—3. He is Ἀτιός γάρος, but so far from being therefore immortal that his death is distinctly recorded (E. 635—8; Σ. 117), and apparently regarded as a necessary retribution, i. e. by having been premature, for his presumption in assaulting the deities Heres and Aides with his arrows (E. 392—409). Finally in L. 601 foll. we have the unique passage, which makes him appear in the region of the dead as an εἰδωλος, i. e. one of the ψυχαὶ εἴδωλα καυμότων, whilst his proper personality (αὐτός) is not there but among the immortal gods, with Ἀρχαῖος for his wife, who from A. 2 and E. 905 (cf. γ. 464) according to heroic manners is proby. unmarried. This double form of existence in shadow and in substance seems a refinement inconsistent with primitive simplicity, and I am disposed to regard L. 602—4 as considerably later than the bulk of the Homeric Text. Yet there (omitting 602—4) he is still armed with bow and arrows, as in E. 392 foll., not with the club, as in Pind. Ol. IX. 45, which Pisander of Rhodes circ. B. C. 600 is said to have first assigned to him, and which in L. 575 is given to Orion (ὄνταλον παγχάλακεν αἰέν ἀγαθός). H. then
knew nothing of Herakles’ Apotheosis, which is found distinctly stated in Hes. Theog. 950 foll. (where also λ. 604 is found) and in Pind. Nem. I end, 1sth. III. 95–101. This is a mark of Homeric antiquity.

224. Ἐὐρύτω, Nī. remarks that in φ. 14 foll. he is misplaced from Oechalia to Messenē; but that is not so. Odyss. merely meets his son Iphitus in Messenē, who had gone thither in quest of certain horses.

225–9. περὶ τὸξων, “in archery”. — δουρὶ υ. τ. λ., in the middle ages in English archery three bow-shots to a mile was reckoned good shooting. This statement is probably to be measured by a less powerful standard of archery, yet still strikes one as a huge exaggeration unsuited to Odysseus’ character, and the line is open to suspicion.

230–3. ποσίν, this involves a retraction of part of the challenge in 206. — Λήνη, see on α. 46. — κομίδη, not “conveyance”, but, as interpreted by 453, κομίδη γε θεό ὅς ἐπέδος ἡν, “care” of the body and its powers, all that the Latin expressed by curare corpora, κομίζω and κομίζω both mean “care for”, “attend to”; cf. α. 356 τὰ σ’ αὐτῆς ἑφεκα κόμιζε, also cf. ζήτω μοι ὄλεσεν ὅλη τ’ ἀκομίστην τε, φ. 284. This “care” was not ἐπητειανος (see on δ. 89), i.e. it was much interrupted. 234–65. Alcinoüs soothes Odyss. for the disparagement he had undergone, renounces his people’s claim to eminence in manly contests — they prefer enjoyment to toil — and thus disposes of the hero’s challenge, upholds their excellence in navigation, dancing and singing. Demodocus’ lyre is at his bidding fetched from the palace, uimpire is appointed, and the ground prepared for the dancers, a company of whom perform, so deftly that Odyss. marvels. 234. ἀκῆν, see App. A. 16. The silence here is that of embarrassment, the challenge of Odyss. being general, and all probably feeling compromised by the rudeness shown to him. 236–9. έπει υ. τ. λ. This has no strictly corresponding apodosis, but the sentence is left suspended, and ἀλλ’
240. ἕθεν. 241. Φένος. 242. Εἰπής. 245. Ἐφύς.


241-2. ὀφρα καὶ ἀλλοι κ. τ. λ., the words here distinctly contradict the previous boast of 101 fell. — ὀφρας, the Cod. Vratisl. here has oφρας. Bek, Homer. Bl. 77 has omitted this from his enumeration of passages where the pron. ὡς swus appears for ὡς twus, he gives α. 402 (where see note) δομησα σοιαν ανάσαςοι, where the cod. Angsb. has ὡςαν, δ. 597 ἐπεζαι τε σοιαν ἀνασαν where the reading of Apollon. Soph. 14, 17. was ὡςαν, and ε. 168 ᾠν πατρίδα γαϊν ἔναμ, where one VI. has ἦν, and φρεσιν ἦαν in ζ. 180, ν. 362, o. 357, in all which three places one VI. and the Angsb. have ἦαν. These coincidences of reading in certain mss. are too numerous and too uniform to be the result of change, and point to a traditional use of one primitive possessive for the 2₄ and the 3ᵈ person; cf. the dual forms σφως, σφος, and the use of ἔσω in German; so in the Hebrew verb the same form expresses "you" and "they" fut. fem. 243-5. ἀλόχως, the inconsistency of this assumption that Odys. has a wife at home — for so we must understand it, cf. 410, not that he would thereafter marry — with the proposal of η. 312-3, is glaring. The Scholl. do not notice it, nor Ni. Some would regard it as a reason for giving book _DH, or this part of it, to a later hand. But Alcin. is garrulous enough for any amount of inconsistency; see on η. 310-5 end; comp. also 240 with 101-3 in which he distinctly "eats his words", — ἐπι ... τίθηνοι διαμπερὲς ἐξετί, "which from our sires Zeus perpetuates still in us"; the ἐν of ἐξετί belonging rather to καὶ ἠμῖν, cf. I 105-6, ἤμῖν πάλαι ἦδ' ἦτα καὶ νῦν, ἐξετί τοι ὁτε κ. τ. λ.

247-8. θέομεν. Odys. having previously, 230-3, excused himself from competing in this exercise, the king lays a safe stress upon Phaeacian proficiency in it. — δαῖς τε κ. τ. λ., comp. Priam’s description of his worthless sons φεσίσται τ' ῥυχηταὶ τε χοροτυπησαν αριστοί. Q. 261. Every reader of Horace will remember the sym-
pathetic relish with which he enlarges on the Phaeacian ethics, as if bent, if possible, on improving upon the example which he applauds. Ni. quotes with approbation a criticism of Schütz that 249 is an interpolation by a later hand. I think it coheres very naturally, especially remembering § 64—5 έπιστη οὐ καὶ η σκόπους ένθα. ένθα. ένθα. ένθα; and the whole incident of the laundry errand of Nausicaa there. It is likely that εὐνα, as interpreted by L. 249, has a sensual meaning, in which it leads up to the following lay of Demodocus concerning Ares and Aphrodite.

251—4. παίσατε, fr. παίζω, mar. — ἐνίστη, the simple vanity of the Phaeacian king is highly characteristic; see mar. He is much delighted at the praise given to the dancing by Odys., whose discernment he at once proclaims. He had before expressed his confidence in the superiority of his ships, η. 327—8. With similar racy simplicity he recommends Odys. to secure his chest tightly, lest some one of the oarsmen, picked from the prime of the Phaeacian youth, should rob him on his way home, inf. 443—5. — λιγειαν, see on 67 sup.

258. αἰδομηνηταί, (cf. mar. αἰσθο-μηνητήρι) these were not mentioned in the previous more manly contests: their reservation till now clearly indicates the superior importance of the trial of skill in dancing. The number "nine" doubtless refers to some division of the people, as in γ. 7 έπιστη δ' έδραί έσαν; see note there and App. G. 1. The function of preparing the ground is the only one directly ascribed to the αἰσθη. here; but we are probably to recognize the superiority assigned to Laodamas and Ithalius in 370—1 as their award. The title is mentioned by Aristotle Pol. III, IX, as the third kind of μοναρχία, absolute but elective. Theocr. XXV. 48 uses it of a bailiff or steward. In Eurip. Med. 19 the verb αἰθομιναω occurs.

258—60 are suspected by Ni. II. xlvii.

259—60. παίδεσσον, the form denotes that they held habitually this
function; contrasted with it is that of the aor. before and after it.—κ. εὐρυκλ. αὐγονα “made it wide enough for a noble trial of skill”: αὐ. means here τὸν ἐν ὑπότακτον, Schol., — adding thus to the notion of χορόν, which is a mere “place of dancing”; cf. ἑπερομείων ἀγώνα, Pind. Pyth. X. 47 and Donaldson’s note.

261—6. Ἀγείνειν, see on 67 sup. — ἐς μέσον cf. Σ. 604 μετὰ δὲ σφιν ἐμείζετο θεὸς ἄιδος; repeated in δ. 17. In Σ. 593 foll. the χορός consists of youths and maidens dancing in a ring which whirs like the wheel of a potter, and then advancing towards each other in opposite ranks. — τένών, cf. Virg. Aen. VI. 644, pedibus plaudunt choreas. — μαρμαρύγας, cf. H. Ap. Pyth. 24—25, καύλη δὲ μιν (Φαίδον) ἀμφίφειναι μαρμαρύγας τε ποδῶν καὶ ἐνκλάστως χωτόνωσ: so Byron, “Muse of the many-twinking feet”, and Moore, Lalla Rookh I. 665, “Dancing feet, that gleam and shoot. Rapid and white, like sea-birds o’er the deep”. Athen. I. 15, D, says that we have here a ψωφιχμα, or dance of a mimetic character, accompanying the song of Demodocus. Pausanias III. 18, describes such an one as forming part of the worship of the Amyclean Apollo, and that such dances were part of the ritual of Apollo is undoubted. It is uncertain whether in Σ. 559 foll., a song is to be understood as accompanying the dance, in Σ. 603 it certainly is. In a lay in honour of Hephaestus, the lame god, the dance would have been less proper: further the introduction by the fixed phrase, φορμίγγαν ἀνεβάλλετο, in 266, suggests that an ordinary lay is intended as in a. 155 (see note), φ. 262.

266—305. The minstrel sings how Ares loved Aphrodite, and dishonoured Hephaestus, who, informed by the Sun-god, entrapped the unwary lovers, and exposed them in their shame to the gaze of the assembled gods. As regards the ethical tone of the lay, setting aside for the moment the coloquy of Hermes and Apollo, the rest of it amounts to a dissuasive from licentiousness; even although, like the maxims of Horace on the same subject (Sat. I. iii. 134.), it only turns on the awkwardness of detection. As regards that coloquy, if it be genuine, Poseidon’s bearing should be set off against it. He evidently represents the better mind of Olympus, and although with some sympathy for the offender, does not propose that the condemned be condoned. The song moreover is recited in the Assembly, where none but men were present. The poet has shielded matronly dignity and maiden purity, even when his standard is relaxed for men. The absence of the female deities from the imaginary scene only reflects that of the ladies of the palace from the circle of listeners.
slaughter of his cattle; but the mention of him in v. 270 excludes the notion of his presence here. If then Apollo and Hermes are also excluded from the τις, as they are, if 333—43 be genuine, both by the fact of their being named, and by the tenor of their conversation, so wholly antipathetic to the sentiments of the τις, there remains no quorum for τις to embody. Lastly, the licentious sentiment, if it be Homeric, occurs only here (the suggestion in Η. 130 is animal, but not licentious); nor do Hesiod and the Hymns furnish a single parallel. Among the latter an illustration might be looked for in the amour of Aphroditē with Anchises (Hy. Venus). But there the description is veiled by a delicacy quite unlike the breadth of expression here; there are, moreover, none to look on in sportive banter. On these grounds I have no hesitation in rejecting 333—343. The Schol. H. has noted that in some copies they did not appear, alleging their immodest tenor. The context is complete without them; and, when they are removed, the lay, although bold and unrefined, is not vicious in tone.

269—71. πολλά δ' ἑδώκε, i.e. Arc to Aphroditē, as the price of her consent. A Schol. interprets it by μοιξ. άγνια i.e. compensation to Hephaestus for his wrong (332), but this seems out of place here. — Ηλιός, elsewhere in H. always Ηέλιος. The form occurs Hy. Apollo, 293, Hy. Sol, 1. It is remarkable that this god, who here detects and informs, is indebted to Lampetē, an attendant nymph, for detection and information concerning his own losses in μ. 374—5.
277. ••. 281. fiid.fo. 284. 290. •. 286. fiidven.


274—82. Ob. κόπτε imperf. of a continued action, but before and after, ἐθέτ' and τεύξε, aorists, of completed acts. — δόλον of the actual mechanism, as we say a “contrivance” for “thing contrived”. — ἐμίσουν, posts of the bed, connected with ἐμίς, that which supports. — μελαθρόφιν, the toils are to be conceived as dropping from the roof-beam about the posts, and as passable from without, but by some magic impassable from within. Comp. the lock on the chamber door of Herē, Ξ. 168, which no other god could open, also the animated statuary, η. 88, Ξ. 417, for μελαθροῦν see App. Φ. 2 (18). — λέξτα, cf. Theocr. XV. 79, XVI. 96—7. — οὐ κα τις . . . οὐδὲ . . . οὐδὲ, for this abundance of the negat. is difficult to find a parallel, οὐδὲ twice is not uncommon e. g. 32, 176 sup. comp. Chancer, C. of the B. Knights, 622—3, "Whan Vulcans fond, and with a chaine unvisible you bond (to Venus)". — Ὑδὼν μεχραῦν, cf. Alcman, Fragm. II Bergk, ὡς ὦδων μνεῖν, Ὀλυμπίων λύσαι ἀπει ἡθέν (or ἐθέν) probably from a choral hymn to Hephaest., celebrating this scene. 283—7, εἰσαὶ ἰμελ, he makes off as part of the plot, to tempt them with opportunity. — Ἀμνιός, Lenmos (Herod. VI. 138.140) was peopled by Pelasgians expelled from Attica, and Miltiades when he captured Lenmos found Pe lasgi there. A volcano now extinct is assigned by Buttm. (ap. Ni.) as explaining the connexion with Hephaestus. When, later, Aetna and the Liparcean islands became known, the fire-god’s abode was transferred to them. — δομα, Heph. had made a θάλαμος for Zeus and Herē on Olympus and a palace for himself (E. 338—9, Ξ. 369—71) near that of Zeus, this suits the nearness indicated in 289—90.
291. Ξένος. 295. Ἐθείατο. 302. Ποι Φείτη.

289. ἰχανόννα filoīttoν ἐνυστέφανον Κυθηρείας.

290 ἐρυμένη κατ’ d α’ ε’ σεμ’ ὁ δ’ εἰσ’ δόματος ἦν, ἔν τ’ ἀρα ὁ φ’ χειρί, ἐπος τ’ ἐφατ’ ἐκ τ’ ὀνύμαζεν.

"θεύρος, φιλή, λέκτρονδὴ τραπείομεν εὑνηθέντε." οὐ γὰρ ή’ Ἡρανσός μεταθήμιος, Ἀδρατόστος οὔτε τὸν ἤδη οἴχεται ἢ Λήμνον 1 μετὰ Σύντιας ἀγροφόνων."  

295 ὁδὸν φάτο τῇ δ’ ἀσπαστόν ἐνίσατο κοιμηθήναι.

τῳ δ’ ἐς δέμων βάντε κατέφευδον ἢ ἀμφὶ δὲ δεσμοὶ τεχνήνετε γ’ ἐνυντό πολύφωνος Ἡρανσός.

οὐδὲ τι κυνῆσαι μελέων ἑν’ οὐδ’ ἀναίεια.

καὶ τότε δὴ γνυμοσκοῦν, ὦτ’ οὐκέτ’ εἰρκτα πέλοντο.

300 ἄγχιμολον ὁ σφ’ ἣλθε περικλυτὸς ἄμφιγνυεῖς, αὐτός ὑποστρέφεις, πρὸν Ἀδρατόν γαῖαν ἰκέθεια.

Ἡλίος γὰρ ὁ οἰκοπήγος β’ ἦσεν εἰπε’ ἐκ τοῦ μυθόν.

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291—3. λέκτρονδη, belongs to τραπείομεν, cf. δ. 294 εἰς εὑνηθέντε τῆμα, not to ἐνυνηθέντε. — μεταθήμιος "at, home": for δήμος of locality see on α. 103; cf. also mar.

294. Σύντιας, explained by Schol. on A. 594 as if from σύνοου, in ref. to their piratical habits, cf. the Δέμων ἔφη recorded by Herod. ub. inf. The Schol. here, citing Hellanicus, says, "because they were smiths and made weapons of war". But he also cites Anacreon as associating Cimmerian with Sintians, (The passage, however, is doubtful through corruption; see Bergk, Anacr. 130.) Now Herod. (IV. 28) mentions some Sindi and a Sindicē near the Cimmerian Bosphorus. These Sintians then may have come from this continent and brought their name, Sindi, with them, which the Greeks probably changed to Sinties, and then gave an artificial account of the term, just as they changed Bosra to Byrsa and invented in explanation the legend mentioned by Virg. Aen. I. 367. Thus the Pelasgi, expelled from Attica, see on 283 sup., doubtless resorted thither because they found their own race already there.

302—5. Ηέλιος ... οἰκοπήγον, not as a spy on the spot, or going to Lemnos with tidings, but the poet, feeling the ubiquitous character of the
luminary through his rays, transfers this attribute to the god. — ομερδάλεων, used mostly of sounds, e.g. with κοναβίζειν, λάγειν, κτυπεῖν, but once of sight with δέδορκε, X. 95, the shorter ομερδόν also occurs with βοῶν Ο. 687, 732, and in H. Sol. 9 with δέδεσται. — γέγωνε, with past sense, elsewhere pres. 306—32. Hephæstus invokes the gods to witness his revenge and threatens to dismiss his wife. The gods, but not the goddesses, assemble, and deride the captives, taunting Ares, and excluding that he must pay damages.

306—12. Ζεῦ, the god invoked appears not in reply, as the third person used of him 318, 320 shows, as does the leading part taken by Poseidon 321 foll. — γέλαστα, some read γελάστα, but γέλαστα properly leads up to γέλασιν in 326 inf.: he promises them a laugh and they get it. — ἐλεικατά, "not to be given way to, or allowed": cf. impermissa gaudia, Hor. Carm. III vi. 27—8; see mar. for active s., "not giving way, unyielding": in both always in H. with neg. ëv. The Germ. weich suggests the ë in εἰγο. — αἰθήλον, "hellish", a strong term of hate: so Sophoc. Ajax 608 τοιν ἀπότροπον αἰθήλον Ἀιδαν. Ares applies the term to Pallas as having caused the wound of Aphrodité in E. 880, so μανθητῇον αἴθηλον ἀμῖλον ψ. 303, and πῦρ αἴθηλον occurs B. 455. — ἡπεδανός, the opposite of ἐμπεδός, for the ë comp. ἡπειρας α-πέ-ρας and for the ending ὀπτιδ-ανός. — ὀνον, in Hes. Theog. 927 Here is his sole parent. — γεύσεσθαι see App. A. 20. 313—5. ὀνειδής, the feeling that the shame of the exposure redounded on himself does not enter the injured husband's mind; the disgrace of the wife's infidelity falling on her own kin. Hephæstus, is drawn in II. (A. 571 foll., Σ. 394 foll.) as of a sensitive disposition, keenly conscious of his infirmity, affectionate to his mother, feeling hurt when she is ill-treated and cherishing a grateful remembrance of early kindness; and, as if privileged at once by his infirmity and his usefulness, expressing his feelings without reticence; as here to Zeus, since Zeus is one of the τοχῆ (312). In the serio-comic scene of A. 571 foll. the lighter element preponderates; and here his satisfaction at the culprits' detection seems to outweigh his indignation at the wrong, and his pain at having suffered it. The phrase οὐ... ἐσλπα, "I rather

329—330. "οὐχ ὁρετή " κακὰ ἔργα: κιρήμει τῷ βραδὺς ὤν· ὥς καὶ νῦν "Ηραϊστος ἐδὼ βραδὺς ἐilder "Αρης, ἀκυκτάτων περ ἐντὰ θεοῦ, οἱ "Ολυμποὺ ἔχομεν, χωλὸς ἐδών, τέχνησι τὸ καὶ κυρίαρχον ὅφελλε.« [οὐ] οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγώνεον. Ἐμμην δὲ προσέπιπτε ἄναξ, Ἀτὸς ἄνδρα, Ἀπόλλων: "Εφεμία, Αἰδοὶ τέ, διάκττορε, δότος εὖν, ἣ ὥς κεῖν ἐν δεσμοῖς ἐθέλεις κρατεροὶς πιεσθεὶς εὐδέν ἐν ἀλητροῦ παρὰ ἢροδέτα "Ἀρρηδήτη;" τὸν δ᾽ ἠμείβετ' ἐπείτα διάκττορος Ἀρρηδήτονς "αἰ γῆρ τοῦτο γένοιτο, ἄναξ ἐκατημότος" Ἀπόλλων δεσμοί μὲν τοῖς τόσοις ἀπείρους ἀμφὶ ἔχουσιν, ὑμεῖς δ' εἰςοφόροτε Ἰθνεὶς, πάσων τε θέαναι: αὐτῷ εὖν ἐνδομί παρὰ ἢροδήτα "Ἀρρηδήτη." ὥς ἐρατ', ἐν δὲ γέλιος ὁρτ' ἠθανάτοσι Ϲ θεόσιν.] οὐδὲ Ποσειδάναν γέλους ἔχε, λύσετο δ' αἰεὶ "Ηραῖστον καὶ τοῦ ἐγγόνου, ὡπας λύσειν "Ἀρηα· καὶ μνείωσε ἐπείτα περιστεὶ προσφής:" "λύσον· ἐγῶ δὲ τοὔ τοι τοῦτον ὑπὸσχομαί, ὃς σὺ κελεύεις," 330

331—332. "ἀρετή," "prosper", comp. ἀρετώτατος δὲ λαόν νπ' αὐτὸν μαρ. — ἐἰλὲν Ἀρῆα, so Chancer Knight’s T. 239i, "When Vulcanus had caught thee (Mars) in his las (i. e. lasso)." For τὸ δὲ ὅ see mar. and Sophoc. Philoct. 142. The repetition in effect of ἔαν βραδὺς by χωλὸς ἐδὼν makes v. 332 suspected.

333—43. Reasons for rejecting these lines as a latter addition have been given above on 268. — δότος εὖν, Hermes is so addressed in the Hy. Vesta 8, ἀγγελεῖ τῶν μαχαρῶν, χρονοθραπεῖ, δότος τοῦ ἐαυτ. — εἰςοφόροτε, see App. A. 2.

344—66. Poseidon becomes bail for the repayment of the wedding-gifts to Hephaestus, on which the captives are released.

347 should be read continuously with 332 or perhaps with 331. — αὐτῶν, subj. of τίσειν in 348, refers probably to Zeus, the πατὴρ of 318. (If 332 be genuine, it might equally refer to Ares.) Hephaestus had threatened to
tisaein aiomega a pantai met' athanatois θeioin.

ton δ' autu prosoeipei perikloutos amphiineis

350 "μη με, Poseidouan γανήχο, ταῦτα κελευν

delai tois deiloun ne kai eγγυαί εγγυασαται.
pous ai egou se deoumi met' athanatois θeioin,
ei xev "Aρης οχυτο, χρεος kai deismon αλυζας.

ton δ' autu prosoeipei Poseidouan einsoxhoun

355 "'Ηραиστο, ei per γαρ xev "Aρης χρεος υπαλυζας

oikTai feivoun, autous tois egou tado tisow.

360 to δ' etep ei deismon λυθεν, πρατεροu η per eontos,
autik anaiexant

365 ei mev Θηρικυδε βεβηκεν,

370 δ' ορω Κυπρουν; ikane filomueidh' 'Αφροδιτη,

375 εξ Παρουν ενθα δ' dei oueis bemos te θυείς.


348. post hunc v. H. 353 in mar. interseruit qui tamen suo loco non deest. 348. post h. v. G. H. Vi. 56 inser, 353. 348—9, om. Vi. 50, 133. 350. Πο-

355. h. m. q. t. v., pos αν (κ') ευθυνομι Aristar. (num glossa?) 

360. to δ' etep ei deismon luthen, praterou p per eontos,

365. autik anaiexant, o mev Θηρικυδε βεβηκε

370. δ' ορω Κυπρουν; ikane filomueidh' 'Αφροδιτη,

375. εξ Παρουν ενθα δ' dei oueis bemos te θυείς.

keep his captives bound until Zeus

360—2. The sudden separation and abrupt departure are probably meant to

indicate confusion and guilty shame, agreeably to the higher ethical view

of the lay obtained by rejecting v. 333—43. With Κυπρον ..., Παρον

cf. Κυπρον ieremast lipoias kai Παρον περιομυτα, Alcman. Frag. 23 Bergk,

where Aphroditē is doubtless intended.

363—5. In Ili. Ven. 59—62 these lines reappear with θυείς changed to

θυνείς, after which is inserted the line ενθα' η γ' ειασέλθουσα Θυρας επι-
here appears to be combined with a kind of gymnastic dance, and so far differs from that of the princess and her handmaids in § 115 foll.; yet doubtless by making Laodamas, who in 130 is the pugilistic champion, here lead the dance, the poet meant to express the effeminate cast of the Phecean character. — Πόλυβος, this name is that also of the father of Eurymachus the suitor, α. 399, of another suitor, χ. 243, 284, of the Egyptian prince who gave hospitable presents to Menelaüs, δ. 126 foll., and of a Trojan prince, son of Antenor, λ. 59. Of this Polybus, as often of such artists, nothing else is mentioned, and the mention of such an one merely to add dignity to the work, is a piece of Homeric mannerism.— ψυσος' άρετεις, this (see mar.) seems to mean merely, "reaching up high", but ἀπό χονος added, especially with πάρος ποιν' ονδ. in following, implies "leaping" from the ground.

377—8t. ἀν' ἵνα, "with a determined or eager effort", as we say,
"with a will", comp. on θ. 434. — ἀμειβομένος, "changing" their positions, attitudes, steps, etc.: those who have seen the old fashioned court minuet may form an illustrative notion of what is probably meant. — ἐκελησεως, only found here: the root λαυ seems closely cognate with καλ-, of which it is the metathesis; so κελαφυς in H., comp. λαφυς κορώνη, Hes. Omp. 745, Aristoph. Av. 709. The pres. is given as λαχω, but nowhere occurs, and the perf. λαξακα, ep. λαξαρα, has its force. This root seems to express mere noise; but the formations upon it express different sounds, as our crack, croak, etc., so it is used of various creatures' cries, κυνες λελξοντο, Hy. Merv. 135, Σκύλλα δεινον λελκυτη, μ. 85, κυρος δειν λελκος, X. 141, so we have λαξε δειν ασε, λαξε δει νοπς, N. 616, T. 277; here probably the stamping of the feet in cadence seems intended, so that καμπος is the pulsus pedum, Virg. Aen. VII. 722, cf. VI. 644. — ἐστιοτες, La Roche, Textk., p. 262, says that Aristar. al.

ways in the first place of a ν. wrote ἐστιοτες by synizesis, and so in the second — the only places in which the word occurs.

382—4. ἀπειληθας, "boasted", so ἀπειλει, T. 83 seems to bear a similar sense, and so ἐπηπειληθας Σ. 45. — ἐτοιμα τέτυχο, "was realized"; comp. Nestor's words, ἤ δε ταυτα γ' ἐτοιμα τετυχαται, mar. — òβες μ' ἐξει, a formula of admiration, mar.

386—423. Alcinois directs the gifts which he deems suitable, to be made to Odys, by the nobles, and bids Euryalus apologize for his taunt. The apology is made and accompanied by the gift of a sword. The 34th day here closes. The presents are then brought by heralds, and received at the palace by the sons of Alcinois.

390. βασιλιξ, the term is susceptible of the subordinate or the higher sense, the latter being here reserved to Alcinois. Curtius (I. 329) derives it from βα- λαος = herzoγ, "the leader of the people", closely resembling ῤ
katà δήμον ἄριστον πραίνοντας here. Each petty district would originally have its βασιλεὺς, and as their mutual needs led to political or military union, the necessity of supremacy being lodged in one (ἐκ πολέμου ἐστώ, Β. 204), would be soon apparent. Such large movements would tend to consolidate what was dispersed before; and subordinate much that was independent. Thus the imperial position of Agamemnon was probably exceptional, and arose from the emergency which united the Achaean; and the greater prominence of the subordinate βασιλεῖς traceable in the Odys. (see on α. 394) is probably due to the crisis having passed away which called forth this supremacy, together with the prolonged absence of the superior βασιλεὺς at the war, and in some cases his death, which threw a long tenure of power into the hands of the inferior βασιλεῖς. The βασιλεῖς are also called βουληταρίους and γέροντες (v. 12, 8). In η. 189 Alcinoïs states an intention of inviting γέροντας ἐπὶ πλέονας, which seems to mean more than those then present when Odys. entered; cf. 136 ἐνος δὲ Φαί. ἡγητορας ν. τ. λ. But only some of the 12 may have been present. The fact of all the 12 being now called upon to contribute shows a public character as designed to attach to the gifts. Twelve, or three subdivided by four, was a common number of tribes etc. among early Greek polities.

392—3. ϕαύς ϲ ν. τ. λ., see on γ. 466—7. — τάλαντον some definite weight is doubtless intended, but what is unknown, the word is always applied to express a weight of gold; but pl. τάλαντα for scales to weigh, mar. The gifts are brought inf. 417—20. The moving recital of his wanderings influences Areth in λ. 339—52. to propose further gifts, which in ν. 12—4 are definitely settled by Alcîn., at a tripod and basin ἄνδρονας, i. e. from each of the 12 princes and himself; see, however, App. G. 1. Areth then gives him a special suit from herself ν. 67.


403—1. παγχαλκευν, the παν- prefixed enhancing the value, as in παγχράσον, seems to imply that it was often not wholly of metal, but perhaps pointed or strengthened with tin. In Ψ. 361 we find χάλκεον only, in describing a corset which was overlaid with a casting (γέμα) of tin. — νεοσιτόν έλέφ., this also occurs as a simile (mar.). The key also with which Penelope opens the θέλαμος has a κάσθη ἐλέφαντος mar.; cf. έλέφαντινα κάσθαν τοίς ξίφοις χρυ- σοδέταν έχον Aleman Frag. 83 Bergk. — εμπρεδέπνηται = "wraps it about", the circular notion of δείνω being nearly lost in that of covering merely. So in τ. 55—6 the handmaids set a κλίσιν (chair) δειν ην ἐλέφαντi και ἀργυρόν for Penel., where perhaps the notion of rounded, by tool or lathe, is preserved. — φέρονει θυελλαί, comp. Apollon, Rhod. I. 1334. άλλάν, ἀνεύμοιον δώουες αμπλικήν', Catull. XXX. 9—10: Tua dicta omnia factaque ventos invita ferre et nebulas aeternis sinis, and so Hor. Carm. I. 261. 1. — άλλο- χόν τ', see on η. 330—3. — θολία, see App. Λ. 3 (3). — τοῦθα, since the gift was less the freewill offering of friendship than to atone for an offence. 417. όδετο τ' τ. x. l., the 34th day of the poem's action is continued; the time after sunset being devoted to a banquet and the subsequent narrative by Odys. — δώρα παρήσεως, see note on η. 318—9; in the promise there given θέμος should mean "then" viz. on the day named, which day has now elapsed; but see below at 444.
424—68. Alcinoüs orders a chest to store the presents, and after directing a bath for his guest’s refreshment, adds to them a golden chalice as a keepsake from himself. His directions are executed. Odys. then secures the presents, enjoys the bath, and attracts the renewed admiration of Nausicaa, who claims the merit of having rescued him, which he gratefully acknowledges.

422. Ἐρώτησις, for the distinctive character of the Ἐρώτης see on α. 131—2.

425—30. αὐτή, so Bek. Hom. Blatt. p. 273: this marks a contrast with the gifts of the nobles; cf. 441 inf., whereas αὐτή, as meaning the chest, is needless, cf. 436 inf., where εὗ and ἑνδυται both appear without any such pronoun. Indeed the prep. and the adverb are not, Bek. remarks, sharply distinguished in H., any more than pron. and article. — ἔναγε, sing. as addressed to the queen, who herself sees to this: ἔναγε plur., implying the assistance of the attendants, see 433—41 inf.—φάρος τ. τ., these seem to have been for immediate wear; see 455 inf. Another similar change of garments is bestowed upon him at parting ν. 67. — ἔμαν, the strain; Curtius I. 261 connects it with ἔμα, as if “texture” or “fabric” were the primary meaning. He cites this passage.— ἀλεισοῦν, see App. A. 8 (3). 433—35. It is a curious question whether the bath was prepared and taken in the μέγαρον, the chief and (in a sense) the public apartment of the palace. On comparing x. 348—65 and τ. 386—91, but especially 476—81, there seems no doubt that it was. The only presumption at first sight to the contrary arises from ἔσαγαγόμενοι in x. 466, but there seems no doubt that x. 466—7 are there wrongly repeated from 314—5. The repugnance of this view to our habits, and indeed to those of historical Greece, is of very little weight. See further the remarks in

App. F. 2 (12). On ἐν and ὑπὸ see on 425 sup. — θηλέω, θηλέω also occurs w. πυγλ, mar. — γάτοργον ... τρίποδος, the tripod in Σ. 375–8 has σώασ = handles, cf. A. 633, and is on wheels. It is here spoken of as the actual receptacle of the water, which is sometimes a distinct vessel, the λέβης. Perhaps the two were sometimes fashioned in one. Such a threefooted kettle is spoken of ᾿Αχελ., Fragn. I. Dind., τὸν μὲν τρίποδος ἔδεξατ οἶκους λέβης, αἰτὶ φυλάσσων τὴν ὑπῆρ πυγλ ἡπισκ. 435–45. The λέβης with its bubbling water and blazing fire is twice the subject of a simile; μ. 237 foll., φ. 362 foll. — ἀμφετε, the expression corresponds to ἀμφε πυγλ 426 sup. — τόφρα, “the while”, so 453 inf. — ἵδε, “look to”, i.e. with a view to security. — πώμα, elsewhere lid of a quiver, πώμα φαρέτρος, mar. — σηληστα, on the character of this caution see on 251–4 sup. It may possibly also be a reflex of real life among Phoenicians; see App. G. 1; Ni. remarks that the queen seems to expect that Odys. will depart that same night. It may suffice to answer that the supper, the song and its consequences are not foreseen; but the growth of the circumstances which lead on to the narrative of Odys. is highly natu-
ral. There is a general expectation of his departure as soon as may be, but under the lax law of hospitality no one is tied to a day.

454—54. αὐτόδιον, connected with ὁδὸς as αὐτὴμαρ with ἡμαρ, Faesi. — ἄνωγεί, La Roche, after collecting and discussing at length the forms of ἄνωγα ἄνωγα, concludes that it is a justifiable (nicht ungerechtfertigt) assumption, that the Alexandrines, and among them Aristar., wrote ἄνωγεν where the sense requires a present meaning, ἄνωγει as a pluperf. without augment, where a preterite meaning, and that ἦνωγε is also pluperf. He notes as exceptional passages ε. 276 and o. 97, where ἄνωγε stands with preter. force, like τέγναν 305 sup. — κομιζομ. ἐθάμιζεν, "was he in the habit of being tended; see on 232 sup.; comp. his statement ε. 220, ἡ γὰρ ἰδέαν ἀπὸ χρόος ἐστιν ἀληθη. — ἐπεί, the ε by arsis; for other similar examples see mar. here, and cf. Ζεφυρίη in η. 119; Spitzner de vers. Her. cap. II. § 2 notes that they are found only in the first syll. of a line, but compares αἴδων ὅρων, M. 208 at the end. — ἢδος, since she had offered him immortality; see on ε. 136. — λοῦσαν, see on γ. 464. 457—65. Ναυσικά, this is the last glimpse which we have of her. Her few simple and suitable words, claiming ξαφνία, have the playful archness which forms from the first (§ 57—65) an element of her character. — παρὰ σταθμὸν ἐτ. ι., see App. F. 2 (16) (32). — ἄνωγεν, cf. her expression of this feeling ε. 243 foll.

v. 410.

— ζωύγυρια, "salvage", so (mar.) He- phæus for his concealment and protection after his fall (τηλε πεσώνα) says, τῷ μὲ μάλα χριῶ πάντα Θείνο καλ- λιπλοκόμφον ζωύγυρια ἥτεινεν, cf. He- rod. III. 36, δόξα ζωύγυρια. — έφι- διος Ποσιδώνιος, Pindar has also βιόσακο- πος μελιδόνος. No doubt γόνατον, probably = κυκνός, is the root; similarly a guttural is lost in γλυκός λιοφός, κυκνός νέρος: so the forms κελαιή και κολαίνη suggest κμελαίη as the older form.

469–98. The bard, introduced, receives the compliments of Odyss. in heroic form, who also, when the banquet is over, calls upon him for a further selection from the Tale of Troy — its crowning episode, the Wooden Horse.

473–5. μέσον διατ., they being ranged round the hall. — ζιόνα, the pillars were towards the centre, see App. F. 2 (20). He would thus be best heard by all. — μαχαίρ, obs. κίον is also fem., cf. κίονας ... μαχαίρας, α. 53–4; so λίθος is mas. and fem. — ροτον, cf. on δ. 65. — ἀποπροτα- μον (ἀπό πρό Schol. II. 66a), there is no mention anywhere of knives at table in H. although the detail of description isvery full. Each guest prody brought a dagger, (μάχημα) and used it as required. In eating they χείρας ἔλλογ, 484, "plunged their hands" into the food; ἔλλογ = βάλλο, as ἑκχος. Βάλλος, έλλος wood; but see on t. 106.
490. ὁδὲ Φέρξαν (?)

477—81. τῇ, see on ε. 346, — προσ-πιτομαι, a word of varied signification; see on β. 77 and cf. our use of "apply to" (applico) a person. Here it seems to mean "I will pay my compliments to". — ἀγνώμενος περ, Odys. at the festive board, still keeps up his character as the man of suffering. — οἶμας, see on 73 sup. That Odys., a guest and passing stranger, should thus patronize the bard who is a retainer of the court, is a noteworthy specimen of heroic manners. It is his way of showing that τιμὴ and αἰδος, which all men, he says, owe to that gifted class; cf. in Schiller's Jungfrau v. O. ii. 2, the speech of Karl, ending,


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message and the speech of Odys. to the bard come before and after it, but do not interfere with it. — μοῦδα, see on α. 1.

488—93. ἔ γ᾽ Ἀπόλλον, cf. with regard to manual skill ὅν ἦρασιος δέδωκεν καὶ Παλλᾶς Ἀθηνής, δ. 233; and for ἕ γ᾽ Soph. Oed. Tyr. 1101, τίς γε, τέκνων τίς σ᾽ ἐξεικένε... ἔ γ᾽ ἔντυς ἤτοι τίς, Herod. VII. 10 ἢ κοὐ ἐν ἡ γ᾽ τὴν Ἀθηναῖον ἔ γ᾽ ἐν τῇ Ἀκαικίας, ἕ γ᾽ ἐν τῇ Ἀκαι-διμανίας διαφορεθηκάν ὑπὸ κυνῶν. — oitov, the word is remarkable, "the woe": not merely in reference to the special topic of the previous song — the quarrel of the chiefs — (v. 74 foll.), but dwelling on the whole war (v. 490) as a national calamity, "the woe of the Achaeans", rather than their triumph or their glory. There is a sober chastened view of the prime objects of human ambition suggested by this word. — ἄλλον, clearly not either of the deities named in v. 488, but some human eye-witness. — μετα-
495. Filiov.

493. Δέισιον Ι. γ. Schol. &. 267, Δέιδε Απολλ. Soph., h. 493. διν Βι. 50, 133, το Φλ.; 
ετοίμης Η. Ι. Κ. Βρ. Βι. τρες. Ευ. 494. δόλα (cf. Ηυ. Κερές 8) Αριστ. Αριστ. 
υ Βι. δόλον Βι. 133. δόλον xiv mss. Ευ. Φι. 495. οί η', xii mss. ή' om. Ευ. 
et edd. pler. 497. αὑτικά καλ Α. Ι. Κ. Μ. Βρ. α Β Ευ. var. 1. h; παυά Λ. 
χιτο Κ. Βι. 56 Ευ. var. 1. h. 499. ψεκατο Ι. ψεκατο Κ.; φαίνε τ' Α. Κ. Βρ.

βηδε, "change the theme"; this word leads Νι, to suspect as an interpolation, all that has occurred since 
the first song (v. 73), since "the expression suggests that in the original 
arrangement the request for a further song 
immediately followed that first". But this is of less weight when we 
consider, that Odys. was prevented by 
his own emotions, and by the diversion 
effected by Alcin. (v. 94 foll.), from 
making any remark on the first song, and 
that the present is the first opportunity 
which offered for such a request; see 
App. G. 2. He uses therefore naturally 
the very word which he would have 
used at the moment. Thus μεταβηδε, 
“change to another part of that same 
subject”, seems perfectly consistent. 
So μεταβηδομαι άλλον εις νυνον is 
formal in the Ηυ. Ηομ. for concluding 
a strain, see Ηυ. Βεν., Ηυ. Ηο, Χυ. 
ΧVIII, end; cf. also μετετ山上 ο' εφ' 
έτερον προοίμων, Stesich. Πραγ. 46 
Βεργκ. — ζωομον, the “setting up the 
parts in order”, hence building. — 
δουματεύν, latimized by Λυκρ. I. 
476, duranteus...equos. — Ελειός, ipse 
doli fabricator Ereis, Virg. Αειν. ΙΙ. 
264, the winner of the boxing match in 
Ψ. 66; foll., but of no account in 
the field, as he himself there admits; 
η ουχ αλες οττε μαχης επιδενομαι. —

σιν Αθηνη, equum divina Palladis 
arte edificant, Virg. Αειν. ΙΙ. 15.

494—98. δόλον η'. ο'. Ο., as a 
preparation for this, in Proclus' epitome 
of the κλεινε Πλας by Lesches, 
the expedition of Odys. in disguise to Troy, 
mentioned in ο. 243 foll., seems to have 
taken place; see notes there, also App. 
Ε. 1 (2) end. — ταῦτα, it is implied 
that the subject proposed would be a 
severer test of the poet's powers — 
a more striking drama with a weightier 
crisis. — άποφοιλίν here only in Η.; 
we have, however, πόλει άκρη, πόλει 
Ακραίνας mar. — προφορον, "to some 
purpose".

499—520. An epitome of the 
song (with which may be compared that of 
the tale of his wanderings given by 
Odys. to Penel. ψ. 310 foll.) While 
Odys. and the forlorn hope of the Greeks 
were in the Horse, the Greeks sailed 
away, while the Trojans received the 
Horse into their citadel; and, after di- 
vers plans had been debated, left it 
there; on which those within it issued 
forth and sacked the city, the last 
struggle taking place at Deiphobus' 
palace.

499—505. Θεου goes with ομισθείς 
not (cf. Theoc. ... ἐξ Λιος ὄψις 
κωμεδά) with θεωτο. — έφευ έλων, 
"selecting (i. e. out of the whole tale)"
from that point\(^*\) of etc. — \(\eta \) \(\alpha ρνη\), "up to the edge or extreme point"; a precipitous rock seems implied.

\(\gamma ργη\), this could hardly have been in the acropolis, we must therefore understand the personal "Assembly" not, as in \(\eta \) \(\alpha ρυ\), "the \(\delta \) \(\mu εν\) and \(\epsilon νθν\) mean the Horse, not Odys. — \(\ευθηκε\), Didymus, cited by Schol. \(\Delta \) \(289\), states that this was Aristarchus' form, not \(\epsilonυθηκε\), so also in compounds, as \(\αυρησκε\), \(\lambda \) \(544\), — \(\αυρητα\), "endless", purposeless words unguided by wisdom. — \(\tauριχα \ldots \\piνθεν\) not that all the three were accepted finally, but (imperf.) "were finding favour". The debate is placed by Virgil with more judgement before they received the Horse within the walls, \(\alpha εν\), \(\Pi \) \(31\).
524. τιξέτον. 525. άστει. 526. άσπαίροντα κεδούσα. 529. άείρεσον.

519. πόλεμον τολμήσαντι αυτόι (αυτοί;) Vi. 56, φάτο τολμήσαντις β. 524. πορόθε Vi. 56 H., πρόσθεν Vi. 50, 133 Fl. et edd., προσάραθε Α. Α. Κ. Μ. i


save in the episode in Ἀκ. VI., has made this ground his own, and his wonderful picture of the catastrophe of Troy holds possession of all readers’ minds. — τολμήσαντα, this points to personal achievements or exposure to perils on the part of Odys., which were no doubt largely dilated on in the actual song, thus abridged. The only effecton Odys., the hero and hearer of the tale, is to draw his tears in torrents; pity for lost comrades, not for the vanquished, over powering all sense of egotistic triumph. This is a picture of self-forgetfulness which probably has no parallel in ancient or modern poetry. 521—47. The tears of Odys. are renewed — as a widow’s at her husband’s death with slavery impending, Alcin. as before, alone notices them; but now calls attention to them and checks the bard with words full of kindly sympathy, and which form a text of hospitable feeling.

522—5. τιξέτον, cf. with this simile the fact of Andromachē’s sudden bereavement, described Χ. 466 foll.; for similar descriptions of the shock of utter ruin felt in a captured city, see I. 592—4, Aeschyl. Sept. c. Theb. 295 foll., Eurip. Hec. 911 foll. — αλάίγι, for subjunct, here see App. A. 9 (14). — τόλος... άστει, the words, with each its context, suggest their proper distinct meanings; τόλος λεων τε, since the πόλις is only the collective term for the πόλεις = πόλιοι; but άστει καὶ τεκέσαν since Γάστον is akin to Γεστία Γιότι, Vesta, the “hearth”, and appears in Sanskrit as νάστα a “dwelling” (Curtius s. v.) 527—30. οὖ δὲ, i. e. the victors, now her lords; see on η. 319, οὖ δὲ ἔλλωσι γαλήνην. — εἰρεσον, from the prolific root ser-er-, whence we have Lat. sero (-us) ser-nu ser-o ser-i ser-eus ser-ews, and Greek σέρ-ά ἑκάσμος etc., and which probably meant “bend”, hence tie or string together; thus ser-ews = nexus, and is, not as some have thought, quasi servatus (Curtius I. 320.) — φθινωθεσον, this prolongs the picture into her actual captivity, and gives a remarkable duration to the simile.
531. ὅσ' ὄντος ἐλεύθυν ὑπ' ἀφροίς δάχονυν εἰβεν. ἐνδ' ἄλλους μὲν πάντας ἐλάνθανε δάχονα λέβιον, Ἀλκινοὺς δὲ μιν οἶς ἐπεφράσατ’ ἥδ’ ἑνόχεν, ἠμενος ἀγχ’ αὐτού, βαρύς δὲ στενάκοντος ἠκούειν, αὑτὰ δὲ Φαίησεις φιληρέτουις μετηθά

"κέκλυτε, Φαίης ἤμητοις ἢδε μέδουντες." Ἰδιοδόξος δ’ ἦδ’ σχετέω φορίμιγγα λίγειαν

οὐ γὰρ πώ πάντεσσι φαρεξομενος τάδ’ αἰείδει. ἐξ’ οὐ γὰρ δορπεόμεν τε, καὶ ἀφόησε Θείος ἀώιδος, ἐκ τοῦτ’ οὐ πι πάυσατ’ ὑνύριο ροῦσο

ὁ ξείνος· μάλα ποῦ μιν ἁχος φρένας ἀμφιβῆκεν. ἀλλ’ ἀγ’, ὅ μὲν σχετέω, ὑν’ ὕμως τερπόμεθα πάντες, ξεινοδοξοῦ καὶ ξείνος. ἐπεὶ πολύ κάλλιον οὕτω

εἰνεκα γὰρ ξείνοια ταῦθ’ αἰωνίου τε τέτυκται, πομπήν καὶ φίλα δόμα, τα οἱ δίδομεν φιλέοντες. "

540. ἄντι παραγειθοῦν ἁξείνος θ’ ἰκέτης τε τέτυκται ἀνέφη, ὅς τ’ ὦλον περ ἐπίφαυς πραπίδεσσινν. τῷ νῦν μηδὲ σου κεϋσε νομίσαι σεραλεύσιν

545. —

546—7. ξείνος θ’ ἰκέτης. So Sir W. Scott, Lady of L., IV. 31, "Stranger is a holy name", and Ἐσχυλ. Choeph. 702—3, τι γὰρ ἦν τ’ ἔνωσις εἰσὶν εἰμινενετετερον. — ὦλον περ, "however little", — ἐπίφαυς, "reaches to", 548—71. Alcin. enquires the name and country of Odys. that he may know whither to send him. He ascribes marvellous instincts to the Phaeacian ships, and recites a boding prophecy (probably interpolated here from v.) about the wrath of Poseidon for their sending strangers home. This part of the poem is called by Aristot. de poes. the ἀνα-
550 eip' ónouv', ὃτι σε κεῖθε κάλεσεν μήτηρ εἰς ταπηθε τῇ ἄλλῃ θ'· οὗ κατὰ θεστίν, καὶ οὗ δειπνόειται. οὐ μὲν γὰρ τῆς πάμπαν ἀνδρῶν μοίς ἔστι ἀνδρῶποιν, οὐ&κακὸς, οὐδὲ μὲν ἐσθόλος, ἐπὶ τήν πρὸτα γενέται. ἀλλ' ἐπὶ πάσιν τίθενται, ἐπεὶ κε τέκνοις, τοιχείς.

555 εἰπὲ δὲ μοι πασίν τε τεύχον δήμον τε πόλιν τε ὄρφα σε τῇ πεμπωσί τιτυνδοκομεναι κρεσί νης, οὐ γὰρ Φανάκεσιν κυβερνητῆρες εἰςαν, οὐδὲ τι πηθαλ' ἑστι, τα τ' ἀλλα νης ἔχουν. ἀλλ' αὐταὶ ἱεοι νοματα καὶ φρένας ἀνδρών, καὶ πάντων ἱσαὶ πόλις καὶ πῖνας ἀγροῦς ἀνδρῶποιν· καὶ λαύμα τάχισθ' ἐλδὸς ἐπερφόσωσίν, θέρια καὶ νεφελή κεκαλυμμέναν; οὐδὲ ποτὲ σφιν ὅπως τί πημανδὴναι επί δος. οὐδ' ἀπολείσθα.

[ἀλλὰ τὸδ'] ὡς ποτε πατρός ἕγων εἰπόντος ἔκουσα

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549. φασθαί H. I. K. M. Vi. 56, 133 Fl. Barn., φασθαί Eu. Ro. edd. rell.; κάλλιον οὕτω H. expuncto εστίν, cf. 543. 551. πέρι ναιετ. Vi. 56. 553. γονής
gένατ& γ Stu. 554. τοιχείς Β'. 558. οὐδ' αὐτ αὐταί inter lin. a. 559. 560. ἱσαὶ I α β. 560. πόλις Fl., πόλις pleriq., πόλις Bek. 563. ἐπει Λ. Vi. 56 a man. pr., ἐπι Vi. 5. 564—71. ὅ Μ. α [] Bek. suspectos h. l. vers. confitentur Eu. d. q. t. cf. Schol. ad v. 173. 554. τοδ' α Fl. edd. vett., τοδ' H. β Eu. Wo. recentt., τοδ' Vi. 50 γ Stu.; ἔγω W. ν τοσοτερον
seems inconsistent that Odys., after hearing the statement, should not reserve avow himself as the direct object of Poseidon’s wrath; and, although they attempt to extenuate the force of this, yet the presumption substantially remains.

— ἐπὶ μὲν τοιοῦτοι, also πομπῆς γ. 325, so the winds are called οὐροὶ θηνῶν πομπῆς δ. 362. — ἀπήμονες has both an act. and a pass. sense; the latter here, impune, — ὡς ἐβεμέναι, “strike”; the use of ἀπασφόρη for a “hammer”, Σ. 477, shows the sense of the verb; so perhaps here, the notion of driving it like a nail and leaving it fast, is not far remote; cf. v. 163—4, ἐρείδοσεν ἐνεφθην χείρι καταποίησεν ἐλάσα, of the actual occurrence. — ὡς οὲν οὐκ ἔργος ἔτη ἐνεφρέσα τοῦ ἀγάσασθαι οὐκ ἦν, οὔσικα πομποὺ ἀπημονεὶς εἰμὲν ἀπάντων. φη ποτὲ Φαῖρικον ἀνέφθα ἐνεφρέσα τῆς ἐν ἔργοι ἐνεφρέσας τῆς ἀπασφόρης, ὥς ἐγόρευ οἱ γέρων, τα δὲ κεν θεός ἡ τελείειν, 570 ἢ κ’ ἀτέλεστ’ εἰ, ὡς οἱ φίλον ἐπέλετο θυμόν. ἀλλ’ ἀγοραίοι τοι καὶ ἀποκεκούσα κατάλεξεν, ὡς ἐγόρευ οἱ γέρων, τα δὲ κεν θεος ἡ τελείειν, 570 ἢ κ’ ἀτέλεστ’ εἰ, ὡς οἱ φίλον ἐπέλετο θυμόν. ἀλλ’ ἀγοραίοι τοι καὶ ἀποκεκούσα κατάλεξεν, ὡς ἐγόρευ οἱ γέρων, τα δὲ κεν θεος ἡ τελείειν

565. ἐπιπτόντως. 567. εὐφρέσεια. 571. Φαύ. 572. Φαί.
who inhabit, e.g. q. 523, κρύτη ναϊε-
τάων, and of the city etc. which they
inhabit, as in Ἰθάκης εἰς ναϊεταύ-
σης μαρ., "while Ithaca is still in-
habited", also passing into the more
general sense of "lie", the town being
viewed perhaps as "dwelling" in the
region, Ἀ. 44—5. For 575—6 see on
ζ. 120—1. In Schol. Ζ. 415 we read that
Aristar, there read ναϊετσώδας; probably
in deference to the "analogy" which
governs such forms elsewhere in H.; see
Pref. Pt. II (3) § lv.

577—84. The string of queries, espe-
cially the last, is inconsistent with Odys-
statement 220 sup., but see note there.
— Ἀργείων Δανάων, an unusual col-
lision; A. is probably an epith., and
Δαν. has a reminiscence of its early
sense "warriors, conquerors", perhaps
connected with δαν-αιο; so in ὦ φίλου,
ὑρίων Δαναοι, Θεσπόντες Άρησ B. 110.
— ἵνα κ. τ. λ., so Theocr. XII. 11, ἐπεσυνένων δὲ γενομένα πάσιν
ἀοίδηθ; cf. Theogn. 251, and Shaksp.,
All's Well of c. I. 1, "Traded by odious
ballads"; also with ἀοίδηθ the use of
fabula in Latin, Fabula quaève sui, Hor.

— ἦς see on 47 sup. — πηγός, any one
connected by marriage, Lat. affinis.
— Πλοῦς, see on ζ. 469. — γαμβὼς,
this with πενθερός (= ἐκφαν), ἐκφαν,
δανη, γαλός (Lat. glos) and the plur.
elencites are the grades of affinity
included under πηγός in H.; see Γ. 172,
Χ. 451, Z. 344, 378. — κεξαυ, εἶδος;
cf. εῶν κεκαρισμένεν θυμοῦ, used to
a comrade, δ. 71 and mar. — ἐτεί...

Χεφείων κ. τ. λ., these closing lines
express the strong genius for friend-
ship which animates Alcin. No example
of such an unsheathing disposition is
manifested by any whom Odys. had en-
countered; the friendship of all others
who befriended him is somehow tarnished.
Circe is cruel, Calypso selfish, Aeolus
is impatient and testy. Alcin. alone is
the very jewel of friendship, and he
occurs just at the right time. The poet
no doubt had in view the rarity of disinterestedness when he thus drew
the characters which illustrate it. — οὖ
κ. τ. λ., the sentiment here, which
gives an enhanced estimate of com-
radeship, suited to the friendly animus
of the speaker, should be compared by way of contrast with a maxim in Hes. Opp. 707, μηδὲ κασιγνήτω ἱσον ποιεῖσθαι ἑταῖρον. — χρείων, Zenod. preferred χρείω ἀμείνω in the nom. sing. of such compar. adj. He probably followed a phonetic principle in this, the final ν being in pronunciation so weak as to die out, so in Lat. stems in -on, as latron, — eidē, so Aristar.; but Tyrannio eidē, Herodian. So Aristoph. eiddōs in η. 317 according to the Schol. there, which La Roche allows as probable, but thinks that the name should be Aristar.; as Herodian, on whom the schol. is founded, seldom names Aristoph.
SUMMARY OF BOOK IX.

The 34th day is continued into night by the answer of Odyss. to the king's demand with which book VIII closes. After a brief prelude of compliment on the hospitable delights around him, he declares his name and country, and settles down to his tale, which, with a few interposed remarks in book XI, lasts to the end of book XII (1—28).

"Calypso and Circè lured me, but in vain; my heart is set on home. I took "my chance of a raid on the Cicones, after quitting Troy: fortune, at first "favourable, went at last against us. We were beaten from the shore with loss "(29—61). We bewailed our dead and took our course. Foul weather tore our "sails and we ran for shore. After three days we again put forth; but in "rounding Malea, wind and current drove us out to sea (62—81). After nine "days of baffling winds we came to the Lotophagi. Those who ate of their "fruit straightway loathed their return, but I forced them on board and we "rowed away (82—103).

"We next made the Cyclopes' island in the night, — savage monsters who "have no human habits; their lovely region is all wild. We hunted with suc- "cess and feasted one day. The next, I took my own ship to explore the main- "land, found a cavern and a monster Cyclops asleep there (104—192).

"I picked twelve of my crew, took a skin of wine, and visited the cave. "The Cyclops was abroad. My comrades urged flight, but I would not. We "lit a fire. He returned, milked his herds, discerned, and spoke to us. Fear- "stricken, we told our tale and besought hospitality (193—271).

"He asked about our ship; I answered guilefully. He seized and ate two of "my comrades, then slept. I durst not slay him; for the huge stone with "which he had stopped the entry would have kept us prisoners. He re- "peated the savage meal next day, morning and evening, while I planned "revenge. I gave him wine, he drank to excess and again slept, but first pro- "mised in recom pense to eat me last. I put out his one eye with a fiery stake "while he slept. He roared and woke, rousing the neighbouring Cyclopes, but "got small solace from them (272—412).

"By tying my comrades each under the midmost of three sheep, and twisting "myself under the biggest ram, we escaped, he having removed the stone "from the door. He spoke dolefully to the ram, but it could tell no tales. We "got on board, sheep and all (413—472). I taunted him from the ship: he "hurled a massive crag and nearly foundered us. I told him my real name: "he recognized it and cursed me in Poseidon's name (473—535), who heard "his prayer. Again narrowly escaping a crag he hurled, we got back to the "island, and sacrificed, vainly alas! and feasted all that day: the next we "sailed away (536—566)."
The night of the XXXIVth day is continued. Odysseus, addressing Alcinous, in answer to his request Θ. 550 foll., states his name and country together with his subject or neighbouring islands, dwelling on the characteristics of Ithaca, and adds that Calypso and Circe had vainly endeavoured to win his heart from his attachment to it.

3—4. See on τόσος, a. 207 and, as regards the character of the άοιδος, γ. 268 foll.; also, for the charm exercised by song, Eumæus' simile in ο. 518 foll., ὡς δ' ὃτ' άοιδον άφησαν ποιητεῖται. ὅς τε θεών ἔξ αἰεί δή δεικνύεις θ. t. λ. 5.

5. "In my opinion no object (τέλος) is more delightful". In this brief prologue, dwelling on present festivity, an apt foil to the following narrative of toil and suffering is found.

6—8. δήμον ἀπαντά, either "place" or "people" here would suit. The habitual temper and pursuits of the Phaeacian people, as described Θ. 246—9, were in harmony with the occasion, and a sympathy with the festivities within the palace might therefore be assumed to exist without. — έξείης, the word denotes that they were ranged, as in α. 145, in succession next (έξομαι) one to the other, each with his table before him (πάρος), probably in a crescent line, with the king near its apex and the guest at his side; cf. Σ. 504, ἐσθὼ ἐνι κύκλῳ. In φ. 141—2 Antinous bids the suitors, ὅπωσθ' ἐξείης ἐπιδέχεται ... ἀφικήμε-νοι τὸν γόμον ὅθεν τε περ' οἰνοχω-

εἰς, and accordingly Leiodes, who sat closest to the mixing-bowl (κορητήρ), first rose. Others who sat in succession next, following the order in which the wine was served (ἐπιδέσμω), would rise after him. The κορήτηρ, or a principal κορήτηρ, therefore was placed near one extremity, the left, of the crescient line, and thence the ὀνουχός proceeded in order (ἐξείσως) towards the right. We read of κορητήρας, plur., as mixed ready for use; but probably one only was used at once, and each in turn; so here ἐκ κορητήρως ... ὀνουχός (both sing.).

12–13. The Virginian lines, Sed si tantus amor casus cognoscere nostros und Infandum regina jubes renovare dolorem, Αεν. Π. 10 and 3, are plainly modelled from these, as of course is the whole arrangement by which the Aeneid embodies the narrative of the sack of Troy etc. in Αεν. Π. and ΙΙ. — ὀνο

ναχίων, the forms are sometimes as if from στοναχίων or στεναχίων, but more commonly as here.

14. The reading τι δ᾽ ἑπεταίς; as breaking the line into three distinct but connected questions, is worth notice; but the text has preponderance of authority; see the mid. mar.; cf. Theocr. XVII. 11, τι πρώτων καταλέγω;

16–21. ὀνομα, since Alcin. Θ. 550 had enquired it; for the rules of heroic hospitality in this respect, see on α. 117–23 (end). — φυγών ὑπό, such examples of tmesis are not rare, e.g. Π. 805 λύθειν δ᾽ ὑπὸ γυνα, Ο., 700 φεδρεῖσθαι ὑπ᾽ ἐκ καυσοῦ. — ἀπὸ προφθη δ. ν., of the words of Diomedes to Glaucons, Ζ. 224–5 τῷ νόον σοι μὲν ἐγὼ ξένοις φιλοὶ. Ἀργείδ. μέσῳ εἰς, σοὶ δ᾽ ἐν Λυκί, ὅτε κεν τὸν δήμον ἐκμαυ... — ὀδολοίνυ, cf. the words of Pallas to him in ν. 296–9.
20 ἀνθρώποις μέλος, καὶ μεν κλέος ὑδατών· ἵκει, 
ναιτεών δ’ Ἰδαίης εὐδείελον· εὖ δ’ ὄρος αὐτή, 
Νήριτον ἐνοσίφυλλον ἀριστοφέπει· ἀμφὶ δὲ νήσοι 
pολλαὶ ναυτεῶν μάλα σχεδὸν ἀλλήλησιν, 
Λυρίζον τὸ Σάμη τε καὶ ὑλήσας Ζάκυνθος.

25 αὐτῷ δὲ χραμαλῆς πανυπερτάτη εἰς ἀλλ ἀντὶ 
πρὸς ἑτόρομον ἐξορυκον, αἰ δὲ τ’ ἀνενδε ἀρὸς ἴδο 
tερίκη, ἀλλ’ ἀγαθὴ κοινοτρόφος· οὗ τοι ἐγὼ γε 
ἡσ’ γαίης δύναμιν γλυκερότερον ἀλλ’ ἱδέσθαι.

28. Ἰησ’ Περίδων.
and thus not necessarily possessive of the 1st pers.; see on α. 402; so below 34. There are, however, more examples than are there noticed of the apparent use of ὅς for possess. of 2nd pers. Thus Apollon. Soph. gives ὅσιν for σοίσιν in δ. 597, and the Vi. 56 ἴν for ἵν in ε. 168, also in ξ. 180 (Aug.), ν. 330 (Vi. 133), ο. 357 (Vi. 5), φρεσίν ἦν is read for φρεσίν ἦν (Liekx. Hom. Bl. p. 77), ὅς for σοις by Vr. in δ. 242, and in α. 402 σοῖν for σοίσιν by nine mss. and Eustath. (La Roche ad loc.). Yet these examples are all, save one, those of a single case, the dat., which perhaps is due to some caprice of idiom, of which now no account can be given. But again, it is possible that the 3rd and 2nd pers. may have had once a common possess. form, as they retained common forms in some dual verb parts, and in the dual of the pronouns οὗ and ὅν.

31—2. αὐτῶς, not, as in δ. 665, (where see note) "merely" but reinforcing ὅς. Cramer thinks it ought to be αὐτῶς in this sense and αὐτῶς when = µέτην, Epim. 5. 11, and so the Etym. Gud. 94. 47. (La Roche Tetzk. p. 210—1.) — Αἰαίς, here adject., but the prop. name of the island of Circē is of the same form; cf. mar.

34—6. These verses, or rather 33—5 by mistake for them, are marked as suspicious in Ambr. 2; 35—6 seem to deserve the obelus but 34 may be allowed, as merely coming back to the key-note of 28. For this mention of "parents", omitting wife, see App. E. 1 (9). — ναεῖ comes to imply settlement or fixed habitation, such as Menelaüs proposes in καὶ πέρι τοῦ Ἀργεῦ νάσασα πόλιν κ. τ. λ., δ. 174—5, not such temporary entertainment as Odys. was now receiving; cf. also the offer of Alcin. in η. 314—5.

37. el δ᾽ ἔγε, Ni. has a note here rejecting the ancient account of this expression by ellipsis, as if el βούλει. But I. 46 el δὲ καὶ αὐτός, and I. 262. to both which he refers, rather confirm it, since βούλονται φεύγειν seems clearly to be required in the former, and βούλει ἀκούειν in the latter passage.

39. Κικύνασαί. These are reckoned in the Catalogue (mar.) as allies of the Trojans; they are thus hostile to Odys. In P. 73 their leader is named Mentes; but in B. 846 Euphemus. Their territory lay in Thrace on the banks of the Hebrus and near Thasos. Maronia, a
city of the historical period, marks its site. The Ismarus of 40,108 is intended for its capital city, where Odys. spared the family of Maron its king, whose name Maronia embodies. Herodotus speaks of a sea called Ἰσμαύρα (VII. 59, 108—10). It appears that (γ. 159) the Greek forces, united as far as Tenedos only, were thenceforward dispersed. But Tenedos is so close to Troy that Ἰτιόθεν may stand for the point of departure, as in a wide sense including it. The "wind" would be fr. a little S. of E.

40—3. Such an expedition is described by the disguised Odys. to Eumaeus, § 262 foll., where the imaginary incidents are similar to these here. So Nestor speaks of the Greeks during the war as παλιάζομενοι κατὰ λῃπῆς, ὅπερ ἐδέξειν Ἀχιλλέως, γ. 106. But that Odys. should seek one at once on his way after the ten years' siege shows the adventurous character of his mind; see App. E. 1 (8). Line 42 should probably be Ὦς ὁ τις μοι ἀπετέρωμενος κἀ̃ της Ἀιδής, where Ὦς would mean "so that". — διερότ, see on § 201. Lehrs de St. Arist. § 57 foll., adopts the latter meaning given there, that of Voss, taking the word from ὄντα, δείσανσι, to fly or chase; so here, "with fugitive speed", in § 201 διερότ διοροτός "a man to be fled from", with a colon following, would be the sense.

— ἡφαῖνα, see on § 449.

45—50. The sustained imperf., as of an action passing in prolonged review, is noticeable here. — εἰλικρο-δας, see on § 60. — οἰχομένοι, "who were gone", i. e. "fled". — γέγονεν, an imperf. as if fr. a secondary verb γέγονα from γέγονα; ἐγέγονα, ψ. 368, might be pluperf. with simply past force fr. γέγονα; or, as here, imperfect. γέγονα itself has past meaning in § 305; see on § 400. — πέζον ἐντια, taken distributively, of any among the whole number, and therefore in effect equal to plur. The constr. should have been πέζον ἐναντίον, to suit ἐπιστατόω, but is intercepted by ψηφ.
as 56 shows, the battle lasted from morning till evening. — ΒΑΛΛΟΝ includes necessarily both parties. — ΒΟΥΛΤΟΥΔΗΣ, Ni. cites Aratus Dionem. 387 ἐχόμεναι σταθμοῦσθαι διός ΒΟΥΛΤΟΥΔΗΣ ὀφρ. The day's work was over, whence Hor. Odes III. vii. 41—4, Sol ubi... júga demeret bōsus fæligátis, amicum tempus agens abeantur curru. Ni. cites Cic. ad Attic. XV. 27, ΒΟΥΛΤΟΥΔΗΣ en nobis coenamitis, and Aristoph. Αἰσχ. 1500, ΒΟΥΛΤΟΥΔΗΣ η περιαίρεσι. cf. Hes. οἰρρ. 580—1, of ἀγων, πολλοῖς δ' ἐπὶ θυγια ΒΟΥΛΤΟΥΔΗΣ τιθησιν. Possibly the sun's own chariot and team, and their unyoking in the West, may be intended (Ni.). — ΞΟΣ, a specimen of Homer's love of symmetry appears in the equal loss assigned to each ship. Ni. thinks it the result of a re-division of the total of the crews, thus adjusting the losses of each. This may be so, but is quite unnecessary. It may be added that the Cyclops devours six in all, and so Scylla.

62—81. On board we paid the last honours to our lost comrades, when a storm coming on from the North compelled us to land and wait two days and nights; then on the third day the wind and current drove us out of our course in rounding Malea.

62—3. ΠΛΕΟΜΕΝ is imperfect, "we were taking our course", — ΑΧΙΚΗΜΕΝΟΙ, like ΑΙΛΙΤΗΜΕΝΟΙ ἐσώμεναι ημένοι and ΑΛΛΗΛΗΜΕΝΟΙ, this perf. pass. part. is proparox., as if a pres., so ἐξίλημενοι, though Herodian (Etym. Mag. 46. 4) took it for an actual pres. fr. ἐλημενοί, but wrongly; so the infin. ΑΧΙΚΗΜΕΝΟI are also variations on this perf. form, to them belongs ΑΧΙΚΗΜΕΝΟI (Buttm. ΑΧΙΚΗΜΕΝΟI), P. 637, ΑΧΙΚΗΜΕΝΟI ΑΘΩΝ ΑΧΙΚΗΜΕΝΟI are related forms of pres., of which a part. ἀξιον, as if fr. ἄξιος, also accurs. The contrast between this feeling and that of ἅμενοι ἐν θανάτοι, well illustrates the struggle of
sympathies caused by a narrow escape; and is the more forcible through the simple apposition of the words without any particle to connect them. See App. E. i (12).

64—6. οὐδ' ἄφρα x. t. λ., it seems clear that the shore was on the point of being quitted and the start made, before the ceremony of 65 was performed. It looks like an afterthought, thus to invoke the dead. The Greeks had been beaten from the shore, and the embarkation had been too hurried for them to take thought for any thing but personal safety. As they are quitting it the melancholy sense of bereavement seizes them and they perform on the sea what should probably have been performed at the tomb. This seems more natural than Eustathius' account of the matter, ὁ λόγος προθυσίας κείται παρά τῷ ποιετῇ. The οὐδ' ἄφρα implies that they halted in the moment of starting: —"onward we were sailing ... but yet the ships did not further proceed before, etc."

—αἵματινος, the capacity of the ship for rolling either way, owing to her quasi-circular transverse section, is probably meant by this epith., found only once (μ. 368) in sing., and always fem. as epith. of ships. ἀἷματινος may be conceived as the masc. form, —τοῖς ἑω. ἰῶ., cf. Aristoph. Ran. 1175, τεθυνχόσιν γιὰρ ἑλέγεν ... οἱς οὐδὲ τοῖς λέγοντες ἐξεισονομέθαν, and Virg. Aen. VI. 506, et magna manu ter voce vocavi. Some such custom also, as shown in the phrase conclamare mortuos, descended to the Romans from their common stock with the Greeks. The Schol. Ambros. and Eustath, take it as though the cry was merely to give any stragglers who might survive, a chance of hearing and escaping; but the epith. δειλόν, and the definite statements of 61 and 63 sufficiently refute this, though Νι. quotes it with approval; comp. Achilles, ψυχήν κυλήσων Πατροκλίδος ἐκείνοι, Φ. 221. Νι. remarks correctly that τοῦ is subject of ἄναια, not object with ἕκαστον, referring to B. 355, πρὸς τὶνα πάρο τρόφων ἀλόγου κατακομμήθηναι. We may illustrate τοῖς from our opposite national custom of three cheers for joy, victory, etc.

69—72. ὅ. οὐρανόθεν νῦς, "night set in from the sky", a metaphorical expression for the darkness of the storm-cloud, actual night setting in rather from the horizon. —ἐπικύριοι, "head—foremost" (ἐπί—καρό Π. 392). Herod. VII. 36, τὸν μὲν Πόντον ἐπικύριοι τοῦ δὲ Ἑλλησπόντου κατὰ δώων, where "oblique" or "awry" seems the sense intended; so ἐγκαργόν τείχος in Thucyd. VI. 99. —τριχάδι x. t. λ., used also of Menelaus' sword broken on Paris' helmet (mar.); the cracking and rending of the material is meant to be expressed by the sound of the words.
72. κατήμεν ἡ γ' Βι. 5, 133, K. St. Eu., κατεθέμενις Βι. 50. 73. προφῆσα

μεν Aristar., μ. et Eu.; —φεσαμεν Βι. 133; —φυσαμεν γ' Βι. 5, Stn. Eu., —φυσαμεν Α. Η. I. K. M. Βρ. Βι. 56, Ρο. 74. τ' om. γ', δ' Βι. 56, 133 et a man. i. Βι. 5; συννεχις nonnulli, Eu., sic G; αλεν Βι. 133, 77, ισόται

μεν Ι. 78, τε om. Η. 80, περιγράμματα γ' Ι. Βι. 50, 56, 133 Ro., peri γιαν. Eu.; μοξ παρεπλαξεν α β γ' Κ. M., —πλαξε Α. Βι. (a man.) 5, 56, —πλαξε Ευ. 82, ενθ' άρα Βι. 5, 83, ιθυνοντα: σταρ Βι. 5, 50, —εντα αυταρ γ', —εντι αυταρ mss. rell. et edd.

73—81. ἐσοφιμένος, adv. formed from the perf. p. ἐσοφιμαι, like ἐφοιμένος, Ἀσχυλ. Prom. 65, 76. ἐσοφιμαι had lost its past sense, as this adverb, formed fr. it, and the accent of ἐσοφιμένος, see on 62—3, tend to show. A secondary verb ἐσοφιμαι comes from the same perf., o. 465. Ἀσχυλ. Ennen. 1007, 924, has also ἐσοφιμάντος, ἐσοφιμάντος. σένα resembles χέω (χέω) in many of its forms. —προφῆσαμεν, so Aristar, for προφῆσαμεν, so v. 279, o. 497, A. 435. The being at a distance from land was propelled to it by oars; ἐρόσαν is used when, having touched land, she is drawn up on the shore, or again, launched from the shore seawards. La Roche Textk. p. 347. —δονεχεις, on this lengthening by arsis see Spitzner de vers. her., pp. 74, 77.

76—81. ισοτως ο. τ. λ., see App. F. ι (6). —ἀνόησῃς, Doederl. 387 refers this to σκάλω "to limp," σκά

λων ἐν πολέμοις, Α. 811, but it seems more likely to belong to some root not otherwise represented in Greek, but in Engl. by seate = hurt. —Μά

λειαν, in γ. 287, where see note, the plur. form is found. Ni, cites Strabo VIII. 218, ουκ εὐπλοτος και μά

λιστα το υππο των Μαλεων δια τας —ἀντιπνοις, ὧρ' ου και παρομα

ζοντος, "Μαλεως δε χαμες επιλεθουν των οικατες" —φος probably a "current" from the W. —παρελλ. —drove us past", and therefore from Cythera, hence the gen. Their object probably was to pass between Cythera and Malea, Herod. IV. 179, speaks of the Argonauts as similarly baffled by a N. wind round Malea, και μιν ος πλοντα γενεισθα κατα Μαλην, υπολαβειν ενεμου βορη και αποφεγειν προς την Λιβυν.

82—102. The visit to the Lotophagi, to whom I was driven by stress of weather. The two men whom I sent with a herald to explore the country, partook of the Lotus and at once lost their wish to return home. I hurried them on board by main force and left the country.

82. ἐνημιαρ, see on η. 253—8. —ολοοις, see App. A. 3 (1), "baffling," not, probably, in one continuous direction. —πόντον, see App. B. (4).
84. Λωτοφάγον. The denomination of a people otherwise unknown from any striking fact of their diet or habits is common; so we have in Herod. III. 19, Ichthyophagi, IV. 106, Androphagi; see Strabo XVII. 390—4 where Rhizophagi, Creophagi, Elephantoaphagi, Struthophagi, Chelonophagi occur (Ni.). So Shakespeare’s “Anthropophagi”. Herod. IV. 177—8 has a mention of two Libyan people who more or less used the Lotus-tree for food and wine. Cf. also Strabo XVII. p. 1191, Athen. XIV. 18, Scylax p. 113, Polyb. Fragn. 4 lib. XII. These authorities, so far as they are distinct, tend to confirm the view that the African coast near the Syrtis, or some island near it (Μηνυξε, Eustath., Strabo, Steph. Byz.), was in the poet’s mind. Eustath. says the ancient commentators call it the fruit of a tree like a medlar (?μεσπήλυ). The Schol. Q. says that the Egyptians still dry a plant (ποτάνην), grind, and cook it for food. This latter is the well-known lotus or lily of the Nile, Herod. II. 92, the pith of which was so prepared. The poet had probably some knowledge of Egyptian customs and especially of this flower, so commonly figured on the monuments as to be almost emblematic of Egypt, and had this in his mind in the phrase 

85—90. άνθινον είδαο. On the other hand the phrase μελινέδεα καρπον (94) (λωτον καρπον Herod.) rather suits the tree of the Libyan people, which is said by Herod. to be like the fruit of the σχίνος, “mastick-tree”, in size, and like the date of the palm in flavour. It is very probable that the poet may have confused the two. The λωτος of δ. 603, where see note, is distinct from both.

89—90 these lines are transposed by some; see mid. marg. The uncertainty may perhaps be accounted for by 90 having been inserted later. — έπι ... έδοντες, cf. the phrases οί άφυσαοι καρπον ἑδονων, ιδοι Δημητερος σκέπην, Z. 142, N. 322. — τριτατον, cf. δευτε- 

tatos, α. 286. — κηνυξ, see on α. 109. If the verse be spurious here, it may still be genuine in κ. 102, where the narrative sustains the number three, κ. 116—7. The sanctity of the office of the κηνυξ in Greek eyes is probably implied.
4. φάγη α, φάγη Vr. Vi. 50. 95. οὐκ ἐτ' Α. γ; ἀπαγγέλλειν Tzet. 96. παρ' μὲν
corr. H. G. M., παρ' Vr., ἐπ' Vr. 50. 98. ἔγω Vi. 50; νῆα Α.; ἄγω Η. γ, K. Stu. Fl., ἄγω α, ἄγω β, Κ. Stu. Fl., ἄγω α, ἄγω β, 99. ψηφων om. δ' Η. γ Στυ.; inter ἐν ἐν ἐπὶ ὑπὸ fluctuant mss., δ' ἐν Fl. Ro. Basil. 910. εἶναι edd. post. St. 102. πῶς α β γ et s sup. Η. et mss. ix Eu. Ro. Bas. Ox., ρω vulg. et edd. 103. ἔμβαιν Βι. 50, εἰσβ. α β γ Η; κλησι γ; καδίζων mss. x. 105. ἐνθένει γ Κ; προτέρω Α.

94—9. ὅς τις ... φάγοι, for this use of the optat. mood with imperf. in prae. clause see App. A. 9 (20). — κατὰ τοὺς, see above on 84. For the consequences of thus eating, cf. that ascribed to the ἐυπνένθης drug, δ. 222 foll., ὃς τὸ καταβοῦσιν ἐπὶ κοπτήτα μνήμην, ὃς μὲν ἐφάρμοσεις γα βάλοι κατὰ δάκτυλον παρθένων κ. τ. l., where the idea is that of a similar restraint put upon natural affections. Among the Hindoo Fairy Legends by Miss Frere, one is of the Nautch people, or conjurers, who use a certain powder. A certain rajah on whom it is thrown "forgot about his wife and little child, his journey, and all that had ever happened to him in his life before". So Virgil, Aen. VI. 715, of the river Lethé, Securos latices et longa oblivia potant. Mr. Tennyson's "Lotus-eaters" will suggest itself without being quoted here. — ἐφεστόμενοι, referred by Eustath. erroneously to ἑδα "the earth", as if "browsing", properly of cattle. The word is indeed ordinarily used of animals, and perhaps here suggests the loss of the nobler human faculties under the intoxication of the lotus. — ἔγων, the mar. 1. āγω is worth notice. — ὑπὸ τοῦ, see App. F. 1 (13) (17), as also for κλησι κατὰ inf.

102—15. Having hurried on board my recusant comrades, we resumed our voyage and reached the land of the Cyclopes, whose half-human condition is described. 104—5. ἐβεβ. κ. τ. λ. Cf. "Sitting well in order smite The sounding harrows", Mr. Tennyson's "Ulysses". — προτέρῳ, of the direction nothing is stated. It may be presumed that a westward and northward course lay in the poet's mind, since in κ. 25—9 Άλος dispatches Odys. homewards with a ἐξήγησις, which is always somewhere between W. and N., and in ten days he sights Ithaca. Thus the Cyclopes' island and mainland may be anywhere about Iapygia or Sicily. — πλέομεν ἀκακημένοι, see on 62—3 sup.
106. Κυκλώτων, see on § 4—5. Aristarchus' view was that the Cyel. were δίκαιοι, only Polyphemus ἄδειμητος; but this certainly does not accord with the picture given of them, nor the broad generality of the epithets here. The words 114, θεμετερεῖ δὲ ἐκαστὸς παιδὼν κ. τ. λ., merely mean, "lays down the law" with arbitrary self-will. The absence of any community among them and of any agriculture, the ἔφαγα of man, marks their type as only semi-human. They abuse the bounties of the "golden age" (Virg. Georg. I. 127—8). They rely, but not consciously (cf. 275, 411 inf.), only with a blind animal instinct on Divine Providence, since Λίως ὁμβρὸς ἄεις, inf. 358. To complete the picture they do not hunt, are Troglodytes, and have no ships. With their low moral and intellectual state, their huge physical size and the wonderful exuberance of nature around them, which they know not how to improve, is contrasted. — ὑπερφιάλων, Mr. Palley on Γ. 106, would derive this from ἱάλλο (supposed φ for θ lost, ἱάλλο). I hardly think there is sufficient ground for imputing a θ to ἱάλλο, see on Θ. 473 —5. Curtius, II. 128, regards θ as a mere reduplication syllable. He connects it with a Sansk. verb meaning "lift, move," and quotes ὧπι-ἄλλες = απόπεμπεις, Bekk. Anecd. p. 414. He also (II. 291) confirms the view of Buttm. Lect. 102, who derives ὑπερφιάλων fr. ὑπερφυῆς, comparing σιάλος, a quasi-denumerative, he says, of σῶς; so (Buttm.) ὁμαλὸς fr. ὁμός, ὀμός.  

108. φυτεύονται γ., Vi. 56 K. M. Vr., φυτεύονται Eu.; χεροὶ γ. Vi. 50 K. M. Eu. 110. πυρροὶ G. Vi. 5 H. (φ sup. add.); καὶ ἀμ-πέλοι I.

110. Πυρροὶ, recalls
the primary elemental view which in Zeus impersonated the sky.

112—5. ἀγοραίοι ... θεμιστεῖς, so Herod, of his Scythian Androphagi IV. 106, ἀγοριστατα πάντων ἀνθρώ-
πων ἔχουσιν ἡτέσιν: οὐτε δὲ καὶ νο-
μίζουσε, οὔτε νόμοι οὐδεὶς χρεσμε-
νοι. Cf. also Φιλίπποι ἀνήρων πώλιν
θριστάσαι, οἱ Δίος οὐκ ἀλέγοντες
μιστες the actual decisions of judges,
pro re nata, are meant, for their con-
nection with ἀγοραί cf. β. 68 and note,
these latter characterize human society
in its Greek conception. Thus the
Lestrygones, although cannibals and
giants, yet have what the Cyclopes
have not (οὐδ' ἀλλήλων ἀλέγονσιν),
that societas and communitas or con-
junctor vitae, on which Cicero so strongly
insists, de Offic. III. 6. 12, and are there
by widely removed from these latter;
who know isolated family life and
nothing beyond it. Comp. the absence
of sympathy with Polyphemus' suffer-
ings shown by the Cyclopes 400—13
inf., Eurip. Cycl. 129, Νομάδες: ἄνοιει
δ' οὖν ὑδαῖς οὐδεὶς οὔδενος. — ἡγέσοι,
see App. D. 12 for cave-dwellers, cf. also
inf. 400. Ease in surmounting vast
heights is tacitly implied — a token of
their super-human size. — θεμιστεῖν,
13, Polit. I. 1 regards this simply domes-
tic state as the elementary stage of
human society. But Polyphemus has
no family or domestication, save with
his goats and sheep. His only glimpse
of affection (Homer would not draw
even him without it) is for his ram,
447 foll. He seems the extreme case
of the half-human type. — ἀλόχον,
ἀλόχον was perhaps the original read-
ing (see mid. mar.) altered to avoid
hātus.

116—41. The island off the shore of
the Cyclopes is described, — haunted
by the chamois which there are none
to hunt, having a splendid soil un-
touched by cultivation, and a beautiful
harbour, landlocked and safe, but no
ships to float there. Its fountain and
fringe of poplar wood complete the
picture.

116. ἐπείτα, a word of transition,
— "the next thing to tell you"; see
on a. 106. — λάέχεια, see the mid.
mar. for readings here. The Scholl.
and Eustath. lead us to infer that λά-
έχεια was read by Aristar, and explain
it by "rich in soil, easily dug", παρὰ
τὸ διύνοσατα αὐτήν λαχαίνοντα
cal skàπεσοντα. Some also thought
it a proper name of the isle. Νi, re-
fers it to λάχην λάχανον, "overgrown
with brush". I regard it as, if genuine,
merely another form of ἐλάχεια (like
κεῖνος ἐκεῖνος, θέλω ἐθέλο, νέοτερον
ἐνέχθεν) meaning "narrow", as com-
pared with its length; cf. (mar.) ἀκτή
ἐλάχεια "nor slim" (of Artemis), —
παρέξει, fixed position "beside" but
"outside" the harbour; our prep. "off"
most nearly expresses it; comp. παρὲξ
τῇ νῆσῳ ἔλαύνετε νῆσα, μ. 276, where
motion prevails, "past the isle so as
to avoid it", παρέξει ἀπὸ φῶς ἔκενων,
I. 7, "at the sea-side but clear of it". Once
it is = clam, ὄφρα παρέξει Ἄμηλα
dέχεσθαι, Θ. 434. In Δ. 468 it ap-
ppears separably, πλευρὰ τῷ οἱ κύμαινι
παρὸ ἀσπίδος ἐς ἐφαινῇ, with mean-
127. telēsanto sive telēsanto fēkasta.

117. ἀπὸ τηλὸς Α. Βρ. Βι. 50, 56. 118. ἀπεφέσιον K. 119. πάθος Βι. 56. 120. εἰσιχενεύς G. Βρ., εἰσούς. Ἀπολ. Σοφ. Ἡσυχ. 121. πα- σχοῦσι mss. iii Eu. 122. ποίμνηθα γ Βι. οmn. A. K. Βρ. Eu. 124. μυκάδας Ald. (2) (3) Lov.

ing as here. In e. 439, νῆχε παρέξ, t. 488, ὡσεν π., “off” satisfies the sense.

117. οὐ τε ἀποτηλοῦν, Νι. cites Eurip. Ηλ. 1576—7 οὔτ’ ἀγεν πρόσων οὔτ’ ἐγνύς.

120. κυνηγέται, the word occurs not elsewhere in II., but we have the dog Argus, τὸν δὲ παροιθεὶν ἀγί- νες κον νεον ἄνθρος αἰγάς ἐπ’ ἀγορ- τέρας κ. τ. λ., ο. 294—5, and in the hunting scene, described τ. 435 foll., πρὸς δ’ αὖτον ἠμν’ ἐρευνώντες κυστὶς ἡπιος. In Count de Lamberg's Collection of Vases (Laborde) vol. II. xviii is a hunting group, perhaps illustrating that scene, the younger of two male figures holds a hound in a leash and collar. — ζουρύμας, because when covert for game would be found when it had been cleared from the lowlands. The number of words not found elsewhere in II., contained in 120—4, throws some degree of suspicion on the passage. I am inclined at any rate to reject 122—4, as they only repeat of the soil what was said of the people 108—9 sup. — ποιμηνιμυ, elsewhere πῶν, πῶσα, is the Homeric form. — ἀρότοιοι, again, ought to mean “arable”, plur. cf. ἀνθρόπος μοι ἴνθ, but this yields no suitable sense. An obvious emendation is ποιμαίνονινοι κυνεῖσθαι οὔτ’ ἀφώοσι (or ἄροτηθητι) but it is difficult to account for the corruption.

123—4. ἦ γ’, the γε sharpens the descriptive contrast between what it is and what it is not. — Χρήσει, cf. Eurip. Cyc. 439—40, τὸν ὁφρών τὸν φίλον χρησειονεν. 125—30. The connection implied in οὐ γὰρ is, “the island lies wild, without even huntsmen to rouse the cham- ois, since they have no ships etc.” — πάρα, the accent, as on ἐνι, shows that παρεία, ἑνεία are meant. — μιλτοπάρμιον, cf. φοινικοπάρμιον l. 124, ψ. 271, and Herod. III. 58 τὸ δὲ παλαιὸν ἀπάσας αἰ νῆς ἀσιαν μιλ- τη δι π ἐς — καμιόεν, optat., “who might have there been any, have fashioned”, comp. the pres. optat. τε- λειόεν and the aor. indic. ἑκαμοντο below not differing in force, save that a continuance of the effect up to the present moment would be shown by τελείοεν, if genuine, but the original text was probably τελέσαντο fēkasta unless, as is still more probable, 126—7 are a late insertion, by some one who thought it necessary to account for the Cyclopes' lacking ships! Keeping them, however, and reading τελε- ιόεν the sense is “would dispatch (not have dispatched) all errands”,

day xxxiv.]

odysseias i. 117—127.
continued in περόσι, 129, "as (we see) men do in fact traverse the sea", and so in the pres. opt. φέροι in 131, "would be now producing". As regards the relation of the past, or narrative tense to the optat., it seems founded on the mental fact, that a thing which is put as a mere conception must have been already conceived, and therefore appear to the conceiving mind as past subjectively or in relation to it. So our English Idiom uses the pluperf. "had wrought the island". Thus grammarians treat the optat. as a development from the aor. For οίη to πολλά see App. Λ. 23 (4). — ευκτιμένα, a further pred. with ἐκάσα, "would have wrought to high culture" (mar.).

130. The connexion of this with the preceding verse is, "who (άνθρωπος) might (if any had come,) have wrought etc.", see previous note.

131. παλαί γε, the elastic play of clause upon clause which the articulation of particles, especially γε, gives the Greek, can only be expressed by a periphrasis, which overloads the sense, in English. The γε here seems to relate the οὐ γάρ τι κακῇ to the previous predication ἐπεκτιμένη ἐκάμ. — "it is not bad (as it would be, if they could not have so wrought it)". So in I. 527 μείλημα τὸ δέ έργον ἐγὼ πάλαι, οὐ τι νέον γέ, — ὅμως, π.; cf. Hes. Ὀμ. 392, εἰ ζὸν ἑαυτὸν ἐδήλωσα.

132—5. λειμοῦνες. λειμόνω is doubtless akin to λέμην and ἱμος, the —αν being collective, as in δενδρόφω; hence "alluvial meadows"; which suits the situation at the water's edge and the epithets ὑδρολοί μαλακοί; cf. ἐν μαλακό λειμών, Hes. Theog. 279, πολυλήνης ἡδ εὐλεμών, Fragment LXXX (Goettl.) — ἀφριτοι, i. e. they could never perish from drought, — ἀροῖς λείη, perhaps λείη τερταν (π. 443) is meant, "with no rock to impede the plough". — λήπον, this word belongs to the family (λέια) λήης λήημα λήης λήητις, all on the stem of λα- (λα-;) old verb to "take", and means, the part of the growth "taken" by man, corresponding thus to our "crop". By βασᾶ depth of stalk appears meant, as in the simile (mar.) Theogon. 107 has βασᾶ λήπον αὐμ. — ἀμοφε the quantity of α is variable, being short in aor., as seen in ἀμη-σάμενος I. 247, διάμαρα μετὰν Γ. 359, H. 253, 50 Theocr. lis, Χ. 50. ἀμεθαράδει δ' ἐμώτας, but XI. 73, θαλλον ἀμυδάς; cf. Soph. Ἀν. 562 νερτέμων αμὴ κόπου. — πῖγαρ, akin to πιμέλη fat, o-ρίμος and perhaps πι-νο, ἐπι-νο, πι-θί; cf. the phrases ἐκ πι-νι δήμο, πι-εριμαν ἄρον μαν (mar.); πιτοτος, πιτότως also occur in H. The use of πιγα in βοών ἐκ πι-νο ἐλέους (mar.) for a noun, "the prime or fat of the herd", is remarkable. — τῆς here is for ὡπεστ, i. e. "is under" the crop; see on πάρα 125 sup. — ὤνθας, (con-
en de limen ευορμος, in' ou χρεω πεισματος εστιν, ou t' eynas βαλειν ου τε προμηνησι αναφαι, αλλ επικελασιες μειναι χρονον, eli o k e νατευων θυμος εποηυνη, και επιπνευσων αιται.

140 αυτω επι παντος λιμενος δει άγλωφον υδωρ, κρηνη υπο πεινους περι δ' αλχεροι πεφυσιν. ενθα κατεπλομεν, και της θεου ηγεμονευν νυκται φερανιν ουδε προνυαιτει νεοθαυμαι ανα γαρ παρα νυνθο βαθει ην, ουδε σεληνη ουφανοθε προνυαιτε κατεχετο δε νεφεσουν.

ενθα ο της την νυσιν εξεδρακεν ό όρθευμοσιν ουθ ουν κυματα χαρα κυλινδομενα πατοι χρησαν ειςεδρομεν, πριν νυσι ουσελεμου επικελαζοναι κελαιοφοι δε νυνθο καθελομεν λοσια παντα.

145 εν εκ dem de και αυτοι βημεν επι αγημιν θεασης ενθα γε αποβριζεντες εμειναμεν ημον διναν.


nected with ἥδ-αργος ούδος (threshold) and οδος (way), the "bottom". "A depth of soil not easily exhausted" seems the meaning of the whole expression.

136—8. ευορμος, for this and other naval expressions here see App. F. 1 (10) (11). The προμηνησια correspond with the ropes called, from attaching to the shore, orae in sailors' Latin, Livy XXII. 19, — χρεω ... εστι, see on α. 225.

142—51. We reached the island in the dark, and, beaching our galley, without seeing shore or surf, struck sails, disembarked, and went to sleep.

144—51. σεληνη, sometimes μηνη, the one name from her light (σελας) the other from her measuring (mensura) time by her course, the primitive periods being lunar. — επικελαζον, so in Η. Apoll. Ρυθν. 261 η δ' αυ θοισιν εξομυφητο πολυποδος νυν. — αυ δοβριζεντες, the syllable βο—always denotes heaviness, so "heavy to sleep" is the primary notion, "having given way to drowsiness"; the mean-
ing here; cf. οὗκ ἐν βοῖξοντα ἱδίοις Ἀγαμέμνονα (mar.) i. e. "lazy".

152—71. We spent the fore part of the day in hunting the chamois (for the nymphs blessed us with good sport), and the close of it in feasting on the game.

152—8. νῆδον ... αὐτήν, for this collocation of noun and pron. cf. τὴν δὲ γυναικα ἐφορὲς ... κατὰ δὲ ἐστινον αὐτῆν. x. 112—3. — νῆμια, see on § 105—6. — ὀρεσκούως, cf. Hy. Ven. 257, νῦμφαι μὲν ὀρφανοὶ ὀρεσκοῖ τα βασιλείας, and Hes. Frag. 110. Goettl., ὑπὸ Κενταύρων ὀρεσκοῖ τα δαμεῖα. The form ὀρεσκοῖ may be compared with κατη, καυμᾶ, founded on κεύμα, really κεῦ-, cf. Lat. cub-o and civ-is. — αἰγάλεος, not from αἰξ "goat", though in that connexion here, but ἄλσος, as flung with impetus. — διὰ, in tmesis with κοιμήθεντες.

159—60. ὀρφασκεῖα, so B. 637. — λάγχανον, intrans. here, a rare usage, cf. Eurip. Helen. 213, αἰῶν ὄσων ἠλαχεῖ, and Plato Legg. 745E, τὸ λάχανον μέρος; for usual constructions cf. τέτι μὲ πυρὸς λελάχητε Ψ. 76, κῆρις ἐκατοστίκειον περικφορέως, οἵντες κηλίδων καὶ κηλίδωφ. With the whole scene of feasting, and several similar ones in the course of the voyage, we may comp. the descriptive words, Hy. Apoll. Pyth. 280—3, remembering that they had enjoyed no repose since their start made after their defeat by the Cicones, αὐτή μὲν γε δικτη πέλει αὐθαῖον ἀληθησάον, ὀπτεύσαν ἐν πύντοιο ποτὶ χοντι νηλ μελατην ἐλθων, καματο ἀδῆκωτε, αὔτην δε σφέας σῖτοι γλυκερῶν περὶ φρένας ἰμέροις αἱρεῖ. 163—5. οἶνος, wine ἐν ἀμφιροφεσίων is part of the provisions of Telem. for his voyage, and so Calypso provides Odys.; cf. ε. 265 and mar. here. — ἱφισαμεν, see on 85. — Κιχώνων, see
Kuikótopov δ' ἐς γαῖαν ἐλεύσομεν ἐγγύς ἔντων, καπνόν τ' ἀυτὸν τε φθογγὴν, ὤμων τε καὶ αἰγῶν. Ἡμὸς δ' ἦλιος κατέδυ, καὶ ἐπὶ κυνῆς ἦλθεν, ὥς τὸτε κοιμηθημένοι ἐπὶ θρημίν θαλάσσης.

170 Ἡμὸς δ' ἡμορέεια φάνη ὀοδόδακτυλος Ἰασώ, καὶ τὸν ἑγὼν ἄροφὴν Θέμενος, μετὰ πᾶσιν ἔπειτον ὁ ἄλλοι μὲν νῦν μίμητε, ἐμὸί ἐφίησε ἐταύροι. αὐτὰρ ἑγὼ σὺν νηπὶ τ' ἐμῇ καὶ ἐμοίς ἐπάροισιν ἑξάδον τῶν ἀνδρῶν πειρόμενοι, ὅτι τινὲς εἶσιν ὁ ὅ ἐστιν πόλεμος.

175 Ἡμὸς δ' ὁ γ' ὑβριστάει τα, καὶ ἄρρητοι, οὐδὲ δίκαιοι, ἥ νηπιότεροι, καὶ σφιν νῦν ἔστι θεούς. ὅς εἰπὼν ἐνα ὅν ἔβην ἐκέλευσα δ' ἐταύροις


on 39. The wine, it seems, was secured, but the captives and most of the spoil (41) must be understood as rescued by the ultimately victorious Cicones, 59.

166. Ἐλεύσομεν, this applies uniquely to the last object φθογγήν, by an easy zeugma, we may comp. the Ἀeschylean κετίπων δέδομαι, Sept. c. Τh. 104, and for the zeugma 9. 374, ἀκούσας αὐτ' ἔχων ὁ ἄλλοι τι δείχνων, also Pind. Pyth. IV. 185—86, ὁ ἀγγελων ὁ τ' ἐπαῖν ἠξίων. — αὐτῶν for men, in contrast with their cattle, is Homer; cf. οὐράς μην πρῶτον ἐπαύξεται καὶ κύκλως ἀργύρως αὐτάρκει ἐπείτε αὐτοίσιν τ. 1. Λ. 50—1. — Ἡμὸς δ', see on δ. 400; Ἡμὸς, as there noticed, is always followed in II. by δε; in Hesiod Opp. 486 we have it, however, it is always noticed, ἢμος κοινὸς κοινῷς ὄνομα ἐν πεπόλοιο. — ἄροφή, see on κ. 188 and App. A. 4.

172—92. I propose with my own ship's company to visit and explore the adjacent coast and its natives. We proceeded and found a sea-side cave at the furthest point of the coast, well-wooded, with sheep and goats sleeping about it. A monster-shepherd, in size more like a mountain-peak than a man, solitary and lawless, lay also sleeping at the front of the cave.

172—6. ἔμοι ... ἐταύροι, distinguished by ἄλλοι from the more select ἐμοῖς ἐταύροις max. inf. — τῶν ἄνδρων πειρόμενοι οὐ τ' εἶ. In Σ. 600—1 we have a construction somewhat similar, but accus. instead of gen., ὅς ὁτε ... τρόχον ... κεφαλής πειρόμενος, εἰ ἐκ δεμοτα, ἐπὶ τ' εἰκόνες, the last clause, ἐπὶ τ' εἰκόνι, corresponding with οὐ τίνες εἶδον here. With that accus. we may comp. Pind. Pyth. II. 61—2, Δίος ἀκουστὶ σηματο. The gen. however of the thing essayed is far more common both in II. and in later writers. In ἤ. 126 we have πειρόμενοι, ὥστε ἐδοκιμάζει, which suggests that ἡδονα is virtually implied before οὐ τ' εἰκόνι here. For the thought cf. Theogn. 814 (Bergk. 536), εἰδοθέν καὶ τῶν οὖν εἰς έχονα νύστοι. — ἤ ὧν ἔως. 177—86. ὃν μῆς, see on β. 416.
the shaggy, uncouth aspect of the monster is perhaps depicted by this epith. — οὐδ' ἀξ. ἀ., not only the full length of the peak, when seen apart, is suggested by this addition to the simile, but the solitary character of the Cyclops (ἀπάνευθεν ἤν) is, as it were, reflected in it. His having but one eye is nowhere expressed mentioned; see on 389 inf.

193—215. I took twelve picked men from my crew, provisions, and a skin of choice wine, a present from Maron priest of Apollo in return for my protection of his wife and himself. Its very existence was a household secret with him, its strength extraordinary. With this I went to meet the Cyclops.

193—241. Μάφων, see on 40. — Ἐνωνοιος, the name seems moulded from the adj. εἰσωθής, expressing the flower-clad appearance of the early vine; cf. νειληκιάτω τι χλωρόν (lib. χώρος male) εὑρεθεὶς δέκαος, "her blossom-clad form", Sophoc. Fraig. 239. Dind. Eustath adds that Enanthes was son of ένοπιον, the Schol. II. that ένοπιον was son of Dionysus, both referring to Hesiod as their authority. No such passage occurs in the works now extant under his name. In the Catal. of Early Greek Vases in the Brit. Mus. (1851) is one, No. 554, representing Dionysus teaching ένοπιον the use of wine. The story appears to be a late figment, merely to connect the family of Maron with the Dionysus of a later mythological development. So Eurip. Cyclops 141, makes M, the son of Dionysus, the Schol. Apollon. III. 997 makes Enanthes the same. The wine of Ismarus had historical celebrity, Athen. I. 30 B; cf. also juvat Ismara Baccho coreev, Virg. Georg. II. 37—8. — περιτχόμεθα, this was in the at first successful attack. An interval would elapse while the Ciconian rescue was being summoned, during which the presents might have been shipped. — ἐν ἄλσει δ., this phrase occurs often in the Hy. Apoll., e.g. 76, 143, 235, 384.
203. χρητήρα, see App. A. 8 (1).

— οινόν εν αμφή, see on 163—5. — ακρισίων, a bye-form of ακρισίας here only in H., but Hy. Merc. 72 has λειμάνας ακρισίων, as meaning “unhurt by scythe” — here “pure”, i. e. from inferior admixture, but not, like χρητήρας, connected with χεράνυμιν, β. 341. — δαμων ... αμφίπολων, see App. A. 7 (1) (4). — μι' οίνη, such a family secret, similarly guarded, was the structure of Odysseus' bedstead, ψ. 226—7, of which Penelope says, ευνής ημετέρης, ἢν οὖν βρότος ἄλλος ὀπόσεις, ἄλλο οἶον τ' ἐγώ τε καὶ ἀμφίπολον μὴ μονήν. The phrase γανά τα μαρα ὁκ αλκατζ, Fragm. 31 (Bergk, 844). A similar post was that of Eurykleia in β. 345.

209. αὐτ' denotes, as our Engl. “to”, not mere affusion, but proportion, “he would fill and pour one cup of wine (i. e. would pour half full) to twenty measures of water”; so αὐτ' εἴχε παρασάγγεις τῆς ημέρας, Xen. Anath. IV. 6, 4, and so αὐτα δημαγόροι ἔλαβον, i. e. αὐτ', and, St. Matt. XX. 16. The allowance of water seems enormous, even if we suppose the δέπαι to contain a μέτρου of wine, and must be viewed as a huge exaggeration, indicating, however, the wine's strength with a view to its subsequent effect (362 infra) on the Cyclops. Voss, cited by Ni, quotes Hippocrates περὶ σοῦν 3. that old Thasian wine, diluted with 25 times of water, was a cooling draught for the sick; but this is so exceptional as to prove the general practice difficult. Pliny XIV. 6 says a consular man testified to Maronian, i. e. Ismarian, wine having been mixed in his presence with 8 of water, for drinking. Various proportions of wine to water occur. Hesiod Opd. 596 gives one to three, τοῖς ὑδάτας προσέχειν τὸ δὲ τέτραχον ἵεμεν οἶνον; Aristoph. Equit. 1187 two to three, ἔχε καὶ πεῖν κεραμεόν τρία καὶ δύο; Alcæus Fragm. 41 (Bergk, 945), once to two ἕχει κηρύς ἐνα καὶ δύο; Anacreon Fragm. 64 (Bergk, 1026—7) the same proportion, ὅπως ἀμφισίον προπότδ, τὰ μὲν δὲ ἕξε ἐγχειρός ὑδάτω τὰ πέντε δ' οἶνον κονδύους; half and half, κυλίκος, ἤνοον ἄνω κεραμεόν, is also mentioned by Aristoph., Plat. 1132. In mixing, Xenophonices 4 (Bergk, 479), bids pour, in not the wine first, but the water, οὐδὲ κεν ἐν ὑδάτω προτέρου κεραμεόν τις οἶνον ἐγχειρός, ἀλλ' ὑδάτα καὶ καθ' ἑνεφορθε ῥε μέδιν. Athenaeus, XI. 782, has several other citations to the same effect.

210—15. θεό', aor. for imperf. (not act. in act. of this vb. by H.), follows optat. to express indefinite frequency; see App. A. 9 (20). A pause after the first half-foot is rare, but γ. 361, 366, 367, are instances. — ὅδημα, comp. Aleman Fragm. 117 (Bergk, 864), οἶνον . . . ἄνδεος ὄδοντ', and Xenophon. Eleg.
1. 5—6, ἀλλὸς δ’ οἱ νόσ τεύχοις ... ἀνθέος ὁ δόμον ενος; Aristoph. Ran. 1150. πίνειν οἱ νόσ οικ. αὐτῷ μὲν ἐν. Theor. XIV. 15—6, ἀνδράς δὲ κυνιόμενος αὐτοὶς οὐδὲ ἔνδοται ἡ. R. Bassae 37—7, οἰκεῖοι ... ὡντος κελαφίων: οἰκεῖοι ὡντος δ’ οὐκ ἀμβόσιν. — τὸν εἰκ. τ. λ., this is said with a touch of quaint irony, and so 230 inf.; cf. α. 173 and note. — ημα, see on ε. 266. — γαρ explains that the wine was chosen as of a strength to match the giant’s own. — ἄνδρος object, not subj. of ἔπελευςθαι: but the line is probably a later addition: as the Cyclops’ strength (ἀλκή) might be inferred from his size, but his character could not, and could not have formed part of the expectation of Odys. — δίζης εἰς εἴ, see on 189. 216—30. We reached his cavern — a vast dairy. He was out herding his cattle, save the kids and lambs, folded there. My comrades urged the opportunity of plunder and retreat; but I was bent on seeing him and on the chance of a gift. 218—30. ἐπελευσθαι denotes leisurely survey, as in ε. 75, η. 133. — hom. od. 11. 214. ἐπιθεμένων. 215. Φειδώτα. 218. Ἐκάστα. 220. Σαρώνων Ἐκάστα. 221. Φήρατο. 222. νάνοι. 221. οὐ τι βι. ι. Βι. 50 et var. 1. Α., οὐ οἷς Α. ἤμε mss. xii (γ) Eu. Fl. Ro. Apollon. Lex., χα vulg. 213. διάσατο Α. Ι. Μ. Βι. 5, 56 Eu. Fl., διάσατο Βι. 133 t Schol. O. 610, 214. ἐπελευσθαί γ ντα; ἐπιθεμένων Η. 216. δ’ om. Βι. 133. τοῦ ἔνδον var. 1. ι. 218. ἐπιθεμένῳ α β Βι. 5, 5 Κ. Eu. Hesych., ἐπιθεμένῳ Ι. Βι. 133. 219. βραθῶν Α. Μ. Βι. 5, 50. 220. δ’ Ἐκαστα Φι. 221. μέασασα Βι. 5. Η. et sup. μεσιλίξ (mera glossa). 222. ναίνο γ Η, (ex ναίον emendent vol. Porson, sed erravit) var. 1. Βι. 133 et M., ita Aristar. ll. Apoll. Lex. Hesych. Wo. et recenti, ναίον α β Βι. 5, 133 Η, I. K., ναίον Βι. 50 A. var. 1; ὑδάτι Α. Ι. A. var. 1. 220. ταφοὶ, reed or rush mats (χρυζων τεύχης, Eurip. Cyc. 208) are still common for cream-cheeses. "Dry," akin to τέρσομαι, torreo, seems the root of the meaning: Curtius I. 191, who cites Pollux, VII, 144. τεσσάρα, "τὸ ἐκκαλομον πλέγμα, ἐπ’ ὑποτείνεται τὰ οἶκα;" see also Liddell and S. v. τερέσας. — ὑδάτι, the Schol., on Theor. I. 9 explains that σχίσαται ἄργες were those shut up to be weaned (Νί). — ἐκφαντάζεται, (Buttm. Π. 126) ἐφη, as in "bull-wark"; but the F as in the latin areco area seems to have been lost very early in some familiar forms. So also in ἔρφας. as λίνε δ’ ἐγκειέτε τε μέγαρον τε, φ. 604. If the perf. pass. at first was ἐκέργασαμαι, this would collapse into εἰργασάμαι, with pluperf. 3rd sing. εἰργᾶτο and 3rd plur. Epic ἐκφαντάζεται. μετάσωσι, since μετά is radically a form of μεσός, it matters little whether we take this from μετά, as περίσσοις fr. περί, or regard it as another form — perhaps a herdsman’s corruption — of μέταται cf. Θ. 223. ἦ δ’ ἐν μεσσάτω ἑκε. Theog. 998, μεσσάτον ἥμαρ ἔχων, — ἔργοι, cf. δρόσοις μαλεσιον.
223. ἐνυμέναι I.; τοῖς ἐμέλγεν Vr.
223. ἐνυμένοις cum var. I. ἐχθρομένους Eu., ἀδιόν. St. 226 om. γtrans. 227. ἐξελάσαντες Vi. 5. 228. φερ-
tεον VI. 5. 5. φέλεστον Vr. 56; εἰν ε β I. 229. δοῦλ Α. 231. κηπάντες H. (sed i post. add.) Μ., κηπάντες mss. xiii (α β γ) "ita meliores" Eu. Fl. Wo. Ox., κηπάντες Bek. Di. Fa.; ἐμέλλων α in mar. Fl. Ba. et var. I. St., ἐθύομ-
ένων α β γ h. 1. Eu. Ro, Bas, St. Ox. Wo. et recentt. 233. ἐξος Fl., ἐνol Vi. omn. A. J. α β γ Eu. Ro. et add. Wo., ἐος Bek. Di.; ἐπιλήθεσθαι ἐπ' ἀ-
ώμον ψέρε δ γ, ἐπιλήθεσθαι Vi. 50 Δ. ex em.; ὄβριμον β Η. Vi. mss. ix, ὄμβρι-
ά Vi. iii. Stu.

λέοντων, Ἀeschyl. Agam. 141. — γαυ-
λοι, distinguish γαυλός, as meaning dairy-pan, from γαύλος a barge, (our En- 
gl. "yawl") Eust. Scholl. — τε-
τυμένα, see on ἐκτυμένοιν, 320. — ἀ-
νυμένοινως, accus., because ἐκ of the previous is included in the plural 
subject; so ἐξελάσαντες μοι ἐνν. — 
πόλι πέρισθον κ. τ. λ., the words 
convey suppressed bitterness of regret 
for comrades lost through his rash 
venturesomeness.

224. Σέπεσον. 226. ἐφιόρος καὶ 
Φάρας. 229. Σίδοιμι. 231. κέφαλαι-
τες.
234. **Feiços**.

234. *Feiços*.

239. **Fagieus.**

241. **Feiços**.

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fuel; *cf. Eurip. Cycl. 383—4, * xoromis / πλατείας ἑξορφας / πεί, τρισθοὺς / αμάξων / ὡς / ἀγνόμιν / βάρος. — ὑπο- / δόριον*, only found here and mar. — a similar passage. We have, however, (mar.) *μεταδόριον*; and Ni. cites among many other similar Homeric compounds: *μετάθήμιος Θ. 293, υποχέριος Θ. 448, also υδόρ ποτι- / δόριον* and *ἐπίδοριον* from Apoll. Rhod. I. 1208. Theoc. XIII. 36. — ὑφυμαγδόν expresses the noise made by the wood flung down: Simonid. *Fragm. Bergk, p. 1137, uses it the roar of the sea.

238—42. *Ἀφοταία λέεις Ἡ*, the next day many of the male cattle were inside, 338, 425 foll. — αὐλῆς, seems here to mean the actual cavern: βα- / δείας ἐκτ. οὐδ. explains the previous ὑφύριον. — *Θυρεοῦν* (read as dissyll.) in later Greek meant a shield, *τὸν / Θυρεοῦν τῆς πίστεως Ephes. VI. 16. — *Ἀμαζω*, Har. Opp. 692—3 speaks of overloading a waggon (ὑπέρθρυον / ἀχθών / ἀδέλας) till the axle breaks, evidently implying their use in transporting heavy weights. The *Ἀμαζω* was probably a low slab of boards with four small wheels under it. Such might be actually used in conveying mega- / lithic blocks, and in *M. 448 the Ἀμαζω* so appears. Similar contrivances (chiefly, however, rollers), are represented in the transport of the huge statues of Egyptian and Assyrian art, on the monuments themselves. — *ὀχλίσσειαν*, the ms. here and mar, vary between ὀχλίσσιαν (or οἰ) and ὀχλίσσειαν, with a preponderance in favour of the former. We have, however, Φ. 261, τοῦ (ὑπατος) μὲν τε προορίζοντος ὑπὸ ψυρίδες ἀπαίσπια ὀχλίν / ντοι, which favours a verb ὀχλίνω δινητίντ fr. ὀχλίζω; as we have καθήμια (ἔω) and καθίζω. The verb *μετοπιλέζω* in N. 281 has no connexion with this. ὀχλίζω seems to mean “to set in motion”; and is by Curtius I. 169 connected with ὀχος ὀχαίμι, the Latin, vehe, and German wagen, our “wagggon”; in which case it must at one time have had the J, which is shown by the compound *μετοπιλίζω* (mar.) to be lost in Homer’s use. Mr. Paley on *M. 448* says, reading ὀχίσσειαν, “could move with levers”: so Liddell and S., connecting it with μύχλος: also the Schol. Ambr. here explains ὀφείλων by μυχλότιθον. If μύχλος be = ὀχλίς, it is another example of the class of words given Butt. *Lexil*
I. Hesych. Here, 253. which the Cyclops...of making a false step", and thus in effect = ἄβατος or δύσβατος. Doederl. 452, cites fr. Hesych. ἄληψ = πέτης, to which λίπος lapis is probably near akin. This origin yields a sense "craggy", which seems to suit the pres. passage better. 244–57. The Cyclops proceeded to milk his cattle, and make his cheese. He then lit a fire and saw us. He demanded, who we were and whence, while our hearts quailed at his voice and form.

244. Ὄνις, ἂν ἵππος, μαλά μαύσαλη, ὁλὰ ἀξίλλα, etc. 243. ἥμισσων, always (save in a doubtful passage of Hym. Ven. 258) an epith. of πέτης, which is properly, as Butt. Lexil. 61, p. 332, remarks, a "fixed rock", i. e. earth-fast. Such, we may suppose this to have been, till broken off or torn up by the Cyclops, even as the rock which he afterwards flings 486 is such a πέτης. Butt. prefers to regard it as an abridgment of ἡμῖσβατος, as given by the Schol. Ambr. here, ποιοῦσαν τίνα ἀλλατινέας τῆς βασισίας (comp. ἡμίσβ-μήνος ἡμίσβ-ειγός) "expressing the facility of making a false step", and thus in effect = ἄβατος or δύσβατος. Doederl. 452, cites fr. Hesych. ἄληψ = πέτης, to which λίπος lapis is probably near akin. This origin yields a sense "craggy", which seems to suit the pres. passage better. 244–57. The Cyclops proceeded to milk his cattle, and make his cheese. He then lit a fire and saw us. He demanded, who we were and whence, while our hearts quailed at his voice and form.

245. Ἐμβόουν, properly the fetus before birth, and so used in later Greek, for which H. has βρέφος, Ψ. 266. — For ὄψιν...ἡμεν cf. Theocr. IX. 3, μύσος βασιλ. ὑψι εὐτος, and XXV. 104, τέκνα φιλίας ὑπὸ μπατρίας ἦτα. — Θερέσιος, cf. Theocr. XXV. 106, τε ὑφὶ τῆς τυροῦν. — ταλάροις, ταλάον to "bear, support weight"; used (mar.) for the baskets of the grape-gatherers; cf. ταλάρως τι πλίνος, and τὸ ὡς ταλάρως ἀπόθεμαι, Theocr. XI. 73, VIII. 70. — ποτίδε, see on 234. — ἔπευξεν. Thephrase means "had dispatched", the eager haste wh. gets through work is expressed by ἕπευξε; so often in Hes. Opp. — εἰσιδεῖν, i. e. into the μυχὸς into which the men had retreated, 236. 251. τὸν. It seems the fire previously kindled had gone out. How then, if the entry was blocked, could he see to do his dairy work before lighting the fire? Perhaps the cavern may have had rifts, or have been partially open above, admitting some daylight. Thus they seem to know when it is dawn, 307 inf. 252—8. See the notes on γ. 71–4.
258. Υέ τέσσεραν προσέβειτον. 260. Φαίκαδε.

258. Φείδεσσαν προσέβειτον. 260. Φαίκαδε.

256. ἡμῶν Κ. γ' Στου.; κατακλάσθη Ald. (2) (3). 259. προσέβειτον G. 259. αὐτοπλαχθ. α β γ', cf. ad 81. 260. λέµενοι Λ. νισσυμένοι I. 262. μητρίσθωσαν Η. ν α β Βι. 5 Fl. var. I. Στ. Βο. Βι. Βα. Ερν. Οξ. utrumq. Ευ.; ήθελε καὶ θεοῖ άλλοι Α. Βρ. 264. γε ομ. Η. α', τε Ευ.; έπουράνιον Βρ. 265. δέ ἐπεσέ Η. 266. αὐ om. τε Η.; γούναθ' (per elis. hyperm.) K. et ex em. Η. Άld. 1. 267. ἴκομεθα Α. A. man. 1. 268. δόθης α β γ Α. Ι. Μ. Βι. 5, 133 Στου. Φλ. Βασ., δόθης Η. Κ. Βι. 56 Ευ. Ρο. Στου. Ερν. Οξ., δοίης Βο. et rec.; ή τε Σχολ. Ο. 365 var. I. ΄Ι., ή τε Κ., ἵτε Α. Βι. 50. 133; έξείνο γ. 269. αἰδοίο γ Βι. iii Ι. Κ. Στ. Βρ., αἰδείτο α', αἰδείς Ευ. et pler. edd. vett., αἰδείτο Η., αἰδείτο Fl. Βο. Βο. et rec.; τοι ενύµεθα εἶναι Βι. 133 et φέρεται eraso Βι. 5, τοι εἴμεν γ' εἶμεν α γ Βι. 50 Η., εὐμέν γ. 256. 271. ή δε έκείνων Βρ. (cf. η', 181) A. cum var. Ι. έξείνων. 272. αὐτώς γ Βι. iii Κ. Στου. Fl. Ρο. Βασ., αὐτώς Βι. 50, αὐτίκ' Ευ. Βο. et rec., αυτώς ή αὐτίκ' Μ.

For ποιήσατ', cf. Ηγ. Απολλ. Ρυ. 219, οί μὲν επὶ ποιήσαντι καὶ γράφωσαν ἐπελεύνειν, for φαίκαδε ποιηθά., cf. Τυρτ. XII. 18 (Bergk, p. 402), πυσάν καὶ θυμόν τλήσαν παρὰ θείμενος. — δεισίωντων, see note on Η. 155—7 σφαιρα — λευσσούσαν a similar anacoluth. to this. — πέλεονον, see on 187 sup.

259—71. We told our tale as Achaeans of Agamemnon's host, who, returning from Troy, had lost our course by stress of weather. We implied the favour due to the stranger and the suppliant in the name of Zeus their avenger.

272—86. The Cyclops, deriding the gods and defying their wrath, tries to draw from me the whereabouts of my ship. I answer him with ready guile, that it had been wrecked on the coast, and that we alone survived.

274—80. ἐλευθερουντα, Butt m. Irreg. ὑ. s. v. καὶ ὑ. note § says, "some verbs form their aor. in a instead of ὑ. In the common language there are only three ἐξεκατερετους ἐπα τρείς ἔργινα. The poets have also ἐκτελεσα and ὑσανεν. As these aorists go over into the middle voice also (ἐξεκατερετους ἐσσαντα, etc.), the Epic forms ἐλευθερουντα, ἐλευθερουντα, δυτερεύων, may be considered as belonging to the same?" — οὔ γαρ, the sentiment of Polyphemus is that of bold and brutal defiance, such as would shock the poet's hearers and outrage pious men in every age. It is specially forcible when considered as narrated at Alcinois' table, where the narrator was the honoured guest of the hour with every considerate privilege which could be bestowed on his situation. It contrasts, moreover, especially with the pious act of 23, performed under circumstances which might have led some to forget the gods. Odys. and his crew practise religious duties, the suitors (γ. 340 note) omit them, the Cyclops defies Zeus in express words. He acknowledges Poseidon's power indeed, 520 inf., but rather as his own father than as a deity. The other Cyclopes acknowledge Zeus as able at any rate to plague them; in this respect therefore Polyphemus appears to "out-herd" them all. Similarly in Eurip. Cyc. (which should be compared with this book throughout) we read, 320—1.

277. ἐλευθαμένοι, see on 274—80. — κρείσσοι, the balance of mss. seems to be against the indic. κρείσσοι, also read here (see mid. mar.), and which might stand (see App. A. 9 (?)), as meaning to imply the fact that "my mind does prompt me:" which would then be a crafty insinuation of the Cyclops, to induce Odys. to answer his next question, as if by way of
securing his mercy; and so the Scholl. take it: so also Werner, de condit. emun. ap. Hom. formis, I. p. 24, classing it with τ. 346—7, εἰ μὴ τις γηνος ἐστι παλαιή, ... τῇ δ’ οὖν αὖ φονόσφαιρόν μοι τ. λ. — ἐφίξες, for this with ἱπάσια see on γ. 182. From this special sense the name Ἐξένην, ἤ. 155, is probably derived, — πειραξόν, his object of course being, to get more of the crew into his power. The ready artifice which baffles the enemy is characteristic of Odys. As the Cyclops was asleep when they first came within sight, 187, and as the ship was no doubt secreted from view before he woke, there was nothing suspicious in the reply. Virg. Aen. III. 616—81 should be read in connection with the present passage.

287—306. The Cyclops dashed out the brains of two and devoured them, entrails, bones and all. After a draught of milk he lay down to sleep. I thought to slay him, but held my hand, for we could not have removed the stone from the cave’s mouth.

288—95. ἀνατέξας, the resupinus of Virg. Aen. III. 624 seems intended to express greater ease and so imply greater strength. That poet enhances the cannibal horrors which follow, by making the limbs drip blood and quiver beneath the teeth of the Cyclops — a specimen of the coarseness of Roman taste. The less polished state of the Homeric age is some extenuation of the more revolting features of the Homeric picture. In Eurip. the refinement of later Greek taste is shown by making the Cyclops cook his victims (243—7; 302, 343—4); here and in Virg. he eats them raw. — ἐπὶ χ. ἱπάσια, the common phrase for men at dinner etc., Θ. 484, but used also of manual violence generally, Hy. Bacch. 23, μηδ’
295. Fégy'.

291. διαμελεῖσθι γ Στυ., διαμελ. mss. xii (β) Eu. Fl. Ro. Tzetz., διά μελ. α;

όπλισατο Vi. 56. -ίσατο A. a man. 1. ὀπλίσατο ex em. ὀπλίσατο H., ὀπλίσατο Stu.; δόρυν γ. 292. δόρυν H. ex em. quasi λέον monosyll.; ἄπει-λγυς α sed -λείπε in mar., ἄπειλεν β Eu. 295. θυμόν γ, θυμόν H. a man. 1. (num θυμόν voluit!). 296. ἐπίλησατο Vi. 5, 56 V Fl. et var. l. St., ἐμπλ., II. Eu. edd. rell. 297. ἐπικρήσατο Vi. 5, 56. 300. περί μητρόν Vi. 133. 301. ήτορ var. l. G.

ἐκεὶ χειράς λαλεῖτε. — ὡς τε λέων, the point of comparison appears defined by the sequel — the victims were completely devoured, and that raw. — ὀστέα, the Schol. Ven. A. on Ο. 793 prefers this accentuation to ὀστᾶ. — Διί, as the avenger of outrages on hospitality 270—1. They hold up their hands in silence, as too deeply horror-stricken for speech.

296—7. μεγάλην ἐμπ. νη., the expression is nowhere else used of eating, and distinguishes the monster-glutton. So Milton uses "crop-full" of his drudging goblin referred to in the next note; cf. also Virg. Geor. III. 430—1; atram Improbus ingluviem . . . eopleet. — νηδόν, also used of the maternal womb, Ο. 496, and of all the body below the waist, as opposed to στέφων N. 290; the entrails are perhaps intended by νηδόν, P. 514. — ἄνθρωπος, used (mar.) of a crowd of men, ἄνθρωπος ὀμιλοῦ, and having a more decidedly physical sense than ἄνθρωπος. — ἐκ' . . . πίνων, in tmesis, "drinking after", or, as we say, "washing it down with"; cf. ὅταν τοῦ ὀδόν πνεύμ. τι δὲι ἐπ'. πίνειν; Arist. Eth. Nicom. VII. 2, 4. Θύμνεια . . . καταφαγόν κατ' ἐπιπλῶν ἀκρατον, Aristoph. Eq. 354. 298—306. ζεύτ. χ. τ. Ι., the word expresses the involuntary dropping off of one overcome by gluttony, not, like λέκτο δ. 453, voluntary recumbence: τανυσσ. δια μ. assists the notion of his vast size; — "he lay stretching (not among but) right through" the congregated flock, comp. Milton, L'Allegro, 110 foll.

Then lies him down the lubbar fiend:
And, stretch'd out all the chimney's length,
Basks at the fire his hairy strength.
And crop-full etc.

— ζεύτες, here in the primitive physical sense, the parts which shelter or contain the liver, (as in Π. 481 the heart) the inner walls of the thorax. D. G. Wolf de reb. ex Hom. med. p. 25 says, citing Eustath. on Λ. 478, the
303. γάρ καὶ. Vi. 5 Stu. 304. γάρ πω G. Vi. 5; ἰναμέθα Vi. 5 I. Eu. 305. ὀμβριῳν Λ. Vi. 50, 56; περ ἑθηκεν I., προεθηκεν H. 306. ἦῳ Vi. 50, 56. 308. ἐνέκαε Stu.; ημέλεγν Vi. 50, 133; ημέλεξ Vi. 5, 56. 309 om. Vi. 50, υπέμβρων α β A. Vi. iii., υπ' ἐμβρων γ. 311. δ' αὐτε A. K. Stu. Vr. Vi. iii; ὀπλίσσατο Vi. 56; ὑπερνον H. α Eu. St., δύσον γ K. Stu, Fl. Ox. var. I. α St., δαίτα Vi. 5, 56. 313. ε ὑφον ὑφεδν ἰνδε ὑφαιδν α cf. ad 340, ὑφ- δον γ. 314. ὑοτε I. K. M. Vi. iii, ὡς εἰγε H. post ras.; φατέτης M. A. a man. pr.

κομίσθης τοι ἡπατος, muscles suspending the liver, are intended, which I much doubt. — ἐπιμεδομένος, "feeling for it", (so below mar.) χεῖρ is dat. of instrum. The vast bulk of the giant is implied, in which the weapon might easily miss the vital part, unless carefully directed to it. — ἐτέρος... ὑμῶς, "second thoughts". In Eurip. Cyc. the situation, here so graphically given is spoilt. There is no mighty stone, and Odys. there is not shut in. He comes to and fro in free converse with the Chorus; and there is no reason why he should not stab the Cyclops. Nevertheless tradition is observed and the eye burnt out in due form. In Eurip. moreover the picturesque form of the ὑπακοῖα is missed. It is a chance-found top-shoot (ἀκρέμιον 454) of olive, which is there used. — ἦν, see on 251.

307—35. At dawn he rekindled his fire, and breakfasted as he had supped, drove out his cattle, and replaced the stone. Left to my musings, I noticed his staff, mast-tall and massive. A fathom's length was soon cut off, smoothed, sharpened, baked in the fire, and hidden away. We cast lots who should wield it to burn out his eye. Chance selected the very four I should have chosen.

308—15. ἀλήθη perhaps refers to their noise, as bleating to be milked; so below, 439—40, x. 87.— ὑπ' ἐμβρων, see on 245. — ὑπερνος ποιων, see on 250.— δ' αὐτε, most editions have δ' αὑτε, but δ' is unsuitable here, as in εἴποτε δτ' αὑτε (δ' αὑτε) χρεια ἐμείο γένηται, A. 340.— ποιω; the word is used β for that which plugs or stops a wine-jar: quivers were doubtless so stopped, viz. by a disc or plate fitting in, rather than by a lid, as we should
315. πολλῇ δὲ ὁδίζω σφός ὄρος τρέπε πίονα Δ μήλα
Κύκλωσε ἀυτάρ ἐγὼ λιπόμην κακὰ βυσσοδομεύων, εἰ πως τισαίμην, δοῦνε δέ μοι εἰχὸς Ἀθήνην.
ηδὲ δέ μοι κατὰ θυμὸν ἀρίστη φαίνετο βουλή.
Κύκλωσος γὰρ ἐκείτο μέγα ὀψαλοῦ παρὰ σηκοῦ, χλωρὸν ἐλαίνευν¹ τὸ μὲν ἐκταμεὺν, ὦφρα φοροῖν ἀνανθεῖν· τὸ μὲν ἐμὺμες ἐόσομεν εἰσορόωντες, ὦσον ἢ θ' ἵστον ὅνος ἐεἰκοδόροιο μελαίνης,

320. ἐκεικοδόροιο.

321. ἐκσκομμέν... ὦσον ἢ', the rel clause is attracted to be the object of ἐκσκ. by the antecedent τὸσον being dropped. Similar examples of construction are inf. 325, also ἐνδον ὅσον ἢ τ' ὅρος κοφυνῆν, πείδα ἢ ὅσον τ' ὄρυγαν... πλεῖαμενον, ὠβρὸν ὅντι ὦσον τ' παλασί. The probable size of the mast, the epith. ἐεἰκοδόροιο and φορ-
325. ὄργυιαν G. Vi. iii, ὄργυιαν M. 326. ἀποζύναι A. H. K. Vi. 5 γ’ Stu. Vr. Eu., ἀποζύναι Vi. 50, 56 I. M. ἀποξύσαι Vr. ἀποζύναι Butt. Lexil. 75 Bek. Fa. 329. ἐπὶ pro ὑπὸ Α.; κόπωσι γ’ Stu. Aristoph., h, κόπωσι et -90 Eu. ut

330. ὄργυιαν M.; κέργυστο α (num ἃρα κέργυστο κατὰ?). 331. πεπάλακθαι ms. xii γ’ Eu. Fl. Ro., πεπάλακθαι Aristar, h. m. Eu.; ἄναγα Vr. Vi. 50. 332. σὺν ἕμοι συμμοχλόν γ’, σύμμ. Stu.

331—5. τοὺς ἄλλους, not in contrast with those of 326 (ετάριοιοι) but meaning all except myself. — ζάλμος, the method may probably have been that of H. 171 foll., where pellets are marked and shaken up in a helmet, when the first, (here the first four) which escapes is deemed chosen; the same is alluded to in Soph. Aj. 1285—7. — πεπάλακθαι, Aristarch and Herodian read πεπαλάκθαι. This seems to have been done to distinguish the sense of "casting lots" from that of "being bespattered", πέπαλεκτο πόδας καὶ κεφάλας, ε. 406; but the distinction is unreal; the same verb παλάκομαν stands for both; as does the primary verb παλάκκα for "casting lots", and for "shaking" a lance etc. — ἄναγα, see on ἄναγα, 297. — ὅς τις
τοίρφαι εν ὀφθαλμῷ, ὡς τὸν γλυκὺς ὑπνος ἵκανοι. οὐ δὲ ἐλαχον, τοὺς ἄνε καὶ καὶ ἤτελον αὐτοῦ ἐλέησαι, τέσσαρες, αὐτὰρ ἐγὼ πέμπτος μετὰ τοῦτον ἐλέγην.ε

335 ἐσπεριοῖς δ' ἤθεν καλλίτριχας μήλαν νομεύων·
αὐτίκα δ' εἰς εὐφόρος σπέος ἤλασε πίονα μῆλα,
pάντα μᾶλ', οὐδὲ ἔτεινε βαθειὰς ἐκπόθεων αὐλῆς,
ἡ τοῦ οἰσδάμενος, καὶ θεὸς ὡς ἐκέλευσεν.
αὐτὸρ ἐπευτ ἐπέθυκε θυρεόν μέγαν ψόσ' ἀείφας,
340 ἐξομενὸς δ' ἤμελγεν ὦς καὶ μηκάδας αἴρας,
pάντα κατὰ μοῦραν, καὶ οὐ ἔμβορον ἤκεν ἐκάστη.

336. Ἐσπεριοὶ. 341. Ὕπνοι. 342. Ἐκάστη.

333. τοίρφαι VI. iii. I. K. ἐν Eu., ἐν Arist., m., ἐν Ven. Amb. i et
edd.; ἠγαλλιάτικα H., -ετ A. G. M. Vi. 50 Eu., -ον H et edd. 334. ὡς ἄν καὶ Eu.
(sed fortasse non ad verb.). 335. τεσσάρας ας, cf. ad 160; ἔλθην α K. Eu.
St. in mar., γημήν St. α in mar. Fl. et edd. 336. ἥθην K. M. Vr. Vi. 133.
338. ὡς καὶ ἐκοσῦν I. K. Stu. Vi. 5, 56 Eu.; cf. ad 239. 339. ἐκ-
Fl. Ox. Wo. recent. 340. θυρεόν ας; cf. ad 313.
342. ἐμβορον α γα A.
K. Vi. omn., ὡς ἔμβορον M.

τολμῆσθαι ... ἵκανοι, this whole clause depends on πεπαλάξησαι, in-
volving the phrase elsewhere (mar.). —

ἐλέγην, see on λέκτο θ. 451.

336—39. He returned at evening and
drove all his cattle within the cave,
did his dairy work and repeated his
horrid meal. I offered him wine; re-
proachfully hinting what good things
he missed by thus scaring strangers
from his shore. He drank and asked
for more, demanding my name and
signifying high approval.

338—9. οὐδὲ τὶ ἔλειπε, this is in
contrast with his practice on the
previous evening (mar.). — τὶ οἰσδά-
μενος, cf. διοισδάμενος δόλων εἶναι,
and δ' οἰσδάμενος καταδίψῃ (mar.);
ὁμοια is thus often used of suspecting
harm, etc. We have once μοι ὑμῶν ὅτε ταῖ usd impersonally "me-
thinks" v. 312. The double so is found
in 8 mss. here. What harm the Cy-
clops could expect is not suggested.
The driving in the males leads up to
the contrivance of Odys. to escape after-
wards, 425—35. — η καὶ, this alternative
has been suggested twice before (mar.).

340—2 see the notes on 240, 245 sup.
I.

345—6. *ἀγγεῖον* παρ., in Eurip. Cycl. 405, Odysseus waits upon the Cyclops at his meal, *ἐρωτπότων Κύκλωπα καὶ διηκόνων.— κισούμιον*, Theocr. I. 27—31 plainly understood this as 'a cup having ivy carved upon it, τὸ περὶ μὲν γείλη μαρτυρεῖ ψυχῆι κισοῦσος, x. τ. l. This is not to be thought of in an utensil of the Cyclops or of the swineherd Eumæus (mar.). Eustath. and Apollon. Lex. 400 give the meaning (the former guardedly, — φασὶ) as a cup made of ivy wood, and so Athen. XI. 53. The *σκύφος κισοῦσος*, 3 cubits wide and 4 deep, used by the Cyclops in Eurip. Cycl. 399—400 follows this same notion; as does the *δέκα κισινόων* of Timotheus, Fragm. Bergk, p. 1269. The Scholl, here give both views. The later connexion of ivy with Dionysus gave currency to both; but this is post-Homeric. In Hes. Sent. 224 the word κισίναις occurs, (understood as a pouch or wallet, borne by Perseus, and found as his symbol on vases) akin to *μεμβανος* — the radical sense probably being that of a receptacle merely. From this by metath. (κισινόων, κισούμιον) the word probably comes, in sense of a rustic cup. Thus also Suidas gives κισαμβίς. Cato de R. R. cited by Goétli. Hes. *ub. sup.*, says that an ivy-wood vessel would not contain wine. This seems to show that vessels were made of ivy-wood in Cato's time in Italy, but proves nothing about the origin of the word; save that it is against the name κισούμιον, as given to a cup used for wine, being so connected with κισοῦσος.

347. *τῇ*, see on 297. — *πέρι*, this is, I believe, one of the few traces extant of hypermetrical elision. The copies all have *κρέα* (read in synizesis) here but in ι. 266 at end 2 mss. have *γονέαν*?, see readings there. Also in Ι. 104 we have *νοταί* at end, which Heyne thought should be *νοταί*®, optat., elided before οἴον of next line; in 331 *συναγέ* is the probable reading for *ἀνώφα* similarly elided; see La Roche II. Textk. p. 197, bottom; but as *ἀνώφα* occurs in γ. 35, ξ. 471, Ε. 805, I have not altered it.

348—52. *ἄφορ' εἰδίς*, we have *ἀφο' εἴδις* mid. 2d sing. and *ἄφο' εἴδις*, 2d pl. mar.; La Roche II. Textk. p. 286. — *οἴον τι*, the *τι* added gives indefiniteness, the opposite of *περ* which gives preciseness, to ὅος. This indefinite suggests the maximum point of quality of ποτόν, and is thus very expressive here: so we have ὁοος τις οἴον μὲν τίνα (mar.). With these words cf. Eurip. Cycl. 413—4 σκέψαται τὸν οἴον Ἑλλάς ἀπυκάλων ἀπὸ τινὸς κοιμίζει ποίμα, Διονύσου γάλνος. — ἐκείνης, pluperf. because κεκεύθη perf. has sense of "contain", as in ὁοος πτολίδις ὑδὲ ἐκείνης εἰν Χ. 118. κεκύθω is probably akin to κείεται, and in Soph. Εὐδ. R. 967—8, ο δὲ θανῶν κεκύθει κατὸ δὴ γῆς, appears synon. with it. If κεκέθη meant originally "I have made to lie", we see at once


how easily the notion "I keep, store up, contain," grew upon it. — λοιβήν, a "libation" for you to pour on my departure; so πέμπετε με ὑπείραντες, and ὅφρα λέγοντες κυνῆς, η. 39. 0. 149. λοιβή is associated with κυνῆς as an element of worship (mar.). Eustath. has the singular notion, that the words express adulation on Odysseus' part, as if he meant to pretend that it was to the Cyclopes he would pour a libation, if only sent safe away. — πούς κ. τ. λ., the words imply that if he so treated his visitors, he could not expect any more to come, nor therefore any more such wine; cf. Ἀρσεχ. Prom. V. 716, ἀπήμεροι γὰρ οὔτε πρὸς πλασάτοι ξένως. — πολέμων = πάντων.

355—9. πρόφορον, "in earnest" (mar.), i. e. without stint. — οὖνομα, the sudden interest which the wine causes the Cyclops to take in Odys. is remarkable. On heroic courtesy in this respect see on γ. 68—9, cf. Pind. Pyth. IV. 226—37. The Cyclops, instead of first supplying the guest's wants, is only aroused to curiosity by being supplied himself. — αὐτίκα νῦν is blunt and peremptory. — καὶ γὰρ κ. τ. λ., this, following the promise of a guest-gift, seems to mean that he would give him some wine to take away, and so to imply a promise to send him home. — οἶνον κ. τ. λ., see on 111 sup. — ἀμβροσίς κ. τ. λ., cf. Hes. Theog. 640, νέκταρ τ' ἄμβροσί' τε, τα περ θεοί αὐτοί ἔδωκαν, Aristoph. Acharn. 196, αὐτά μὲν ὄξυνα ἀμβροσίας καὶ νέκταρος. Eustath. here cites Sappho, Anaxandrides, and Alcman, to show that nectar was viewed as solid, and ambrosia as liquid; cf. τὸ νέκταρ ἐδώκαν, Alcman, Fragm. Bergk, p. 861, also E. 777. — ἀπορροφή, the Schol. Ven. on B. 755 says that Aristarchus gave this oxyn. Another view given by the same is, that it is oxyn in the sense of an "off-stream" (ἀπορρ. οὖς, as in B. 755), but parox. (παράφυτονος) in that of a "fragment" (ἀπορροφήματα) or "sample", as here.
360 ὡς ἔφη', αὐτὸρ οἱ αὐτίς ἐγὼ πόρων αἰθοπα βοῖνον τρίς μὲν ἐδοξα φέρων, τρὶς δὲ ἐκπέπλευ ἀφρωδίσιον. αὐτὸρ ἔπελ Κύκλωπα περί φρένας ἤλυθεν οἶνος, καὶ τότε δὴ μιν ἔσοσσε προφήτων μειλικίουσιν:

“Κύκλωπ, εἰρωτεῖς μ' ὄνομα λυτόν, αὐτόρ ἐγὼ τοιοῦτον σιγαὶν.”

365 ἔρεσε τοῦ δὲ μοι δοὺς ἔξεινον, ὡς περ ὑπότης.

Οὔτε εἰμι γ' ὄνομα: Οὔτιν δὲ με κυκλόσκουσιν μήτηρ μὲποτ ἦδο πάντες ἔταιροι;

ως εἴρημι, ὡς μ' αὐτίς ἀμείβετο ηλεῖτο θυμῷ:

“Οὔτιν ἐγὼ πῦματον ἐδομα μετὰ δ' οἶς ἐταφοῦσιν,

370 τοὺς δ' ἄλλους πρόσθεν τον δὲ τοι ἐξεινίον ἐσταί.”

ἳ, καὶ ἄνακληθεὶς πέσεν ὑπνίος αὐτῶρ ἔπειτα κεῖτ' ἀπὸ δοχωμός ας παριν αὐχένα, καὶ δὲ μὲν ὑπνώς ἤφει πανδαμάτωρ φάρφυος δ' ἐξέσυπτο οἶνος.

360 ὡς φάτο, Γοὶ δὲ μαλαίντα... Φοῖνον. 362. Φοίνος. 363. ἐ Φέρεός. 365. ἐκφεδῶ. 369. Φοῖς. 373. Φοίνος.

360 ἔφη' αὐταρ γ' Α. Ι. Κ. Μ. Στυ. Βρ. Βρ. Βρ. VI. 56, 133; οἱ αὐτίς ομ. ἐγὼ γ', αὐτίς VI. 56; ἔγων αὐτίς Ηέρμ. Βεκ. 361 om. α sed in mar. add., ἐκπέπλευ Βρ. 366. οὔτε Οι. ιι, οὔτε Οι. 50 K.; ὄνομα Ετ' Α. ex em. Οι. 50 ex em. Βρ., ἐπὶ Μ., ὄνομα om. ἔπι` Ἀμβ. 1 Η. (sed ad fin. ἔπι` add.) Ευ. Πλ. Βο. et recent.; οὔτιν I. Κ. VI. 50, 56. 367. οὐδ' ἄλλοι Η., ἄλλοι Eu. edd. 368. μ' αὐτίς γ' α ex em. I. Στυ. Βρ. 50 Πλ. Βερ. Ερν. Οξ., αὐτίκ' Η. Ρο. Βασ. Βο. et recent. 370. ἔστω Παλλόν. de pronom. p. 291. 371. ἀνακληθεὶς I. Οι. 50, 56 Α. α man. 1. 373. φάρφυος Η. (φάρφυος Η. lem.) I. Κ. Μ. Βρ. iii. Α. α man. 2. (φάρφυος Ηερόδ. et "accuratiores") Eu.

360—94. I poured the draught thrice, the wine began to work. I told him my name was Oultis. He promised he would eat me last. He fell over sleepy-drunk, and revolting tokens of his gluttony followed. The stake was soon in the fire and red-hot. With hearts of cheer through help divine we thrust it into his eye and twirled it round like a naval till, while it hissed like a forge-iron plunged in water.

366. Οὔτις, the accent, changed from οὔτις, should be noticed. Odys., throughout this perilous, though grotesque, scene is the life of the whole plot, and the salvation of his comrades. He is ever ready; whereas they all seem without resource through panic. He shares their feeling of horror (256—7, 294) but alone is not unmanned by it; cf. Virg., ub. sup. Haud impune quidem: nec tallia passus Ulixes, Oditusse sui cest Ithacae discrimine tanta. — οὔνομα, a remarkable instance (mar.) of length by arsis combined with hiatus, see on 5. 269.

369—74. Οὔτιν, in Aristoph. Vesp. 180 foll., an amusing burlesque scene is founded on this. Old Philocleon, kept a prisoner by his son, tries to escape by hanging on (after the fashion of Odys. 431—5 inf.) to the belly of the ass, which is going to be sold, and, detected, gives his name as Oultis. The resemblance of the name to Odysseus should be noticed. — νῦμάτων, the wine was probably all drunk up, or the Cyclops too far overcome to suppress his purpose further. The really "last eaten" was Antiphus (β. 19—20). — ἀνακλῆθεις, of one reclining for ordinary repose (δ. 794); in attempting this he fell over flat. — κεῖτ', see on 298 sup. — ἀξοδοχομοδέας, expressed by Virg. Aen. III. 631, cervicem inflexam posuit. The rest of the description here is closely followed. — φάρφυος, see
374. Φανοβαρείων. 376. Σπεσσί.


376. 9. εἰως θερμαίνοντο, the optat. shows the notion in his mind at the time of the act; comp. with this ν. 321, ἠλώνης εἰνος μὲ θείο ταχύτητος ἐλευσιν, which the ultimate fact which limited the act is expressed. — ἀναδύῃ, this also is optat. and appears in one ms. as ἀναδύῃ. Similar forms are ἐκδίκους for ἐκδίκημαν and δύη for δύη (mar.). The meaning is "slink off". — ἀψεσθαί, to "catch", as we say of fuel; cf. ἀψεσθαί, 386. — ὀφραίνετο, cf. Herod. IV. 73, ἔκφερεν ἐκ πυρὸς διαφάνειας.

380—4. The action, as regards the parts taken in it, is obscure, and the simile explains it per obscursius; see the next note. Odys. brought the stake from the fire, the others took and drove it into the eye. He, raised on a higher level, kept on twirling it. In what he was raised does not appear. Standing on tiptoe merely, would not suit the purpose, since a surer footing than would thus be gained seems necessary. Nor would "reaching up" fitly render ἐφύπ. ἀναφ., or suit the action; since more command over the weapon than could be gained by so reaching is also requisite. It should be noticed, however, that Aristar. read ἐρεισθεὶς for ἐρεισθεὶς. The stake, allowing due force to ἀποδοχείας 372, would not be quite vertical; and a slight elevation would thus suffice. The others continue holding it during the action δύνεων, and perhaps assist the revolutions (δυνεουμεν), while they guide the point. The whole action would be necessarily very much shorter than the description, even without the simile. — ἐφόεισιν, "drove home". 384—6. ὡς ὅτε τις τοιοτ. λ., the simile, as often in Η., is inexact. In the wimb. the turning power seems administered by the strap from below (ὑποσχείουναι), conceived as wrapping flat round the barrel of the tool, and the guidance supplied from above. In the action illustrated it was vice versa. — τρυφό, all the grammarians take this as optat., which is in direct violation of Homer's usage, who uses the optat. to introduce a simile only with
385 τροπάνων, οὗ δὲ τ᾽ ἔνεσθεν ὑποσσείονων ἵμαντι ἀφάμενοι ἐκάτερος, τὸ δὲ τρέχει ἐμμενὲς ἅλετε: ὅς τὸν ἐν ὀφθαλμῷ πυρρήκα ἐμφατὸν ἐλύτεις δινέομεν, τὸν δ᾽ αἷμα περιόριζες θερμὸν ἐόντα. πάντα δὲ οἱ βλέφαροι ἀμφὶ καὶ ὀφθαλμὸς εὐκεῖν ἀντιμή. "γρήγορας καυμομένης σφαραγεύς" δὲ ὁ πυρὸς ὑζεῖ. ὅς δ᾽ ὀτ' ἀνήσι χαλκεὺς πέλεκυν μέγαν ἢ σκέπασον

386. Ἐκάτερος. 389. 390. Φοι.


ὡς εἰ preceding, and not always then (c. g. N. 492). I take it as 3rd sing. subjunct. from a verb τροποῦμαι (being found only here in H.), there is no proof that its pres. indic. is τροπᾷω of the form γνω δίδο, which are really contracted forms from -αγο-; see Ahrens, Gr. Form. § 56, 6. § 75. § 76. For the subjunct. of simile see App. A. 9 (14). It is often followed by the indic. as here. — ἦμαντι, so in 15 passages, only 5 have ἦμας. Bekk. Hom. Bl. p. 279. — ἀσαμενοῖ, "catching hold", cf. on 379, ἀρεσχαί. — ἐμμενές ἅλετι, "with unserving sted-fastness".

387-8. πυρηκτικά, Eustath. inlines to write πυρήκτικα τανηκέα, the Scholl. H. Q. as here: in ἀμφίκης K. 256, πυρηκτικής μ. 205, the parox. is generally accepted. All involve the root αὐ- "point"; see on ἐπυράκτεον 328 sup. — θερμὸν ἐόντα, Voss (Ni.) would have read ἐόντα here, referring θερμοῦν to ἀἷμα, but needlessly. Ni. cites Ov. Met. XII. 275, Et vulnere sanguis inustas Terribilium stridore sonum dedit, as tending to show by sanguis inustas that Ovid read the same. But ἐόντα with an adj. preceding is so common a close of a Homeric line that probability is in favour of it here. And the force of it is, "hot though it (the stake) was, the blood flowed round it" — enhancing the description of the feat, which caused a wound, piercing while it burned.

389. The plur. forms here, βλέφαρας ὑφαντικα, give occasion to the Schol. M. as to Eustath. (v. sup. at 333) to remark that the Cyclops was one-eyed, not by nature but by an accident. This, besides its natural unlikelihood, seems inconsistent with his suggested prayer to Poseidon to heal his lost eye, inf. 530, 525. — βλέφαρον is probably, if we comp. βλέφαρις (Aristoph. Eq. 373), the lower as well as the upper ridge on which the eye-lashes grow, and thus one eye must have two. As regards ὀφρυς, if we take the Hesiodic description, Theog. 143, μοῦνός δ᾽ ὀφθαλμὸς μέσω ἐνεκεῖτο μετάπτω, there might still be two hairy brows below it — of course a monstrous and unnatural arrangement, but poetically conceivable. The greater probability, however, is that the poet did not trouble himself about such minutiae. For belief in a one-eyed race of men, cf. the ἄριμαστοι of Herod. IV. 27 and the derivation given there.

390. σφαραγεύς, "were cracking"; this word seems originally to have expressed sound, and thence, like our "crack" and the Gr. ἔλαχον, to have come to mean "break" or "burst". Thus βασφαράγα ψάρι (Δι.) Pind. Isth. VIII. 47. Thus in 440 inf. it means "were on the point of bursting". The word φαονίξ or φάοντις, 373 sup., was probably φαονί BTN., so called from the voice it gave out, though used (Scholl.) for the whole throat, including both gullet and larynx. — ὑζεῖ, cf. ἢ. 493, ὀφθαλμοῖς ἔμεθα. 391-3. ὡς δ᾽ ὀτ', the point of the simile is the fizzing noise which the eye gave out. — σκέπασον, see on 8
392. βάπτη Η. Wo. recentt. var. 1. St., ετι Κ. Vi. 56. 133 A. ex em. St. Ba. επί
Ern, utrumque Eu. 394. παρά α. 394. έλαινε γ, cf. ad 320. 395. άμωξε οι
Κ. Eu., οιωξε Η. 396. υπεσύμεθ' Μ. 397. άφθαλμω περιφυμένον Vi. 56.
398. "αλυών veteran nonm." Eu. 400. ώκον Κ.; σπεισεί Κ. Vi. 5.
οι
402. κηδεί G. M. Vr., κηδεί Vi. 5. 403. πολύψημτι Α. M. 404. όρφινις
Vr. 11. var. 1. (cf. 143); εμω επιθησα α, ετιθησα K. Vi. 56, εμω τηθησα
G. I. Hesych., 'αμω τηθησα var. 1. α. 405. om. I; ει μη Απολλων. de Synct.;
οι
403. η η
404. ηνίκα δι' άμβοσιν των, και άκύπνως άμω τηθησα; η μη της σεν μηλα βροτων άεκοντος έλαινεν.

392. έλαινε. 398. έβαι. 400. έοίκευς. 402. έε. 405. άεκοντος.

ειν ύπαιτε ψυχω ψατη μεγάλα ἱάχοντα,
φαρμάσων το γαρ ειτε σιδηρου γε κράτος τετιν.
ος τοι ι' άφθαλμω έλαινεν επει ρουχλω.
μεδελαλέον δε μεγι σιδηρεών περι δ' ιαχε πέτον.
ημες δε δειδαντες επεσύμεθ'. αυτω δι' φοιτον άλυων.
αυτω δ' Κύκλωμας μεγαλ' έπιθυν, οι δι άμφις άχων εν σπήσου δι' άχωιας άγνωσος.
οι δι' βοης αιντος ερωτοιν άλλοθεν άλλος.
ισταμενοι δ' ειροντο περί σπεος, οτι έι χιδον.
τιπτε τόπον, Πολύψημ:, άφηγεν δο δ' έροσας.
η νίκτα δι' άμβοσιν των, και άκυπνως άμω τηθησα.
η μη της σεν μηλα βροτων άεκοντος άεκονεν.

σ. 237, κ. 246. — ραμάσων, the metaphor is from the effect of drugs
(tinctures for instance, φάρμακα έσθλλα δ. 230) on the bodily frame of man;
ένυσεμων Schol.; "bracing, tempering"; cf. Soph. Άι. 651, βαφη σιδην-φος κως.
— αυτω, this implies, as infr.
452, contrast: from being hot and yielding it becomes cold and hard. — ύς "in particular", other metals not being
so treated.

395—402. He roared, we fled, he called to the Cyclopes in their mountain
caverns. They heard and came, asking what ailed him?
398—402. άλυων, but in σ. 333 η άλυες, a word expressing mental
aberration, whether through joy, pain, or grief: perhaps connected with Lat.
hallo-ciner, — χερων belongs to έφηνεν, — έπιθυν, the loudness of the
cry is implied by the remoteness ascribed to the dwellings of the Cy-
clopes. — κηδεί, optat. proper to ob-
lide interrogation in past tense.

403—12. They enquired why he thus
broke their rest — was it robbery, murder, or what? He told them it was
Outis — they rejoined suitably, bidding
him pray to Poseidon his sire.

403—12, αφηγεν, see on ἴ. 2. — νικτα δι' άμβω, these words occur
in Aleman Fragm. (Bergk p. 836). —
μη της, for this form of question see
410 "ei μεν δή μη τις σε βιαζεται\(^d\) οἶον εόντα, νοῦσον \(^y\) οὗ πως ἔστι Δίος μεγάλου ἀλέασθαι·

415 οὐς ἄφο έφαιν ἀπίοντες, εμόν δ' ἐγέλασε\(^h\) φίλον κῆρ, ὡς ὑνοι\(^e\) εξαπάτησεν εμόν καὶ μητίς\(^i\) ἀμύων.

419 με ἐξέλπητ'.

409. Φέρεα. 412. Φάνακτι. 418. ἀλεσί. 419. με ἐξέλπητ'.

406 om. γ’ Stu.; εi μη Απollon. de Pronom.; σιατόν K. Vi. 5; κτεινει H. ex em.

App. A. 9 (5). — Οὐτίς x. t. l. should be read with an eye to the fact that οὐτίς is conveyed underneath it, giving, in conjunction with οὐδέ βήψιν, the force of a total negation to the whole line as understood by the Cyclopes, and leading up to their rejoinder, "well! if there is no one hurting you, etc." What he meant was to assert that Ouits was killing him not by force but by stratagem, cf. Eurip. CycI. 666—71.

413—36. While I was amused at the success of my pseudonym, he groaning felt about removed the stone and sat in the entry with his hands out to catch us — as if we had been such fools! At my wit's end for my life I tied sheep by threes together and a man under each midmost sheep. Then twisting myself under belly of the biggest ram, I waited for the dawn.

413—6. κῆρ, secret and suppressed feeling seems intended — "I chuckled to think"; cf. mar. — μητίς, a further play on the name, cf. the μή τις of 405—6. — ψηλαιφόνων only here; cf. αἵμαρφον (mar.). The first element in the word is probably the same as in ψιλ-ός, "having the surface exposed?" Hence "to touch the surface lightly" is the meaning.
429. γένηται Α. Κ. Μ. Βρ. sed Α. K. sup. γένοιτο.  
420. ἔταιροισι Κ. Eu., ἐταιροῦσιν Vi. 56, 5 a man. 1, ἐταῖροι Vi. 133 Fl.  
425. οἷς A. G. H. I. K. γ' Vi. omn., Eu. Fl., οἷς Aristar., h Schol. Ambr. (1) (2); ἐντυφρεῖται A. Vi. 50 Eu. var. l.; βαθυμαλλοὶ Bek. annot.  
427. συνεφεύρων 428. ζειδᾶς. 430. ζέ—κατερθῆν. 431. ἐκαστοῦ δ' δῖες.

421—2. These lines illustrate ἁ, ἀνοίμενος ᾗ τε ψυχὴν καὶ νόστον ἑπέφων.  
423. δασομαλλοῖ, the epith. leads up to the contrivance which is soon after described; — the thicker the wool the more it aided the stratagem.  
429. καλοὶ, the size of the sheep may be poetically supposed larger than ordinary, to bear some proportion to their master. — ἰοδυφεῖς, see on δ. 134. The remarks on Homeric colour Gladst. III. iv. p. 457 foll. (ἰοδυφῆς 471) are well worthy of attention. The "Maeonian woman" of δ. 141, there referred to, may have been the poet's country-woman, and as such would not be "foreign". But even if the art were so, Helen dwells amidst the rarities of foreign parts, and the presence of dyed wool in her basket would be no wonder. The hue was most likely some shade of blue (昃昃, "violet"). Here probably something unusual is similarly intended, viz., that the sheep naturally the colour, whatever it was, most esteemed as a rare dye for wool; cf. Virg. Bucol. IV. 45. Sponte sua sandya pascentes vestiet aqnos. — άκέων, see App. l. 16. — λυγοίων, "willow-twigs" used also (mar.) to bind a prisoner with the remarkable epithet μόσγους; the Lat. ligo and lactor (λυγίζω) are probably connected with it. With the same Odys. makes an extempore rope to bind the big deer (mar.). — πέλαμ ὑ. τ. 1., see on 187 and 190 sup.

430—2. σώοντες, "covering", so (mar.) σχῆμα πυρὸς σώον, where the notion of covering up as a means of safety is shown. — ἔταιροις, here the middle sheep "their fellows", not "my comrades". As a means of concealment this was required for the present, in case the Cyclops should feel about for them; also as a means of escape when daylight came. In this condition they are supposed to spend part of the night. — γαφ̣, see on 319 sup.
433. 5. xatà ... laβòw, in tmesis. — νοίτα, the reason of this action was probably that the animal was recumbent till thus aroused. — ἐλυθεῖται, (the var. i. here should be noticed,) ἐλῦσα ἐλῦσα, the latter rather stronger in meaning, "wrap," or "cover"; ἐλῦσα "wind" or "twist"; cf. νεφέλη ἐλῦσα· ἔμους ὁμοίος Ε. 186, ὠφός δ' ἐπὶ γαίαν ἐλῦσα τ. 393; "twisting myself under". — ἄωτον, Buttm. views this as properly the old word for ἱφθανειν, with no relation to the "flower", real or metaphorical, of anything; Lexil. 33. — νολέμεως (see App. Α. 21) goes here with ἑόρην. — στεναχώρεις, "with many a sigh" of ill suppressed anxiety.

437-45. Morning came. The cattle went forth, the females unmilked. He felt the sheep's backs: so they escaped — I holding on to the reins during a pause of anxiety.

439-45. ἐμέμηκην, the doubled syllable conveys the image of their oft repeated note, and suggests the onomatopoietic origin of the word. The fact would serve to distract the Cyclops' attention from the rams. — φραγεγέντο, see on 390 sup. — ἐπεμαίετο, see on 302 sup. — ὀρθῶν, as recumbent before; see on νοίτα, 433 sup. — δέδεντο, the thick wool (425 sup.) would hide the ropes. — πυξὴν φρον. — i. e. to be prepared against any miscarriage. The Scholl. notice the φιλεταῖρα of Odys. in thus taking the last chance of escape and not being, like the rest, tied under three.

447-60. He stopped the ram, felt it, and spoke to it, wondering why it came last, and adding — if it could only speak and tell him where I was, his revenge would be sweet! — 447-9. ζηεί, cf. Cicero Tusc. Quaest. V. 39 "Polyphemus Homerus cum immanem ferunque finxisset, cum ariste
etiam colloquen tem facit, ejusque laudare fortunas, quod qua vellet ingredi posset et quae vellet attingere. This shows that Cicero completely missed, or perhaps mis-remembered, the spirit of the passage. He wholly skips the emphatic thrice-repeated πρώτος and seems in laudare fortunas and qua vellet ingredi to contrast the ram's fortunes with his own, instead of the ram's slinking out last with his usual forwardness. But the sympathy claimed for himself in 452—3 is the crowning point of the whole to which all the rest leads up, and this too Cicero slurs over. The Scholl. comp. Hector to his horses, "Σάν θει τε και σο πόθος τε μ μ α ἑ α γεις τι.λ." Θ. 185. — πέτων, "gentle ram", ὧ πέτων generally forms an exclamation by itself; cf. ὧ πέτων, ὧ Μνημέας, Z. 55. The word seems derived from the notion of ripe fruit, soft, mellow, and sweet; matura et coca Cic. Cato, XIX. 71. In Latin pep- becomes cog- or cicio- (ci-cur); but is retained in pop-inas = coquina: we have "bake" and "cook" side by side; and so the German. — έχονα ... νέμειν, for the pres. see on δ. 811. 450—4. Βιβάς, this form with βιβάς, βιβάντα, and βιβών are alike supported on good authority; e. g. the Schol. Ven. A. and Eustath. both have βιβάς in H. 213 and O. 686, in Γ. 22 both have βιβάντα, in λ. 539 all mss. have βιβάως; see La Roche, H. Textt. p. 216, from whose remarks it seems that βιβάς —άσιν κ. τ. λ. is rather more frequent. — αὔτε, see on 393 sup. — φέρει, might be φέρεια σύνω, but need not; see on 182 sup. 455. Ni. thinks that this line interrupts the current of feeling which otherwise runs on uninterrupted from the sympathetic question, ἡ δ' ὑ' ἀνακτος κ. τ. λ., to the sympathetic wish έι δ' ὑμοῖο, but he does not say why it should not be interrupted, for instance by a sudden thought of him who had wrought the mischief from which the speaker was smarting. He proposes to drop the line out. Its meaning is threatful, "I can tell him he is not yet out harm's way". 456—60. ει δ' κ. τ. λ., "if only you could sympathize!" — ή λασκαζεῖ, for the various forms, ήλυσαζεῖ etc., see mar. — οἰ ... θενομένοιν, see on ζ. 157—9, κ. 483—5. — γε adds a scornful
emphasis, “that brain of his!” or, as C. F. Nägelsbach, de part. 7, p. 18, “his very brain”. — ουτιδικός, “that good-for-nothing!”

461—79. Quit at last, I got down and released the rest. We drove off his flocks and rejoined our comrades at the ship. I checked lamentations, silence being our only safety. We put off. But while we were yet within reach of voice, I turned and taunted him with the vengeance which had overtaken him.

461—70. Θύραξε merely means “forth” without special reference to θύρα (mar.) — ἐλθόντες, the plur. subject is distributively taken in ἔγω and ἐπάνω (as it should have regularly been) in 463, but then the second member of the distribution changes the subj. to obj. — ἐπάνω; see mar., and the remarks on ε. 477; an an appositional sentence occurs in both the distributed members. — ἤβαιόν, see on γ. 14. In Hes. Opp. 418, we have βαιόν υπὲρ κεφάλης, and the Schol. Ven. at B. 380 allows βαιόν as a reading but supports ἤβαιόν as more Homeric. — πολλά, adv. with περιτροπ.; meaning “dodging and heading them this way and that”, as no shouts or whistling (315 sup.) could safely be used. In 470 inf. πολλά agrees with μῆλα. — οἱ, these were only six, beside himself. Twelve were taken, 195 sup., six eaten by the Cyclops. — στένα-χοντο, “were beginning to lament”. — ἄνα, has neg. force here (mar.), in tmesis with νεκρόν; cf. Virg. Aen. III. 667, tactique incidere funem. — βαλόντας denotes dispatch, or τιθέντας would have sufficed.

471—9. ἕλπις, see App. F. 1 (17). — κάθιζον, see on δ. 6. — τόδεον
477. Φέσας. 478. Ποίκωρ.

476. σημεῖα Βι. 5; βίβλοι Α. Κ. Μ. Βι. ομν. 477. κύκλωσασθαί μ. 481. ἀποδήφαται Βι. 5. 482. καθάδεβαλε Κ. Βι. 56, -ἐν Α.; νέως Α. Ι. Κ. Στυ. Βρ. Βι. iii, Schol. Σ. 3 Η. α. μαν. άλτ. νέος α β Η. α. μαν. ι et ad x. 127.


... γέγονε, see on ε. 400. — οὐκ ... ἀνάλληλος; "not one who could not even revenge himself". — ἐμελέτος, so often (mar.) a fact or result achieved is put as it were back to the point of time at which it was prospective; so ἐμελέτο 477. We may illustrate this by the contrast of the Lat. epistolary idiom, dabam etc. litteras, which puts a present fact forward to the point at which it will appear past. — κρατηρήφῃ βιβριν, "by high-handed violence". — καὶ λίπῃ, see on a. 46. — σχέτι, "atrocious"; sometimes, according to context, "presumptuous", or plur. ἱν, "dare-devils" (mar.) — οὐκ ἀξεο... shranknest not. — Ζεὺς, whom he had defied sup. 275—8.

480—505. He answered by flinging a fragment of rock, which overshot the mark, but raised a swell which washed our ship back towards the shore. I shoved her off and nodded to my comrades to pull lustily. When we had doubled our previous distance, I shouted again, in spite of my comrades' remonstrances, who feared my voice would guide his next shot to crush them. But I was staunch and spoke my mind indignantly, telling him my real name and country.

481—2. So the Laestrygonians, giant cannibals, in the next book, pelt the ships ἀπὸ πετρῶν ἄνθρακθεῖς χρηματισθείς, x. 121; cf. Οv. Met. XIV. 181—2, Βίδι cum monte renulso Imman. nec scopulum medicas permisit in undas. 483 is rejected as anticipating its right place 541 inf. The οὐκον is the steering paddle (mar. App. F. i (14)). A rock falling aft, as there it does, might well just fall short of the paddle's end; not so one which past over the ship and fell ahead. Some of the early commentators thought that Odys. had turned the ship round, to speak to the Cyclops — a supposition, for which there is no more ground here than in 542.

493. Φερεσσιν.

488. πάρεξ Α. K. M. Vi. iii; ἐπιτρύνων Vi. 5. Eu. Ro. Bas., —νας α β γ Fl. St. edd. rell. 489 om. K. Stu. Vi. 50: τ' ἐκ M. Vi. iii; φύγωναν α Vi. 133 Fl. 491 om. γ, πρήσσουτες A. Vi. 56, πρήσσουτες Rhian. h, ι.; ἀπίμην ν, ἀπίμην II., ἀπίμην Eu. 492, τοῦτο δὴ Ἡ β Aristar., m. Ox., τοῦτο δὴ ὕπω Fl. 496. ἐπ' ἡπιον Stu. γ. 497. τεῦ L Vi. omn. edd. ante Wo., τεῦ Wo. et recentt. 498. σύγχρον εις Apoll. Lex. 499. ὀψωσιντι Vt. 5, 50, Fl. et edd. ante Wo., ὀψωσιντι H. quod Hesych. confirmat.

IV. 1269, has imitated this, ἀλλὰ μὴ ἄντι πλημμυρίζεις ἐκ ποτοῦ μετακατηγορήθαισι. N. suspects from this that φέρειν ἀντι was read by him here, and that there was another reading φέρε κύμα, omitting this 486; since πλημμυρίζεις is the proper word for "tide", which is scarcely observable in the Mediterranean, and does not well match with κύμα neut. I think that 486 is probably a later line. πλημμυρίζεις is the proper word to denote a more advanced stage of navigation than the Homeric. The verse has another strange word too, σεμος, probably a seaman's phrase, and nowhere else found in Greek, = ἐστὶν, "set", or else ἔγνωκας "drove" (Scholl.).

487—90. ξυνών, "ship's pole", perhaps the same as χυνών App. F. 1 (13). The derivation is probably κεφ- ἔκανον, generally found in sense of "slew", but first meaning probably "cut", containing the root of canis, kn-ife. Thus a felled tree, or lopped bough, is the original sense of κεφ-όν, really a verbal adj. — ἐμβαλέειν x., cf. Pind. Pyth. IV. 356—7, κάθείς δ' αὐτοὶς ἐμβάλειν κώπα αἰῶν. ἀποκροτεύεσθαι, cf. Virg. Aen. V. 189, insurge remis, and 197—8, oll certa- vine summo procumbent. N. cites Xen. Oeconomic. VIII. 8 of rowers, ἐν τάξι̃ μεν κάθετον, ἐν τάξι̃ δὲ προένοευν ἐν τάξι̃ δὲ ἀναπτυποῦν. 491—505. δις τόσον, twice as far from shore as before; but the Cyclops, we may suppose, had now come down to the water's edge, or was wading after them; cf. Virg. Aen. III. 671, Nec potis Ionios fluctus aquare sequendo. They might thus be still within the τόσον δοσον τε γέγονε βοήγας of him. — εἰ δὲ, they mean "if", when we were drifting to the shore the Cyclops
had then heard any one's voice etc,"; i. e. as they had held their breath then, so he should now. — φαίσαι, Bacon says, Essay IV, "On Revenge", "Some when they take revenge are desirous the party should know whence it cometh: this is the more generous. For the delight seemeth to be not so much in doing the hurt as in making the party repent: but base and crafty cowards are like the arrow that fleeth in the dark." So Arist. rhet. II. 3, 16, καὶ ἕνα μὴ ἀληθήσης στὶς οὐκ ἦν ὅτι δὲ αὐτοῦ, καὶ ἀν' ἄν ἐπάθων ... διό ὀρθῶς πεποίητο, "φαίσαι ὅσον ἄποθεν πτώλιτρον"; ὡς οὖν τετειμορομένος, εἰ μὴ ἠσθενεῖ καὶ νῦν οὖ καὶ ἀν' ὦτον.

506—25. The Cyclops recognized the ancient oracle of a seer, who had foretold his suffering and its author, but he had expected a very different sort of person. He gave me an ironical invitation to return—he would bespeak me Poseidon's aid, who alone could repair his lost sight. I replied, "I wished I could as surely strike him dead, as Poseidon would be unable to heal him".

507—16. μὲ ἰαίνειν, "have come home to me". — Τῆλεμος, so Theoc. VI. 23, αὐτὸ τὸ μάντις τὸ Τηλεμός ἔχον ἀγορεύειν. — ἐὼν ... ζήσως, "feeble creature", κύκλως is found, meaning "strength", cf. mar.; so Ἑσχ. fragm. 216, Dind., so δ' οὔτε ἐνενίστη κύκλως οὐδ' ἐμβούλιον φίλεσθε. — The readings ἀλᾶσσας and ἐδαμάσσας (Harl.) should be noticed in 516.


254—5. εὖν εὖν, according to Eustath. derived fr. εἰς, as if “alone, solitary”; cf. δὲ μὲ ... νιών εὖν εὖν ἐνικηκα mar., and Ἀσσυλ. Persae. 288—9, πολλάς Περιβόλων ἔστισαν εὐνιδάς καὶ ἀναν- δρονς. — ὄς ὁν, “as surely as”; for similar improcations etc. of the form αἰ γαρ ... ὦς see mar. — ὀφθαλ- μον γ', this is explained by C. F. Nægelsbach p. 5 as expressing, “not even Poseidon will heal thine eye, even though he might all other wounds”!, perhaps more simply, as above at 458, “will heal that eye of yours”. 536—42. He prayed to Poseidon to stop my return; or if that were failed, to make it solitary and joyless, with after troubles in my home. His prayer was heard. He hurled a mightier stone. .It fell just short, and its surge washed us downwards. 529—33. εἰ ἐτεον γε κ. τ. τ., “if it be true (as it is) that I am your son”, as calling upon the god to make it good; cf. Theoc. XXII. 133, ἀν πατέρος εἰς ποιησάσαν μικήθηκαν τοις Θυμάδων Apollo. — δὸς μή, on this prayer granted nearly the whole of the poem turns. The domestic disorder to which we are introduced in the earlier books, and the successive losses of eleven ships with their crews at Lestrygoni, and of his own ship and crew after leaving Thrinaki, in books X and XII, arise directly from the Cyclops’ curse heard by Poseidon, and
Further ratified by Zeus, as it should seem from 553—5 inf.

534. ὅψε κακός ἐλθοι, ὀλέσσα ἀπὸ πάντας ἐταῖοσος, νησὸς ἐπὶ ἀλλοτρίης, ἐυῷ δ᾽ ἐν πήματα οἴκω; 535
οὕς ἐφατ′ ἐυχόμενος, τοῦ δ᾽ ἐκλευ κυνοφαίνης.  
αὐτῷ δ᾽ ἡ ἀξιότερα ἐπούλ μείζονα λᾶν ἄειρας ἦν ἐπιδινήσας, ἐπέρεισθε δ ἐν τῷ ἀπελθόν.  
κἂν δ᾽ ἐβάλεν μετόπισε νέοις κυνοφράοι τυτικῆς, ἐδιέφευν δ᾽ οἶμον ἄχρον ἴμεθα.  
ἐκλύσθη δὲ θάλασσα κατερχομένη ὕπο πέτρης.

535. Φόικα. 538. Φίν'.
The feature, see on 485 sup.; if the verse he retained here, ēρένου ἔκ. must mean "to reach the further shore", i.e. the "island" of 543.

543. We reached the other vessels sorrowfully awaiting us at the island, beached our galley, disembarked with the sheep, and feasted; my special share being the ram, which I sacrificed to Zeus, but with vain vows. Then we feasted, and slept on the shore. Next morning we put off to sea with troubled hearts.

546—51. ἐξέλειμεν, cf. Hy. Apoll. Pyth. 261, η δ' ἄμαθοις ἔχημψατο ποτηρόφος νυσσ. — ὡς κ. τ. λ., see on 42 sup. Ni, notices an anecdote fr. Plutarch, that Agathocles the Sicilian told some Ithacans by way of jest, from whom some of his sailors had taken some sheep, that it was in retaliation of this spoil taken by Odys. — ἐξόχα, this might be in acknowledgement of his services in effecting their rescue; but we have had already previously a similar distinction made 160 sup.

552—66. μηδία, cf. on γ. 456. — οὐξ έμπάζετο, cf. B. 419—20 where, after Agamemnon had just sacrificed and prayed that he might that day capture Troy and kill Hector, υνόμην τί άπα πο ἐπενεραίνειν Κρονίων; αλλ' ὅ γ' ἔδεικτο μὲν ἵνα πόνον δ' ἄλλησάντο ὅφελλε. — μερήσιζεν, the destruction, here represented as already

resolved on by Zeus, is brought about in μ. 377—419 by the supplication of the Sun-god to him, after the sacrilegious slaughter of his flocks by the comrades of Odys. So α. 7—8, σφετέρισαιν ἄτασταλίγαν δλοντο, νηπίων, κ. τ. 1. Thus we have an immediate (the Sun-god) as well as a more remote cause (Poseidon), both concurring to effect the end here put as resolved on by Zeus. For 556—66 the annotations on the previous passages, referred to (mar.), which here recur, may be consulted. In connexion with the latter part of this book Lucian's 2nd Dial. Marin. may be read. It is between Polyphemus and Poseidon, and ends with the latter's significantly remarking that Odys. is still at sea (πλεῖ δὲ ἔτη).
SUMMARY OF BOOK X.

"We reached Æolië. There Æolus helped me with a wind, but, when through my comrades' rashness we miscarried, he would not renew his aid (1—76). Wearily we rowed seven days to Læstrygonië. I sent forth a herald attended, who met a maiden, who pointed out the palace (80—113). The Læstrygonian "king, a giant cannibal, seized and ate one of the company: his people crushed our ships with missile crags, save mine, left cautiously outside the harbour (114—132). We came to Æaea, Circè's isle (133—143). I went to reconnoitre, and, returning, killed a monstrous deer. We feasted on him (144—186). Afterwards we cast lots between me and Eurylochus, which should stay with half the crew, which go with the other half to explore (187—209). They went, we staid. They reached Circè's magic palace, and were transformed to swine, save Eurylochus (210—260).

"I, resisting entreaties, went to know their fate. The god Hermes met and fortified me with "moly" against Circè's charms, and further, with directions (261—306). I overcome the sorceress and obtained my comrades' restoration (307—399); then went to fetch the rest (400—427). Eurylochus there showed "a mutinous spirit, which the rest did not share (428—465). We spent a year in the hospitable refreshment of Circè's isle (466—474). When reminded of "our return, she bade us prepare for another voyage — to consult Teiresias in "the abode of the dead, and gave me instructions in the ritual needed (475—540). When departing, I lost one of my comrades, Elpenor, through falling "from the roof of Circè's palace (541—568). She supplied the victims, and we "sailed away (569—574)."
Plan to illustrate note on p. 127.

For Aides as near the Sunrise, and on the eastern side of the world, comp. Balston's 'Songs of the Russian People,' p. 117. "The abode of the dead was known to the old Slavonians under three names, Rut, Xuma and Pelto. According to many Slavonic traditions this Rut is the home of the Sun, lying eastward beyond the Ocean, or in an island surrounded by the sea"
Τὰ περὶ Αἰόλου καὶ Λαστρυγόνων καὶ Κίρης.

Αἰόλιν δ' ἐς νῆσον ἀφικόμεθ᾽ ἐνθα δ' ἐναιεν
Αἰόλος Ἰπποτάδης, φίλος ἀθανάτοιοι θεοῖσιν,

2. Αἰόλος Α. Κ. Ν. Βι. 56, 133. Fl. Apoll. Lex.

1–27. We reached the isle Αἰολία, where dwells Αἰολος, who manages the winds, with six wedded pairs of sons and daughters. A month he entertained us and then sped us on our way with a fair west wind, giving us the rest fast bound in a sack of bull's hide; but through rashness we miscarried.

1. The direction of the course by which Αἰολία was reached is not stated: our only indication is the subsequent one in v. 28—9, that in 9 days and nights with a westerly or north-westerly wind (Ἑφυρος) they thence reached within sight of Ithaca. But if πλωτῇ mean “floating”, see below on 3, there is no fixed position to be assigned. And in the manifest absence of any definite conceptions of Mediterranean geography which the poet shows, all that can be said is that the point where Odys. met the floating isle. dots the vast vacancy somewhere westward or north-westward. The attempts to turn the poet’s vague hints into definite conceptions and identify his localities with known sites, as Αἰολία with Stromboli, are mere “expository figments” (Gladst. III. p. 262) arising from “the pardonable ambition of after-times”. The scantiness of the poet’s knowledge, contrasted with our large enlightenment and accurate maps, imparts ‘even a deeper air of mystery to his view than it had before, when, for all that his hearers knew, there might be realities to correspond: ἐς ἀφάνεις τὸν μύθον ἀνευκίας οὐκ ἔχει ἑλεγχον’, Herod. II. 23.

2. Αἰόλος, certainly not a god, perhaps not even immortal (so Nägelsbach, II. 12 p. 93, “nicht unsterblichen”): the epith. φίλος ἀθαν. θεοῖσιν, or Δι φίλος, is used commonly of favoured heroes (mar.) as Αἰνεας, Πολενς, Αχιλλες, Ηεκτων, Αγαμεμνον, and Φηνιξ. He is nowhere else heard of. Mr. Gladstone’s argument in favour of making him the reputed ancestor of the Αἰολιδας, Juv. Mun., p. 135 foll., is worthy of attention. The name is probably made from the adj. αἰλός, (with which ἄελλα ἄελλω are presumably cognate,) applied to rapid or irregular movement; cf. πόδας αἰλός ἵππος, Τ. 404, and αἰόλος πολος, Γ. 185; and in conjunction with the patronymic Ἰπποτάδης expresses wind-swiftness here. So the ἄρσενα Ποδάργη bare to the wind Zephyrus the two horses of Achilles

 Homer. Od. 11.
4. Eρημότον N., ἀρημότον rell., ἄφ- vel ἄφ- edd.; ἀναδέδομεν VI. 5, 56, ἀναδέδομεν α β et fere rell., sic edd. 5. τῷ Bek. annot.

II. 150, T. 400; cf. T. 223. In the II. the winds appear themselves to be elemental deities, propitiated within the limits of their function with prayers and offerings, Ψ. 194—5, 209, and holding there (200) a revel in the house of Zephyrus, whose frequent mention, many epithets, and general force, seem to point him out as their chief. Thus Ἕρῶλος' island is here found in the region of Zephyrus, relatively to Greece, see the last note. As compared with this deification of the elements proper, Ἕρῶλος is probably the Greek embodiment of some legend derived from Phoenician voyagers, and his relation seems to be only to the winds as they affect the explorers of remote seas. He is elevated into a deity by later, especially Roman, poets; cf. Ï. aνερ. XI. 748, XIV. 223; Verg. Aēn. I. 51 foll. There is no Ἕρῶλος in Hes. But the winds appear among his divine personages, Theog. 379—50.

3. πλωτη. The interpretation of Crates for this was πλωμένη, "accessible to navigators", that of Aristarchus, "floating". But the description given in 3—4, the τεῖχος and ἔσση πέτηθη seem to mark it as less accessible than most islands. To say that ships could sail up to it, or even close to it, is hardly distinctive enough to be given as the one distinguishing feature. The notion of "floating" best suits the fact that Odys., blown about by all the winds when loose, again encounters it; as otherwise Eurus, or some wind the direct opposite of Zephyrus, or a resultant of all equivalent to this, would seem necessary. In such a voyage of marvels this difficulty is not great, but to suppose the island moveable wholly removes it. The balance of usage in post-Homeric Greek is also in favour of "floating"; cf. ἑξυάνον πλωτῷ γένει Sophoc. Fragn. 678, 9 Dind., πλωτοὶ θήρες γορεύουσι κυκλῳ Arion Fragn., Bergk, p. 872, πλωτὰ (sc. ζώω) appears also to be the term in natural history for aquatic creatures, Lidd. and S. s. v. The only variation from this is that it is used passively of the sea, "navigable". A similar fable was current concerning Delos, of which Pindar says, Prosod. Fragn. Bergk, p. 309, ἡν χαρακτικου θρήνου κυμάτως: παντοδιάφανος τ' ἀνέμων ἐπιμνήσατο; cf. also Lucian, Dial. Marin. IV.

4. ἀναδέδομεν, "ran up"; i. e. out of the water: a sheen precipice seems meant. "Ἅρωλια is evidently placed in complete isolation, figured by the sheer and steep rock of the coast, and by the metal wall which runs round it." (Such a hummock is that known as the "Steep Home" in our Bristol Channel.) "It may have a partial prototype in Stromboli misplaced, the appearance of which from a distance entirely accords with this particular of inaccessibility". Gladst. II. p. 323. — Stromboli is the ancient στρομβολος, "round", a name given to one of the Liparean islands from its form. Of another of them, Hera, Strabo, VI. II. 229, says that before a south wind it was always covered with a thick mist, whereas before a north wind bright flames would rise from the crater with loud rumblings etc., so that the people there could tell και τον εἰς ὁμόν τοῦτος παῖν μέλλοντα θνησκόν πνεύμι, — a pretension still claimed by the modern inhabitants. One of the easiest conversions would of course be that from foretelling the winds to governing them.

5. δωδέκα, a Schol. suggests that the months of the year are symbolically meant; cf. the riddle of Cleobulus, ap. Bergk. p. 971; εἶξ ὁ πανθή, παῖδες δὲ δῶδεκα κ. τ. l.: this may have been the meaning of the myth, supposed to have been from a Phoenician source, without the poet's so understanding it. The only period of months apparently equal to a year in H. is that of τριεσακοτέκτα μήνας in E. 387. But this does not assist us to the artificial
DAY XXXIV.  

ΟΔΤΣΕΙΑΣ Κ. 6—18.

6. vies β I., vies α, -ēss eod.; ἡβωντες v. a sic eod., -ώντες β γ H. Eu. Vi. 59, 133, ἡβωντες Vi. 56. 7. viesan β; ἀκοῖτες α (?) β γ Eu. H. a man. 1

εἰς μὲν θυγατέρεσ, εἰς δ' νιέσες ἡβωντες.β
ἐνδ' ὁ μὲν θυγατέρας πόρον νιάσων εἶναι ἀκοῖτας. οὐ δ' αἰεῖ παρὰ πατρι.β φίλῳ καὶ μνημέρη κεφῆναι δαίμονται, παρὰ δὲ όσον νόειατα δ' ἄνυία κεῖται. Κινίζεν τέ δε τοῦ δοῦμα περισταναχίζεται αὐλή ὡματα - τύχη δ' αὐτὴ παρ' αὐδοίφις ἀλόχοισιν μεῦσαφ, εν, ἐν τάπησι καὶ ἐν τρητοίσις λεχασίσαι.

καὶ μὲν τοῦ ἱκόμεσθα πόλιν καὶ δόματα καλά. μήνα δὲ πάντα φίλες με καὶ ἐξερεύνεις ἐκείστα, ἦτο τρία καὶ νόοστον ἄρχαίον.

καὶ μὲν ἐγὼ τοῦ πάντα κατὰ μοίραν κατέλεγα. αλλ' ὅτε δὴ καὶ ἐγών δὸνδ' ήτεον δ' ἐκέλευον ἀπεμψεμεν, οὔδ' εν τε κείνος ἁνίνατο, τεῦχε δ' ἐπομήν.

\textbf{14. Φέκαστα.} \textbf{15. Φιλον.}
the wanderer on his way is so called. Thus Calypso in e. 192 foll. gives Odys. the materials for a raft and provisions for his voyage, the Phaeacians in v. 19 furnish a vessel ready equipped: in those cases he is alone. Here he has a fleet and comrades, so Ἁρουλος gives him a wind etc.

19. ἀσκον βοῶς, so Ηροδ. III. 9, ἀσκον ός καρπίων πλήσας ὑδατος ἐπι-
έσαξε κ. τ. λ. — ἐννεώρφοι, the mystical character attaching to the number nine is manifest from several passages in Hes. Theog., as 722—5, 804. Thus the distance of earth below heaven and above Tartarus is measured by the nine-days' fall of the χάλκεος ἄκμων; the god who broke his oath by Styx was banished nine years from the divine assembly. It is also the number of the Muses, 56—60. Through this sacredness, as with the number seven in Hebrew, a character of completeness and perfection attached to it, and this secondary meaning predominates in H.; cf. l. 577. Thus of animals, here and 390, "prime" or "mature" would suit; of oil Σ. 351, "seasoned"; of Minos, too, τ. 179, ἐννεάδελευ probably means "reigned his full time"; possibly, however, literally, "was nine years king"; or, as Müller, Dor. III. 6. § 6, "reigned for periods of nine years?". In the passage l. 311 foll. (where see note) the literal meaning is required, not only by the parallel words, ἐννεα-
πηξες, ἑννεογυνιον, but by the fact that the giants (Otus and Ephialtes) there spoken of were slain before they had come to maturity, or even adult youth, cf. εἰ πνήσα μετέρων ἐκοτα (317), which seems to have escaped Col. Mure, who, deriving the word fr. ἐν-
νοος or ἐνοος (annus) and ὄψα, assumes maturity of age as the meaning there also.

24—7. ἑννεφάργη, the Scholl, remark that the silver cord conduced to the comrades' suspicion in 43 foll. of treasure concealed, also that κατέθησε denotes the fastening the sack so securely down that its lightness could not be detected, and the suspicion thus at once dispelled. That Odys. kept secret the real contents, is an obvious economy of the poet to bring about the result. There seems no reason in the facts for his silence. This probably is his share in the ἀφρά-
δήσιν spoken of as shared by all. — ζερφόρον, for the bearing of this on the direction, of their course, see on 3— ἐμελλεν; see on τ. 475—7.
28—55. After a run of nine days and nights, during which I kept the helm for greater security, we sighted Ithaca, and saw fires rising. Woreied out, I fell asleep. My comrades eyed the bag, suspected treasure, envied my fortune, and resolved to see the contents. The winds burst forth and blew us out to sea. I almost had flung myself overboard, but yet endured. We were borne again to Aiolis amidst the lamentations of the crew.

28—33. ἐννήμαρ, see on 19 for the force of ἐννέα as a number. — τῇ δεκάτῃ, i.e. ἡμέρᾳ, which only is found in II. at Θ. 541 and its parallel pass. N. 828 (Ni.); this adj., however, often in similar phrases, as A. 54. — καὶ δὴ marks the nearness to which they had reached. The fires were probably those of shepherds etc. in the open fields. So Tozer, Highlands of T. II. 208, “In a valley at our feet (near Suli) could be distinguished ... here and there the bright blaze of a shepherd’s fire.” With πυρόπολ. cf. Aristoph. Nub. 1497, τῆς ἡμέρας πυροπόλει τὴν οἰκίαν; the var. l. ἐστεῖα should be noticed, — πόδα, see App. F. 1 (14), and (9) for another sense of πόδας in a ship. Ni. denies any save the latter sense here. But surely the helm is the most important office, with which that of managing the sheets (foot-ropes) of the sail bears no comparison; and the obvious motive, to lose no point of the course, would require the most important here: cf. Pind. Pyth. I. 165, νῶμα δικαίω πη- δάλῳ στρατόν. — οὔτε ... δῶρα, for this prolonged stretch of wakefulness comp. ε. 270—1, where it is even protracted, as it should seem, to 20 days in all; cf. ζ. 170. This heroic endurance, like the lifting weights etc., is part of that exaggeration which the poet’s art includes. Possibly, again, Odys. means to include himself as a party to the ἀφοραδίγμα to resigning the helm even now and giving way to sleep. In μ. 338—9, where there is a similar opportunity given to the prevalence of κακή βουνή (46), the gods interpose and shed slumber upon the hero, as if in answer to his prayer.

34. Ἐπέλεσα. 35. Φοίκαδ᾽ contra metr.: num ἀσκό leg.? cf. 45.
 CompletableFuture
61. Ἐντάγα. 63. τέ Φερόντο.

52. ἦ η; μέτεινα Vi. 5, 56, ἐπείην Βρ. 54. οί δ' Β' Βι. 50, 133. 64. ἐπείῃν Βρ. 56. ἐπείην Βι. 51, 56. ἐπείῃν Βρ. 50; ἀφνυσίμεθ' γ', ἀσαμεν M. (huno v. om. β'). 59. άπτα έγώ Απολ. Lex.; έπαιξον Βι. 5. 85—68. t. 60. βήν είς Αἰόλου κλητα k δώματα τόν άπτα έκχανον δαιμόνιν μ παρά ή τ' άλοχο καὶ οἴσι τέκσισιν. 61. έπείῃν Τούτος δ' ες δύμα παρά ισαξώμιν επ' ουδού έξόμεθ ' οί δ' άνα θυμόν έθαμβεσν εκ τ' έρεόντο 'πώς ἡθεσκ, Ὀδυςεν; τίς τοι κακὸς έχραε δαιμών; 64. Ὀδυςεν Φλ. Ro. Ald.

— τλαίναν, cf. the expression τλήμονα θυμόν έχων, E. 670, and τελητε θυμό, δ. 447; 459; so τλαίμονα ψυχάς παρέμειν, Find. Phyl. I. 93. — καλυψίμενος, so, in profound sorrow at a tale of Troy, Odys. κάλυψε δ' καλά πρόσωπα, Θ. 85. cf. Soph. Αι. 248, κάρα κάλυμμα κρυφάμενον, and Liv. IV. 12, spe amissa . . . . capillus obolutis se in Tiberim præcipitaverunt: also Hy. Cev. 182, στειχε κατα κρηθεν χεκαλύμενην. — επ' Αἴολι νήσον, see on πλοίον ν. 3.

56—9. We landed, watered the fleet, and supped. I went then with two others to bespeak the compassion of Αἰολος. We found him feasting, and took the posture of suppliants. The company marvelled at our reappearance, and asked the reason. I told them of my unluckily slumber and my comrades' imprudence. Αἰολος dismissed me with revilings; — whom the gods hated he would not help. We took our course with heavy hearts, to weary at the oar.

56—9, see on i. 85—90. For 59, see on i. 90. — κηνοσκε, this formality, towards one who had entertained him hospitably before, perhaps denotes uneasiness as to his reception.

60—3. κλείνα, "echoing" with the noise of revel; cf. κλείνα μήκα ι. 308, and note there. — δαιμόνειον, Αἰολος, if not god or immortal, see on 1, is so far like the gods, that banquetimg seems his chief occupation. — οισωμαιεν επ' ουδου, for these see App. F. 2 (16) (23). The posture adopted is that of a supplicant and stranger, not at all building upon previous intimacy. In the Phaeacian palace he takes his place έπ' έσχὴν εν κονινησιν, first clasping the knees of the queen, but there the friendly intervention of Pallas, who conceals him by a mist, enables him to penetrate so far within. The total absence of the protectress deity in the present crisis is remarkable, but accounted for by ζ. 329—31.
The imperf. is used here as a token of impatience, as speaking of a thing which ought now to be accomplished, but is not. — metepouven, this, like metepou, has the sense generally of "spoke among", not "after", so here, although "after" would suit the sense; cf. θ. 201, π. 354, I. 52, Σ. 323, and for metepou α. 31, δ. 721.

68-9. ἄσαν, from the ἄασαν of Pind. Pyth. II. 51, III. 43, it is probable that ἄφατη ἄσω was the original form of the noun and verb. But this had died out of the Homeric text by the time of the first Alexandrine recensions. It might, however, in many places he retained, as in I. 504 — 5, αὐτῷ τῇ καὶ μεταποιήσας ἄφατης ἐλέγον ποροδιά. αὐτῇ ἀφατή σετεραν τῇ καὶ ἀρτίνος, and T. 91, 129, ἄφατη ἦ πατριᾶς ἄφαται. — ὀχέτλιος, "un-
ΟΔΥΣΕΙΑΣ Ν. ΟΜΗΡΟΥ, Γ. Ρ.Ο.
76—9. eἰρεσίας, because the winds being now foul, they were compelled to use the oar; cf. Soph. Aj. 249, 8οναν εἰρεσίας ξηγον. — ματίς, "vain quest" of our homeward way (πομπη). The word, here only in H., is akin to ματάω "to seek"; cf. μη μετάν οδόν, Ἐσχ. Sept. c. Th. 37.

80—110. On the seventh day we reached Laestrygoniae where the courses of night and day well nigh touch. The entrance to the harbour is narrowed by opposite bluffs, and the water all calm within. Upon reconnoitring from a headland, I send a herald with two attendants. They met a maiden going to the fountain and enquired the king’s name.

81—3. Λάμου, the difficulty as to the names in this sentence is not easily removed. I incline to take Λάμου as gen. of Λάμος, ο, the name of the supposed founder (as Pylos is called Νῆσιος ἐναγμένον πτωλ. in γ. 4), to take Λαστρυγονινή as a prop. name of the city, (although really a local epithet derived from Λαστρυγόνες, and merely doing duty as a noun,) also τηλέπυλον as an epith. In ψ. 318 we have τηλέπυλον Λαστρυγονινή without the previous phrase Λάμου c. πτωλ. and there either τηλέπυλος must be a prop. name, or Λαστρυγονινή the name of the city and τηλέπυλον its epith. And even although this summary of the wanderings in ψ. may perhaps have been made up by a later hand, yet it was doubtless composed at a time when there was still a living perception of the Homeric meaning. The balance of authorities for and against Λαμον being the name of a person in Eustath. and the Scholl. is about equal.; as regards τηλέπυλον it rather inclines against this being a prop. name. The question remains how to account for Λαμος, of whom we are told nothing here or elsewhere? Eustath. calls him a son of Poseidon (cf. the Cyclops) and king of the locality, meaning a Cyclop as Antipates (106 ἐπίφανες) is king now. This sounds like an invention of the grammarians. I believe Λαμος is merely a made-up name to suit the cannibal character of the people, and being akin to λαίτιμα and λαμός means "throat" or "gorge", as if he had said "the city of Swallow", i.e. where men are swallowed. It is in fact a touch of the grotesque, blending, as we see in the narrative of the Cyclops in κ., with the tragic horrors of the adventure. So Lamia is the name for an ogress in Hor. ad Pis. 340, Neur præsae Lamiae vivum puernam extrahat alvo. So Tertullian speaks of Lamiae turres as among popular superstitions. The ode III. xvii, beginning, Ἀλία vetusto nobilis ab Lamo, seems to embody the notion of Lamus as mythical founder of the gens Ἀλεξία, locally identified with Formiae, see Cic. ad Attic. II. 13, τηλέπυλον. Λαστρυγονινή, Formias dico. Pliny, however, III. 8, and the Schol. ad Lycoiph. Cassand., 956 (Löwe), following a probably older tradition, place Laestrygoniae at Leoncini in Sicily; but all such identifications are worthless. — τηλέπυλον, "having wide gates, or big gates", Eu.; "wide from gate to gate", Nl., who adds the notion of being long and narrow; but this seems needless. The word only occurring in this connexion, its sense cannot be precisely determined. — ποιμένα ποιμήν κ. τ. λ., "one herdsman, as he drives (his cattle) in, hails another, who answers driving out?". For ὑπακούει in this sense
84. ἀνυνός N. cum var. I. ἀνυνός ; ἐξήρατο Vi. 56 St. Ox. 86. ῥαματος εἶδον I. N. VI. iii. 87. εἶδον VI. iii A. ex em. 89. ἔναντιον γ; ἀλληλαίαν Vi. 56, ἀοισιν β γ I.

see mar. and cf. Theocr. XI. 78, καθισαντει δ twei ἐπει ιαν αναίσι ψηκάκοισιν. ποιμένιν in later Greek is limited to mean a "shepherd" only. The Lastrygonians were pastoral, not agricultural (98 inf.).

84—6. "There (accordingly) a man who could keep awake might earn double wages"—this alludes to the ῥαματος or hireling, see App. A. 7 (2), employed with herds and flocks—"the one in herding oxen the other in tending sheep; for the goings-forth of night and day are close (to one another)".

This last expression is to be interpreted by help of the simple natural view, that night "goes forth" at or after sunset, day at or after sun-rise. If then the sun rose, say, one hour after he set, these κέλευθοι would be ἔγγοι i. e. in time. A highly poetical passage in Hes. Theog. 748 foll. may illustrate this,

ὅθι Νῦξ τε καὶ Ἡμέρα ἄσων ὅδων,
ἀλλήλας προσέετον, ἀμειβομένα μέγαν οὐδόν
χάλκουν. η μὲν ἔδω καταβήσεται, η ἄν θαυμαζε
ἐκχειται, οὐδὲ ποτ' ἀμφοτέρως ὀκεύτως ἐξερεμεί.
ἀλλ' αἰεὶ ἐτέρω γε ὀδόμον ἐκπόσθεν ὅδων
γαῖαν ἐπιστρέφεται, η δ' αὐτοῦ ἐντὸς ὕπποδεν
μίμηται τὴν αὐτής ὄπρι ὅδου, ἐς τ' ἐκ ὑπηρια.

which lines might well seem founded on the present passage. In Hes., however, it is the going out of one which coincides with the coming in of the other, here their two goings out are in such close succession as almost to coincide. Ni. shows well from the ἀνυνός κέλευθος 20 sup. and similar passages, that not the mere road (δόδος), but the taking it, is the proper sense of κέλευθος. Compare Psalm. LXV. 9, "Thou shalt gladden the goings-forth (ἐξήρατο) of morn and even;" also a passage from Milton, cited at ε. 1. That II. had some notion of the curtailment of the summer night in the higher latitudes is probable from this passage. But the form of diurnal arrangements which he supposed to result from this was an ordinary length of day, then sunset and the briefest glimpse of night, then sunrise and day again. Crates according to Eustath. and the Scholl. took this view, adding that Lastrygoniē lay astronomically nearly under (πτολ) the head of the Serpent, and citing Aratus, Phaenom. 61, τῇ πόση πον κεφαλή τῇ νεότηθα, ἢ ψευδείς τε καὶ οὐσίων ἀλληλαίαν.

87—92. ἄλτοτον, perhaps "loud" as in 60, see note there; the enclosure of high cliffs described would confine sound and reverberate it. — τέχνη, is best taken as in tmesis with τεχνη, equivalent to περίχωσι, so ταῖς πέρι πόντου ἀπέειδε τοτερεσφανον. 1. 195; cf. diapuros τετυγχος (mar.). — ἀλληλαίαι, see on τ. 243. — ἀμφοτέρωθεν, the point of view is apparently the entrance, between the ἀκταί of 89. — προβλήτης, see on τ. 405; cf. Sophoc. Philoct. 936, οι λιμένες, οι προβλήτης, and Virg. Aen. III. 699, projectaque saxa Pachymi.
90. _Faraih_.

98. _Fergy._

90. _Faraih vii. 5. 56, proychon rais Fl. et eed., et hoc et proychon Eu, proychon at var. l. St.; _faraih h. Eu, Ro, Bas., sic Aristar_, Scholl. ad E. 425. _faraih a b y v; d' om. Ald. Lov.; elaeodos estiv vi. iii A._

91. _Banties vi. 133, bantes vi. 50 A. Ro, Bas._

93. _aixeta a; nimat' G. H. ex emend. sic Apoll. Lecx, kouma (y' om.) vi. 5, 133._

94. _lepteta K.; _nimyagalh vii. iii K. Eu._

96. _piaxiay beta; eschati mss. prater A. M., sic y fl. Ro. Ald., _tiaiv Eu; deias a b._

97. _d' es vi. 50. 133 Ro., _de skopin Hesych. N. ex ras. 100. proiiv a b y v Fl. Ro. Bas. St. W. et recent._


95—9. _oxedon_, similar formations are _nunvadon, dioskedon, elipadein._

Greater prudence on the part of Odys is implied. But the captain of each vessel seems to have had a discretion in judging for himself where to lie. There is no suggestion that they disobeyed orders. — _autou_, local adv. "there", where I was, i.e. at the point of view implied above, see on 88; not the gen. of _autos_ as meaning _limni_.

— _peismeta_, see App. F. i (11). — _eystan x. t. l., Ni. regards this v. as inserted from 146. — _enva min x. t. l.,_ see on 81—3 (end); cf. Virg. Georg. i. 325, _hominumque boumque labores._

— _kai-, see on _pupeliontas_, 30. — _oromwen_, imperf. always without augm. in H., so _ora_, and midd. _orato orono._

H. uses both the open and contracted form in several parts of this verb, e. g. _oros oro_ _orosa_, _or_ _oros_ _orosa._

100—102, see on l. 89—90.

tρίτατον, cf. for the form δεύτατος, α. 286.

104—3. καταγίνεον, we have ἀρινέρευαι (mar.) which suggests ἀγίνο, cf. όριόνο. The purpose here mentioned would be one of the earliest for which carriages-roads were felt necessary. Other things might be brought ὄδος ἀλά παπαλοίδας, on mules or the like; but felled trunks hardly so. In the preparations for Patroclus' pyre (mar.) they are tugged down by mules; but that was a rare emergency, a constant business. — ὑδερευόνη, so κάλπιν ἤτοις, η. 20 (of the disguised Pallas), as if for a like purpose, and in 114. Cer, 106—7, where Demeter meets the daughters of Caleus, ἐρχό-

the actual precinct of the Phaeacian palace seems to mark a higher advance in the arts of life than here, see 1. 130—1. — θυγατέρι', see the readings here. — Αντιφάταο, φατ-

is probably the stem of πε-σατ-αakin to φέον and φόνος. — Ἀρτακίνη, an actual fountain of this name is spoken of near Cyzicus (by the Schol. on Apollon. Rhod. I. 957, who names Alcæus as having mentioned it. The Asiatic Artacié was a colony from Miletus, Herod. IV. 14. 112—32. She showed them the palace; they entered, and saw a woman of monster-bulk, who called the king, her lord. He seized one of my comrades to sup withal, and shunted to his people — a race of giants — who crushed the ships with rocks, and spared the men in the water, like fish, for food. My ship was moored beyond their reach. I cut her cable and we rowsed for life. 112. δέ, apodotic here; so mar.
115. ἰδοὺ τινί. ὡς δὴ τοίσιν ἔμμησατο 

120. αὐτῆς. ἐν μάφισα ἐτάρων ἀπὸ 

dειπνοῦν τῷ δὲ ὑπὲρ αὐτῆς ἱερείαν.

115. ἰδοὺ τινί. ὡς δὴ τοίσιν ἔμμησατο 

120. αὐτῆς. ἐν μάφισα ἐτάρων ἀπὸ 

dειπνοῦν τῷ δὲ ὑπὲρ αὐτῆς ἱερείαν.

117. τὸ ἕπεξ ἑξελέγοιτα καλεῖ Κ., 

cf. 230. αἰψ ἐξελεξοῦσα καλεῖ α. 

123. ἐγνυμεναῖον.

113. τὸ ὑπὸ. ὑπέρ οὐ εὐπροσώπος 

14. ἐξ ἀγορῆς β γ Εὐ., εἰς ἀγορῆν. 

cf. 322 mar. b P. 694. e. 123. 322 mar.

c. γ. 194 mar. d. 292 mar. e. 328 mar. 

f. β. 20 mar. g. cf. 399. h. t. 401 mar. 

κ. ς. 190—1. l. ρ. 289 mar. m. 295. 


r. cf. Π. 48.
the pile of corpses of the suitors are compared to fish spread on the shore, whose palpitations might be expressed by the word ἀπαίσιοις, common in that sense in H. (M. 203, N. 571, μ. 254) although not occurring in χ. 384 foll.: for ὀπαίσιον ὁπαίσιον cf. σταχῦς ἄσταχος, σφόδελος ἄσφόδελος, μείρομαι ἀμείρομαι. Another var. i. is εἴοντες (Feiow), “stringing together”, so as to make bundles (ὁμοιάς Ευσθα). πεισιονες however, gives a more apt and lively image: the men, when their ships are broken, are in the water, and they “spear” them there “like fish”.

127—30. πεισιονες, cf. 96 and Virg. Ἀen. IV. 579—80, Vaginaque eripit enim fulmineum, strictoque fera reitinaeula ferro. — ἄλα, the var. i. ἄλα here is supported by a very large array of mss. but the use of ἀνέροιμαν without an object is too harsh, (although Eustath. adopts it as ἐλλιπως λειτων) and there seems no doubt that Callistatus and Rhiannus have preserved the true reading. For the sense, cf. Virg. Ἀen. III. 290, Certatim socii ferunt mare et equora verrunt, and IV. 583, Admivi torrent spumas et cærula verrunt. See here the notes on i. 488 —9. — ἐτησεφέας, “beetling”, see on 121. The survivors are thus reduced to one ship’s company.

125. ὅφρ’ οἱ τοὺς ὀλευνα λιμένος πολυβενθέος ἐντὸς, τόρφα δ’ ἄγω ξίρος ἐξ ἐρυσσαίμενοι παρὰ μηροῦ το ἀπὸ πείσιον τ’ ἐξοψα νεὸν κυνοπορίῳ. ἄμβα δ’ ἐμὸς ἐτάφοις ὁπτονιῶς ἐκέλευσε ἐμβαλλεῖν κάρης, ἵπτ’ ὑπὲκ κακότητα φύγοιμεν. οἱ δ’ ἀλα πάντες ἀνέροιμαν, δεῖσαντες ὀλθόνων. ἀσπασίως δ’ ἐς πόλον ἐπηρεφέας φύνε ἀπεφασις νηπός ἐμῇ: αὐτάρ αἱ ἀλλα ἀλλεῖς κ’ αὐτόθι ὅλοντο. ἐνθεν δ’ ἡ προτέρο πλέομεν, ἀκαρημοῦν ὅτι, ἀμενοὶ ἐκ θανάτῳ, φίλους ὀλθέσαντες ἐτάφοις.

126. θερισσαίμενος. 134. Φάσμενοι. 132. νεῶς N. 133. ἐνθεν μὲν Bek. annot.


133—77. We sailed on with troubled hearts, and came to Circe’s isle, Αἰεα, and harboured there by night. After two woeful days I went out to look about me, and saw smoke rising. I returned to give my comrades their meal, and met a monsterstag, speared him, and, twisting a rope of twig and rush, made shift to carry him to the ship. There I cheered my men and bade them eat.

133—4, see on i. 62—3. Here we have no mark of direction. By the expressions of μ. 3—4, however, the usual rising point of the sun seems the undoubted site of Αἰεα. The abode of Eos and her χορόι are there. Circe moreover and her brother Αἰetes are children of Εἰλίος and Περσέ (Perseis in Hes. Theog. 957), the latter name pointing certainly to eastern sources of tradition, while the sun-god is most naturally connected with the east. Most likely we ought to say Ν. Ε., as there was an indication of a N. W. position for the point where the Αἰonian island was first met, and although the island is not fixed and all the winds are loose, yet he probably meets it again somewhere west or north of Ithaca or between the two. Again there is a trace of a rather high northern latitude for the Laestrygonians; see on
86. The normal point of sunrise, to be north of east, suggests the summer solstice and, generally, the season of navigation; and this consideration, among a people so given to navigation as the early Greeks, and in a poem of sea-adventure like the present, has great weight. Mr. Gladstone’s conclusions, III. p. 312—4, substantially agree with this. Völcker, Geogr. § 61, 67 and map, and N. on μ. 3—4 with Eustath., place it, against all this evidence, in the far west, influenced by the supposed necessity of a still farther west for the abode of Aides, and of a situation for Æea near it. I am further inclined to think that the poet viewed Odys. as having reached a point of the island beyond the actual sunrise, so that the sun would seem to rise and set on the same western side. Thus alone can I account for the bewildermament expressed by Odys. in 190—1 immediately after the just previously recorded setting and rising of the sun.

135—9. The etymol. of Aiaiή and Alήθεia is doubtful: I incline to connect it with ἥος-the dawn, as if a changed form of ἥοι. The mention of Æetes is perhaps a tacit recognition of the legend of the Argô, cf. μ. 70—2, as it is not usual to mention the brothers of the persons introduced in H. — Κίρηι is probably akin to κυν-σα, κυν-νασα, “to mix”, cf. οὐναρμοφυμενεῖ ἐκ ψαυκα, ἀνέμισι σα σε ἀτροφάμμασα, 235—6. For αὐθήσεα see App. C. 8 (1) (2). Several Scholl. on ἐ. 334 say that Aristotle and Chamaeleon read αὐθήσεα in all places for αὐθήσα, and explained it as meaning ἐπίγειος; other Scholl. there say that Aristotle, unable to explain αὐθήσα, altered it to αὐθήσα in the case of Ína, but to αὐθήσεα in the cases of Calypso and Circe, as each dwelling apart from other deities in her own palace (αὐλή) — an explanation extremely frigid. The poet would not probably have fixed on the αὐλή as the basis of an epithet to express this characteristic, nor, if he had, would an adj. in -εικ -εὐα -εν have been a likely form for it to take. Further, αὐθήσα seems to make a somewhat grotesque anticlimax with δεινή θεός immediately preceding. αὐθήσεα for Ína is a reading of more merit, and has some support from both the sets of Scholl. mentioned. But the poet has ἐπιχυδόνος, often with βροτός, in the sense thus required, and would probably have said Ἡ ποιή μὲν ἐπιχυδόνου βροτὸς ἡν had he meant to express this of Ína (see La Roche, H. Textk. 208—9). N. suspects that αὐθήσαι = ὀλοέσαι was the original form; as also ὀλοέσαι in τ. 32 for the ὀλοέσαι of our texts. — ὀλοφρόνος secon a. 52. — τὴν Ωκ., to be daughter of Oceanus stands for remoteness from all known connexions, and seems to show that the Greeks had forgotten the ancient cradle of their race in the Aryan highlands, left by them probably while in the pastoral state, of course bringing with them some names for which they could no longer account. The magic in which Circe and Medea (her niece) deal, is perhaps a reflex of Oriental beliefs; see the Arabian Nights, passim.
by night (mar.); this too σωφή confirms — the cautious silence of men who, bewildered by darkness and strangeness, strain their ears to catch every sound that may guide them. This guides us to interpret ἔνθεν τ' ἄνευν "at the shore", as though they had almost, and might have quite, touched it before they groped their way into the harbour. The dat. γῆ is a rare construction. Five mss. have νῆ.

142—3. κείμεθ' κ. τ. ὁ. probably represents here the utter exhaustion to which weariness from rowing, cf. 78, had reduced them; and to this ἀνέγειρα in 172 corresponds, showing that their attitude was actually recumbent. They were also covered up, as we learn fr. ἐν δὲ καλυπταμενοι 179; see note there. 144. τέλεσ' Ἡνος, τέλος' must mean "had brought in fully", not "finished"; so Voss, Geogr. § 20, 3. — ἔγχος... φάνγανον, he has occasion for both; the spear to kill the deer, the sword to threaten Circe (162, 321).

150. Κίρης, not that he knew as yet whose dwelling it was, but he uses, as in 135, by anticipation, his subsequently acquired knowledge. — διά δρυμά κ. τ. ὁ., διὰ, the smoke rising "amidst". δρυμά to be understood of tall trees overhanging and overshadowing the palace (ἐν βοσθοι 210 inf.), which last was probably not in sight, cf. 196—7, where it is not mentioned. Some dwelling might be inferred from the smoke, cf. 152.

152. αἰθώπα, here only an epith. of smoke, mostly of metal and of wine, with both of which "sparkling" would suit; not so here, but best understood from Χ. 149—50, καπνὸς... ἀνέσι πῦρ... αἰθώπα εὐφάτου, as "smoke proceeding from fire", by which fire might be inferred. The notion of sparks rising with it would hardly suit a distant prospect seen by day. In Hes. Ὀπ. 363 the same epith. is used of λιμόν, "hunger".

153—5. δοῦλαστο, see on § 242, δέκτ. — ἐλθόντε is here of course ἐλθόντα with ὁμονόι, not ἐλθόντε to suit φρονέοντε preceding, see on § 155—7. — δείτων, their provisions must have been short, we may suppose, since they had not shipped any save
water, since their first departure from Ἀθηναία, sixteen days before; cf. 28—9, 8o—1. Thus the providential supply furnished by the stag is regarded with pious acknowledgment in 157.

157—9. τίς μὲ Θεοῦ, the absence of Pallas and the unknown character of the friendly deity is again remarkable; see 140—1 and note. — μοῦνος, since such game was mostly obtained by the concerted action of a company of hunters, or by dogs. — ὄδον, not that there was any road; the track which he had made in coming is perhaps meant. — ποταμόνθε, a stream running into the harbour is perhaps to be supposed. — πιόμενος, fut., so mar.; aor. 2 ἐπίσθω; the perf. πέποσα is not Homeric. We find, however, πότος and πόσις and the verbal adj. ποτάος, showing the stem πο— as well as πα—. — δὴ γειρ, "for in fact", see mar. for similar instances.

161. ἀκνησίν, the older grammarians, after Aristarchus, derived this fr. ἀκνήσῳ, as being the very centre of the back, which the creature "could not scratch"; and as such, used specially of animals. The derivation from ἀκνάδα, the spine, has since been suggested. But ἀκνάδα in H. means merely a "bramble", e. 328; and is probably first found in sense of spine in Ἀθηναία. Fragm. 255 Dind. On the other hand we have κνήσις or κνησις for a scraping-knife, A. 640 and from ἀκνηστός a quasi-verbal adj. the noun seems regularly formed. Further, H. seems to use ὅρας for the back-bone in 1. 208. The older derivation seems therefore preferable.
173. Επεεσαία Σέκαστων. 175. Ἀσίδαο.


Fl. Ald. St. Ern. Ox., πὸς L., πον α, πον Eu.; καταδυσόμεθα H. I. N. Vi. 50. εἰς, οὖς
175. εἰν α; δῶμοις α; ἐπέλθων A. Stu. Vi. 5, ἐπέλθειν Vr. h. q. En. var. 1. St., ἐπέλθη α β γ H. St.

φοτέρωθεν, this word commonly means "on both of two opposite sides", or the like. Here of the opposite extremities, fore and hind, of the animal; "having twisted from both extremities". The action of twisting the fibres etc. into a rope and twisting it from foot to foot is viewed as one, and indeed was so; since such a twist could only be made by a fixed point from which to begin. This either foot would supply, and then, twisting on, he would pass it round the opposite foot. — δεινοῦ πελώματος, "monstrous creature"; so Γοργέη τυφαινὰ δειν. πελ. (mar.), where a frightful aspect is intended; here size merely. In alvά πέλομα 219 perhaps both.

169. καταλοφάδεια, Eustat. states that the majority of the ms. in his time spelt it thus, -εια. It means "hanging from my head", as καταμαύσιον (mar. epith. of a quot) "flung from the shoulder". Those who have seen an old fashioned " Porter's knot" buckled round the top (λόφοις) of the bearer's head, may form some notion of the mode of carrying here meant: the extremities tied together would cling round the head in the same way. Mad. Dacier's notion that he passed it round his neck (as cited by Ni, "sur mon cou") is less suitable, as causing a distressing pressure on the windpipe etc. The weight, however, required that he should steady his steps by his spear (ἐγχεῖ έρείδ.). So Milton's Satan Parad. L. uses it for a different reason: "His spear..."

He walk'd with to support uneasy steps Over the burning marl.

171—3. ἄτερα, "one (of two)"; so mar. — ἀνέγειρα, they were lying in the attitude of weariness and despondency, with their heads muffled, see on 143 and 53. — ἀνδρα, distributively in apposition with ἐπαιτοῦς; cf. ὑμεῖς... ἐκάστην, δ. 629.

175—7. πρίν μορόσιμον κ. τ. λ., the
notion of "dying before one's time" is common in all simple language: cf. Sed misera ante diem, Virg. Aen. IV. 697. This "day" might be accelerated, or even post-posted by Zeus. Such at least is the tenor of Zeus' words in Pl. 431-42, where, the μοῖρα being that Sarpedon should then die, Zeus proposes to rescue him. In a somewhat similar way Achilles is represented as having a choice between two lots (διήθεσις κήρας φερέμεν κ. τ. λ., I. 411 foll.), of shorter or longer life. Ordinarily, however, it could not be so postponed; see on ε. 436. — ἀλλ' see on 202. — βρομίζει, a word not found in L., where βροδίζει (and βροτίζει in T. 205 also σ. 407) occur: the accus. is once found with μένημεια (mar.).

178-97. My comrades, roused at my words, gazed at the deer, then feasted all day, then slept till dawn. Then I called a muster and advised them. I could not say which way lay east and west, but I invited deliberation, as being at my wit's end, and told them what I had seen in my previous survey of the island.

179-82. καλυφθέντοι, in token of woe, see on 143. This muffling the face or person was so characteristic as the costume of sorrow that Aeschylus is derided by Euripides in Aristoph. Ran. 942-94 for his frequent use of it on the stage, ένα τιν' ἐν καθίσεν ε'ν καλύφας, 'Ἀμφλία τίνι' η Νίορης, το πρόσωπον οὐκέ δέλεας. — κέφαλος, this is to be understood as a devotional act, see β. 261 and note; cf. also Aeschyl. Pers. 201-2, ἐπεὶ δ' ἄνεστον καὶ χρόνιν καλλιρούν ἔφυσεν. η μηγής ὑπ' ὑπνόπολοι χείρι βωμ ἀποδείπτῃν.

184-8. κρέα τ' see on γ. 33. — αγορηθίν see App. A. (4). The αγορηθίν does not cheerfully assent as in B. 333, I. 50-1, or observe a chilly silence as in I. 30, but its members merely "wail aloud", having no counsel left to offer. This marks the point of dejection to which they had reached. That the ship's company is here convened under the title of αγορηθίν, marks on the other hand the habits of the Greek mind even in its early Homeric stage. They were free men and could only be led by persuasion in the last resort, and through the moral ascendency won by their chief. This is clearly established by the case of Eurylochus,
“κέκλυτε" μεν μύθων, μακά περ πάσχοντες έταίροι ò δ' Φίλοι, ού γάρ τ' ήμεν, οτή ζώρος, ούδ' οτή ήμαι, ούδ' οτή Ηέλιος σφαιρίμπρωτος έτοι υπό γείταν, ουδ' οτή άνείται άλλα φραζίμεθ᾽ άδεσσον, είς τις ετείς έσται μήτις, έγώ δ' ούκ οίων είναι. έιδον γάρ, σκοπιμὴν ές παπαλέσσαι άνείλθον, νυσθαν, την πέρι πόντος απερίτοιος έστερφαινοται τοίς άντι δε χάμαλην κείται καπνών ο' ένι μέδος έδρακον, οφθαλμόι τία δημομα πηνα καί ήλθην." άς ερέμιν, τοτός δὲ κατεκλάδην Φίλον ήτορ μυθαμένοις έργοιν Λαστριγνόνος "Αντιφάτο Κυκλωψος έιβίς μεγαλήτορος έν άδροφάγοιο. 200

190. γάρ ήδεμεν. 194. έίσοδον. 199. Φεργον.

200. μεγαλήτορος, Η. uses this
epithet elsewhere always in a tone of admiration hardly compatible with the subject here. If the line be genuine, (although the elsewhere unused ἀν-δροφάγου throws some suspicion upon it) the epithet is probably a tribute to his mere bulk, with a dim sense that passions and feelings might be in proportion to it. The same epith. is used of Eurylochus 207 who turns out a craven. Such fixed epithets, as the ἀμφώον of Agisthous a, 29, rather imply the class or rank to which a person belongs than his individual merit. The βίη Κύκλωπος is probably periphrastic for the person merely, as in βίη Ἰρη-κλητής, and other instances. Cf. Ovid. Met. XIV. 248—50, Nos quoque Circce reliqua in litore pinu, Antiphae memores inmansuetique Cyclopis, Ire negabam ob et tecta ignota subire.

202. ἀλλ' οὐ γὰρ νῦν ἄγαν, τ. λ. the ἀλλ' really implies a suppressed clause "but they desisted", or the like. Such a clause is expressed in Εὐρυλοχος, 259. ἀλλ', οὐ γὰρ εἰ διναί σώματον εἰναι μιαίθεαν προτέρα, τοι μὲν πάλιν αὐτῶρ ἐβαίνων. Similarly in 174—6 sup. the clause with ἀλλὰ is expressed but put last, οὐ γὰρ πω καταδυσάμεθ'..., ἀλλ' ἀγετ' and so 226—8 inf., where the leading clause has no negative.

203—8. The crisis is too fearful to send any picked men, after their recent experiences; see on 193. Where in our service there would perhaps be a call for volunteers, the Greeks east lots. — δίκα, in two companies. — Εὐρυλοχος, he was, see 441, a πήγος to Odys., had wedded, say the Scholl., his sister Ctimeneth. This betokens that he would rank with the minor ἄριστος. As there was probably no reason as yet to disparage his courage this accounts for the selection of him, Polites, 224, was probably a younger man. The custom of shaking up marked pebbles in a helmet, or similar receptacle, is twice used in II. (mar.): the words there, κληρον ἐμφύτευτον ἔκαστος, show the process. — δύο παῖς ἐκοισ', the total including the chiefs was therefore 46. Besides, 6 were lost at Ismarus i. 60, 6 eaten by the Cyclops, and if the three sent to the Laestrygones were of Odysseus' own crew, as is likely, one of these should be added to make up the total which left Troy. This would give 46 + 6 + 6 + 1 = 59. These however, are those left after the ten years' siege. How many left Ithaca it is not possible to reckon. Probably not less than a third of the total should be allowed for losses in the war. This would place the original complement at about 90. This would be very
slightly above the mean of the crews who went to Troy according to the view of Thucyd. I. 10.

210—29. They soon reached Circé's palace, where wolves and lions came tamely fawning upon them—a fearful sight—like hounds who wait for fragments of their master's feast. They heard the goddess singing within at her loom-work. Polites, my most loved of comrades, marked the voice—goddess' or woman's, he knew not—and bade them shout.

211—4. περισσέτητον, see App. E. 2 (28).—μιν, being sing., shows that δώματα is to be taken as a sing. "the palace" (mar.).—Δίκηιον τ. λ., cf. Virg. Æn. VII. 15—19, Ov. Met. XIV. 254—9.—κατεθέλησε, "had bewitched", so θύλησε in 291, 318, 326 inf. Again in ἀλλὰ με δαίμον τῇ λυγης, p. 195, the action of supernatural power on mortal senses is still intended, although the supposed effect is there external to the person affected by it. The Scholl. and Eustath. interpret κατεθέλησε, "had tamed, or robbed of their fierceness". Then they would not have been transformed men, but charmed brutes. The contrary is suggested by 433 inf., where see note.—κακις φαρμακος, so Virg. ub. sup. potentibus herbis. In δ. 230 we read φ. πολλα μεν ἐσθλα μεμιριμένα πολλα δε λυ-

γορ. The Arabian Nights abound with such effects of magic; and there too the persons transformed retain their human feelings; cf. 240 inf. Magic and medicine are not distinguished in H. So, the charming of wounds finds place by the side of the soothing (ἡπια Ἀ. 218) applications, alike in τ. 457, ἐπαοιδή, and in Pindar Pyth. III. 92, μαλακαὶ ἐπαοιδαὶ αμφέπαν; cf. also Chaucer, Knightes T., 2713—5,

To other wounds and to broken arms

Som hadden salves and som hadden charmes
And fermacies of herbes.

The marvellous tameness may be supposed to have roused suspicions in Euryl. (cf. 232), who, although he does not witness his comrades' transformation, yet as the sty was probably in the αὐλή (see on 389—93 inf.) may have seen swine driven into it, and at any rate seems on reflexion to arrive at the conclusion that they had been transformed; cf. 259—60 with 432—4.

215—9. οὐροθείνων τ. τ. λ., so Ovid. ub. sup., Quinelliam blandas movere per aera caudas, nostroque adulantes comitant vestigia. —ἐκφέτευν, "rose up" from a recumbent posture is probably meant. They are no doubt in the αὐλή, though it is not named. —οἰνοῦοι, subjunct. of simile, see App. L. 9 (14); οἰνοὸν is the proper word to express the animal action of crouching, fawn-
The piece worked since — loom-work of skies, petite; Eustath.

Aphrodite and beautiful things; instinct for beauty, see on 298 for verb plur. with neut. plur. subject.

The same name is given to one of Priam's sons (mar.), whom Virgil Aen. II. 526 foll. introduces as slain by Pyrrhus. — κυδίςτος, the Schol. has 3 interpretations, "most near of kin", "worthy of esteem", "dearest through affinity". The Scholl, on I. 640 render it in the first sense συγγενικότατος, seeming to found that sense on the kin between Achilles and Ajax, for the third see θ. 583—4, γαμβρὸς ἡ πενθόρος οὐ δα μέλιστα κυδίςτοι τελευταί μεθ' αἰώνοι τα καὶ γένος, although this obviously also includes the first. The fact of his being in Eurylochus' division, and the scarcity of blood-relations of Odys. (cf. π. 117), give a slight presumption in favour of his having been, like Euryl., connected by affinity merely. It is in form superl., founded on the noun κυνος, cf. also the adj. κνετος, T. 294.

— 3. καλλιπλοκάμω, beautiful tresses, a beautiful voice, and beautiful loom-work are among the "fascinations" of Circe. — ὧν καλῆ, the same is ascribed to the Muses (mar.). — ἵστον, the tall beam which supported the loom, which, with the cross-piece and thrums depending, resembled the mast, yard, etc., of a ship. The "weaver's beam" of i Sam. XVII. 7; — ἐποιχομὲνης, "going up to"; since the work was done standing, with a good deal of movement to and fro, to fasten and insert the threads. — οἰκ. ν. τ. λ., "So shining, slender, and instinct with grace, As weave the daughters of immortal race", Worsley.

— πέλοπται, see on γ. 298 for verb plur. with neut. plur. subject.

246—8. γαρ ... ἐλλά, see on 202.
231. \\ εἰδοθεῖαν. 235. Φοίνις.

237. \\ άξιοιοείς Ῥω.; άμφιμέακεν \\ Βι. 56, άμφιβέβακεν \\ Βι. 56. 229. τοίδε \\ φθέγγοντο \\ Βι. 5. 231. άιδρίςαν Α. a man. i. \\ 232. άιδρίςανας b. h. q. v. \\ Wo. et recentt., \\ άιδρίςαμενος \\ Βι. omn. K. M. N. Eu. Fl. Ald. et var. l. A. St. \\ Ern. Ox., άιδρίσαντο \\ Α. \\ Βρ., άιδρίσαντο γὰρ \\ I. β (post hunc v. habent I. β distichon ex i. 339 x. 316 confectum, sed β corrupte). \\ 233. G. N. Vr. \\ Vi. 50, \\ 133 in textu et H. Amb. in mar. instittium habent x. 316 sed οί pro μοι. \\ 236. om. Vr. 5.

— άξιοιοείς, see on ε. 61—2; cf. \\ Virg. \\ Αει. VII. 10—14. — άμφιμέ-

μέκεν there being a loud echo from 

the porticoes and ἀξιος; by δίας 

θεὸν is probably the very floor of 

the αὐτής; cf. the epith. ἐγγυοῦνος 

of the ἀδύνατος, App. F. 2 (8), and 

388—90 

Inf. Ni. cites Πίνδ. Od. XI. 93—4, 

άξιοιοεύς δὲ πᾶν τέμενος τερπναῖα 

θάλασσα.

230—50. Circe opened her doors and 

invited them to enter. They heedlessly 

followed, save Euryleochus. She led 

them hospitably in, and set a wassail-

bowl before them, mixed with baneful 

drugs. She then transformed them to 

swine, though they retained the minds 

of men. She flung mast and berries 

to them. Euryleochus returned, after 

long waiting (260), to the ship, but 

dumb with fear and woe-begone. We 

asked his tidings, which at length he 

told.

230—5. ἦ δ’, Circe alone appears 

throughout, until she is vanquished and 

Odys. domesticated in her palace. 

Then, but not before, her nympha are 

mentioned (348 foll.). — Ἡτρικεῖος, 

about the locality nothing is clearly 

known. The Scholl. on A. 639 say a 

mountain in Caria, or a rock in Icarus. 

Athen. I. 28 cites Ephippus as saying, 

φιλν γε Πράμνιον οἴνον Λέσβων, 

as though they had become a current 

name for a high class of wine, the 

locality being forgotten; and so Aris-

toph. Ep. 107, τοῦ δαίμονος τοῦ Πρα-

μνίου. Aristoph. Φραγμ. 301 Dind. has 

οἴνον δὲ πίνειν οὐκ ἑαυτοῦ Πράμνιον, 

οὐ Χίων, οὐχὶ Θάσιον, οὐ Περ-

νήθιον.

where it seems clearly local. The 

Scholl. add nugatory verbal derivations 

fr. παρανεῖν and παραμένειν, although 

they perhaps point to real qualities of 

the vintage. A similar posset is mixed by 

Nestor (mar.).

236—8. ἦν πέντε η. τ. λ., the aspiration 

after home represents all the higher
autópē ἐπεὶ δοκεῖν τε καὶ ἐκπιον; autíx ἐπειτα ἢβδος πεπληροῖα κατὰ συνρεόσιν ἐέγρων. οὐ δὲ συνόν μὲν ἔχων κεφαλῆς φωνὴν τε τριχὰς τε καὶ δέμας, autópē νοῦς ἢν ἐμπέθος ὡς τὸ πάρος περ. οὐς οὐ μὲν κλαιόντες ἐξέφαρτο· τοῖσι δὲ Κληρον παρ’ ἀκνόλιν βαλανώς τ’ ἔβαλεν καρπὸν τε κρανεῖς, ἐδεμενα, οία· σέ χαμαευνάδες αἰεν ἔδουσιν. Ἐνυφύλοχος δ’ ἀγ’ ἥλθεν θον’ ἔτι νήμα μέλαιναι.

238. Ἐφόγνυν. 241. κλαὶ-γοντες ἐξόγκατο.


element of their nature, as opposed to immediate indulgence. To forget it would, further, have the effect of making them content to dwell as swine in her sty, in spite of their νοῦς being ἐμπέθος (240). The effect of the potion must be supposed to be, to unman them entirely, and disable them from resisting or evading the stroke of the wand. For a singular mediavel perversion of the ethical points of this adventure see Pref. to vol. I. p. iv, n. 3. — ὡδῆδω, for a similar use of the βάδος or ὁμηξάνων by other deities see mar. — ἐὀγνυν, this form does not occur elsewhere. II. uses for pres. ἐγγόνο (Ἐγγόνο) or ἐγγόνω: in Ψ. 72, where Wolf and other edd. have με ἐγγόναι, Bek. reads, I think, correctly μ’ ἐγγόναι; τ’ ἔγαις dying out the ἐ- was contracted into el-, and ἐγγόνοι is thus the Attic form.

239—40. Some differences of reading (see mid. mar.) are worth notice here.

241—3. κλαίοντες, a trace of the νοῦς ἐμπέθος, and thus justifying the ὡδ. — ἀκυκλον, said by the Scholl, to be the mast of the ποίων, generally supposed to be the ἰλεξ or “scarlet oak” said to produce both esculent acorns and berries (? galls) which yield a scarlet dye. Tozer II. p. 68, says that the dwarf ilex grows now on the precipices of Olympus in Thessaly. The word ἀκυκλος suggests our word acorn (aln-corn, Scotch “aik”, English “oak”), Germ. (Gings). — βαλάνων, most of the forest oak, used also by analogy for the date and similar products of other trees, the Lat. glans, Alceus has ἄρξαες ἔσαυν βαλανηράγαυ (Bergk, 955) and so Herod. I. 66. The reading βαλά- νων for βαλάνον τ’ is worth notice. — κρανεῖς, “cornel”, found abundantly on the Mountains Ossa and Olympus by Tozer II. p. 79. A village near the latter is now called Κρανία from it; ib. p. 107. The situation ἀνά δύνα μνικά καὶ ἕλην also ἐν βήσωρι should favour an abundance of such provender. The statement that Aristar. “knew not” this verse is puzzling. Ni, supposes he must have read δόκε δὲ for τοίσι δὲ in 241, as otherwise there would be no principal verb. Possibly the statement may refer to the line ascribed to Callistratus (see mid. mar.) instead of 242. In it παντ-τος μὲν or μὲν (v) is corrected by Rud. Schmidt to παντοίης (Dind. Annot. ad Schol.). — οίος οὐες, cf. Scholion ap. Bergk, pl. 1204, A με τῶν βαλάνων τῶν μὲν ἔξει, τῶν δ’ ἐραται λαβεῖν, 244—8. Voss conjectured ἀγ’ for αἰσθ’. 
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αὐτῶν ὃς ἀμφοτέρησιν ἅλαβον ἑλλίσσετο γοηνοῦν·

265 [χαὶ ὁ ὁλοφυρόμενος ἔπεια περιφέρεια προσφύγα·]

"μὴ μ' ἄγε δ' κείσθαν ἄκοιντα, διοτρεπὺς, ἀλλὰ λέει ἀυτοῦν·

οἶδα γὰρ, ὡς οὖ τ' αὐτὸς ἔλευθερα οἴστε τιν' ἂλλον ἂφεῖς σῶμα ἑτάρων· ἂλλα ἄξιον τοῦτοι· ἃς σώμαν· ἐπὶ γάρ κεν ἀλύζαιμεν· κακὸν ἠμαρ·

270 ὡς ἐφατ', αὐτὰρ ἐγὼ μιν ἀμιδόμοις προσέφειον "Εὐφύλοι', ἤ τοι μὲν οὐ μὲν' αὐτῶν τόδ' ἐνι χαρῷ, ἔσθων καὶ πίνων, κολυῇ παρὰ νηὶ μελαινῇ·

αὐτότα ἐγὼν εἰμί, κρατερὴ ἤ δέ μοι ἔπλητ' ἀναγκὴν." ὡς εἰπὼν παρὰ νηὸς ἀνήνοι ἢδε Θαλάσσης.

275 ἂλλ' ὅτε δὴ ἔρρη ἐμέλλον, ἵνα ἑράσῃ ἁνὰ ἅβοςας, Κύρης ἠξεσθαι πολυφαρμάκου· ἐς μέγα δόμαι,

265. Φέεσα. 266. Ἀφέκοντα. 267. Φοίδα. 270. προσέφειον.

264. γ' om. Vi. 50; ἀμφοτέρησιν ἔλαβον β Α. I. Vi. 50 Vr. Stu. a man. 1, λαβον

λαβον

α τοῦ Εὐ. ἑλλίσσετο γ Κ. N. Vi. iii Eu., ἑλλίσσετο ἔλαβον β Α. I. Vi. 50 Vr. 265 om. α γ' Vi. omn. Η. Κ. M. N. Stu. Vr. Eu., hab. Α. in mar. I. M. 266. α' ἐκεῖστος Α. I. Vi. iii.

267. σόν χ' Stu.; ἄλλων Stu. Vi. 5, 56, ἄλων γ'

268. αἴξεις Η. : σῶν pro σῶν Aristar, ἰτ., ἦν γ'; οὖν τοῦτος δ' Α. I. Vi. 5, 56, τοῦτος K. N., τοῦτος A. I. 153, τοῦτος δὲ M. 270. ὡς φύτο G. 273. ἐγὼ

I. N. Vi. 153. 275. δή δ' γ'.

ἀμφοτέρησιν, often used with ellipse of ἥσον: see mar. — ἑλλίσσετο, this, as implying entreaty, may be held to connect the words of supplication with their context, if 265 be, as in many mss., omitted. This, however, is somewhat harsh, as compared with the poet's usual copious use of connecting phrases.

268. σῶν, a Schol. says that Aristar. took this for σῶν. It seems much more natural to take it as gen. plur. of σῶς. Aristar. may have been influenced by the considerations that έκατορ in various cases occurs frequently alone without any possessive, e. g. τ. 550, 561, χ. 53, 55, 140, and that "they comrades", might seem unsuited to the speaker, since they were equally his comrades. But on the other hand for to "bring safe" Η. uses the simple verb σώζω, e. g. ἐπὶ νηὸς σάρα ὁμ., Π. 692, δεῖκτης γ' ἔθελον καὶ τηλοῦν ἄνδρα σαρώσαι, γ. 231. We have, however, ἀπίμονας ήγὼν ἑτασθοὺς inf. 551 very similar to αἴξεις σῶν (σῶν). The point is one which must be left in doubt.

272—3. ἐσθον χ. τ. λ., the words convey a rebuke to his cowardice, as capable of selfish enjoyment under such circumstances. — δὲ, here = γάρ; see on β. — κρατερὴ δ' χ. τ. λ., this phrase occurs also Ηυ. Φεν. 130.

274—391. I took my way over rocks and through thickets towards Cirec's palace. As I neared it the god Hermes met me, and with earnest regard enquired my errand. He then told me my comrades were transformed, and I should fare no better, save for a marvellous antidote which he would give me. By the help of that I might defy Cirec's drugs, terrify her, and safely enjoy her favours; first exacting her solemn oath not to practise on me to my hurt when defenceless.

275—7. ἔρεις, see on γ. 278.
'Ερμείας; it is remarkable, that here alone, save in the suspicious ω.1 foll. (where he occurs in the mythologically later character of ψυχοπόμος), does Hermes act independently of the bidding of Ζηδός, and as it were self-moved; cf. ε. 29, 'Ερμεία, γι' γάρ αὐτε τα' τε' ἄλλα περ' ἂγγελο⍵ ἔσσα. His conduct here is, however, an example of the statement in Ὁ. 334—5, 'Ερμεία, σεὶς γάρ τε μάλιστα γε φιλίταις εστίν εν' δρί ἐταιρείσατι, κ. τ. 1. Also that Odys. seems to know him without his declaring himself; but perhaps his narrative may be influenced by the subsequent words of Circe in 331—332. — ἀνανεοῦσας, cf. ω. 2—3, ἓξε δὲ ὣ' δ' ἄρδ' μετὰ χερῶν, καθ' ἁριννε̣ις; cf. App. C. 2; 50 Pind. Pyth. VI. 316, 'Ερμείας ἀνανεοῦσας.

279—80. ἀναλητή, cf. Luc. de Sacrifice, p. 264 ed. Tauchn., ἀναπλάττονας γενειήτην μὲν τὸν Διὸς ... καὶ τὸν 'Ερμήν ἐν ἀναλητήν. — ἦ, similarly Apollo appears, Hy. Apol. Pyth. 371—2, as ἄνεγε εἰδομένους ἀληθείᾳ τε κατέριο τε, πρὸ δ' ἠβη, κ. τ. 1. In the Hy. Merc. Hermes is introduced as an infant — still with his badge (νηπιός, ἑξε δὲ ἄρδ' δον, 210) — performing marvels of successful cunning, e. g. stealing the cattle which Apollo tended, and pleading the impossibility of such a babe as himself having committed the theft (279—2). — ἔπος τ' ἐφατ' κ. τ. λ., see on γ. 374—5.

281—5. πῆδ' κ. τ. λ., the tone is first one of compassionate but somewhat contemptuous expostulation, as from a superior; but quickly passes into one of friendly sympathy, counsel, and aid. Comp. in Milton's Comus, 669 foll., the speech of the Attendant Spirit, " alas good venturous youth, etc.," founded on the adventure here. — ἀντ', the narr. l. ἀντας ἀντως are worthy of notice; either if read, would suit in the sense of irrito; see on δ. 665. ἄντι would mean "again"; in reference to his having gone out alone before, 146 foll. — ἔρχεαν οἶδ' , the adj ect, well expresses the last "forlorn hope" of the whole adventure, consisting of the hero himself. Here, according even to rules of tragedy, the difficulty requires the intervention of a deity. — ἀντιδρος, similar to νῆς, ὃ. 179. — οἶδ', the word may be supposed assisted by some gesture, as pointing with his δάδας towards the palace. — ἐν Κηρής, for examples of this ellipse in II. see mar. — ἔρχαται, see on r. 221.
289. 292. Φέρεω. 292. Κέκαστα.

284. Ἕ A. Vi. 50, 56 St., Ἕ lib. et edd.; ἐ pro se I.; ἐ B, se H. sed deleto σ et δ suprasser.; φημι α β γ H. A. I. K. M. N. Vi. omn. 287. τῇ M.; ἔχων δ' Vi. 50


σεται H., κελήσαται I. Vi. 133 h. q. 297. ἀπανήσασθαι N. St., ἀπανή-

σα α β H. Wo. edd. rec., ἐκεῖ στὸν ἄνθρωπον Vi. 133. 298. λύσῃ (ἀθ. om.) Vi. 133, καὶ λύοντοι var. I. N.: κομίσῃ α β, ση H., κομίσῃ γ N. Stu. Fl. Ald. St., κο-

μίσῃ Wo. edd. recentt. 300. μὴ τι αυτῷ γ γ H. I. K. St. Vi. 50, 56 St. 301. ἄβδοι


287—05. τῇ, see on ε. 346. — ὀλο-

φοίω, used also of Proteus' wiles (mar.) see App. A. 3 (1). — κυκεώ, a shortened accus. from a nom. κυκεόν-

ωνος; in A. 624 it appears as κυκεῖο. — θέλζα, see on κατέβλεψιν 213 sup. — κεφιμήζει ᾗ., used also of a

fishing-rod (mar.). — ἐλαίαζε, inim. for imper., as in E. 263, Ἀντικαῖο δ' ἐ ἔκει σοι μεμνημένος ἰππον. — ὁμογμνωθέντα, i. e. of thy weap-

ons. — κακὸν καὶ ἀνήρα, cf. the
phrase, κακὸν καὶ ἀναλκίνι or ἀναλκίδα, γ. 375, Σ. 126: ἀνήφρος is more expressive here, as hinting at the loss of man’s form in the brute, which his comrades had suffered; cf. Hor. Epis. I. ii. 24—5, Quae (pocula) si cum sociis stultus cupidusque bibisset, sub domina meretricie fuisse...terps et excors.

302—22. Hermes then pulled up a plant with a black root and white flower, he departed, and I went to Circe’s palace, where I was admitted and drugged like my comrades; but when she struck me with her wand and dismissed me to the sty, I drew my sword and rushed upon her.

303. φυϊν, found nowhere else in Η. Nor can φυη be said to represent it elsewhere; since this refers to external shape, often coupled with εἶδος, as in §. 16, or contrasted with φοῖνες, as in Θ. 168. Here “explained its character”, might seem meant by φυιν αὐτοῦ ἔδειξεν, including, probably, how to apply it. Nothing, however, is said about eating any part of it, and it may be supposed to have been merely carried about the person. And superseding the next line to be explanatory, as often, of the expression in this, φυϊς, like φυη, will refer to externals merely, though with something more of detail. Such an explanatory phrase is πατροφονία ... ὡς οἱ πατέρα κλιν- τὸν ἔκτα, a. 299—300.

304. ζῆς κ. τ. λ., it is not probable that the poet had any real plant in view; though some have thought to identify it with a kind of garlick, the allium nigrum (Miguel Homeric Flora cited by Ni.). A Schol., but one said by Buttm. to betray a much later hand, explains it by ἀγριον πυγανὸν, “wild rue”. Pliny N. H. XXV. 4, says, Laudatissima herbarum est Homero quem vocari a Dius putat moly, et inventionem ejus Mercurio assignat, contraque summa beneficia demonstrat. Nasi eam hodie circa Theneum et in Cyllene Arcadici tradunt, specie illa Homero, radice ro-vanda nigraqua, magnitudine cepae, folio cyllidi, effodi autem difficulter. This probably is no more to be relied on than the local identification of Αἰολί, Αἶας etc.

305—6. μῶλυν, Curtius, 209, gives mollis = mobilis = Gr. μῶλυς, akin to μαλακός; comparing teimes and the Gr. stem ταυν-. It would thus be related to the μαλάκη, mabao, “mallow”, of Hes. Opp. 41. Doëderlein would connect it with ἀμβλυς, as “blunting” the force of magic. — καλέοσι θεοί, so of the rocks in μ. 61, Πλαγκτός δ’ ἕτοι τάς γε θεοί μάκαρες καλέ- οσιν, where the poet probably means to assume that the later name, “Symplegades”, was known to his hearers. The language of poets ever cherishes archaic relics of older language. And, if the Homeric poems sprung from older ballads, as there is reason to suppose, some terms in those ballads would be affectionately retained in recitation when they had become lost to the general contemporary language. But with Η. every thing unknown is exalted into the divine — omne ignotum pro mirifico. See some remarks, too long for citation here, by Mr. Gladstone Η. 21—29. Thus these remnants of an older vocabulary were, like all nature-powers, and all higher human skill, referred simply to the gods. Sometimes Η. gives the later as well as the older name, as Αἰγαλόν = Βροδάφης and κύμινδής = κάλης, A. 403, Σ. 291; cf. also the change of name of an ancient monument in Β. 814. This was substantially Heyne’s view (see Heyne on A. 403), and seems more modest and rational than that of Hermann, “factum est ut poetrarum
sermo quod ad nomina attinet prorsus a communi sermo diversum esse; quem propter deorum, ut illum hominum lingua diecibant; and more consistent with Homeric usage than that of Lobeck, that “the names of things and places described by poets, but not known to men in general, were expressed by words made up by the poets themselves and referred to, or sheltered under, divine authority”; which certainly fails to include the case of a thing “known to men” under one name, but called by “the gods” by another, as was the river Scamander or Xanthus (T. 74). Goettling supposed that these “divine” names were Pelasgic. That may have been so in some cases; but there is surely no evidence to show that they are any thing beyond an older Ionic. For Hermann’s and Lobeck’s view I am indebted to Ni. ad loc. — ὁφροσείν, “to dig”, merely as a means of finding, and therefore expressing in effect “to find”. — πάντα δύναται, see on μ. 379; cf. πάντα δ’ εὐπορεῖς, Eurip. Phoeniss. (Pors.) 701; Facile est omnia posse deis, Ov. A. A. I. 562. Milton has made use of this passage in his Comus, 629 foll., embellishing it with an ethical allegory; Among the rest a small unlighted root, But of divine effect, he called me out. The leaf was darkish and had prickles on it; But in another country, as he said. Bore a bright golden flower, but not in this soil. — 307—9. μακρὸν, the epith. recognizes Olympus as a mountain and a part of the earth’s surface; cf. ὁφέσα μακρῷ, N. 18, also O. 193, where Poseidon, after alleging the trine division of realms to Zeus, Hades, and himself, adds, γείτω δ’ ἐτώ ἐπον πάντων καὶ μακρὸν Ὀλυμπὸς. The name is probably derived from λαυνεῖν, expressing the brilliance of its snowy height; cf. the epithets ἀγανίφως, νυφόεις, αἰγήτης. Ὀλυμπὸς is a common modern form of the name. — νῆσον ἄν’, his flight seems to “fly” the land so far as available; cf. εἰκ. 50, and 55—6, where he flies from Olympus to Pierie, and thence darts down upon the sea, whence landing on Calypso’s Island he goes (ἐτέρω) till he comes to her cave. — πορτέσει, see on δ. 427.

310—22. καλλιτελ., see on 220 sup. — ἦ δ’ αἰν᾽, see on 230—5 sup. — ἀκαρχήμενος, see on 62. — κυκεδ, see on 135—9 sup. — δέλω, see App.

317. δὲ τὸ Βι. 5, 56 M. a man. 2. 318. ἐπιον Βι. 50; οὖδ’ ἐμ’ ἐθέλεξεν Fl., ἐθέλεξεν Ro. Ald. 319. θάδω Βι. 56 (post h. α γ’ K. inserunt α. 139—40). 320. σύρεων μετὰ δ’ Βι. 5; λέξει α γ’ K. Stu. Eu. Fl. et var. I. G. Οξ., λέξοι Βι. 5 v., λέξον N. Ald. St., λέγο β H. Eu. dii. Wo., hoc et λέγεο G., λέγε Βεκ. 322. ἐπίθε' ὅστε κατακάμαται Βρ. Βι. 50, ἐπιθ’ ὅστε κατακάμαται. 323. μεγί λάγοσα β Βι. iii I., μεγά λαγός α γ’ H. v., μεγά (cum var. I. μέγα) λαγός M., ἐπέδραμε Βι. 133, ὑπέδραμε Βι. 56. 324. με λισσωμένη γ’ K. Stu. et in mar. α, sic Aristoph. h. 325. εἰς mss. proter πῶς

I. quod elg. 326. ὡς Βι. 133; φάρμακ’ ἀνείλω Βι. 5. 327 om. Βι. 5. 328. ἀμειβέται K. 329. ³ Sidonius; ³, laudat hunc v. Apollon. Lex., οὖ δὲ γ’, σοι et sup. οὖ α; ἀκήλατος H.

A. 8 (2). — φάρμακον, see on 211—4 sup. — ἐθέλεξεν, see on same place. — ἐπιον τ’ ν. τ. λ., see on γ. 374—5. — ἐρξεν νῦν, Ni. remarks that νῦν hardly suits the imper.: but τ. 146 οὔτο νῦν ἀπόπεμπε, and o. 65 ἀδη νῦν μ’ ἀπόπεμπε, are instances. — λέξε, λέγε (λέγε) is also read: ὄθε, ὅθε, α. 342, τ. 255; ὄθε ο. 276, and ὄθε T. 10, are similar forms. — ἐπιθέ, see on τ. 269. — μενειανον, divinities in H., although exempt from death, are not from wounds, see E. 392—7, 883—4. Here, however, the fierceness of assault alone is intended; cf. Worsley, “Armed, with the flash of murder in mine eye”, but the next line, ending with “in dread to die” (of Circé) is incorrect.

323—47. Circé, in alarm, demanded who I was, that thus unquelled I endured her potions? She at once beheld herself that I must be the Odysseus, of whose coming Hermes had forewarned her. She bade me to her bed as a pledge of mutual confidence. I answered, I distrust not her, save on her solemn oath to do me no harm. She took the oath, and I consented.

325—29. τίς πόθεν, see on α. 170, η. 238. — εἰς, the ancient grammarians, Herodian and Charax, cited by La Roche, Text. p. 242, are in favour of treating this, like the other persons pres. of εἰς, as an enclitic. — οὖδ—ν. τ. λ., see on θ. 280—1. — ἀντίλη γος κε πιγι, for this use of aor. indic. with subj. in relative clause see examples in mar. — ἀμειβεται ἐρος, see on α. 64 and cf. Chaucer, Maniceps T. 1727—2, “My son, God of his endes goodnesse Walled a tongue with teeth and lippes eke;” also Theoc. II. 104, ὑπε νον οὖν ἀμειβο δμενον ποις κουφο. — ἀκήλατος, fr. κηλέω to bewitch, which, however, is
not found in H. or any early author; but fr. which, Pind. Fragm. 25 has κηληθος, as in λ. 201 τηκυδιν fr. τηκων: cf. Soph. Trachin. 999 ταδ' ἀκηληθον μανιας άνδρος. Theocr. XXII. 169 φω φας ἀκηληθω και άπηρες, and ου τηδηνος κηληθεις Plato, Rep. 413C. Aristar. rejected this line. The Schol. admitting it, enquire, why, if the νος was ἐμπεδος (240 sup.) in the comrades, Circe should dwell on the fact that his νος was ἐκηληθος; and answer rightly, that νος σοι ἐστι is only a periphrasis here for σοι ει; cf. ε. 190—1 ουδέ μοι κατη θρος εινι στηθεις (= ουν εγω ειμι) σιδηθεις.

330—5. πολύτροπος; see on α. 1. — χρυσόφρατις Αργ., see on 277 and App. C. 2. — ἐπιβιδεψων, for such forms in -εύ = -η; see on ε. 231. —πελείοσες, as the Schol. remarks, ὅτι ἰδονης ἀλλα πίστεως ἐνεκα τοῦτο (την εὐνη) προβάλλει. He had been advised to consent by Hermes, 297—8 sup., as a means of obtaining his comrades' release.

337—41. πῶς γας, the γας rather belongs in strictness to the next clause, "since you have made swine of etc., how do you bid me etc.?' See on ου γαρ... 202 sup. — γυμνωθέντα κα-κυων κ. τ. λ., see on 301 sup.

346. τελευθέρειν, this suggests a lengthy formula, and indeed the ὀρσος, or deities sworn by, usually included several, as Calypso in ε. 184—5 swears by Earth, Heaven, and Styx. In Hy. Ap. Del. 79—88 a similar formula occurs. So Herē in Ξ. 277, names all the infernal deities in her oath to Hypnus, and similarly in Eurip. Med. 743 Εγευς, called upon by Medea to swear, says to her, Εγευς
καὶ τὸτ’ ἐγὼ Κύρης ἐπέβην περικαλλέος εὐνής.

ἅμφιοπολοι δ’ ἄρα τέως b μὲν ἐνι c μεγάρουσι πένοντο τέσσαρες, αὴ οἱ δόμα κατὰ δρήσειαι d ἔσων.

γίγνονται c δ’ ἄρα ταὶ γ’ ἐκ τε κρηνών ἀπὸ τ’ ἀλσέων f ἐκ θ’ λέων ποτημών, g ὅτι τ’ εἰς ἀλαδε h προφεύοντο.

tάων η’ μὲν ἐβαλλε σαρώνους εἰν ἐβηγκει c καλὰ, παραφρέα k καθύπερθα, l ὑπένερθε δὲ λεθ l νεπέαλλεν.

η’ δ’ ἐτέρω προπάροις σαρώνους ἐπίταυντε τραπέζας m ἀργυρέας, m μὲν δὲ στρὶ τεβείς χρύσεα n κάνειαι.

η’ δὲ τρτή κρητηὶ κιμέλφορα o οἴνον ἐκφινα ἑδῖν ἐν ἀργυφέρ b νεπέα μεθρύσεαν κύπελλα.

η’ δέ τετάρτη ὠδωρ p ἐφόρει, καὶ πῦr ἀντέκαιν πολλὸν ὑπὸ τρίοποδι m μεγαλῷ λαῖνετος q δ’ ὠδωρ.

349. Σνι. 356. Φοίνων. 357. Ζηνών.


348—74. Circe's four attendant nymphs prepared the banquet and the bath. Of the latter I partedook, but the former was distasteful to me; and I sat moodily without tasting food.

348—51. τεώς mev, “the while”, i.e. during the colouquy etc. of 336—47. — δρήσειαι, see App. A. 7 (4). — γίγνονται w. t. λ., this and the next line are suspected as being interpolated by Ni., who urges the pres. form of γίγνονται, as unsusited to the tenor (we should expect ἐγέντατο), and the fact that the Nymphs are in II, the daughters of Zeus (§. 105, t. 154, Z. 420), — an affililation which is the simpler and older form of Greek mythol-

ogy. I incline to agree with him. The Scholia are here very corrupt, but they bear traces of the lines having been allowed both by Zenodotus and by Aristarchus. — εἰς ἀλαδε, the εἰς with the δὲ joined is not usual in H. 352—9. τάων η’ μὲν ν. τ. λ., the occupations do not differ from those of the ἀμφιοπολοι in other palaces, but a special costliness and superlative character of material is ascribed to the furniture, as in the κάνεια κυπελλα, being golden, the τραπέζα of silver etc. We may contrast the rustic simplicity of Calypso's grotto in e. 57 foll., who, however, uses a golden shuttle, with this magnificence here. See the passages referred to in the mar. for ὤγεα, λιθ’, and τριπόδι; also for ὤγεα, cf. Etym. Mag. 703, 28, ὤγεα, τὸ ποιοφυνοῦν περιβολαιον.
360 αὐτῶν ἐπεὶ δὴ ξέσσεν ὕδωρ ἐνὶ ἦνοπι b χαλκῷ, 1 εἰς δ᾽ ἀσάμινθων ἔσσα πό᾽ ἐκ τριπόδος d μεγάλου, θυμήσεις c κεφάσσα κατὰ κρατώς f τε καὶ ὠμῶν, ὥφα μοι ἐκ κάματον χυμοφθόρων 4 εὔλετο h γυνών. αὐτῶν ἐπεὶ λουσέν τε καὶ ἔχουσεν λιπ᾽ ἐλαίῳ, 365 ὁμοὶ δὲ με χλαίναν καλὴν βάλεν ἢδε χιτώνα, εἰς δὲ μ᾽ εἰςαγωγός ἐπὶ l όρθον ἁργυροῦ καλοῦν m δαιδάλεων ὕπό δὲ θρήνου ποσὸν ἦν. χείρισθαν ν δ᾽ ἀμφίπολος προφόρω ἐπέχειρεν φέρον λαβήτος, 370 νίκασθαι παρὰ δὲ ξεστὴν ἐτάνωσε τραπέζων. οἴτον 2 δ᾽ αἰδοῦν ταμῇ παρέθηκε φέρονα, εἰδατα πολλ᾽ ἐπιθέεσσα, χαριζομένη παρέδωσαν ] ἐσθέμεναι ν δ᾽ ἐκέλευεν· ἔμω δ᾽ οὐχ ἦνδανη ἡμιμοι ἀλλ᾽ ἡμῖν ἄλλο φρονέων, κακά δ᾽ ὀσσετὸ s ψυμὸς.

360. ἦνοπι.

360. ἦνοπι γ Α. К. М. Н. Βι. ομι. Εω.; ἐπὶ Βι. Βι. 50, ἦνοπι α Α. Γ. Π. Μ. Βι. 133 β. Ευ. Πλ. Ισεσχ., οἴνοι β Βι. ιί. Κ. Βι. Ν. post ras. 361. ἔσσα Εω., ἔσσα Πλ. Ρο. Αλδ. 362. θυμήσεις sive θυμαρίς h; ὠμῶν Εω., 364. ἤλεψεν Βι. 5 Βι., ἤλεψε Βι. 50, 133, ἤλεψεν Εω., Εω., 366. εἰςαγώγος γ, 368—72 om. aut in mar. add. mss, viii et Εω., hab. vi (γ), cum * not. Ro., ] Wo. add. 370 om. πρεικο α in mar, ἐτάνωσε Βι. 133 Ρλ. Αλδ. 372 om. Α. (v. 370 huc transpos. in Κ. α.), 373. δ᾽ ἐκέλευς Pl. Πρ. R., δ᾽ ἐκέλευς Α. Βι. 133, δ᾽ ἐκέλευεν Ν. Βι. 50 Εω.; οὐκ ἦνδανε γ Κ. Βι. 50. 374. ἡμῖν Ν. Βι. 50; ἄλλοφρονέων Απόλλ. Λεξ., ἄλλο φρονέων 5, ἄλλο φρο. nonnulli" Εω., ἄλλοφρον. Βι. 5; δέστο cum var. ι. ὀσσετὸ η, ὀσσετο Βι. 5, ὀσσετ α Η. (hunc et τ. sequ. incursia om. β).

360–4. ἦνοπι, said by Eustath, to mean either “jingling,” or “brilliant as a mirror” Apollon. Lex. prefers the latter. So the Scholl., who add “in which one may see one’s self” (ἐνοπτριασθείς). — ἀσάμινθων, see on δ. 48. — θυμήσεις κεφάσσα, having mixed it to a comfortable temperature”, it was probably mixed with cold water in the tripod itself, and then poured over him: thus κεφασσα κατα is a constructio progyman, implying καὶ κεφασσα; so Worsley, “And, with care tempering a warmth delicious, made it stray smoothly adown etc.” — κάματον χυμοφθόρων, so ἄχος θυμ. (mar.); the same epith. is applied to φάρμακα, β. 329, and to the σύματα of the despatch borne by Bellerophon, Z. 169. — For ἄλφεσθαι and ἄλτη, see on γ. 464, 466—7.

366. This verse is wrongly repeated at 466, but may be allowed here; see on δ. 433-45.

368–72. These verses have the balance of ms. authority against them here; see the mid. mar. They appear to have been unknown also to Eustath. and the Scholl. See on α. 137—9 for λέβητος and ταμή, on η. 176 for 372, and on κ. 43 for χαριζομένη.

374. ἄλλο φρονέων, “absentedly”, — κεφά, the ills of his comrades, towards whose retransformation Circe had made no advances as yet, although Hermes 297—8 sup. had led him to expect it.
737—405. Circe saw my loss of spirits and appetite, and demanded what new evil I feared? I replied that she must release my companions, if she wished to mend my cheer. She went from the hall to the sty and brought them; then, anointing them with a new drug, restored them to men’s form in more than their former beauty and size. A scene of sorrow turned into joy then followed, in which she too sympathized. She bade me then return to the ship, drag it up, store the goods in caves, and bring the rest of my comrades.

737: ἀγχος παισταμι, on this and the rival reading ἀγχον d' ἵσταμεν Ni. remarks, that the latter is chiefly used in Ἰ, of some one not on the spot, but approaching from some distance, the former of a by-stander who comes close up.

739—80. Βοώμης, see on 177, sup. — οὐδὲ τι, Ni. would read οὐδ’ ἔτι, which no ms. favours; cf. 412 inf., where most mss. have οὐδὲ τι, though the vulg. is οὐδ’ ἔτι there.

835—6. ἐναίσιμος, “of proper feeling”; so, καὶ γὰρ μοι νοσός ετοίν ἐνείσιμος (mar.): for another sense of the word, see on β. 114—26. — πρόφρασσα, see on ε. 160—1.

838. ὅ τι ἐξ μεγάρου, on the Homeric μέγαρον see App. F. 2 (10)—(12), and especially (6) where this place is noticed.

389—93. ὑφεῖον, probably in the
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<td>390</td>
<td>a 19 mar.</td>
<td>Ho. 497, l. 199.</td>
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<td>390</td>
<td>c e Ω. 359.</td>
<td>cf. Ω. 359.</td>
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<td>390</td>
<td>d 454; e γ. 446, T. 251.</td>
<td>cf. γ. 446, T. 251.</td>
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<td>390</td>
<td>e 321.</td>
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<td>390</td>
<td>f σ. 162, ε. 369.</td>
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<td>390</td>
<td>g cf. ζ. 230—1.</td>
<td>cf. ζ. 230—1.</td>
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<td>390</td>
<td>h T. 188, l. 324.</td>
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<td>390</td>
<td>i λ. 615.</td>
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<td>k cf. β. 302 mar.</td>
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<td>390</td>
<td>l d. 113. χ. 560—1, Ω. 541.</td>
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<td>390</td>
<td>m 10, 454, q. 542, R. 466.</td>
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<td>n α. 19.</td>
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<td>o δ. 370 mar., κ. 455.</td>
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<td>p z. 159.</td>
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<td>q κ. 203 et sappiss.</td>
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<td>390</td>
<td>r δ. 779 mar.</td>
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should recommence next year. — πάμπρωτον, like Chaucer's "alderfirst", "alderst", "aldermost", "alderlewest", — σπέρμοι, so Odys. places his treasures for concealment in a cavern, in v. 367—70. — ὀξλα, see App. F. 1 (7). — ἄψ ἐβένα, i. e. hither, after doing as directed, of which there is no express mention in the sequel, but it may be understood from the word πειδώνιο of 428.

406—21. I went, as Circé bade, and found my comrades plunged in sorrow. They welcomed me with joy, as young calves that frisk about their dams, but weeping still. They seemed in me to see their native land, and bade me tell the fate of our comrades.

410—18. πότις, also πότις (mar.), but this form occurs in Eurip. Suppl. 620. — κοτόραν, "the farm-yard"; — αδινόν, see App. A. 6 (2). — εμ', not ἐμι elided, but ἐμε accents. Standing, as it does, between μητέρας, the obj. with which it is compared in the simile, and ἐδον, a verb transit. having really the same obj. ἐμε, the attraction thus exercised is so great as to leave ἐκουτο without any obj. in proper form. — οφιαί, depends best not on δακυρον but on ἐμεν following. — αὐτῶν ... Θάκης, the first posses-

418. Σέπεια. 422. Σέπεσαν. 423. πάμπρατα έρυνσομεν. 428. Σέπεσε. 430. Σέπεια.


sive gen. the second appositional, — έτραφες ηνικ' x. τ. λ., an easy pro-thrusteron. — αριστείας this picture of welcome, incapable of any other expression than that of tears and wailing, is highly natural.

422—37. I bade them do as Circe had directed, and then follow me to retrieve our comrades, now happy guests in her palace. Eurylochus alone withheld me, threatening them with the perils of transformation, and blaming my rashness, as having caused our previous losses.
"for her to make you all etc." shows that the creatures seen by Euryl. at Circe's palace were transformed men, and that Euryl. had now, from the fact of missing his comrades coupled with that of the brutes so seen, and their strange behaviour (211—4 sup.), arrived at this as a conclusion. For the form ἦ κεν with fut. see on 507 inf.

344—7. φυλάσσομεν, merely means "stay" or "abide in." So, "where does he keep?" in that sense, is familiar English: cf. συν ἐμοὶ τὸ δῶμα φυλάσσοις (mar.). — καὶ ἑνάγχυ, this shows what is meant by ἐξει, in the next line, really ἑνάγκαιεν. — ἠμέτεροι εἰτ., it is implied that he was not among them on that occasion, having been probably left in charge of the ship. — Ἐσεῖς, used scornfully, and approaching the Aristotelian sense Eth. Nicom. III. 6, of one who exceeds the limits of ἠνδρεία. Euryl., whose "better part of valour is discretion," taunts Odys., as though lacking that quality. — κακείνοι, there is evidence (Scholl. on α. 177, Ο. 45, 179) that Aristarchus wrote the καλ not in crisis, but in full. I cannot but think the reciters of the poems would have used the crisis, and, as this is the vulgate, I have let it stand. — ἀνασκ., see on α. 7—8.

348—48. I drew my sword and thought to have struck his head off on the spot; but my comrades interceded; and when we went, he skulked after us in craven sort.

349—43. σπασάμενοι κ. τ. λ., this, it seems, he actually did; as some such menacing gesture is required by the intercessory words of 443—5. — πηθο, see on 205 sup. — εὖ δυ κελέεις, this contrasts their devoted fidelity with the insubordinate Euryl.
457. \( \text{ἀνεώ} \) μὲν Ἐνθύλοχος κοίλη\(^b \) παρὰ\(^c \) υἱὸν \( \text{λέλειπτο} \), ἀλλ' \( \text{ἐπέτε} \) ἔδεισεν γὰρ ἐμὴν ἐκπαγεῖν ἐνυπηρ.\(^d \) τὸ φοῖν ὑπὲρ τοὺς ἅλλους ἑταῖρους\(^e \) ἐν δόμασι Κίρκη

458. \( \text{ἐνδυκείας λυθεῖν} \) καὶ ταῖς \( \text{ἐξήσει} \) λιπθείον. \( \text{αἰμφὶ} \) θ' ἁρα χαλαίας οὐλας βάλεν ήδε χιτωνών\(^f \) δανιιμένους\(^g \) θ' \( \text{ἐν πάντες} \) ἐφεύρομεν\(^h \) ἐν μεγαροισιν. οἱ θ' \( \text{ἐπεί} Αλλήλους εἰδὼν φράσσαντο} i \) \( \text{ἐσάντα} \) κλαίον \( \text{δυσφόμενοι} \), περὶ \( \text{δὲ} \) στεναχιστῖ \( \text{δόμα} \).

459. \( \text{ἡ} \) \( \text{μὲν} \) ἦν \( \text{μεγίθωσα} \) σφαίρα \( \text{κεισοῦν} \) διὰ Θεᾶν

"["διογένες"]\(^i \) \( \text{Διοφιδιάδη} \), \( \text{πολυμήχαν} \) \( \text{Οὐδοσεῦ} \), \( \text{μηκέτι} \) \( \text{νῦν} \) \( \text{πολέμῳ} \) \( \text{γόρον} \) \( \text{ἀνοιχτ} \) καὶ \( \text{αὐτή} \).

451. \( \text{ὑφαλάς} \) 453. \( \text{ἴδιον} \) 454. \( \text{κλαῖφ' -} \) \( \text{υοῦ} \) 457. \( \text{γοδὶ} \).

448. \( \text{ἐδείσε} \) \( \text{α} \) \( \text{Ν. Βι. 133} \) \( \text{Εύν} \) (vid. ad 296), -σεν \( \text{β} \) \( \text{β} \) \( \text{βλε} \); \( \text{ἐπλαγὼν} \). 449. \( \text{κύριης} \) \( \text{Ε.} \) \( \text{εκ} \) \( \text{μαν.} \) 1. 450. \( \text{ἐρωτε} \) \( \text{γ' Ι. Βρ. Βι. 50} \) \( \text{Φλ. Α} \); \( \text{ἐρωτε} \) \( \text{λίπ' \text{ἐν ἑκάστῳ}} \). 451. \( \text{οὐλας} \) \( \text{Ἀ β τ} \) \( \text{Ε. \ ο} \) \( \text{καλας} \) \( \text{γ' Κ. Σου. Φλ. Αδ. \ Βι. 1} \) \( \text{οριστικόν} \) \( \text{ἐν} \) \( \text{ἄνθρωπῳ} \). 452. \( \text{ἐν πάντας} \) \( \text{α} \) \( \text{β} \) \( \text{Μ. Η. \ \ ιαρικον} \) \( \text{αμν.} \) \( \text{οριστικόν} \) \( \text{ιαρικον} \) \( \text{ἐν} \) \( \text{ἄνθρωπῳ} \).

449. - 74. \( \text{λέλειπτο} \), the perf. \( \text{λέλειπται} \) has a merely pres. sense in \( \text{Κ. 253, τρίτη} \) \( \text{ἐτι} \) \( \text{μοιρα} \) \( \text{ λέλειπται} \), so \( \text{Ν. 256, where it follows ἐπιγραφα,} \) and in \( \text{Ω. 256, 260.} \) Thus the pluperf. has a sense simply past.

449 - 74. We found our men, accordingly, treated as honoured guests in Cicero's hall. As we and they embraced with tears, she checked our lamentations, and bade us cheer our hearts and recruit our strength, dispirited and exhausted as we were by our toils. We spent a year with her in feast and mirth; but at its end my comrades reminded me that home remained to be won, if fate so permitted it to be.

450. \( \text{λοῦσα} \) \( \text{...} \) \( \text{ἐρωτε} \) \( \text{κεβεκάτους} \), we have repeatedly seen that these processes in \( \text{Η.} \) are always united, the second being the complement of the first: and so among the Greeks and Orientals generally. Thus Polycrates' daughter dreamt, \( τον \) \( πάτερα \) \( εν \) \( το \) \( ημι \) \( μετέχον \) \( ουτά \) \( λοῦσαν \) \( μὲν \) \( ἀπὸ \) \( του \) \( Λίος \) \( χειράθαι \) \( δὲ \) \( υπὸ \) \( του \) \( ἡλίου, \) Herod. III 124. But how little the same notion of the union as necessarily following the bath took hold of the Western mind, may be seen from Chaucer, Monkes T. 14661-4, who has appropriated the legend of Polykrates (though changing the name to Cresus) and has just dropped out this feature of it, substituting with for anointing.

Upon a tree he was, as that him thought, Their Jupiter him wesshe, both bak and side, And Phoebus eke a faire towall him brought To drie him with.

By Bacon's time classical sources were reopened, and we read (Essays, XXXV) the dream rightly stated, including the "anointing".

454 - 60. \( \text{ξαλίος} \), this includes both parties, the newcomers and those banqueting; for the emotions of mutual recognition had interrupted the feast. In 460 she bids these resume and the others share it. — \( \text{οιδα} \) \( \text{k. t. l.} \), she speaks as though their past toils were
the sole cause of their present transports, and as affecting to disregard the more immediate cause, viz. their loss and recovery of human form through her agency. This suits the part of the kindly hostess which she now plays. — ἡμῖν ὃς' ἐ. τ. ἁ., this review of their sufferings shows that an entire chapter of their wandering is now regarded as complete. The second continues to the end of book μ., when all save Odys. are lost. — ἄνεφοι, the Ciconians, the Cyclops, and the Laestrygonians. Her knowledge is to be taken as superhuman — an instance of θεός δὲ τὲ πάντα ἴζω- 
αἰν. δ. 379, where see note.

463—5. ἀσκελεῖς, this seems best derived fr. α ἀτρείς, and σκέλος to dry, cf. αἱ περίσσεις ἱδρυές Soph. 
Α. 649. Here the notion of "withered" predominates, as expressing exhaustion. In α. 68 and δ. 543 that of firm and unyielding is required, and "obdurately" might render ἀσκελεῖς there. — 

πέποσθε, Aristar. read πέποσθε, probably influenced by πεπάων θ' φ' 555: but a form πέποσθα, modifying the stem-vowel from α to ο, is justified by the analogy of λαγχαύον ἐλαχ. ἔλαξις, λ. 304, and, though less obviously, by ἐπανεφειρέαρ α. 59. ἐπανεφε. The 2nd plur. would then be πέποσθας; when, dropping the α, πέποσθε is the result of an euphonic accomodation, to avoid the harshness of πέποσθε, and yet preserve the θ' of the stem; the aspiration of which survives in the pres. πάσχω (παθ' έκα) by passing on into the χ. The more usual perf. πέποσθα is fr. stem πεπάων, cf. βελθ' 569 οὐδ' ἐμ. 467—70. τελεσφόρον εἰς ἔμνα- 
tov, this phrase occurs in Hes. Theog. 740, also mar. Lines 469—70 also occur ib. 58—9, with the change of παλλα for μακρά. They are cumulative phrases, describing the lapse of time, descend- ing in sequence from the year to sea- sons, months, and days; somewhat similar are the iterations of Gen. VIII.
22. "Seed time and harvest, and cold and heat, and summer and winter."

471—4. The hero required reminding by his comrades, or at least the hint of departure comes first from them. And if 485—6 be taken literally, he sustained some importunity from them before the hint was taken. In this respect he sinks below our ideal of heroism, as implying self-denial. Against this we have to set the opposite importunities of Circe, as mentioned in t. 31—2, forming a temptation which he resisted in the end. Nor is there any reason for regarding his purpose of return as indefinitely postponed during the meanwhile, — δαυ-μοι', a term of reproof, as elsewhere; see mar.

475—95. I felt the truth of their words, and implored Circe to speed us home, for my comrades were importunate, whenever she was away. She bade me, in reply, prepare for another voyage first, to the abode of the dead, there to confer with the soul of Teiresias the seer, whom alone Persephone had gifted with faculties after death. 475—9. Only a few mss. reject these lines (see mid. mar.). Yet they rather cumber than assist the narrative.

481—2. He resumes as it were the position of the stranger and suppliant, suited to the case of an exiled wanderer.

483—5. ἵνα περὶ ὑπόστις, no such promise had been expressed, or seems implied in her oath to do him no further harm, 343—6 sup. But a year had passed, giving plenty of time for other conversations and promises. — ἀλλων ἐτάφων, the dat. of the pron., μοι does not carry on its force to ἐτάφωρ, even as that of σφαιρι does not in ἵνα. 155—7 to λεπτάντον following. The syntax of pronouns seems to have had a special affection for the verb rather than the noun. The same feeling probably led the Latin poets of more polished style to eschew, or nearly so,
the use of eius and cuius in favour of ei and cui.

489. μητετυ νον x. τ. λ., she acts on the same principle as that of Me
nelaüs in ο. 72—3; but he, as suits his character, (see App. E. 8 (11),)
gives it a more sententious expression.

491. εκ’ αἰνῆς Η., I accept Butt
mann’s (Lexil. 11) reading and reasonings here; taking εκ’ as adverbial in the sense of “besides” or “additionally”. He chiefly finds his view on a quasi
variant, but probably a gloss, given by Heyne’s Scholl, at Ι. 690, εκ’ αἰνη, meaning “besides him (Aides)”. This is supported by the reading of one
ms. (Vi. 56) at 543 inf., εκ’ αἰνη, and by the epigraph of Persephonē, when named alone, being οὐγανη or οὔγη. Buttm., further, objects to allowing the com
position of a simple adj. αἰνης with a prep., as foreign to “the ancient lan
guage of Homer’s time”, and regards the phrase as an archaic formula in speaking of the infernal powers.

492. Τειρεσία, Teiresias is the great prophet of the past age, i. e. regard
ing the Theban war as the great centre of Epic cycle immediately before
the Trojan. He is thus especially suited to be the seer of the dead. His tomb
was shown near Halicarnass, on the way to Delphi in the time of Pausanias
(Pausan. VII. 3, 1, IX. 18, 3). This

line is parodied by Lucian Necyom.

493. μάντης ἁλαυ x. τ. λ., this line suggests a compensation for the loss of sight in the powers of mental perception, e. g. of the future, similar to
that in the case of the bard at Θ.
64, ὃρθαλμῶν μὲν ἀμερος, δίδοο δ’ 
ηδείαν αοιδή; it may probably have
been borrowed from some earlier poem, which spoke of Teires. as he was when alive. His blindness is a feature of the
legend as developed in the (Edipus Rex, Antigone and Phæinisse by Sophocles and Euripides; cf. also Lucian, Necyom.
§ 21, ἐστὶ δὲ τι πρῆσαι τοι γεράνων 
καὶ ὀχρων καὶ λεπτάρων. Plutarch de defect. orac. 44, T. IX. 272,
mentions an “oracle of Teiresias” in the 
Orchomenian-Theban region, which is a
testimony to his posthumous celebrity as a seer. μάντης, like πόλις, c. 
185; but also μάντης, N. 663, πόλις, Λ. 168. — φρένες, these being ord
inarily lost by the dead; cf. Achilles
words of Patroclus’ shade in Ψ. 103
—5, ἐν δ’ τις εἵστο καὶ εἲν Ἀξιόω
δομῶν φυχή καὶ εἴδωλον, ἢτορ φρένες οὐχ ἐνί πάμαιν. 
494—5. νοῦν, in the vision of the
dead in λ., the shades retain νοῦν in
the sense of remembrance and of affec
tion, at any rate when quickened by
the blood-draught; but even then they
495 οἶχος πεπνύσθαι· "τοι δὲ σκλαίναι αἰώσουσιν."  οὕς ἔρατ', αὐτὸς ἔμοι γε κατεκλάσθη φίλον ἓτορ·  κλαίον δ' ἐν λεγέσσι καθήμενος, οὐδ' ἔτι θυμός  ὠθελ' ἐτι ἥζων καὶ ὄραν φάσος ἰέλειον.  αὐτὸς ἐπεὶ κλαίον τε κυνιδομένος τ' ἐκφοβήθην,

500 καὶ τότε δὴ μιν ἐπεσδιν ἀμειβόμενος προσέειπον  "ὁ Κίρης, τίς γὰρ ταῦτην ὄδον ἢ ἱερομνεύεισ;  εἰς 'Αἰδός ὁ δ' οὐ πω τις ἀφίκετο νηλ μελαίνη."  οὕς ἐφάμην, η' δ' αὐτίκ' ἀμεβετον δία θεάνων·  "διογενεῖς Ἀλεξίαδη, πολυμύχαν' Ὀδυσσέω,  505 μη τι τοι ἱερομόνος γε ποθυκ παρὰ νηλ μελέσθων.

499. κλαί-φων.  500. Σε ἑπέειαν προσέειπον.  502. 'Αἰδός.

495. πεπνύσθαι α. τ. lemm. q. v. Vi. 5, 133, πεπνῦν. β. H.; τοι δὲ Vi. 5 (sic

Riato. Rep. ill. 386D, sed Men. 100 A. αι δε), τοι δὲ Vi. 5, τοι α. τοι δ' ὁς
Clem. Alex. Strom. iv. 25.  497. οὐδὲ νῦ μοι κηπ γ. Stu. N. Vi. 56, 133 et

(νυ) K. Vi. 5.  498. όραν K. St. Ox. Wo. 500; καὶ μιν φωνάζας ἐπεικα πτε

ρόντα προσφύγων γ.Α. γ. H. I. K. M. N. Stu. Vr. Vi. 50, nostr. Vi. iii et


(post hune Vi. 5, 56 vers. a λ. 156 transtul.),  504 om. γ. Stu. Vi. 5, hab. Fl.

Ald.  505. γενέσθω γ. Stu. Vi. 5.

see to know nothing beyond their living experiences. Thus the descrip-
tion of old Laërtes by Anticleia is to be taken as a reminiscence only.
Teiresias (λ. 100 foll.) knows of Odys-
sens' purpose in consulting him, of Poseidon's wrath, of the hero's sub-
sequent insit to Thrinakie etc., in short, knows the present and the future
too; as he had done in life. Render therefore οἶχος πεπνύσθαι "alone to retain
faculties"; cf. πεπνύσθαι τε νῦ, Ὀδ. 377. See further App. G. 3. — σκλαίναι,
this describes the normal condition of the departed, a mere shadowy image
of previous existence, from which they seem temporarily to emerge into con-
sciousness and expression by drinking of the blood.

495—525. I felt my heart sink at these words and loathed the light of life. After a while recovering myself, I demanded, who would guide us? She bade me not stickle for a guide, but launch my ship and trust the breeze. I should sail through the deep Oceanus, and pass the groves of Persephonē;

then beach my ship and go on foot to the abode of Aides; where flows
Acheron with its tributaries. There I must dig a pit and pour a specified libation, adore the dead, and make a vow to them and Teiresias against my return to Ithaca,

496—9. See on δ. 538—41. The Greek heroic, like the Oriental char-
acter, includes the effusiveness of sorrow which in western and northern
nations is mostly checked by the pride which forbids the exhibition of weak-
ness. So Scott, Marmion, works up such sorrow poetically into an omen:

Woe betide a country when
It sees the tears of bearded men!

Yet this, to the extent in which we witness it, is mostly modern. Shaks-
peare makes his heroes weep freely.

502. εἰς 'Αἰδός ο. τ. λ., this sounds
almost comical to us; see, however,
on α. 173: the δ' has, as often, the
force of γεν.; see on α. 433.

505—7. παρὰ νηλ, "on board".
...the infin, verb, used as imperat., takes the nomin. as in νοστήσας δή Ἕπειτα ...

The construction seems limited to speeches, and to involve a pron., which in later language would be a relative, and is so above 432—3 in ἡ κεν ...

ποιμέστακα, but in the Homeric may, as here, be demonstrative. It expresses not mere future sequence, but combines this with finality.

509. λάξεις, the Scholl, explain this by ἐψύχω, ἐνδικαρφω, "of rich soil" and "easily dug," connecting it with λαξαίνω to dig. Ni. understands it "roughly overgrown," as if λαχ- meant as in λαχ-νι λαχ-μός. More natural and simple is the tradition of the Schol. V. that it is ἐλάξεις, denoting a narrow margin viz. the actual ἀκτή, or beach, between the trees and the stream.

510. αἰγήυς, see on η. 106. Por-

514—5. Αἰχέροντα κ. ι., λ. κ. Milton, Parol. Lost II. 577 fol.,
Abhorred Styx the flood of deadly hate;
Soil Acheron, of sorrow, black and deep;
Coepts, named of lamentation loud
Heard on the restful stream; fierce Phelegron,
Whose waves of torrent fire inflame with rage.
The Lethé, which also Milton introduces, belongs to post-Homeric myth. The dead of Homer have a keen remembrance; see the words of the dead heroes in l. 405 foll., and the more expressive silence of Ajax, 563. The name Αἰχέρων has probably no original connexion with οὖς, but is a kindred name to Acheloís (see App. G. 3 (7)). The secondary associations of άους have, through the force of poetry, wholly overpowered the primary relations of the name Acheron.

Πυριφλεγέθων, in the battle of the River Scamander with Hephaestus, the former says οὖς α' ἄν ένον σοι γ' ἄδε πυρί φλεγέθωντι μαρόμην (mar.). For Styx, her cave and the solemnity of the oath by her, see Hes. Theog. 775 foll. — ἀπορροφέως, see on l. 359.

515. πέτον κ. ι., λ., a rock, wedged in between two rivers' beds which bathe its base, may be supposed, but see App. G. 3 (4) (7). The words, πέτον ... οὖνεις, if kept, lead back to ἐνθα μεν in v. 513. dropping οὖνει, as unsuited to the subject, of which ἔστηκε might form the predication. The construction will then seem left purposely as vague as the conception.

516—7. ἐνθα ... χρυμφθεῖς, i. e. to the spot marked in the previous lines by the rock and the junction of the rivers. — ὡς σε η., the words imply that precise conformity to the directions is required. — βοδον, cf. Lucian Necym. p. 230, βοδον γε οὖν χα θα, κα τα μελα καταφαζεμε, κα το αίμα περι αυτόν ἐσπειραμεν. — ὁσον τε, see on l. 325. — ἐνθα κα' ἐνθα, "each way", i. e. foursquare.

518—9. χαίρω, used especially of offerings to the dead or infernal powers: for the celestials σπονδή or λοιβή is the word. Thus the title of the Ἀεσχylean play is the Χοηφόρος; cf. χαίρες φρεσκοα, νυφερειος μελισσατα, ... ἐβήν χαίρες προπομπος, ... ταῶν ἐπιστεκόντω χαίρες, Choep. 13, 21, 149. — μελικηπτόν, cf. Lucian Necym. p. 230, παρεσκευαστό τα' αυτό κα' σκάφος, κα' ερεία, κα' μελίκητναν, κα' ἄλλα ὅταν προς τιν τελεθνί χρησιμα. The "mixture" of the "honey" was with milk; see schol. on Eurip. Orest. 115 (Ν.), ήτο τα' ἀπ' μέλιτος κα' γάλακτος κεραμένα. For similar offerings cf. Aeschyl. Pers. 611—5, Eurip. Iphig. in Taur. 165, Orest. 115, Plut. Aristid. 21 (Ν.) also Virg. Aen. III. 66—7, Infernus tepido spumantia cymphia lute, Sanguinis et suavi paterne; and Bacul. V. 67—8.

520. ἀλήφητα, see on β. 290. In honey, milk, water, wine, meal, all
the primitive aliments of human life seem represented. This symbolizes a capacity of life in the dead, and might seem a supply for their temporary reanimation (although the actual quickening power is limited to the blood inf. 537, l. 89, 148). Of this feeling we have strong traces in antiquity. Its coarsest and fullest aspect is shown perhaps in the account given by Herod. IV. 71 foll. of the burial of the Scythian kings; see also Ψ. 171—6. The same is suggested by the "pyre filled with good things" of 523 inf.; cf. Virg. Aen. VI. 224—5, and Thucyd. III. 58, ἐξυμῶνυν (παθέσας) ἐσθυμεῖσα καὶ τοῖς ἄλλοις ναυτίωσιν.

531—5. Γονοῦσθαί να ἐδεῦν, "implore with vows ... that, on returning, you will offer"; so 526 inf., ἐγγίζων with vows"; ἀμένην, the loss of "living powers" (Bp. Butler, Anal. I.) was esteemed to follow the extinction of life; see this further explained by Anticleia, l. 218 foll., ... ὦ γὰρ ἐτί δόκησα τε καὶ ὡστα ἵνα ἐγγίζωσιν, ... and exemplified in the case of Agamemnon, l. 393, οὐ γὰρ οὐ ἐτί ἦν ἐμπέθος, οὐδὲ τι κίνησε. — ζοῦσθαι, the presence of a vast multitude crowding about, in which the heads alone are chiefly conspicuous, is suggested by the phrase; also their stooping perhaps, head forward, to drink of the blood. It may, however, although more weakly, be taken, as κεφαλὴν in α. 343, in the vague sense of "person" only. — στεῖφαν, the stem στεῖφρ- seems to mean "hard"; so Engl. "stern, sturdy (steer?)" and Lat. sterilis, properly of ground too hard to be tilled; here "barren"; cf. Theoc. IX. 3, ὑφενέας ὡς στεῖφραι δὲ ταύρος, and Virg. Aen. VI. 251, sterilemque tibi Proserpina, vaccam. In v. 186 "not yet weakened by bearing" seems meant. — πυρήνη, see the last note, at end. — παμμέλαιν, cf. Virg. ud sup., Ipse atris velleris agnām Aeneas matri Eumenide magnaque sorori Ense fert. See on γ. 6. 526—40. Circe continued her directions. I was to sacrifice solemnly with averted face the lambs to Aides and Persephe. The dead would swarm about. My comrades were to flay and burn the victims, with invocations of those deities, while I with drawn sword was to stand sentry over the blood, that Teiresias might answer my questions about my return home.


527—8. θηλύν τε, for this termination with a fem. noun cf. mar. and Eurip. Bacch. 828, τίνα στολήν; θηλυκός; — ἔρεθος, the region (probably marked by a deeper gloom resting upon it) of the Aides ὄρος, 512 sup. — στρέφασα, turning the victims so as to face that way, and to make their blood gush in that direction. This is a proper sacrifice to Aides.
530 ψυχαὶ ἐλεύθονται νεκρῶν: κατατεθειότων. οὐ τὸν ἐπειθ’ ἐπάροισιν ἐποτρύναν, καὶ ἀνώξαι [μήλα, τὰ δὴ κατέκειτ’ ἐφαρμένα νηλέα[χαρκό,] διόραντας κατακηθίζαντες, ἐπευξάσθων ἰδρύμιο τ’ Ἀδη καὶ ἐπί ὁμ Περσεφόνη.’

535 αὐτὸς δὲ ζηροῦκ ὡς ἐφαρμότομον παρὰ μηρον ἱερὰ, μηδὲ ἐγὼ νεκρῶν ἀμενενίκα χάριν χάματος ἀσσόν ἰμὲν πρὸν Τειφεσίαν πυνθέςκαι. ἔντυ οὐ τοῦ αὐτήκα μάντης ἐλεύθηται, ὅρκαμε τ’ αἰαὶ, ὃς π’ κέν τοι εἰπῃ τὸν ἄδικον καὶ μέτρα κελευθόν.

529. Φίέμενος. 533. κατάκεκφαι. 534. Ἀδη. 535. Περσεφόνην.

529. Φίέμενος α β Η. Α. Μ. Βι. 50, 56, λέωνος Βι. 5. 530. κατατεθειότων mss. xi (Vii ii) Fl. Ald. St. Ox., νεκρῶν Βι. 5, 56, νυκτὸς λος. Bek. Di. La R. 531. ἐποτρύναν Βι. 50, 56 ν. 532. κατέκειτ’ Κ., κείται γ. Στυ., κατέκειτ’ δὲ τὸν Ἀδη. Βι. 50, 56 ν. 533. σεφοὔευη Α. φερα. 535. ἰονιμάνος γ. Κ. Βι. 50 Α. a man. 1. 536. μή δὲ οἱ mss. vii (Vii ii), µὴ δ’ Βι. 5; εἰν Βι. 133.

and Persephonê, as deities; whereas in 518—25 we had the reeverential adoration of the dead en masse, ἐν κτισμα βονων, somewhat similar to the feeling conveyed by the phrase “All Souls’—ἀπονόσφρι, cf. Soph. Οἰ. Col. 490, εἰς ἐφ’ ἐρεσιν ἀστροφοί. Theocr. XXV. 94—5, ἄσ ποτὲ νεκρῶν ἀστροφόνοι; and Virg. Αἔν. 224, Aver. tawerefacem; Bucol. VIII. 102, Transque caput jace, nec respeciss. He was to turn in the direction opposite to Erebus, towards the river, probably Oceanus, i.e. towards the world of the living, the region of the dead being on its further bank.

529—30 I am inclined to regard these and 532 as later inserted, or at any rate 532 as borrowed from λ. 45, and 529—30 as possibly belonging after 534, “Pray to the gods . . . turning to the river’s steam”. Τὸν πολλὰς ψυχαὶ k. τ. λ. of 530 will then lead up better to the following directions of 535 foll. which relate to them. The reason for dropping 532 is chiefly the awkwardness of κατέκειτ’ therein, and the fact that only two mss. (mid. mar.) have κατέκειτ’, in which it is probably an alteration to accommodate the sense, which it does but lamely after all. With the proposed transposition, there will be nothing to prevent δείανθας κατακηθίζας from having for object the “sheep” of 527.

530—4. κατατεθειότων, from the analogy of forms like βελομα, ὀσεία, δαμεία, ἀρεία, etc., Bekker (Hom. Bl. p. 227—8) decides in favour of ει before ο and ο in this word; and whereas, as in the fem., the termination -νικ comes in, to recall the old readings κατατεθνηκης etc. — ἀνώζια, this aor. form follows the fut. ἀνώζοι of Π. 404, cf. ἀνώζομεν, Ο. 295; see on Θ. 449. — κατέκειτ’, see the last note. — κατακηθίζα (or -κη), see on i. 231. — ἐπί αἰαὶ, see on 491.

536—40. ἀμέμνη χάριν, see on 521 sup. — ἀδόνεσ, Hesych. gives ἀπόστασις as a superl. from this; Ἀσχελ. Edoni, Fragm. 61 Dind. — Τειφεσία, he is the “medium” (to use a modern phrase) between the living and dead by virtue of Persephonê’s favour (see on 492—5), and must therefore first drink the blood. — ὃς καὶ k. τ. λ., see on δ. 388—9.
542. Εὐμακτα Ἐσσεν. 543. Ἐννυτο. 547. Ἐπεσσαίοι Ἐκαστον. 552. Φελπηνος.


541—74. Morning returned; she dressed me for my voyage, and robeb herself. I roused my comrades and told them Circe had given the word for our departure. All obeyed the summons save Elpenor; who, young and heavy with wine, had slept on the roof; whence being suddenly roused, he forgot the ladder, fell through, and broke his neck. I bade them postpone thoughts of home for the realm of Aides and the oracle of the dead. They heard me and were crushed at heart. We took our sad way to the sea. Then came Circe to our ship, without our knowledge, as a goddess can, and tethered there the destined sheep.

542—5. Similarly Calypso arrayed him for his voyage (mar.): for ἀγγυθέον, ζωήν, and καλύπτον, see on ε. 230, 231—2. Also cf. Chaucer, Romanant of K. 7370—1, “A large cover-chief of thread She wrapped all about his head”, Bion, XV. 20 (of Achilles in female attire) κομᾶς δ’ ἐπικακεὶς καλύπτειη. Archilochus speaks as if this were distinctive of unmarried women, Bergk, 688, Ἀλκιβιή πλοκάμων λεοντὶς ἀνέθρηκε καλύπτειη ν’ Ὑμη, κου-φιδίον ἐντ. ἐκένες γάμον. 548. ἀωτεἴτε, Buttm. Lexil. 33 (end) regards this as not connected with ἂντος, but ἄω, to breathe deeply or snore: it would thus be also related to ἄνων, Mr. Paley on K. 159 considers that the original form was probably ἄφθεςεις or ἄφθεςεις from the root αφ. reduplicated. I think the form in έω points to a direct derivation from ἂντος, in the sense of “to be soft as wool” (4. 434 and note), like ἄπτακτον ἐπειδῆτο (fr. ἄπτακτος ἐπειδῆτος) and, with ὄνον as quasi-cognate object, “to indulge in fleeting (soft) slumber”; cf. εἰρια ... ὄνον μαλακώτερον, Theoc. Ψ. 50 — 1; τάπητες ἀνοι μαλακώτεροι ὄνοι, ib. XV. 125.

551—60. οὐδ’ ἐνθεν περ, “not even from there”, with a tacit reference to his losses elsewhere, and the year of comfort they had spent. — νεωτερος, this stands with an explanatory air; cf. αἰεὶ γὰρ το νεωτεροι ἄφρας-δέοντα. He was of least account among the crew, and his accident seems introduced in order to give an effective
opening to the scene in l. 51 foll. — 
φροιν x. τ. λ., "sound in his wits".
— ιεροις, see on 426. — οίνοβα-
σελον, see note on γ. 139. — οίνο-
βασις, see App. F. 2 (32) for some
instances of sounds below in the μέγαρα
audible above and vice versa, and
for the position of the "ladder" (558) ib.
(16). — Join καταβήψαν closely with
ιον, "to descend by going!
— κατ' άντικρυ, see ib. (14). — άστραγά-
λον, named also σφοντύλιον in T.
483, of which the marrow is there re-
presented as scattered by decapitation;
see also mar. Here the nape of the
neck as wrenched out of the highest
vertebra, which forms with it the "atlas"
joint, seems intended: cf. Aristoph.
Nub. 1501, ἐπερχισθεὶς τοι χειρων,
562—74. φάσθε νυ που, "you
perhaps thinking". — It seems that in
the hury of departure and the feel-
ings of woe caused by Odysseus' an-
nouncement, Elpenor was not missed
at the time, or else that his burial
was postponed: cf. ἐπει πόνος ἄλλος
ἐπείγετο, λ. 54. The contrast between
the witless drunkard sleeping off his
fumes above, and the sage chief re-
cieving instructions for the fearful
voyage below, is finely imagined.
— ήμιν, this word, with ήμιν, is of vari-
able accent and quantity; cf. α. 10, 166
with mar. — χορσόμενος, see on
γ. 155—9 and 483—5 supp., for the ana-
coluthia between pron. and participle.
— κατ' goes w. ἐξομ.; so in mar.: the
old odd, following the ms., read κατ' 
εὐθυς; cf. μεταντικα, Lyschyl. Eum. 456;
μεταντικα, Herod.V.112.— γον', see on
572. ὃσιν.  574. ἔδοικ'.


496—9 sup. — ἄλλον γαρ, see on 202 sup. — ἱμεν, “went”, marking the point of departure; τὸφρα marks some shortly subsequent point. — οἶχομεν should be joined with κατέθηκεν, “went and tethered”. — παρεξελθοῦσα, “having eluded”, i. e. us; so (mar.) παρεξελθεῖν Δίος νόον. — τίς ἐν κ. τ. λ., this, like some other general statements about the gods, is not strictly adhered to when poetic convenience requires a departure from it (see on ὃ 379); e. g. Hermes, when conducting Priam to Achilles' tent, after declaring his deity, “will not go in to meet Achilles' eye, as it would be a shame for a deity to be seen in familiar attendance upon a mortal”, Ὀ. 462—4. This seems as if, he must appear to Achilles, if he entered. We may illustrate the present passage by Pallas' appearance to Achilles in A. 198, οὗ φωνομένη, τῶν δ' ἀλλων οὗ τίς ὀφάτο.
SUMMARY OF BOOK XI.

"We embarked with our sacrificial sheep. At the end of a day with a fair wind we reached the Ocean stream and Cimmerian land (1—22); thence we went by foot along the shore. I scooped a trench and performed the ritual, while the shades came flocking round. I guarded the blood till Teiresias should approach (22—50). I first met Elpenor's shade, who told his fate and implored burial (51—83). Then I saw my mother's shade, but Teiresias advanced and drank the blood; then told me of my future fortunes and my death (84—137). Next my mother drank the blood and spoke (138—54). We told our respective stories, and she gave me news of my home. I strove to embrace her but in vain, for phantom-like she eluded my grasp (154—224).

"Then passed before me the ladies of the elder time, and told each her tale — Tyrô, Antiopê, Alemenê, Megarê, Epicastê, and Chloris, Ledê and Iphi-medeia, Phaedrô Procris and Ariadnê, Mêra, Clymenê, and Eriphylê, and hosts of others, — how many time would fail me to tell, — daughters, or wives, or mothers, of heroes and kings (225—332)."

Odysseus pauses in his tale and silence follows. The queen is first to break it, in admiration proposing further gifts. Echineûs seconds her, and the king confirms their words. Odysseus gladly accepts the offer, and, pressed by Alcinoûs' enquiry, whether he saw any of his comrades in Aëdes, resumes his tale as follows (333—84).

"First came Agamemnon, my chief, with his followers, all slaughtered in Ægisthus' hall. Weeping at the sight, I enquired his fate. He told me how they were butchered treacherously at a banquet by Ægisthus and Clytemnestrê. He contrasted our wives' characters, spoke of my son, and enquired news of his own, which I could not give him (385—464). Then came Achilles, grouped with Patroclus and others. I sought to console him amid the privations of the dead, but he bitterly rejected my consolations. He, too, enquired news of his sire and his son. I could only tell him of the sage and gallant bearing of the latter before Troy. He strode exultingly away (465—546). Alone Ajax Telamon held aloof, still resenting my having won the arms of Achilles from him, which had caused his death. I strove to appease the sullen shade in vain (544—67). Then I saw Minos, royal judge among the dead, and Orion the huntsman, hunting still. Then Tityus, prostrate over nine acres, with the fatal vulture gnawing him. Then Tantalus tormented with hunger and thirst. Then Sisyphus toiling at his stone, which, as he strove to roll it up, rolled ever back upon him. Last appeared Herakles, or rather his phantom form, with bow and arrow fixed, and girt with a marvellous belt. He knew me, and exclaimed, 'what, was I too sent thither alive, as he had been?' He retired, and the dead came swarming round. In dread of some fearful phantom, I "sped away. We re-embarked and returned down the Ocean stream (568—640)."
The name more commonly given to this book is **Nευολίκα**, sometimes **Nευομαντεία**. Cic. *Tusc.* I. 16, says, *Animos enim per se ipsos viventes non potrant mente complecti*; formam aliquam figuramque quærabant. Inde Homeri tota *Nευολίκα* inde ea quae meus amicus *Aπιός Nευομαντεία* faciebat. Similar *Nευολίκα* occurred in several post-homeric poems of the Epic character, especially in the so called *Nόστοι* (or returns of the various heroes of the Trojan war to their homes) which probably contained catalogues of heroines, as appearing after death, similar to those found in this book (Ni. with ref. to Pausan X. 28, 4). A large portion (565 foll.) of the end of the book is marked by the Scholl, as a suspected interpolation, as regards which see some remarks in App. G. 3 (16) ... (19).

1—22. We came down to the sea, launched the ship and embarked in sorrow, with the sacrificial sheep. Circe blessed us with a breeze which sped us fairly all the day. At the end of it we reached the limit, the Ocean stream; there lay the Cimmerian land and city, covered ever in thick gloom which the sun never penetrates. There we hauled up the ship, took out the sheep and went along on foot up the stream to the place whither Circe bade us.

1—8. *Nευολίκα*, which had been drawn up by Circe's orders and the tackle etc. lodged in caverns *νοστοι* (or returns of the various heroes of the Trojan war to their homes) which probably contained catalogues of heroines, as appearing after death, similar to those found in this book (Ni. with ref. to Pausan X. 28, 4). A large portion (565 foll.) of the end of the book is marked by the Scholl, as a suspected interpolation, as regards which see some remarks in App. G. 3 (16) ... (19).
The text you provided seems to be a page from a book written in Greek. It appears to be a page discussing ancient geography and mythological locations. Without being able to translate the specific Greek terms and phrases, the content seems to involve discussions of rivers, straits, and myths associated with the region.

For a more detailed analysis, I would need to translate the Greek text into English. However, based on the given text and your request, I can provide a general understanding:

The text seems to discuss the region which is heris to wields: the ancient river valleys and their significance in the ancient myths. It touches on the region's geography and the pathways of the rivers, emphasizing the importance of these routes in ancient times.

The text also mentions the Euxine region and its interaction with the Crimea and the Gulf of Lyons. It seems to be discussing the myths associated with this area, such as the journey of the famous figure Charon's ghostly boat.

In summary, the text appears to be a commentary on the geographical and mythological significance of the region mentioned, providing insights into the ancient understanding of these areas.

For a more precise translation and understanding, it would be beneficial to have access to a reliable dictionary or translation tool for Greek.
24. | 27.

16. ἐπιδιέρκεσαι mss. xv (β γ ν. ter Vi. omn.) Eu. Fl. Ro. Strab. v. p. 244

16. ἥλιος κ. τ. l., cf. Ἀσχυλ. Fragm. 138 Dind, ἀς ὁντες τε περίφρῳ ἤλιον παρασχέσαι, Prom. V. 706—8 al. Φορκίδες νυκτοὺς ἵμναι κόρα ..., ἄς ὅθεν ἦλιος παρασχέσαι ἀκτίοις, ὅταν η νύκτος μὴν ποτὲ; and these similarly are reached ὅταν περαγή δ ἐνθον ὅποτ' ἐνθόν ἡ πον ὅσον ἀντολας, which with a little more definiteness reproduces the Homeric description here, so far as its geography can be cleared. This line also occurs Hes. Theog. 760 with ἐπιδιέρκεσαι for ποτιδ., and is followed by οὐσιόν ἐλασιόν ὅτε οὐσιόν καταβαίνατ. 19. Some legend of the long night of winter in high latitudes is probably represented here as of the long polar day among the Lestrygones, see on κ. 84—6. On the omission of the local features mentioned in κ. 509 foll., see App. G. 3. (1).

21.—2. περά ὁδόν, i. e. on foot along its further bank, up or against its stream. — ὅν φαίσε, here, again, the local features of "the rock and confluence" of κ. 515 are missing and all is blank.

23—37. My comrades held the victims, while I scooped a trench and poured the due libations with the vows prescribed. I sacrificed the sheep into the trench, and the shades came flocking round.

23. The whole number of comrades seem to have accompanied although two only are named, each as holding a victim.

25—33, see the notes on κ. 517—25. With βόδινυν κ. τ. l., comp. Gower, Medea reviving Ἀσόν, 217 foll., who follows the present passage (of course in some version or imitation) very closely,

Του σονδρυ παττεσ faste by
Sche made and with that hastily
A wether, which was blak, sche slough,
And out therof the blood sche drough
And dide into the pettes tuo;
Warm milk sche putte also therto
With honey maynd, and in such wise
Sche gan to made her sacrifice.
And cried and preide forth withal
To Pluto the god infernal,
And to the queen Proserpine.

34. τοὺς, takes its gender by anticipation fr. νεκρῶν the more important, not ἐφνευ, the feebler word. — ἐφνευ νεκρῶν, see on x. 526—36. No notice is taken here of the direction given in x. 528—9, αὐτὸς δ’ ἀπονόσφι τραπεζίσαντας κ. τ. λ.

37, see on x. 530.

38—50. Maid, and bachelor, and hoary men, and warriors slain in fight, were there. Their strong and awful cry struck me with horror. I bade my comrades lay and burn the victims, while with my sword drawn I guarded the blood till I had heard Teiresias.

38—43. These lines were rejected by Aristoph. and Zenod., as inconsistent with the sequel, in respect of the indiscriminate character of the assembly of dead, who afterwards pass in review distinctively, and because the mention of wounds seems unsuited to their state, as also to the case of Agamemnon, who appears to show no wound, provoking thus the question, τίς νῦν ἐς κήρ ἔδαμασσε; 398 inf. These grounds seem insufficient for rejecting them. They develope and expand the ψυχαί of v. 37, which ψυχαί can only be distinguished by the insignia of life, such as some of the hero shades afterwards show, e. g. the accompaniment of Agamem. by his slaughtered comrades, 388 inf.; and although they may possibly have been added later, yet they may have been from the same poet as the rest, diverging into a more realistic view of the condition of the dead; see Pref. to vol. I, part I, x. There is perhaps a greater probability of 43 having been founded upon 633, and it could well be spared. They have been imitated by Virgil Æn. VI. 306—8; in whose Inferno there appear graver inconsistencies than in the Iliomarcus; e. g. we have in 757 foll. an extensive group distinguished by their glories in a future state of existence, but who appear from 743—51 have already previously existed yet without any account being taken of that existence, whereas all the preceding groups have places and dooms founded on the life they have lived.

39—40. ἄταλαι, for this, as an epith. of maidens, cf. Erinna, Bergk p. 927, ἐκ ἄταλαν χειρὼν τέδο γραφοματα. — νεοπέρνθεα 9., (cf. καινοπη-
40. οι τά χαλκήσων ενεχείσιν ἀνδρεῖς ἀφησαν, ἐν τῷ ίσῳ τοῖς οἷοι ἀνθέθηκεν τεύχε ἐχουντες.

45. μήλα, τα δη κατέειπεν ἐφοριμένα νηλέαχα χαλκῇ, δείκτας κατακήμα, ἐπευσάσθη δε θεοῖς, ιφθιμῷ τ' Ἀδη καὶ ἐπὶ αὖν Περσεφονεί'η αὐτός δέ ξύφος ὃ 

50. ισμάτω ώσον ὤμον πολὺς Τειφείαποι πυθόταται.

πρότετ τ' ἐν ψυχή, Ἐλπίνοιος ἢλθεν ἑτατοῦν οὐ γάρ πω εὐχατοῦ ὑπὸ χθόνος εὐνοιεῖς.

σώμα γάρ ἐν Κήρης μεγάρῳ κατελείπομεν ἢμεῖς.

43. Φαλάχη. 46. Ἀδή. 48. Ερεβόσαμον. 51. Φελείνοιος.

40. οι τά α' β, οι τ' Γ. Μ. 40 .... 44. χαλκήσων ἐποτινάς ἐκέλευς β (incursie specimen huic scribē seipins admisse alienissimae inter se voces subjugentes).

43. Φαλάχη. 46. Ἀδή. 48. Ερεβόσαμον. 51. Φελείνοιος.

ἐνεχείσιν (unaccustomed) shock, which came near our expression of "dying of a broken heart". The Schol. Vulg. gives another interpretation, ἐν τῇ νεότητι πενθούσαι, which seems less acceptable, since youth seems implied in the subject παρθενικα. — ἀφησαν, Hesych. citing this word (ἁφησάντων ἔμμα) from the νεανίκαι of Ἀeschyl. interprets it by λαβόναν, as = ἄνθει ἔοικός; see Ἀeschyl. Fragm. 139 Dind. Here it certainly means "slain in war".

44—50. See on x. 531—7.

51—53. Φαλάχη. 46. Ἀδή. 48. Ερεβόσαμον. 51. Φελείνοιος. on this episode Virg. has framed that of Palmarus, Æn. VI. 337 foll. Elpenor came first, and needed no blood-draught to quicken his remembrance, for he was unburied, and therefore wandered, it should seem, apart fr. the rest: cf. Úr. 71—2, where the shade of the unburied Patroclus so describes his own case. — κατελείπομεν, see on x. 562. The Scholl. raise the question, why none of the comrades devoured by Polyphemus and the Laestrygonians were similarly seen with Elpenor; and answer that, though in a shocking way (ἀθέομοι), they had yet been buried.
54. ἀκλαυτόν, 55. Φίδων. 56. Σέπεα. 57. Φέλπνος. 61. Φοινός.
65. Ἄιδος Ἄιδος ἢ.

54. ἀκλαυτόν mss. x (Vi. omn. α H. a man. 2) Fl., ἀκλαυτόν β H. a man. 1. Schol. Ven. A. ad A. 115 Eu. Ro. 57. ἐπιπνοῖν V. 5. 58. ἐὼν β H. (hie ἐὼν et ἐὼν in lóv mut., addit "πάσας λών γά") I. N., ἐὼν α et rell. lem. h. j. Fl. La R. confer Schol, V. ad A. 230 "διγκάς καὶ ἐὼν καὶ ἐὼν". 60. om. mss. viii (Vi. omn.), hab. α β II. I. K. N. Fl. 61. ἀσέα α. 62. κήρεις ἐν α Vi. δ. a man. 1. 63. μακρόν V. 5. 56. 64. κατ' ἀντικύρος mss. vi. cf. ad x. 559. 65. βεβήκη β, -κει G. H. I. M., κατῆκε α var. l. h. m. 66. ὑπιδέεν α β (hie et 72) N. Vi. 56 Eu. (sed ὑπιδέθε metri gratia probat), ὑπεθεὶς τοῦ Ἄιδος 133.

57—8. πῶς ἔλθες κ. τ. λ., this and the next line would be perfectly natural if addressed to a living man. But from 55 it seems clear that Odys knew he was addressing the dead. There is to us a comic effect about 58; but probably nothing was further from the Homeric meaning than such a disturbance of the pathos of the scene; see on α. 173. Its purport probably is quite simple. By making his hero utter it the poet means to mark the swift flight of the departing soul, cf. ψυχῇ δ ἐν τοῖς ὄνειροι ἀποστάσεις πεποίηται 222, and the absence of any standard by which we in the flesh might measure it. The πέδος ἐὼν, moreover, is formulaic (mar.). The reading ἐὼν, ascribed by the Schol. H. to "all" (πέδαι) the copies, is worth notice.

61—5. This line might be read in several ways, retaining the form ἀσέα (α'τα-), which in this verb is always found elsewhere in H. (save in T. 95, where read Ζήνος ποτ' ἀνάσατο for ποτε Ζήνος ἀσάτο); e. g. δαίμονος αἰσθέ ἄφασε καθ' κ. τ. λ. There are two other verbs (mar.) true forms of which approach the false form ἀσάς in the text here, viz. ἄσαμι, "might satiate" (found also in several other moods, and ἄσαμεν, "we slept". These should be carefully distinguished. Of this present verb we have in H. also ἄσας, ἄσατας etc. — ἄθεσατος ὁίνος, the final α in ἄθεσαφ. need not have any metrical force before Φοινός; see on l. 182. For 62—5 see on κ. 558—60.

66—9. τοὺς ὑπιδέθεν, "those left behind". He does not, among those whom he mentions, include the hero's mother. She was dead, and the poet probably regarded Elpenor as knowing it: so the Scholl, who add that he suppresses mention of her as dead, to spare Odysseus' feelings: but it suffices, that he was obviously only concerned with the living. — τῶν is gen. with γονιάζομαι as, Αίος in β. 68, with λίδομαι. — γονιάζομαι, alluding to
the well known posture of a suppliant: so in Holy Scripture "She caught him, by the feet", 2. Kings IV. 27. — οἴδα γὰρ, used (mar.) of a strong presentiment; not, however, always verified; nor, therefore, here denoting any prophetic gift in Elpenor, as now dead.

73—8. Θεών μὴν, "a provocation to the gods", cf. Ἀς ὕπατος Ἀγαμ. 1439, Χρυσέιδος μελιγμάς. In a similar spirit Hector, dying, warns Achilles of the profanity which he threatened in leaving his corpse to the dogs — the last and worst outrage in which enmity could indulge (mar.). The idea of divine vengeance incurred by neglect of the rites of burial, or rather by wilful denial of them, appears strongly in Sophocl. Antig. — μακρίμα, see on τ. 231. — ὑπὲρ τευχέως, cf. Soph. Aj. 577, τά δ' ἄλλα τευχή καὶν' ἐμοί τεθάφηται; see App. G. 3 (14) and note. — ἀνδρός, the gen. is here in anacoluthia with μου a construction more common with participles, see on κ. 453. — ἐφετέρον, it would probably be stuck in the mound as a conspicious mark of the sea-explorer lost on a foreign shore. There is an epitaph among the remains of Sappho, Bergk. 914. as follows,

τῷ γυμνῷ Πελάγων πατήρ ἐπέθεκεν Μενίλος κύριον καὶ κύπερναν, μηνία κακολύοις,

where κύριον means "a fisherman's (γυμνός) basket".
81. ἐπέεσσιν. 83. Εἰδολον. 86. Γίλιον. 87. Φίδιον. 91. προσέπειεν.

81. ἐμειβομενον γ' Στ. Βι. 50, -νος β'. 82. αἰματος β; ἵςχον Μ. Ν., ἵςχο γ' Στ. 83. ἀγοφεδον ν., ἀγοφεδεν Η., -εν κατατεθυμα λα Βι. 5, 56, -νεινης G. M. N., -νεινης β γ' Κ. Βι. 133, -νεινης H. et H. Fl. v. lem. 86. ἐς Ν. 87 om. Βι. 89. ἀδοσ Π. 90. ἐπι E. Φλ. Ro.

81—3. στυγεροῦς, probably refers to the subject of the conversation, the unhappy fate of the luckless comrade; so (mar.). — εἰδολον, see on ὅ. 796. — ἀγοφέδων, this reading has the authority of the Scholl. H. and Vulg. and of the judgment of Buttmann and Dindorf.

84—118. My mother's shade next advanced. I had left her alive in Ithaca I shed tears at the sight of her now, but kept the blood sacred to Teiresias first. His shade advanced, knew me, and spoke to me. He asked, why I had come thither? and bade me let him drink. I did so, sheathing my sword. He knew my one wish was for my return, but warned me it would be difficult through Poseidon's wrath. He bade me, when we should reach the Sun's holy isle, beware of slaughtering the sacred herds. So we might all return safe. Otherwise I last, after all were lost, on board a foreign ship, should reach home alone, but only to find new troubles there, my house beset with suitors of my wife, and my substance eaten up — although this last outrage I should righteous avenge.

85. Autolycus and Amphitheē were the parents of Anticlea mother of Odys. In τ. 304 foll. the story of the boar-hunt of Odys. with Autolyces' sons is introduced. Antol. was king or noble in Parnesus. The locality, near Thebes, and some names in the pedigree given by the Scholl. (Hermes, Diedalion, Heosphorus) point to a legendary Oriental, perhaps Phenician extraction. She died through pining for her absent son, the Scholl. say, hung herself. The expressions of Euphorbus the swineherd, λευγαλέο θανάτω λευ μη θάνω κ. τ. λ., o. 359—60, cf. λ. 202—3, agree with this, although they do not strictly imply it.

88—91. ἀλλ' ὅδ' ὅς κ. τ. λ., this should be added to the instances of Odysseus' strength of feeling but command over it in App. E. i (10). — Τειρεσιδα, see on κ. 492. — σκήπτρον, the golden sceptre is borne also by Minos among the dead, and by Chryses among the living (mar.). It is thus the official symbol of prophet, priest, and king or judge, — ἐξων, not fem., as referred to φυσι, but mase. as to the person. If compared with ἀγοφεδον, 83 sup., this seems a token of the living personality of the prophet.
of the dead. Thus he knows Odys
d and addresses him first before drinking of the blood; cf. x. 495 and note.

94—6. νέκυς, in a general sense, "the dead", properly "the corpses". This shows that a certain latitude of poetical language must be allowed in Homer's description of the region of Aides and its tenants, and does away with any pretence of distinction between εἰδώλων, ψυχ, and the like. — ἀτερπέα, "dismal". — φανερόν, the Scholl mention a traditional notion that shades and supernatural beings feared a drawn sword. — οὐκερετέα, see App. G. 3 (15).

100—4. μεληθέα, significant by contrast with ἐργάλευν inf. "you seek a happy return; a god will make it the reverse". — λίθεων, the subject is probably θεός. — ὁ, "for that". — ἐνφθετο θυμός, cf. Αἴαντος ἐν θυμῷ βάλλονται ἐμοὶ χόλον, Σ. 50. — ψυχισμενος, t. l., see I. 534—5 and note. — μέν, the add. before Wolf had μέν γε: both have miss. authority (mid. mar.), but θεός seems required by the apodosis here, so inf. καὶ καὶ μέν ἐκ ... ἵππος. — καὶ θεός, "in spite of that". — εἰς Ἰππόκληπα, supplied inf. may be understood here.

107. Θριαμβέω, the name is no doubt derived from the three-cornered form of Sicily; cf. insula natura triquetræ (of Britain), Cesar de B. G. V. 13, and Shakspeare's "Nook-shotten isle", K. Henry V. Act. III, Sec. 5, of Britain. But the poet transposes his Holy Island of
the Sun somewhere to the N. E., (since 
Thrinakie lies not far from Circe’s isle, which is in that quarter) retaining the 
name of a real island, but fitted to a 
fabulous conception. See further on p. 
127, and App. C.1. Virgil gives the name 
Trinacria to Sicily, Æn. III. 582 et al., 
where he places also the Cyclops’ island, 
ib. 580 foll. — ἐνοεῖσθαι, the shade of 
violet is perhaps so not so much intended 
as the general colour of blue; cf. ὅν ἐν 
ντα 

This page contains a continuation of the content of the previous page, discussing the nature of Thrinakia, a fictional island, and its relationship to the real island of Sicily. The text also explores the implications of using such a place in a fantastical context, such as in Virgil’s works, and considers the effects of retaining the name while altering the geographical details.
On this and its consequences the conclusion of the poem depends. The sequel sketches the outline of a further final adventure, which seems feeble and almost futile, as it stands here, but which most probably was developed in a further poem perhaps by another hand; see on 134 inf. Similarly we have in θ. 500 foll., a sketch of a probably similar distinct poem on the fall and sack of Troy, and in γ. 130 foll. 254 foll. there occur sketches of incidents capable of similar treatment, all suggesting the connexion of the Odyssey and Iliad with the "Epic Cycle".

121. ὅπειται, this reading of crasis has a large preponderance of ms. in its favour, and seems a form to which recitation would most naturally tend. It has therefore been retained here. For similar instances see τάλλα ξ. 430, οὖνος Θ. 360. Bekk. Hom. Blät. p. 173 has collected a large number of others. — λαβον, i. e. bearing it by land, as a badge of sea-adventure and insular origin. It should be noticed that, in his account of this to Penelope, ψ. 267 foll. Odys. inserts, ἕπει μάλα πολλά βροτὸν ἐπί ἄστε ἀνογέν ἐνθείν, which does not appear here. It is, however, a natural inference that he would have far to go to find the place indicated.

122—5. οὖν ἔσον x. t. l., this ignorance is intended as a mark of extreme remoteness from the Greek world, and so of outer-barbarism. The Scholl, and Eustath. give a region called Bounima or Celeea as intended. Pausan. I. 12 understood the Epirets, see also Tacit. Germ. 3. We gather from the further mention of "salt" that the sea was the known source of that condiment in Homer's time — a mark of antiquity; cf. Varro's remark of R. B. II. 11, 6, melior fossitis quam marinus, as though the former denoted an advance in civilization; so the Via Salaria, Plin. XXXI. 7, 41, was the road by which the ancient Sabines fetched their salt. Saltus, Jugurth. 89 (N.), speaks of a people who used no salt — a trace of barbarism.

126—8. ὅμων, "a sign" that the end of his wandering was attained. — ἀνηρτολιον, see App. F. i (14) and note*, — φαινίμων ὀμος, cf. a fragment of the Ὀδύσσεις Ἀκανθόπλης, which probably embodied some version of the present adventure, Soph. Fragm. 403 Dind., πάθετον τὸ δῶρον ἐμφί φαινόμενος ἐγὼν ὑμοίς; and another Fragm. of the same, cited by the Schol. here, ὑμοίς ἄντε ὁ προθο ρωτον ὀργανον φέρον, and explained by ἀνηρτολιον κινητον a "stirrer of the husk"; cf. Aristoph. Plat. 673, ἄντε ὁ ως γίνον, where the word seems to mean "gruel" or "porridge".
The poem

Thus nature (avL, Apoll.)

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130.

132.

137. Fánaxê.

132. Foixad' Fé̄dēnvin.

137. Fé̄dōw. 138. προοιμίαν.

130. ἐξάς K. et var. l. A. 131. ἐπιβήτορα β. 132. ἀποστείχειν K.; ἔδειν

L. I. K. N. VI. 5, 50 Eu. Fl., ἔδειν α β V. lem. 134. 501 Fl.; ἔξελος vel ἔξ

άλος Eu. ν., ἔξα λ. lib., cf. Schol. L. 163. 135. ἀμβληθοῦσ' Vel. 5: ἀμα pro μάλα

οτι

Apoll. Lex.; περπνή H. 136. γῆσα Vi. 5, 56 Eu., γῆσα B H. I. K. N. Vi. 50 Fl;

ἀοριμένου I.; δ' ἐtauφω sive potius δε λαοι Eu. 137. τοι N.

130—1. ἐξάς, the asyndeton here is deliberate, not metri gratia merely, as ἐξάς θ' might stand. — Ποσειδάων, the “immortals who hold heaven” are mentioned distinctly 133 inf. There seem to be two reasons for thus singling out Poseidon 1.) He partakes of the nature of an infernal deity, as wielding the destructive powers of the sea. Thus nearly all his sea-agency in the poem is to produce storm, wreck, and disaster (δ. 506 foll., ε. 366 foll., ν. 160 foll.; see also note on γ. 6, and 2.) Odys. seems to sacrifice in expiation of the offence he had given Poseidon, and in solemn truce against his further wrath. The setting up of the oar marks solemnly the spot, where the pacification of Poseidon was effected, and his own wanderings were concluded. — ἀν- νείον κ. τ. λ., Eustath. says that τριτ-να was the name anciently given to such a threefold sacrifice; it is a trace of the sacredness of the number 3, as the trine invocation, App. C. 6, and the custom of thrice calling the dead, ν. 65. So in Aristoph. Plut. 819—20 we read βανθυτεί ύν και τραγὸν και καινόν ἐσεραναμένος. The suovetaurilia of the Romans is the same, substituting bull for goat. Similarly Pho- tius (Ni.) cites Callimachus as describing τριτεκνας as consisting of ram, bull, and pig. — ἐπιβήτορα, cf. Theocr. XXV. 128, πάντες θ' (ταύροι) ἐπιβή- τορος οὐ' ἔσαι ἡδή.

133—4. ἀθανάτοις ... πᾶσι such a solemn act of devotion, at which however Artemis was overlooked, occurs in I. 536 foll. — μάλα goes with πάσι, as in μάλα πάντας Π. 356, so μάλα πολλά, μάλα μνησίν etc.

134—7. θάνατος, the Scholl. give a story from “the Cycle”, that Tele- gonus, son of Odys. by Cirè, was armed by Hephaestus with a spear pointed with the sharp fin of a monstrous sea-roach (στερνον), caught by the sea-god Phoereys, with which, on landing in Ithaca in quest of his father, he unawares mortally wounded him. On this subject was the Τηλεγονία of En- gammon, an abridgement of which is prefixed to the Ven. Schol. p. iii; as was the Οὐθονέως Ἀκαντοπλῆς of Soph., cited above on 128. This accords with ἔξ αλος (n. b. var. l. ἔξελος), but hardly with ἀμβληθοῦσ μ. τ.; which should mean, “wholly without violence”. The words of the oracle have the obscurity common to oracles. — μάλα τ., see on α. 209. — γῆσα, see on δέπα κ. 316. — λιπαρφ, “well-to-do”, opposed to γήσα λυγρό mar., — ἀρμένον, see on ζ. 2. — λαοι ὀβλιοι, a mark of royal felicity, see mar.

138—54. I told the prophet I accepted heaven’s decree, and begged
him to tell me how my mother might be brought to recognize me, who sat in silence near with eyes averted. He replied, that whosoever I let drink of the blood, would speak to me and speak the truth, but none beside. With that the seer withdrew. I waited till my mother approached. She came, drank the blood, knew me, and spake. 

139. ἐπέκλεωσαν, see on a. 17—8. With this common-place remark Odys. dismisses the elaborate prophecy which he had come to seek. But although he thus lightly accepts the inevitable future and addresses himself to the immediate present — which is probably intended as characteristic of the man — he treasures up the prediction for future use, and on his return duly details it to his wife, with a somewhat solemn exordium, in ψ. 264 foll.

141—4. κατατεθήκας. Bekker Hom. Blätt. p. 227—8, says that κατατεθήκας is the form better supported by authority, but does not retain it in his own edition. — ἔσαυτα ἵδειν, because she was not conscious of his presence; which fact, however, Odys. did not realize; which accounts for his ex-
accord. to Buttm. Lexil. 1. a fut. formed from aor. ἤπισκοπον or ἐνισθών.

149—50. ὦ δὲ κ’ ἐπιφθονεῖς, the Schol. H. is corrupted here. It stands at present ὦντος δὲ ἐπὶ πρὸς εἰσὶν ὡς ἐκέλει σοι φθονήσαι ὑποστῆτει πάλιν ὑποσθέν. The spaced words would suggest that ὦντος δὲ κ’ ἐπιφθονεῖς was the reading which the Schol. was explaining; and possibly this reading may have had its origin in the "grudging" silence which Ajax observes in. 563. It is possible, however, that we should read in the Schol. itself ὦντος δὲ ὄντος and ἐκέλεις ὑποφθονήσαι. — ὄντος Ἀθήνως εἶναι, see App. G. 3 (10).

154—79. She asked how I, a living man, had come thither, across those fearful rivers — Ocean especially, and that on foot. Was I wandering still, nor yet had seen my home and wife? I replied, I had come, whither destiny led me, to consult Teiresias, I was a wanderer still, nor had touched my native shore since I left it for the Trojan war. I asked how she had died — through sickness, or the shaft of Artemis? I enquired after my father and my son, was my royalty safe with them, or was I deemed dead, and was another in my place? I asked too, how had my wife determined — to wait and ward my house and heir, or to wed some noble, Achaean?

155—9. ζῷον ἐνεδέναι, the further brink of the Ocean-stream lay outside the course of the sun and partook of the gloom of the Cimmerians, probably, deepening in intensity towards the region of Aides; hence ζῷον ἐνεδέναι is a metonym for the place of the dead, see App. G. 3 (8) (9). But the word ζῷον need not be understood as denoting a westerly direction, unless directly contrasted with ἥδω τῆς ἱέλιον τε, as in v. 240—1. The lines 157—9 are rejected by the Scholl. The remark of 159 is void of point, since she must have well known that he took 12 ships to Troy, and even speaks of his ship in 161, as the possible means of his wandering thither; nor does his reply at all notice this part of her short speech. — πρῶτα, the word is not superfluous, although lacking any completing phrase as ἐπιστέρα etc. The incompleteness of the expression makes it perhaps more forcible, as implying that none are worthy to be mentioned by the side of Ocean; it is "first" and last.
159. Μεσιταίοι. 162. ούς Ειδείς. 163. προσέθεσιον. 164. Αἴδασον.

160—2. ὅπλα... ἐπιγοίκι, "ship" and "crew" are viewed as one, jointly forming the means of his coming; so mar. — πολίν κρότον should be joined with ἀλομένος. His coming to that remote and forlorn region leads her to suppose what was the fact, that he has wandered over since he left Troy.

163—9. Χασίος με... Τειρεάδος, cited in a parodic way by Lucian, Ncypom. p. 225. Χασίος does not seem to mean any overpowering external force, like that of destiny (μορφή), but the obligation to act in a particular way, which arises from a sense of interest. He expects to derive advantages from consulting Teires. 479

—80, and does in fact depart with the knowledge of the conditions of his return, and of the state of things to be expected in his house. — εὐπολοῦν, only found as epith. of Ilion; cf. Φύγας αὐτοπόλους, Ι. 185. The same element in each, πῶλος, "foal", seems to mark Asiatic soil as the best known nursery of horses.

171—9. χίλια, akin to καίφα, "I cut", probably here in the original sense "fatal blow"; so καιρός καίφας; cf. tempus akin to τέχνα. — κατέλειψε, see on γ. 280 mar.; "or the shafts of Artemis, Silently falling in a sweet death-rain", Worsley. — γέρος, see
on γ., 150, “royalty”, — νέοσθαι, see on β. 230—8. — παρά, “to watch over”; since, if she remarried, she would go to her new husband's house leaving Telem. scarcely yet twelve years old, in his own. — εμπέδα φυλάσσειν, "to keep in their places".

180—209. "Thy wife", she replied, "abides in thy house patient but sorrowful. Thy royalty is not usurped, for Telemachus administers it and holds its privileges. Thy father, winter and summer alike, lives aloof from the city, on rustic fare and poorly clad, like a household serf, through longing for thee. Similar was my hapless lot; not the arrow of the Artemis, nor sickness slowly wasting brought me hither; but my desponding yearnings for thee, my son".

She spake. I thrive strove to embrace her; thrice she eluded, shadow-like, my grasp. With a sore heart I spake again.

181—6. καὶ λίνυ, see on α. 46. — τετλήστι θε, "patiently". — γέοιες, see on γ. 150; "revelry"; and cf. Hy. XXIX. 4. καλὸν ἔχονσα γέοιες καὶ τίμιον. — δαίτας... ἀς... ἀλεγύνειν, by referring to α. 374, θ. 38, v. 23, δαίτας ἀλεγύνειν seems to mean, "to frequent, or be a guest at, feasts". ἀλέγεω, in other uses, is merely to "bestow care on", "care for"; cf. ἀγλαὰ ἐγγ' ἀλέγυνειν, Hy. Vend. 1. The explanation given here, πάντες γὰρ καλέον-σιν means, that he was freely invited, i.e. by the neighbouring princes, "received", as we say, "in society". The suitors, it should be observed, had not yet set up their scene of licensed revelry in Odysseus' palace. They therefore, or some of them, may be included among the πάντες here. Ni, referring to ζ. 55, ἐς βούλην ἐνα μὲν καλέον δαίτας θεάτεις ἀγὰνείν, and to Γ. 250, suggests that, "invite him" or rather "desire him" to perform royal functions, as a δικαστόπολος ἀνήρ, is the sense, and that the banquets were regarded in the nature of fees for judicature; cf. λαπαρός τελεόνοι Θείωματος, I. 155. Not satisfied, however, with this he inclines to regard the word καλ., as corrupt, and suggests that κομε-σια, in sense of "foster and tend", may be read. But καλέονα may well refer to complimentary invitations, recognizing the youth's rank and prospective royalty, rather than the discharge of its actual functions. Enstath.
piantēsa γαῖρο καλέουσι, πατήρ δὲ σὸς αὐτόθι β' μίμην ἄρρηθ, οὐδὲ πόλιοις κατέχεται: οὐδὲ οἱ εὐνάι δέμνια δαι καὶ χλαϊναι καὶ ὤνειαν σιγαλέντα.

190 ἀλλ' ὁ γε χείμα μὲν εὐθεῖα, οὕτω διμός, ἑνὶ οἴκῳ, εὖ κόνισα ἄρρηθος, κακὰ h δὲ χροὶ εἴματα εἶπα i αὐτὰρ ἐπὶν ἐλάθης θέρος k τεθαλαύτα τ' ὁπώφη, παντὶ οἱ κατ' γονον ἀλώνης οἰνοπέδιοι φύλλων m κεκλιμένοι χάμαλαν n βεβλήται εὐνάι.

195 ἐνθ' ὁ γε o κεῖται ἐξέφω, μέγα p δὲ φροσι πένθος ἀείζει, ὅσον νόστων ποθέων χαλεπον o δε ἐπὶ γῆςας ιανείει. οὔτω γαῖρο καὶ ἐρῶν ὀλόμνη καὶ πότομον ἐπέσπουν οὔτε με γ' ἐν μεγαρίσου ἐνυδκοσίν ialοχειας oις α ἄγανοῖς βελεσθῶν ἐποιχομένη κατέπεφεν.


says, δοκεῖ δὲ ὀρχαῖν ὕθος εἶναι, εἰς διοικεῖ προκαλεῖται τοὺς βουλεῖτες τε καὶ τοὺς δικαστας. It would be of course possible to drop δικασταλόν τε καλέουσι, and read continuously ἐς ἐποίηκε, πατήρ δὲ τ' τ. 1. 187—94. αὐτόθι, "in the same place"; where he was wont to, "on the spot" as we say; defined by ἄρρηθ following; so αὐτόθι έρικε... εν σπέσι χλαίνοιται, i. 30. Compare the account given of old Laeretes in a. 189—93. — εὐνάι in plur., of one person's bed, is rare, probably denoting habitual place of resting; cf. δι' φεῖλo Τυφώους ἐμμελεῖ εὐνάι, H. 783. — δέμνια... χλαίνα... ωγεία, see the passages referred to in mar. To all these subjects εὐνάι is the predicate. — χείμα, of duration. — τυφώς, see App. F. 2 (20) (end). — ὀλοίρη, see on ε. 328. — γούνα, see on a. 193. — φύλλων, the priests of Zeus at Dodona, the earliest anchorites, are called χαλοειναρικος and Odys., when shelterless and naked, makes a bed of leaves (mar.). These are the only Homeric parallels; and they heighten by their exceptional character the self-imposed mortification of old Laeretes.

196—201. νόστων ποθέων, the great majority of mss. have the other reading πότων γοῦνα (X. 363) or one compounded of the two. But the Schol. Κ. states that the better (χαρίστερα) copies had νόστων ποθ., which makes this consensus of less value: also οὖς τε πότως 202 is more in keeping with this reading, — χαλεπον δ', the δ' has here the force of γερα. — ἰανείει, "is come upon him". — Ἰανείας, the epith. here becomes a nom. prop., as Εὐνοείδους, Αἰνειροτήτος, etc.: of this last ἐνυδκοσίος is also an epith. in sense of "sharp-sighted"; it here means
of the maiden, the voice of the siren, and the misty air. 

The maiden's voice, the siren's melody, and the misty air. 

...nor can our wits' guess of the siren's melody and the misty air.
213. I. vi. iii, *vi* vi. 133. 214. *qvun* *A*., *qvun* *a* β II.; *συναξιζο* *V* r *V* i 5. 216. *ωμ* β *Eu* Fl. 217. *φεσερ* Vi. 50; άπαφάσικει Vi. 5. 218. ανήμ *N.* tides *διάνην* (vel -αυ) *α* K. N. vi. 133 var. i. M. et α. an. rec. tis *διάνηι* Eu., τεν *διάνωσιν* α κ. *συναξιζο* *V* r *V* i 133 v. *λεκκ* α, διαματια *δεπίστα* Ptolem. Asconon., διαματια *ός* Crates, h.; *επει* καλ. α, κεν G. L. M. N. Vi. 5, 56, *επίν* κε *Vr* Vi. 50. 222. *νείν* *Eur* κκ. 223. *φαο*ς *δε* *A* v. 56 Eu., *φαο*ς *δε* H, ex em. man. 1, *φαο*ς *δε* G., *φαο*ς *δε* Vi. 133, *φαο*ς β.

121. 216.—9. *κάμμορ* ον, an especial epith. of Odys. (mar.) see also *κευν* ον *τον κάμμορ* β. 351, and noto. — ανήμ, this viz. what you mur- mur at; see 211—4. — *δίκης* έπει *βροτον* *κα* t. *L.* on all this passage see App. G. 3 (12) — *ίνες* *έξονοιν*, "muscles enwrap", but on this physical basis the more abstract notion of substance distending seems built.

221. 2.—2. *δαμηγ*., ον *δαμην* we have also *δάμην* *δάμαν*., 3 sing. imperf. and *δαμη μ* 2 sing. pres. mid. (mar.), also *δάμαν*., H雁. *Ven.* 251. The other forms are fr. *δάμην* or *δαμα* (506). — *πεπόθηκα*, this seems to have a pres. force merely, but to express a continued state (απόστειν., instantaneous), as in B. 90, αι μέν τε *ένθα* ἄλις *πεπόθηκα* τε *ένθα*, so also in later poets, Συνών γαρ τις *επί* *άλην* *πεπόθηκα*, Αeschyl. *Pers.* 669, and *άνεπεπόθηκα* καλ. *πεποθί-

*σθα* τας *φρένας*, Aristoph. *Av.* 1445.

Here Worsley has,

"On the hier

All substance was burnt out by force of fire,

When first the spirit, her cold flight to steer,

Left the white bones, and fluttering from the pyre.

Straight to these shadowy realms did like a
dream retire",

223.—4. *λιλαίεσ*., the omission of any verb of motion, as *ένειτ*, or the like, adds great energy to the expression; cf. *σταθμόνδε λιλαίεσ* *απονέθεσα*, 1. 451. — *έσθι*, "give heed to", so perhaps in B. 485, παρέστε τε *ένθα* τε *πάντα*. Ni. refers to Soph. *Elec.* 40—1, *έσθι παν τον δρομον*, ὅπως αν *ειδο* ήμιν *άγνελλης σαφή*, Theog. 31, *ταυτά μέν ουτός εσθι*; and suggests that *έσθι* may have stood in the text, for *έσθι* elided. Thus the sense would be, "it shall be that hereafter thou shalt tell etc." But this seems wretchedly tasteless and jejun. Here the first Act as it were of the *νεώτα* may be said to end; see App. G. 3 (8). The next consists of a review of the ladies
of the past ages, as shown by the first being the mother and the fifth the wife of Nestor. Their connexion is either with the Trojan, Athenian, or Theban legend.

225—59. Our talk ended. Then appeared at Persephonē's behest the ladies of the elder time, swarming round the blood. I contrived — for so it seemed best — that each should tell her tale in turn. First came Tyro, Salmoneus' daughter, Cretheneus' wife, who loved the river-god Enipeus, but was herself loved and beguiled by Poseidon in his form. The river heaped its waves to shelter their embraces. The god gave her joy of her love and promised her fair offspring; then told his name and bade her not reveal it. She bare him twins, Pelias and Neleus, besides three sons to her own husband.

233-4. προμηθείαι, the Scholl. give προ-μένω as the etymol., as if προμεθείαι. φ. 230, προμήθειαι, shows that "one after another" is the sense.

— ὅν γών, this confirms the notion that some older genealogical poem was the material whence this part of the book was made up. The scantiness of the dramatic element in it, being limited to 247-53, seems to suggest the same origin. The ladies are supposed to answer to Odysseus' questions, but there is no form of interrogation or reply.

235-7. Σαλμωνής, the legends connected with him have a double site, in Thessaly (Iolchos), and in Elis. In each was a river Enipeus, and in the latter a town Salmoñē upon it. This seems to show a migration of a tribe, probably part of the Dorian-Heraklid movement, from one site to the other. Those who think the Homeric poems older than this movement will suppose the earlier territory of the tribe, and its river, intended here. Salmoneus at all events had not in Homer's time acquired the notoriety for impious presumption which we find in Virg.
241. Ἐπισάμενος.

238. ἤράσατ’ α’ Α. Μ. Ν. Βι. 56, 133, ἤράσατ’ Φλ. 239. ἐρει Βι. 56 Ν. Ευ., ἐρει α’ Α. Κ. Βι. 5, ἐρεῖ Β Η. 241. άφα εἰσάμενος α’ Β. Α. Η. Ι. Κ. Βι. 56, 133 Ν. Ευ. Φλ. Ρο. Ερν. 242. προχοίς ι. 1εμ.


238—40. ἦ ποταμοῦ ἤράσατ’ κ. τ. λ., if these three verses be retained, τὸ of v. 241 refers to Enipeus; omitting them, to Cretheus, and the legend then resembles that of Zeus and Alemene. It may be noted that nothing turns on her love for the Enipeus, save the opportunity which Poseidon derived from it, and which thus is not indispensable. It seems therefore likely that 238—40 are due to some different development of the legend, although not necessarily by another hand, see vol. I. Pref., Part I. x. In II. (mar.) are two examples of amours with river-gods, of which Menesthus, a nephew of Achilles, and Asteropeus, an ally of Priam, are respectively the offspring, and so Antipod in 260 inf. is a daughter of the Asopus. The rivers have so far a distinct divine personality in II., that they are spoken of as attending the synod of Olympus in Τ. 7, and addressed with vows and prayers, Ψ. 144 foll. So also Scamander in Φ. 324 foll. "rights personally, and is overcome by Hephastus. Horace Odes III. vii. 23, has borrowed the name Enipeus for one of the personæ of his lighter lyric strain. —Ἐνιπέος, besides the two mentioned in the last note, there was a third river of this name in Pieriæ, having its rise in the highest part of Olympus, and mentioned by Livy, XLIV. 8. This, however, is out of the question here: and since both of the others flow, not into the sea, but into the Peneius and Alpheus respectively, the expression ἐν προχοίς ποταμοῦ, inf. 242, implying, as it seems to do, access from the sea, (see note there.) less easily fits them; —a further token that 238—40 does not suit the present text. Ovid Met. I. 579 calls the Thessalian stream, irrequietus Enipeus.

239—44. οῖς πολὺ καλλίστος, the Scholl. raise the question how this praise is to be reconciled with the similar praise of the Axius (mar.) ἄξιον οὖ καλλίστον ύδαθ ἐπὶ γαϊν ἐρεῖν, and (besides suggesting a different reading there, which seems trivial,) adduce the similar praise, "fairest of Priam's daughters", bestowed on Laodicē and on Cassandre (Z. 252, N. 365). The poetic praises of beauty are surely not limited by such narrow canons as to imply any real discrepancy. The Scholl. justly add, that the praise of the Enipeus here is virtually given by the lady who loved him. —τῷ, see the last note. —ἐν προχοίς, as most accessible to the god of the sea. It is possible that some sudden influx of the sea owing to a submarine earth-quake — such as is usually ascribed...
to the action of Poseidon — may have given a basis of physical fact to this part of the legend. Such might raise a wave οὕρει ἴσον. The tidal action is too slight on this coast to have so served. See however the difficulty noticed towards the end of the last note. — ποταμοῦ, "a river", if 238—40 be detached. — πειριστάθη, i. e. by the agency of Poseidon. Cf. Virg. Geor. IV. 361, Curvata in montis faciem circumstetit unda. Retaining 238—40 the river-god would seem to have been passive in the matter. The Scholl. suggest that Poseidon rivalled and flouted (ἐπεγελονά) him; but this seems to build more on the text than it will bear.

245—7. Zenod. "knew not" this line, i. e. rejected it. It was also disallowed by Aristar., (ἀδεξεῖται). If anywhere it should seem to come in better after 242. Supposing the facts related in order, she was already the wife of Cretheus, and the expressions in this verse seem unsuited: cf. Hy. Ven. 164, ἱσόε δὲ οὗ ἴσον. Ni., following the Scholl., ἤθε τι γὰρ ἔρωφη καὶ ἐκουσίως βουλουμένη ... κετέχεσθαι ὤπνον; objects to the latter part of the verse. But the causing slumber is probably to enable the god to resume his own form. This is not stated, but as he declares his name, it is highly suitable; and in the account of the conduct of Aphrodite, Hy. Ven. 170, Ἀγ-χίση μὲν ἐπὶ γυναικὸν ὄπνον ἔχενεν, this is what the deity actually does, and then awakens Anchises. — φύ κεμίοι ν. τ. λ., see on γ. 374.

248—9. καὶς ... φιλ., literally, "have joy by thy lovo". See mar. for similar constructions; the δ following is — γαρ, explaining the "joy". — ἐνιαυτοῦ, 10 lunar periods most nearly coincides with the period of gestation; and this, besides the inherent tendency to select the base ten, probably caused ten such periods to be rated as a year, the surplus being made up by intercalation. Such a defective year may be understood here. See, however, on ν. 5. It is not, however, necessary to understand περιπλομένου of "completed", but "in course of completion"; — ere the year is out", Cf. τάχα δ' ἄμμες κατλημον ἐναυτῶν κατενεμουῖς, Hes. Scut. 87—8. — τέχνης: ἐπεὶ οὖν, for the hiatus see on 143 sup., for the synizesis see Spitzn. de V. Her. VI. § 2, who notes it as most frequent in ἐπεί, δή and ἡ; see also mar. — ἀποφαῖλοι, see on ε. 182.
253. ἐδύσατο β Α. Π. Κ. Μ. Ν. Στυ. Βι. 50, 133, -σατο Ι. Βι. 5, 56, -ετο ω
256. λαόκω Α. ex emend. Κ. Βι. 133, λαόκω Ι. 257. πολύφηνος ν. lem.,

253—5. ὑπὸ πόντον, although within the river, he was at its mouth, and the words are easily understood of a plunge seawards. — Θεράποντε Λίδος, the phrase here only occurs in Η. Warriors are repeatedly θεραπόντες Ἀγός (mar.). In Hes. Theog. 100 we have ὁδός Μούσαν θεράπων, cf. Theog. 769; and in Pind. ι. Τοι. III. 28—9, δάμον Θηρεφορίας πείσι, Ἀπόλλωνος θεραπόντα, λόγῳ.

256—9. Πελίγης, called by Pindar Ρυθ. ΙV. 241, Τυρφοῦς ἑρασιπλοκάμον γενέας. His grandson, Eumelus, is a leader of troops from Phere in Thessaly in the Catalogue Ε. 715; cf. δ. 798. Pelys is also named, Hes. Theog. 994—9, as imposing toilsome labours on Iason, whose son Euneis was still king in Lemnos at the time of the war, H. 468. Thus we have a connexion between the Argonautic and Trojan legends; for which see also μ. 72. Of Neleus, father of Nestor, we have repeated mention in Η. and Od. — βασιλεύα γυναικών, this title is found in Η. only here, although we have daughters of the two brothers and wives of βασιλέως. — Λιόνον, father of Iason. — Ψέφητι θ' Αμφιθίωνα, θ' these two are mentioned only here in Η.; cf. Pind. Ρυθ. IV. 221—3, ἐγγύς μὲν Ψέφης, κράτας θ' Τεθέρμες, ἐκ δὲ Μεσάνας Αμφιθίων.

260—80. Then came Antiopē whom Zeus had loved. Her sons Amphion and Zethus built and fortified Thebes. Then Alemenē wife of Amphitryon, also loved by Zeus, and mother of Herakles. Then Megarē daughter of Creion, whom Amphitryon's son wedded. Then Epicastē, mother of Οδίπος, who did great sin and knew it not, marrying her own son, the lord of the Cadmeans. The gods discovered her guilt, and in despair she hung herself; whereupon the Ερίνης brought her son woe.

260. Αντιόπη, in this and the two following we have a Theban group of legends, the oldest extant, and in their simplest form. Since Amphion and Zethus first fortified Thēbē (Thebes), they are older in legend than the Theban war, waged by the sons of Οδίπος. The story of Amphion as receiving a lyre from Hermes, and the stones rising in obedience to its strains (Movit Amphion lapides canendo, Hor. Carm. ΙII. xi. 2, cf. de Art. Ρ. 394—5) is of later origin. A similar subsequent amplification is that of the two brothers having opposite tastes, the one refined, the other rustic, alluded to by Hor. Επιστ. Ι. xviii. 41, Apollod. ΙII. v. 5. Another Antiopē, wife of Ευρυτός (Hes. Καταλ. Frugm. ΙXΧ. 6, η ούτως), and a third, an Amazon of the Thesicēd legend, should be distinguished from this one, who seems also alluded in another Hes. Φραγμ. ΙΧΧΧΧVII. 6, as born at Ηυριός in Bœotia. For the further legends connecting her with Dirē and her sons, see Smith's Biogr. Dict. s. v. Amphion and Ζ. enjoyed in Bœotia a consideration similar to that of Castor.
and Polydeuces at Sparta, and are like them called Dioscuri; cf. Eurip. Phem. 147, Herc. Fur. 29 foll., and, as in the case of the latter twins, one of them, Zethus, was ascribed to a mortal sire, Epopeus; see Pausan. II. 6. 2. Similarly Herakles and Iphicles are twin sons of Alcmene by an immortal and mortal sire respectively; Schol. V. on 266 inf. Amphion is said to have been also the husband of Niobê.

263—5. ἐξτίσαν ... ἐπύρωσαν, somewhat as Theseus was said to have done for the Athenians, Thucyd. I. 6. Pausan. IX. 5 thinks that Cadmus built the upper city or Cadmeia, and these brothers the lower town. According to another legend mentioned here by Eustath. and a Schol., they were earlier than Cadmus, and, having fortified the city, enabled the Thebans, while they lived, to resist successfully the neighbouring Phlegyes, who, however, afterwards destroyed it, and it lay waste till Cadmus refounded it. In Hy. Apol. Pyth. 47—8 the early period of Thebes is similarly referred to, Ὑὴρημάτπὸς ὥστε, εἰσαφόκανε ἐδώς κατασκευήν πόλις καὶ ἐνδίσματο οἴκους τ. ι. κ.: 9—10. — ἐπύρωσαν, cf. on δ. 635.

The statement implies the presence of predatory neighbours, as the Phlegyes are said to have been; cf. N. 302, Πλεγύας μεγαλητῶρες. 266—7. Ἀλκμήνη, for the legend of her gestation being prolonged by the artifice of Herê see T. 97 foll., also mar. for other notices of her in the poems. — Ἀμφιτρίτονος, Herakles is called παῖς Ἀμφιτρίτονος (mar.), as below 270 Ἀμφ. νήσος. In Σ. 333—4 Zeus seems to speak of him as his own son; and the same seems implied in the words of Tlepolemus, E. 636—9. But the former passage, in which Zeus enumerates his amours, is marked as rejected by the Schol. Ven. A. Even the passage T. 97 foll. may be explained without supposing him actually begotten by Zeus. In Σ. 330, however, we have a Αἰὸς νῆσος mentioned, who, on comparing O. 25 foll., appears to be Herakles. So inf. 620 his shade says, Ζηρός μὲν παῖς Ἕλλην. He is therefore the son of Amphitrion in a putative sense only. Similarly Τυρναίτις became a current name for Castor and Polydeuces, and occurs even where the context calls them Δίος κυρίων Hy. XXXIII. 1—3. The statements concerning Herakles in the poems represent the legends of different localities, as Coös, Pylos, and especially Thebes; but are all of the Achæan family. No poet seems to have woven them into a harmonious whole. They multiplied too fast, and had too great a complexity of localized roots for such treatment. See some further remarks in the Preface to this vol. — Θρασυμένονα, only occurs as epith. of Herakles here and mar. — Θυμολέοντα, also of Achilles and Odys. (mar.).
269—70. **Mεγάλην** is obj. to Ἰδὼν of 266: her death and her children's by Herakles' hand is the subject of the *Hecules Furens* of Eurip. — Κοινοντος, king of Thesbes, say the Scholl. Now Herakles belongs in Ἰ. to the generation next, or next but one, before the *Troica*, since he sacked Troy in the time of Laomedon, with Telemon, father of Ajax, as his comrade; and Tydeus father of Diomedes is of the same age, who was the comrade of Polyniceis. Ὀ. 377. Thus the Homeric Creion holds the same legendary date as the Creon of the Tragedians, with whom he is the sister of Iocasta, the Epicastē cf. 271 *in f.* The Creion of Ἰ. 84, Ὀ. 240 is a totally different person. — νίς, see the last note.

271—2. **Οἰδιπόδωον**, this form of genit. occurs also Hes. *Opp. 163: we have the legend here in its early form, before the foreign importation of the Sphinx and her riddle, which was probably due to Sphinxes inscribed with hieroglyphics becoming known to the Greeks, as their intercourse with Egypt expanded. His refuge at Athens and burial there, where none might know of his tomb, is also post-Homeric. Soph. *Ed. Col. 1538* foll. In Ὀ. he is buried at Thesbes (mar.). — *Εἰςίκαστα*, see previous note, and compare the name Polycastē, given to Nestor's youngest daughter, 7. 464. The other ladies became famous through their sons' renown; so she infamous through her "atrocity"; μέγα Ἐγρον, committed with hers.

273—4. *vit*, so several mss. and Hermann ad *Hy. in Apoll. Del. 46* (Ni.). — ὃ δ' ὁν the line probably ended ὣν πατέρι ἐξενάριεσαν at first, and the next is a later insertion founded on the later development of the legend by the Tragedians, as including the oracle by which the detection of Οδίπους was effected; cf. Soph. *Ed. R.* — ἀναξιωτάτα, not found elsewhere in Ὀ., "heard about".

275—6. **Οἰδήμιον**, Thesbes is remarkably omitted from the *Catalogue*, amidst a rather thick cluster of other Boeotian cities, and with the significant inclusion of Ποινθήματοι "Lower Thesbes" among them, *B. 494—510*, and the Cadmeans are several times disparagingly mentioned by Ὀ. (mar.), e. g. as vanquished by the Achaioi, Tydeus and Mecisteus, with the same ease as barbarians, or men of an inferior race. It seems from this likely that Ὀ. did not regard them as thoroughly naturalized. The Boeotians, moreover, have no commander in chief, but are under five seemingly equal leaders. Cadmus and his race are probably regarded by the poet as an essentially foreign dynasty who supplanted the line of Amphion and Zethus. Cadmus, indeed, is only mentioned as the father of the deified Ino, *e. 333*; where see note. Ni. denies the origin there suggested for Κάδμους, and says it = κόσμος, referring to Welcker, *Crel. Colon.* p. 22. Mr. Gladstone notices, vol. I. p. 243, that the name "Cadmeans" is always used of reminiscences, and that the poet calls the inhabitants of the country at the date of the Trojan war, Boeotians. — ἀλγεά.
the double woes of incest and parricide; which, as being involuntary, are said to have been \( \text{θεών ὅλοις} \) (mir. 8).

279 — 8. \( \text{πυλάρταο κρατέριο} \), these epithets rather suggest the view under which Aides was regarded by the world above, and are less suited to a description from the point of view of one actually there. One of them actually occurs in II. (mir.) They probably contain a fragment of an older genealogical ballad out of which this part of the poem was compiled. — \( \text{βρόχον} \), the same is the method of despatching the faithless handmaids (mir.). The suicide of Epicaste is fully expressed, whereas that of Anticlea is only suggested, see on 85 sup.: but then, this latter is telling her own tale to her own son. She accordingly throws a veil over the dreadful act, and dwells upon the motive only. — \( \text{ἀνεμένη ... σχομένη} \), Ni. remarks that the first partic. refers to the method, the second to the motive, of her death.

279—80. \( \text{ἄλγεα} \), these seem to have been in retribution for the acts, though unwittingly done, under the stern and simple doctrine of \( \text{δρόσιται παθεῖν} \); even as a man’s own natural feelings in Ædipus’ case would lead to self-abhorrence and to the recognition of the abhorrence of others. — \( \text{μητρὸς Ἑρινυῖς} \), it is remarkable that twice in the Ody. (mir.) the \( \text{Ἑρινυῖς} \) are thus connected with a mother, while in the II. they are represented as invoked by a father against a son, and twice as hearing the imprecation of a mother, or connected with her wrath, I. 449 foll. 565 foll., Φ. 412. Iris also reminds Poseidon, when meditating resistance to Zeus, that “the Erinys ever attend upon the elder branch of a family ”, O. 294. They are also invoked in oath-taking, as “dwelling beneath the earth and avenging perjury”, T. 258—60. Agamemnon, too, says that his offence was due to an \( \text{άτη} \) produced “by Zeus the Moire and the Erinys”, T. 87; and similarly an \( \text{άτη} \) is ascribed to Erinys as produced in the mind of Melampus the seer, o. 233—4. So also Odys. in disguise invokes the wrath of the gods and “the Erinys of the poor (if perchance there be such)” against the arrogant violence of Antinoës, φ. 475—6; and the daughters of Pandareüs are handed over by the Harpyiae “for the Erinys to attend upon them”, after having had divine favours unnaturally lavished upon them; υ. 66 foll. Finally, when the horse Xanthus by the special gift of Herê forbodes Achilles’ death, the Erinys interfere to check his utterance T. 418. Reviewing these instances Mr. Gladstone, (seeking to follow Nägelsbach, V. § 38, p. 264, and the Schol on T. 418, \( \text{ἐπίσκοποι γὰρ ἐν τοῖς παρὰ φυσιν} \), infers, Gladst. II. 305—6, that “they are in the Homeric system the never-failing champions, because they are the practical avengers of the natural and moral order ... and they avenge the infraction of that order, not merely as a law of right opposed to wrong, but as a law of order opposed to disorder”; and further compares them with the idea of the “Immutable Morality of Cudworth and his school.” It seems probable however, that the feeling which evokes their agency is always ethical; and that they stop the mouth of the horse Xanthus, not as checking a mere monstrosity, but as repressing a presumption; and so in the case of the daughters
of Pandareüs. To this may be added, that we find them closely associated, as in the case of oaths, with the great nature-powers of Sun, Earth, etc., that they belong to the world of Aides, and seem to emerge thence for functional purposes into the upper world. Coupling with these facts their waiting upon parents and elders, the parental being the oldest form of human authority, we seem to see in them a coordination of natural power with moral right. The Æschylean theomystology is also very express on the point that they themselves belong to an elder dynasty of deities (Eumen. 150, 166, 779); and Pausan. VIII. 25, 4 testifies to the fact of the Erinyas as being identified in Arcadia with Demeter (Mother-Earth). Further, Curtius 309, citing Kuhn, Zeitschr. I. 439 foll., traces some remarkable concordance between this tradition and that of the Vedic Saranjüs (lit. an adj., "haastening"), with which he connects the name. This suggests that they, like Persephonë, were developed from traditions brought by the Greek race from their oriental primitive stock, but that, though in their origin nature-powers, (as traceable in the curse in which they can smite the earth, Æsch. Eumen. 810 — they yet derived their hold on the Greek mind from the ethical feelings interwoven with them; cf. ὃ δὴνα, ὃ ἐστὶν ἡραίως ἐπέκειν, ib. 496. They fall into the outer shade and gloom, which shrouds everywhere this group of elder traditions, the Titans, Cronus, the Graiae, etc., before the dazzling brilliancy of the Hellenic Olympus. But their rare appearance is marked by a tremendous energy of retribution which surpasses all other moral agents. The idea expressed by Cain in Genes. IV. 14, and embodied in the Goët, of Hebrew and Arabic domestic ethics, is closely akin to them, although more narrowly limited, as in fact their more specific Greek development also became — viz. to bloodshed in domestic feud.

281—320. Then came Chloris, Neleus' wife and Nestor's mother, as also Perö's, who was only to be won by a hardy adventure which Melampus performed. Then Leda mother of Castor and Polydeuces, who live and die by turns. Then Iphimedea, mother by Poseidon of the young giants, whom Apollo slew, or they would have piled up mountains to storm the heaven.

281. Χλόωσι, daughter of Amphion, son of Iasus, (see 283, so Pausan. IX. 36, end.) a different person from the Amphion of 262, who belongs to Thebes. How Néleus established himself at Pylus in South-western Peloponnese, we have no account in H. We are probably to understand a migration of conquest south-westwards from Thessaly.

284. Ὀρχομένω Μήτρα, Pausan. IX. 36 gives a legendary pedigree in which Orchom is son of Minyas, who is grandson of Phlegyas, and adds that the people were called Ὀρχομένιοι from this Orchom., to distinguish them from the Minyæ of Arcadia. Here Orchomenus is a place. — Βασιλεύει, t. e. was, as we say, "queen consort" to Neleus: the same word is elsewhere used to describe female royalty (mar.). The reading ἦδη, ascribed to Aristar., which would refer the sovereignty of Pylus
to Amphion, is unsuitable. Neleus seems in II. to have acquired sovereignty there. — Χρόμιον ν. τ. λ., these other sons of Neleus, eleven in number in Α. 690—3, were slain by Herakles, who aided the Epeoi, Nestor, the youngest, alone surviving.

287—93. Πηρός, on the legend here and its connexion with that given o. 226—55, see App. G. 4. — Θηέμα βροτ., cf. Her. Theog. 500, Θηέμα γυναικα βροτου. — μνόντο, see for the form Α. 2. — έδίδον ... έδάσει, on the sequence of tense and mood here see App. Α. 9 (20). — μάντις, Melampus, the legendary head of the prophetic family at Argos, where he settled, o. 239—55. The links of the genealogy there given are

contemporary with Nestor

[Melampus

Antiphaset Mantius

[Εηέμα Polypotheidas

Ampiaraius Theoclymenus]

Alemxou Amphilochoi

Ampiaraius, we are told, was short lived, o. 246—7, and so must some of the intervening links have been. It is possible, however, that, although Melampus was a suitor to Nestor's sister, yet, as the latter was the youngest of twelve sons, he may have been much younger than she, and so Antiphases in the next generation have been more nearly coœval with him. — θαλατή ... μοίρα, this "hard fate" is explained by the next line, the βοσκόλο mentioned last, being the agents of it, having probably caught him in the act of seizing the cattle: his prophetic gifts procured his release; Pausan IV. 36.


Turpia perpessus vates est vincula Melampus, Cognitum Iphiclid surripnissae boves: Quem non lucra magis Propo formosa coeget, Mox Amythaonia nupta futura domo.

The Scholl. have a story, said to be from Pherecydes, that Iphiclus was childless, and that Melampus instructed him how he might obtain children; together with another legend, how Melampus was rescued from his prison-roof falling upon him by a knowledge of the language of animals. Similarly Medea promises to minister to the childless Εγεύς, Eurip. Med. 715—6.
298. FEIEOY.


298—300. This legend is locally related to Sparta. Helen, conversing with Priam on the battlements of Troy, misses her brothers among the Greek host and does not know of their death. Γ. 236—44. Thus in the poet’s conception that death occurred since she left Sparta. It is noticeable that, whereas Herakles is affiliated to Zeus, 267—8 sup., and whereasthree of the previously named ladies and one who follows are distinguished as having become mothers by deities, these brothers are affiliated here expressly to Tyndareus. So in Γ. 238 Helen speaks of them merely as born from the same mother, and she is constantly Δίος ἔγερχενα, see Γ. 199, 418, Α. 219, δ. 184, ψ. 218. See some remarks in the Pref. to this vol. on the Pindaric development of this legend, Pind. Nem. X. 103 foll. The latter half of 301, coinciding with that of Γ. 243, is remarkable; since the poet there seems not to have any such notion as that of ἀμφω ζωοῦς here. This certainly suggests a development of the legend since Γ. 243, where they are spoken of simply as dead and buried: and as these subsidiary legends, all household-tales of heroes, would all feel the influence of the hero-worship which became such an ubiquitous passion in post-Homeric Greece, it would be more difficult to account for their having been left untouched by rhapsodist and diaskenast than for their having been tampered with. It was difficult for Homeric poetry to be popular without some bridging-over of the gulf between it and later Greek feeling on the question of hero-worship. Such we seem to have here: The brothers are still Tyndareus’ veritable offspring, but they have τιμήν πρὸς Δίος; they submit to death or to a privation of earthly life, but they ζωοῦν ἐτερήμεροι, etc. See on δ. 560. Still, any such tampering is probably older than Pindar. — ἀμφω ζωοῦς, the suggestion of Ni., ἀφιζόους, is worth noting, as expressing similarly to ἀμφιβοῦς, the divided condition of the pair between life and death. Some nature-myth, of the alternation of the life and death of the vegetable world, is probably at the root of this part of the legend. This, however, proves nothing as to the antiquity of the Dioscuric story, but a good deal as regards its hold on the Greek mind; the vital energy of a mythic tale of a hero being tolerably well measured by its capacity to absorb the older nature-myth. Now it seems likely that in this case such absorption had taken place between the time of the II. and that of Pindar. — φυσίζους, the Schol. Ven. A. on Γ. 243 suggests a reading Φυσίζους, as prop. name of a region near Sparta, where, legend said, the Dioscuri were swallowed up by the earth, but rendered back again.

302. νέοντες γῆς, for the world of the dead physically located beneath the earth’s surface, as in T. 61—5 see App. G. 3 (8) (9).
303—4. ἐτερήμεροι; cf. Pind., ὑπ. sup. μεταμιμοῦσιν δ' ἐναλλάξ. ὅμερον τάν μὲν παρὰ πατρὶ φίλον Αἴνομον, τὰ δ' ὑπὸ κεντεῖα χαῖας ἐν γύναις Θεράπινας, πότον ἀμπλαντεῖς ὀμαίον (Therapna being a locality near Sparta, where their temple was shown, Pausan. III. 20). Ni. cites from Müller (de Cyclo p. 41) a portion of some Cyclic poem Zeus' autois ἐτερήμερον νέμει τὰν ἀθανασίαν; so Virg. Aen. VI. 121, Si fratrem Pollux alternā mortem redderim. — ἀλλοχώσον, so cited by the Schol. Ven. Δ. on Γ. 243 and the Schol. Pind. Nem. X. 103. It is without parallel in our Homeric text; but all the mss. here have it, and Draco, de metr. p. 33, would read, without authority, however, περφυκάποι for περφυκάποι in η. 114. 305—10. Ἰριμέδειαν, her glory lay in conceiving by a god, and bearing an offspring worthy of him, like Tyro, Antipô, and Alemēnê. — Ἀλώνιος, "the Husbandman" (ἀλῶς); Ὀτα и Εφιαλτας in the earliest form of the legend; were his offspring (παιδές Ἀλώνιος, E. 386) their names meaning the "threshers" (ἀφθέω and ἐφίαλλο; so Voss ap. Ni., who compares the Μολίων, "grinders", descendants of Actor, the "crusher", (逻κτώρ ἀφηκτή ἐφίαλμοι) as mythically become heroes of the host, A. 709—10, Ψ. 638. The Alóîde, personified as giants, were, like the Μολίων, A. 751, and Polyphemus, i. 412, affiliated to Poseidon, then became enemies of the gods; and so the legend grew. In E. 385—91 they are mentioned as imprisoning Ares for "thirteen moons" καλέον ἐν κεραία, whence Hermes rescued him. Welcker, Griech. Götterl. I. 421, expounds this myth, of wheat stored under ground; but does not attempt to adjust the mythical details. The legend seems like an attempt to fix some old Pre-Hellenic nature-myth into Hellenic theomythology. Pausan. IX. 29 tells how they first consacrated Mt. Helicon to the Muses, regarded as 3 in number, by name Meletê, Mnêmê, and Aoidê; and in conjunction with Εκλες, another son of Poseidon by Aserê, built Aserê or Ascra at the foot of Helicon. For this last Pausan. cites the Atticis of Hegesinoûs as his authority. In Virg. Aen. VI. 582—4 they expiate their crime against Jove in Tartarus. — Εφίαλτην, Ni. connects this name with ἐφίαλλο, used intransitively, rather than ἐπι- ἀλοιμα. — καλλιότοις, they are simply mentioned on the score of their beauty by Pindar, Pyth. IV., as the sons of Iphimeedia, and as having died in Naxos. — Ρηγώνα, for him see on 572 inf. With this line cf. Virg. Aen. VII. 649, Quo (Lasso) pulchrior alter Non faul, excepto Laurentis corpore Turni.

304. lelōγχαι Φίσα. 306. ἐαὐδον.

304. lelōχει Ἡ. β., lelēχασιν ἐτον sup., leχι- α. 305. ἀμφιμέδειαν β. Ἡ. ex em. man. ι, leχίμειαι et μεδ σup. δαϊ- α. 308. Ἐπικόλην Ἡ. ita Pind. Pyth. iv. 158. 309. τοὺς γ' Κ. Στυ.
...εὐφὼς, ἀτάρ μηχὸς γε γενέσθην ἐν ὕμερόφυιοι.
οἱ δ' ἔπαικταις ἀπειλήθην ἐν 'Ολυμπῳ
φυλόπιδα, στήσειν πολυάκος πολέμου.

315 Ὀσσαν δ' ἐπ' Ὄλυμπῳ μεμάζον θέμεν, αὐτάρ ἐπ’'Οσσῳ
Πήλιον εἰνοσφίλλων, ἵν' ὀψανος ἀμβατός εἰη.
καὶ νῦ κεν ἐξετέλεσαν, ἐὰν ἢβης μέτορον ἱκοντο.
ἀλλ' ὀλεσσεν Ἁλιὸς ὑὸς, ὃν ἦφκομος τέκε Λητῶ, ἀμφότερο, ποὺν σφοῖν ὑπὸ ἀρταφοιοιαν ἴνουλος
ἀνύδησαι, πυκνάσαι τε γένεσ εὐναθέτει λάχμη.


last note), that the fact of the epithet εὐφώς being applied to the ox in his mature strength (βοῦς εὐφώςοιο κ. 19), and the trampling of the ox being perhaps the oldest mode of threshing corn, caused the epithet, εὐφώςοι to be applied in the early legend to the Alóide. But, since a man is but a weakling at 9 years, the epithet as applied to a man suggests immaturity, and this suggested the development of the legend that they perished in youth; cf. παίδ᾽ ἔτε ἵντ', of the Μολόνα. Λ. 710, with εὐφώςοι here. — εὐφώς, if this means across the shoulders, it is too small in proportion to their length. Thus μηχόσος of 309 would literally suit.

315—6. Aristar. is said to have disallowed these two verses. If he did so, it was probably from a regard to their apparent inconsistency with ἐν Ὄλυμπῳ 313; see, however, note on ε. 50. This is the only trace in Η. of the war of the gods with the giants, which occupied afterwards so large a domain in poetic theology, being developed in upwards of 100 lines in the Hesiodic Theogon. 630 foll., and figured copiously on early vases. In Ies. the giants Cottos, Gyas, and Obriarens, at first cast down and imprisoned by Zeus, are liberated by the advice of Rheia, and are joined in league against the Chronid Titans, who occupy mount Othrys, as the gods Olympus. We have, however, a glimpse of vanquished elder deities, Japetus and Chronos, in Θ. 478—81; cf. O. 225, Ζ. 274—9.

The inversion of the order in the pile of mountains as given by Virgil, Conati imponere Pelio Ossaem Siliciet, atque Ossae frondosam involvere Olympum, Georg. I. 281—2, in violation of their proportionate heights, "among which Olympus is the highest, Ossa the next, Pelion the least," has been noticed by Mr. Gladstone III. 529, and is confirmed by Mr. Tozer, Highlands of T. II. p. 135, who adds, "if the appearance of the mountains, however, were taken into account, and not their size, it would be more fitting for Ossa to rest on Pelion". Löwe refers here to Ov. Met. V. 346, Fast. V. 35—8.

317—20. ἢβης μέτορον, the phrase recurs (mar.), and is found Ies. Opp. 132, ἀλλ' οὗ ἥβης ἔσται καὶ η. ἤμος; cf. also Bion II. 14, ἦν οὗ ἄνεθος εἰς μέτορον ἔλθεν: Simon. ap. Bergk., p. 1159, ἐστερῆς ἢβης που τέλος ἄκρον ἴδεν. — Ἁλιὸς ὑὸς, see on γ. 279—80. — ἴνουλος, see App. A. 3 (2). Cf. Theoc. XV. 85, παράτων ἱζυλον ἀπὸ πορταφοιν καταβαλλον; Ascyl. Sept. c. Th. 529, στείχει θ᾽ ἱζυλος ἄρτω δια παρηδων, ὅρας φυνυος; Pind. Ol. I. 109 foll., ποὺς εὐανθέμουν δ᾽ ὀπτε φυκα λάχμα νυ μελαν γένειον ἔρεβον. — πυκνάσαι, Crusius takes this as intras., with γένεσ for subj.; but Homer's usage is in favour of a trans., constr., if possible, as it certainly is here, continuing the subj., and making γένεσ obj.
321—32. "Then came Phaedre, Procris, and Ariadné, whom Theseus would have wedded but whom Artemis slew. Then Mera, Clymené, and base Eriphylé who sold her lord. Then more — night would fail if I tried to name them all. My thoughts are now of slumber and of my return, by your grace and the gods'."

321—5. This group of ladies belongs to Attic legend. Phaedre, a daughter of Minos, like Ariadné, belongs to the story of Theseus, see Eurip. Hippol. for her tale as later developed. Procris was daughter of Erechtheus. The story of her love for, and death by, Cephalus, is regarded by Prof. Max Müller as a version of the Dawn-myth, and Procris as = "the dew", Oxford Essays, 1856, p. 53—4.

321. Ἀριάδνη, mentioned Σ. 591—2 as having had a θηρος made for her by Ædalus. The epithet ὀλοφρόνος applied to Minos is to be referred to the early hostilities between Athens and Crete, which the legend of Theseus and the Minotaur embodied. It conveys the dread of quasi-supernatural power allied to enmity; so of Atlas, a. 52, of Αἰατες, κ. 137; and ὀδροφία εἰδός of Proteus, δ. 460. — γούνον, see on a. 193.

325. The short o in Αἰατέου, against Homeric usage (Ἀἰατόνος mar.,) justifies suspicions of this verse; further, μετατυπήσων, in this context yields no just sense. There is a var. l. ἐσχέ for ἔσχα in 324, — an effort of some critic to accomodate the passage to the later legend, that Ariadné was left by Theseus in an island, and found there by Dionysus. ἐσχέ would mean "detained". But we have here plainly an exercise of the death-function of Artemis, see on γ. 279—80. The Par. Schol. on Apollon. Rh. III. 997 cites the passage as, ἥν ποτε γυμνὴ Ὁμήρος, οὐδὲ ἄπονητο κ. t. l., omitting v. 323. — μετατυπήσων, N. suggests μετατυπήσων, as some word reflecting on Dionysus is required. The line was probably an early poetical schol. on ἡς (or γυμνή) μεν οὖν ἄπονης. Thus "he married her in Diē, (= Naxos, an island sacred to Dionysus,) but his hopes were frustrated, as Dionysus witnesses (who made her his own,) was probably what whoever inserted it meant to express. The older ballad which H. followed, doubtless knew nothing of Dionysus in connexion with Ariadné. As regards the late origin and incomplete development in H. of Dion., see some remarks in the pref. to this vol. In Hes. Theog. 947—9 Ariadné appears, without any mention of Theseus, as the wife of Dionysus, and made immortal by Zeus.

326—7. Mera was introduced in the Νόςτος of Hagiás, and by Polynotus in the painted porch of Delphi, Pausan. X. 30: she was mother of Locrus, who, with Amphion and Zethus, raised the walls of Thebes; see on 260. Clymené was daughter of Minyas, wife of Phyllacus, or Cephalus (Pausan. X. 29), and mother of Iphícles; see on 287—97. Eriphylé, sister of the Argive Adrastus, bribed by Polynectes, betrayed her husband Amphiaráis to his death in the Theban war; cf. ἀνδροδαμάν τ'.
329. \( \varepsilon \omega \varphi \nu \lambda \alpha \nu \) Pind. Nem. IX. 37. He was beloved by Zeus and Apollo, was the great grandson of the Melampus (of 287—97 note) from whom he inherited the prophetic gift, by which he foresaw his end but went to meet it. He was, says Pindar, swallowed up with horses and chariot by the earth opening Nem. IX. 57—60. See also o. 244—7, \( \varepsilon \sigma \chi \varepsilon \nu l \). Sept. c. Th. 564—90, 605—10, Pind. Pyth. VIII. 55 foll. He had an oracle at Oropus and another at Thebes. Thus all this group carry us back to Theban or Boeotian legend. — \( \varepsilon \nu \nu \sigma \nu \nu \), Pausan. says that he had seen at Cnidus a necklace of green stones purporting to be that given to Eriphyle, and notices that H. mentions gold only IX. 20; cf. Pind. Nem. IX. 36. Both Clymenê and Eriphyle were mentioned by Hagiass in the \( \nu \sigma \tau \sigma v \).

328—9. \( \mu \nu \theta \nu \sigma \varsigma \mu \alpha \nu \mu \alpha \varepsilon \), for the mixture of fut. indic. with subj., see App. A. 9 (4). The list here suddenly closes, and the later members of it have been cut very short in their tales. This assists the endless vista suggested by these two lines. Virgil has adopted a like expression, or rather one founded on B. 486—90 where in \( \varepsilon \nu \mu \nu \), 626 the Sibyl cuts short the enumeration of the criminals punished in Tartarus, \( \nu o \mu h i \; s i \; l i n g u a \; c e n t u m \; s i n t \), etc.

330—2. The conversation between the narrator and the listeners, for which these lines prepare the way, is very happily interposed, considering how long the narrative has become. But considering that the two verses 333—4 are the same as those v. 1—2, and that after the conversation the narrative is resumed 385 by \( \alpha \nu t a o \; \varepsilon \tau i \), just as if it had been uninterrupted, the suspicion arises that owing to successive interpolations of legends a break in the tale became desirable, and that this link of conversation was thus forged and inserted. But see note on 385 inf.

330—1. \( \phi \theta \varepsilon \tau \), see on \( \nu \) 51, and cf. \( \alpha \nu \delta \nu \varepsilon \), \( \nu \) 377. His alternative proposal, to go to the ship to sleep, indicates his urgent anxiety to depart, hinted by the mention of \( \pi o m \pi \). The queen had suggested his sleeping on board ship \( \theta \) 444, and so had the king \( \eta \) 319. But not so much because he would be on board during the night (see \( \eta \) 321, 326) as because the voyage would be perfectly smooth and he would have nothing to do but lie on the deck.

332—53. Odysseus pauses, and silence ensues; which is broken by Areth caling attention to his outward and inward qualities, as a reason why the gifts bestowed upon him should be increased, Echeneis seconds her suggestion, but with due deference to the flat of the king. Alcinous seizes on the suggestion at once, and says the thing shall be done, as it will only need to detain Odys. till the morrow, when all shall be ready, including his personal zeal to speed the quest.
337. • Feidos efiais. 338. • Ekastos. 342. metiFeite.

336. • miw α Vi. 133 Stu., •μιw β, •μιw H., leguntur quoque •μιw •μιw w (α), •μιw, •μιw, •μιw; 49 E., •μιw H. Pl. Wo. 337. •δέ Η. I. Vi. 56. 339. •w Vi. 56. 340. •μιw mss. xii (α β VI. iii) Eu. Ro., •μιw H., •μιw Yr. Vi. 50, •μιw Fl. et edd. 343. om. β H. I. M. a man, 2 Vi. 56, hab. α γ A. G. K. N. Stu. Vi. 50, 133 [ ] Wo. Bek. Di. Fa. post hunc iterat A. γ. 157. 344. •w γερ Vi. 56; •• α β H. Inter •μιw •μιw •μιw •μιw •μιw •μιw fluctuant pler. libri: sed •μιw α, •μιw H., •μιw β: •• οκοπου G. K. N. Vi. 5, 56, ••οσκοποι Apoll. Lex., •• οκοπου α β H.

334. •κληθθωμ, the word only occurs here and in the repeated passage ν. 2; but we have •κληθθως, x. 329, where see note. "Spell" might be a suitable rendering here. Worsley expands it elegantly thus, "And through the shadowy halls there seemed to creep wonder and sweet illusion, stealing sense". — •σωσεν, see App. F. 2 (19).

337. •ειδός τε κ. τ. λ., the words acquire pertinence by the admiration which his bodily gifts had extorted from the spectators in the games, Th. 134—7. — •φυς ... •ις, "well-balanced mind", as shown in the adventures narrated. The epith. •ις seems applied to •φυς probably in the primitive physical sense (see on τ. 301), as it is to a ship that floats evenly, the notion being that of organs which match and correspond.

338—41. •εμός •εστιν, because he had first addressed himself as a suppliant to her, τ. 142—5. — •εμός •τιμής, "has his own share of dignity" (the •τιμής το •μός •εσκεν, τ. 150). She means, that each should accordingly share with her the burden of suitable guerdon to the guest, although the obligation was primarily hers. — το, "wherefore". — •μή κ. τ. λ., urge not his departure too soon. — •κολοοτες, "stint". She makes the appeal on behalf of his need (•κολοοτες), but seizing the moment while their minds were under the charm (•κληθθωμ 334) of his narrative. — •θεων λόγτη, the phrase occurs in a fragm. of Alceus, Bergk, p. 953.

342—3. •Εχένης, the same who interposed with" courtierlike tact to break the silence of astonishment caused by Odysseus' entrance in τ. 155. He seems a sort of Polonius at the Phaeacian court. The name is probably derived fr. •εχειν •θη, in sense of to "bring a ship to shore", t. 279. Line 343 is read here by Eustath, but not by the Scholl. and is found in 10 mss. against 5, amongst which are H. and Vi. 56: one also inserts it by a later hand. Thus the evidence is nearly balanced. See on τ. 156 for •προεγενετέρος.

344. •ατά σκ. •οδι •ατο δ., Dolon says to Hector (mar.), •οι δ' •εγώ •νυ}
435 μνητείται βασιλεία περίφρων — α ἀλλὰ πίθεσθε — Ἀλκινόον ὁ ἐκ τοῦ θ' ἔχει τοῦδ' ἐκεῖα ἔργον τε τε ἐποτε τε.

τὸν δ' αὐτ' Ἀλκινόος δ' ἀπαιμείβετο φῶνησιν τε — τούτῳ μὲν οὕτω δὴ ἔσται ἐπος, αἰ κεν ἐγὼ γε ξώος Φαιήκεσσι — φιληρήμοιοις αὐσάσω.

350 ξείδος δὲ τιλθώ, μάλα περ νόστοιο χατίζων, ἐμπηκοιοποιήσα τοιούτων, εἰς δ' νοσᾶν δοτινήν τελέσων πομπὴν ὁ ἀνράεσσιν μελήσει πᾶσι, μάλιστα δ' ἔμοι — τοῦ γάρ κρότος ἐστ' ἐνι δήμῳ.

τὸν δ' ἀπαμειβόμενον προξερήν πολύμυθης Ὀδυσσείας.


γρ. ἐπος

348. δὴ οὖτω αὐτῷ ἥτατο VI. 556; γέρον Ὁ; γέρον β' ἐπος ἔσσεται A. Stu. γ'.

350. post hunc in β nova man. operam excipit, usque ad 380. 351. ἐλκοφιον β' G. I. VI. 133 Eu. Ro., ἐπαφθόρον VI. 5, ἐς αὐτόν. α Ἡ. 353. οἶκοι πρὸ δήμῳ N. VI. 56, δήμῳ α β Ἡ.

ἄλος σκοπός ἐσσαμει οὐθ' ἀπὸ δόξης, ἐς, where σκοπός means, as in ὃ δ. 524, a spy, and ἀπὸ δόξης apparently much the same as here. Here, σκοπός is a metaphor from the archer's mark, for which it is in Ody. twice used (mar.), never in II., see especially Ψ. 850-83, where we might expect to find it. Still, as no other word simply meaning "a mark" for archery is there used, the presumption thence arising is somewhat abated; for some word in use there must have been. The sense (among others) given for ἀπὸ δόξης by the Scholl here and at κ. 324, "away from, i. e. contrary to your judgment" of the person concerned, (Ἀρετῆ, Dolon,) seems most suitable; as it comes directly from the sense of the verb διοκεω in such ordinary phrases as διοικεὶς δὲ οἱ κατὰ θυμὸν, ν. 93, διοκεῖον νικησεν Ἑκτορα, Ἡ. 192.

346. ἐκ τοῦδ' π. τ. λ., "on Alcinois here depends etc."; but the explanation of two Scholl, "δόσα δὲ πεν ᾖ ῥήτη τοιαῦτα ἡδή κεκινησατί ὑπὸ Ἀλκινοον, πάντα γὰρ ἀπὸ δοκεῖ τὰ τῆς νυμφικὸς δούκεται," seems to show that ἐκ τῆς ἦν was in their text, meaning, "The word and deed of Alcinois depend on her." If so, however, it seems to have vanished from the mss. Our reading is certainly better suited to the causticlike tone of the speaker as if, "The queen has spoken with her usual discernment, but the decision rests with the king" — and to the sequel, in which Alcin claims the decision rather positively. To proclaim directly the queen's influence as paramount, would be a poor compliment to both him and her.

349—53. ξωός ... ἀνασάσω, cf. the tone of triumphant assurance in otn ἐσθ' οὗτος αὖθ' ἀληθρός βροτός, ζ. 201, and note there; and somewhat similarly, but mingled with defiance, the words of Achilles to Calchas, ὡς ἐς ζώντος καὶ ἐπὶ χόνιν δηρμικένοις etc., A. 88. — ἐμπής belongs to τιλθώ, although a clause is interposed, as in ὃς δὲ τηλαιμένεν ἐμπής, ζ. 190. — οὖν also is late in the clause, its force is as if it had stood ξείδος δ' οὖν. Ni. thinks οὖν may be the true reading, as (mar.) in ἀλλ' ἄγε νῦν ἐπιμήκεινον: but νῦν, since it must go with the first clause, τιλθώ ἐμπής νῦν, would not much mend matters, — πομπή π. τ. λ., these words form a curious parody of those of Telem. (mar.); but see Pref. to vol. I. p. viii.

354—76. Odysseus replies, "he would gladly stay a year, in hope of convoy with richer gifts at the end of it, for that would raise him generally in friendly esteem on his return home".
The king answers, "I see you are no impostor, ready, as so many are, with a pack of false tales. Your words without are matched by wisdom within. You have told with minstrel grace your own and comrades' woeful tale. But say, did none of your departed friends appear to you? The night is unexhausted, nor is it time to sleep; and I would rather hear you till dawn of day!" 357—60. ἀγλαὰ δῶρα, see, for this trait in Odysseus' character, App. E. i. (14) p. lxv. — τὸ, "this", viz. what is stated in the next line. — πλειονέτοις ὁ Ζ., cf. κενάς ὧν κεῖσας ἔχοντες (mar.). — αἰδοιότερος, the adjectives αἰδοῖς τοῖς φίλοις τέ are often coupled as forming a fixed epithet to express "friendly esteem" (mar.). Here the effects of wealth in recommending him to others are noticed, as in Hes. Opp. 313, πλοῦτος δ' ἀρέτη καὶ κύδος ὕπηχεί (Scholl.); so, Theog. 621, πᾶς τις πλοῦσιον ἄνδρα τίει, ἀτίει δὲ πνεῦμαν, and even more strongly Alceus Fragm. 50, cites a saying of Aristodemus in Sparta, χρήματ' ἀνήρ, πνεύμασι δ' οὐδεὶς πέλετ' ἐσόδοι οὐδὲ τίμιοι, Bergk. p. 947. In x. 38-42 the envious comrades enlarge on the fact that gifts are a proof that he is φίλος τοῖς καὶ τίμιοι to the givers. 364. ἡπεροπτία, here only found, but having the kindred words ἡπεροπ-ἐνα ἡπερο-πε-εντίς (mar.). The first element is said to be a Sansk. word apara, represented in our language by "afar", and meaning "otherwise", i.e. than the truth; the second element is ὑπ-ε- (Fox), ὑπ-, "the voice", or "speech". Thus "deceiver" is the resulting sense. 365—6. πολυπερφέρεις, the word is used in the Catalogue (mar.) with a tone of disparagement of the promiscuous Trojan allies, such as in the historic and doubtful in the prehistoric period, make up a large Asiatic army. So here of the promiscuous visitors from foreign parts with made-up tales of marvel or feigned tidings of the absent, who turned up perhaps occasionally in the palace of an Achaean prince. Thus to it here is coupled ἑυδέας τ' ἀρτύνοντας. In Hes. Theogon. 365 it is used without this infused shade of meaning to express wide
diffusion merely, of the Ocean nymphs, 

αλ' δα πολυσπερεσ γαίας και βέν- 

θετα λιμης πάντη όρις έφέραν. — 

όθεν ... ιδιοτο, the Scholl seem to 

understand οτι φεύδεται as obj. of 

ιδιοτο, meaning "whence one cannot 

distinguish that they are lying"; this 

yields a feeble sense, being really 

implied in ήπερσφη και επίκλησαι 

before: besides which όθεν has always 

in H. a strictly local force. Better 

understand ενθεν with αφτύνωνας 

before θεν, when "trumping up false-

hoods no one can even tell (literally see) 

from what source" will be the sense; 

cf. γένος δ' έμοι ενθεν όθεν και (from 

the same source as thine), Α. 58. 

The contemptuous force of -σε in ουδε, 

should be noted, "can even see (much 

less touch)" implying a total absence 

of reality.

367–8. επι μεν ... ενι δε, these 

phrases aptly contradicting fair 

outward expression (μορφή επέων) 

from stinging inward character. — 

μορφή επέων, see the last note. The word 

μορφή, here and (mar.) only in H., 

and nowhere in Hesiod, throws some 

suspicion on the two passages in which it 

occurs, but here it only extends to 

the single line, there to a passage of 

11 lines. — αυς οτι' εοιδος, for a 

similar brief clause without verb cf. 

αυς οτε διιν (mar.).

369–76. πάντων, with poetical 

latitude, but clearly, in reference to 

the narrative, meaning thy comrades. 

— αυς' is repeated as the prep. όν 

might be. — αθέσηοτος, for this 

and έσηκλα μεσιν, see Buttmann, 

Lexil. 66. — εν μεγαρω, used as in 

cluding the adjuncts, viz. the μυχος 

and the πρόδομος, in the former of 

which the host slept, and in the latter 

frequently a guest. — ες ήω, a courte-

ous return of the complimentary as-

surance given by Odys. in 356, ει με 

και εις ενιαυτοιν κ. τ. λ., with which 

cf. the words of Telem. to Menel, to 

a similar tenor (mar.). — οτε ... 

τλαις, here οτε seems to have the 

force of ει ποτε, as in β. 42–3, see 

App. Ἀ. 9 (18) — as a courteous and 

derential way of urging a request,
"I could keep on (listening) till morn, if you could only bring yourself to continue your tale".

377—84. Odysseus replies, "there is time for talk and time for sleep. I will not grudge your eagerness the deeper sorrows of my tale which yet remain — how some, who escaped the havoc of war, perished at home by a vile woman's will!"

379—4. ὥρη κ. τ. λ., "it is the season for either — more talk if you prefer it, sleep when you please!", sustaining the tone of courteous deference noticed in a previous note. — τοῦτον, "than what you ask"; this gen. depends on ὀπιτρότερον as comparative. Alist, had asked (372) about those who perished before Troy; the first and larger portion of the reply gives the fate of Agamemnon and his followers, who escaped (ὑπεξέφυγον) the war, to perish by treachery. — γυναικός, Clytemnestra is clearly intended, although the Scholl suggest also Helen as the primary cause. In 438—9 both are mentioned.

385—403. The female shades dispersed at Persephone's bidding. Then came the shade of Agamemnon and his comrades, murdered in Αἰγίσθου's palace. He drank the blood, knew me, wept aloud, and would have embraced me, but his phantom lacked the power. I wept in turn for pity, hailed him, King of Men, and asked his fate — was it by storm at sea, or in foray by land, or in assault upon some city of the stranger? 385. αὐτὰρ ἐπει, see above on 330—2. αὐτὰρ is a common form of continuing an uninterrupted narrative. But then we have no other Homeric instance of a tale thus broken, αὐτάρ moreover is used to take up a different branch of a narrative after one has been dealt with; as in A. 488, after describing the errand of Odys, to Chrysè, the poet returns to Achilles and the scene by his tent, dropped at 430 ἐπιρ., in αὐτάρ ὁ μὴ ὑπαρχῃ παρηγένοις κ. τ. λ. Again in φ. 359 after more than 120 lines since the command of Odys., given without to Eumæus, to bring him the bow (234—5) — an interval chiefly occupied with conversation within the palace — we find Eumæus obeying the order in the statement, αὐτάρ ὁ τοῦ ἀλφον φέρει κ. τ. λ. These instances modify the objection stated on 330. αὐτικά ἐπει might be a (conjectural merely) alternative reading; cf. Hy. Ven. 186, where a speech begins, αὐτικά σ' ὅσ τι προστά, θεία, ἰδον κ. τ. λ. — ἄλλη, as 9 mss. have ἄλλη (or ἄλλη), here and 6 in the same phrase at §. 35, and, as in i. 458 ἄλλων ἄλλη seems necessary, I have retained it here. The adjectival use of ἄλλος is, however, found in such phrases; not only with the subject (as Ni, says ad loc.), e. g. M. 461, σανίδες δέ ἀπεργαν ἄλλων ἄλλη, ε. 70—1 κρηναι ...


tεταµµέναι ἐλλάδις ἀλλη (where two mss. have ἀλλαί), but with the object also, e. g. Φ. 502—3, (where the metre requires it,) Λητοί δὲ συναντεῖνα κάµ- πιλα τόξα, πεπεσών ἀλλαί εἰδα µετὰ στροφάλιγµα κοιµήσης.

386. ἀνή, 2 mss. have ἀλή which appears as a var. l. in a 3rd also. This strikingly confirms the reading of Battn. ἐπ' ἀνή see on κ. 534; who in his enumeration of passages Lexil. 11, p. 62 omits the present one. But as the Hy. Ceres 337 has ἀνή Π. I have kept ἀνή here, although, I suspect, due to the post-Homer. influence of the Eleusinia.

388—92. Bek. and Dind. read ὁδοὺ, I suppose, from a notion that the men, not their shades, could alone properly be spoken of as having been killed; but the consensus of the mss. forbids this, and poetic latitude of language surely allows ὁδοὺ. — πίτνες, cf. (mar.) ἥηα δ' 'Ηρα πίτνα πούδος βαδεῖαι, where the sense is clearly as if from πετάνων, "extended"; so here. — ὀφέλησαν, see mar. for passages where this verb means "to reach out after".

393—4. ἀλλ' οὐ γάρ, see on κ. 202. — ἦς, see on 219. — οὐδέ τι κό- κως, cf. Ἀσχ. Fragm. 216 Dind. σοι δ' οὐκ ένεσε κόκως οὐδ' οἴνον ὄφθειοι φλέβεις, words addressed apparently to a phantom of the dead. — γνωµοτόίσι, "supple".

398—403. χιρ, see on 171 sup. The lines 398—403 are said to have been condemned by Aristoph. as merely made up out of Agamemnon's following speech; but it is much more difficult (as Ni. remarks) to account for the similar lines in that speech, with-
402. ὀφιὼν. 410. Φοίλωτε.

400. λευγαλέων Aristoph., h. 401. χέρσω K., -σων ά β Η. 402. περιτεμνό-
μενον Stu., περίτα- α. 403. πτόλιος γε μαχούμενον Vi. 50, μαχούμενον Vr.;
ή γυναικών ά Η. A. I. K. Vi. iii Fl. Ern.; μαχούμενον ή καὶ οὐχι e Suida
Phoium secuto patet var. l. (Porson) sed putida sane. 407. om. xiii ms.
(α β Vi. omn.) Fl., hab. H. M. Eu. Ro. 410. οἴκον δὲ A. Η., οἴκονδε
α β I. K. M. N. Vi. omn. En. 413. ως M. Vi. 56, ως α β Η.; ἀφειδόντες
ες, ἀργυρόδ. β.

out these than with them. — ἀυτήν, here of wind, also of the vapour,
steam or smoke, attending on fire;
the form ἀυτήν, δ, is also found ἡ
289. — περιτεμνόμενον, "encircling
so as to cut off": cf. τάμνων ἀμφι
βων ἀγέλας, mar. From his own un-
lucky raid on the Cicones and narrow
escape, i. 45 foll., he naturally sup-
poses that Agam. may so have met
his death, — μαχεύσιμον, with this
singular form, due to metrical exigency
merely, cf. another μαχεύσιμος (mar.).
Both are, no doubt, pres. not fut. The
var. l. μαχεύσιμοι, which is the genu-
ine reading in the recurring passage
(mar.) and has probably thence been
borrowed, would refer to ἀνάφορον ἀν-
δρες.

404—20. He replied, his fate came
not through shipwreck or battle, but
through the villainy of Αρεγισθευς and
his own wife's treachery. He was
struck down amid the banquet, like an
ox at the stall, and his comrades
butchered around him, like swine for
some lordly revel. Never was seen,
at single combat or in the ranks of
war, so fearful a sight. The very floor
of the palace reeked with blood.

409—13. τευχέας, deliberate contri-
vance is expressed by this word, so inf.
430. τευχέας πόσει φόνον, on the
harmony between the account here and
those in γ. 250 foll. and δ. 516 foll., see
App. E. 5. — οὐλομένη, this epithet
of detestation, in strong contrast with
the statement in γ. 266, φρεσί γὰρ
κέρωσεν ἀγάθησαν, marks her as the
deliberate murderess; whether by actual
blow of weapon, as in Ἀσχylum, and
as 453 inf., πέραν καὶ αὐτῶν, would
seem to show, or, as Νi. thinks, merely
by conspiring to assist the murderer
and surprise the victims, is immaterial.
For some remarks on her character
see App. E. 2 (7). — βοῦν εἶπι φάτνη,
see on δ. 535—6. — νολεμέως, see
418. Σιδών. 421. Σώπα.

414. πολιον β.; άνδρων φόνο M. et in mar. a. a man. 2. Ern., άνδρων φόνον Vi. 56, φόνον άνδρων Vi. 5, θανάτω άν&dagger; a.; 416. άντεβολήσας Aristar., h., -ισός K. γ' Stu. Vi. 5, 56. 417. έν G. M. 418. κνέινα I. K. 420. έπιμυσμαφόρω Aristoph.; άθεν α β H. Fl. h. in lem., άθεν A. N. Vi. 50, 133, άθεν G. 422. Κληταιμηνίστρα a. 423. άθείας Vr. Vi. 56 I. suprascr.


419—20. Worsley well renders these lines, "Couldst thou have seen where stood Full tables, foaming bowls, while the floor smoked with blood?" — τραπέζες, there being one for each guest.

— For the κρητήν and its position, and for the δάπεδον, see App. F. 2 (22) and (4) (17). — άθεν, also used (mar.) of a rush of water or wind; here of warmth; cf. Virg. Æn. IX. 333 —4, atro tepacta crucere terra tortique madent.

421—34. He heard Cassandra's death shriek, as he fell, clutching vainly at his sword, while his shameless wife turned away, nor even deigned to close his eyes and lips, when dead — for what monster is there so fell as a woman, or what atrocity to equal her's? So were his hopes of cheer and welcome met. Her blot of infamy cleaves to all her sex for evermore.

421—3. άθεν, the ι in this word is inconstant, if at all belonging to it, in H. Yet it seems certainly to be a genuine original feature of the word, as shown by the Latin vox, and by the kindred Greek stem έπεν- in έπος είπον. The hiatus being common in H. after the bucolic cæsura, the ι is not required here; see on 141—4. — Κασσάνδρης, H. seems to know nothing of her gifts of prophecy, or of Apollo's love for her. She may be supposed present here, as the γέρας of Agam, from among the spoils of war; cf. A. 120, 139. She was in the Ά. courted by Othryoneus, whom Meriones slew (mar.), see also on ι. 502. — αύρης, "over me", of locality, better than "for my sake", such strong energy of description builds ever more on physical facts than on ethical: cf. O. 587, κόλπος κτείνας η βοικολίκαν αύρης έσοδος. For Cassandra's death see Pind. Pyth. XI. 29—35, Δωρινίδα πόρον Πριμάμον Κασσάνδραν πολίων χιλιών συν Αγαμεμνόνιας ψυχής πόρον τον Αχιλλόντος Αχιλλίαν παρ' έσπάν-νη-νην νηλησ κοιλύτων.

423—6. αύρης τ. τ. λ., "but I, on the earth, i. e. struck down) lifting up my hands, was clutching my sword in death", πολ in this context differs not in meaning fr. αύρης, in αύρης άδείας πιθήνος βαλλετ ήγεχε (mar.), cf. ά. 261, πολι έποιος ... ουσίν Βαλούν, and ά. 231, πολι δε άθινη βαλλετ.
βάλλων ἀποθνήσκων περὶ φασάνων. ἡ δὲ κυνωπίς νοσοφίσκατ', οὐδὲ μοι ἔτηλι, ἴόντι περὶ εἰς Ἀἰδαῶ, χερὶ κατ' ὁδόφαλμων ἐλέειν σὺν τοῦ ἐρείσαι. ὡς οὖν αἰνότερον καὶ κυντερον ἄλλο γυναικός, ἔγρα ἑλήνει ἐξορφίζοντα. ὡς οὖν τις, ἕλει τοιάτα μετες φρεσκὶν ἐργα βάλληται." ὁίον ἢ δὴ καὶ κείνη ἐμήσατο ἐργον ἀκείς, κουροῦλ ἀτέβασα πόσει φόνον. ἢ τοῦ ἐφην γε ἀσπάζομαι παίδεσαν ἰδὲ διμάζοσαν ἐμφαίνων.

425. Ἀθίδαω. 428. φρεσκὶ Φεργα. 429. Φεργον ἀτεκνῖς.

428 in multis deest, ἱ.; βούληται Π. 429. καὶ ἐκείνῃ α., κατεινῃ Ἀ. Ν. Β. Β. 430. φόνον πόσει Β. Β. 503; ἦτοι Α. Ν., ἦ Β. 50 om. τοι., ἦτοι α β Π. et rell., ἦτοι Φ.

ἐξν. Some take περὶ φασ. with ἀποθνήσκων, "dying with the sword in me", or "was clutching (Egisthus') sword left in me", which seems less likely. - κυνώπις, a similar epith. is applied to Agam. himself by the enraged Achilles, σοι τε κυνώπα, Α. 159. Helen also calls herself κυνώπις in regard of her unconjugal deeds, δ. 145; and so Aphrodite is reviled by Hephastus, Θ. 319. - νοσοφίσκατ' , this word in Π. always means, as here, "withdrew", or with a case of object after it "left behind" (mar.). It must not be taken as if it meant "purloined" my sword, - a post-Homer sense of the verb, e. g. Νίσον ἀσενέας τρόχος νόσω κ' ἐσο κ' ἀποροθώλως (Σκιλλα), ἔσχηλ. Κοιφ. 620, παῖ, σὲ τ' ἐν νοσφίσκε ... κλαρόσ, Pind. Nem. VI. 106, and midd. ἐν νοσφίσκεα ἀπὸ τῆς τιμῆς, Acts of the Ap. V. 2. - ἐλοντι πέραι ζ. ζ. λ., "And scorned with fell disdain Eyelids of one then passing on his way toward Hades to seal down, and press the lips' cold clay". Worsley. - παίδεσιν, ἐν τομεί, "to draw down"; so mar.

427. κυντερον, cf. στυγερὴ ἐπὶ γακτείρι κυντερον ἄλλο, (mar.) and ὅτι κυντερον ἔρεω, K. 503, a superl. of the same. As a pos. κυντερο is found, I. 373. — γυναικός, cf. Soph. Fragm. 194. Dind. κάκον ἄλλ' οὐκ ἔσων ὀδὸ ἐσται πολτ γυναικός, εἰ τι πίμα γίνεται βροτος. And many more specimens of ancient sentiment to the same purport might be cited.

428. This line "was wanting in some copies", Schol.; and could well be spared, having the air of a qualification of the previous sweeping statement, as if put in by Odys, out of deference to the queen Arete. But the words are Agamemnon's, whom such a qualification ill suits; nay it is expressly excluded by the last line of this speech. The next line οἴνον δηκο τ. θ. then becomes a statement of his reason, but thrown out by οἴνον as an indifferent ejaculation, even as in (mar.) ημαλ' ἀμαστήσονται: οἴνον δηκο αἱ ὁδο ἀκλη; ἀκοαθαλῆσαν ὑπὲρ μόρον ἄλγε ἔχοναι; ὡς καὶ νῦν; and ἄκακοι τοι βραδὺς ὁκὼν ὡς καὶ νῦν (Ν.)

430—3. κουροῦδω, I agree with Mr. Paley's sense in his note on A. 114, κουροῦδως ἀλόγον, "lady wife"; here therefore her "lord and husband", i. e. lawfully wedded; both husband and wife belonging to the rank of free-born nobles. I refer the word to κοῖρος as he does; with a sense of nobility; in reference probably to a warlike class; (and so connected with the Latin cures, quirites,) just as in passages where κοῦροι bears a trace of meaning "young"; it does so probably in reference to a warlike age. This is also Buttmann's view of the meaning, although he hesitates about the derivation. — ἡ τοῦ ἐφην γε, "aye sure! I thought". — παίδεσιν λ. δμ., he does not include his wife among his expectations of glad welcome, although she would naturally have occurred to his thoughts among those of whom he expected it. All such mention of her
would seem, after such atrocious deeds, unnatural on the retrospect. — oïxåd', perhaps to his own palace: the murder took place in that of Agisthus; see App. E. 5. — oî te, the oil takes the accent owing to the enclitic following. There is a reading ë́ te, which would require ë́ Ë̂ξάχα λύνγ' εἶδνυα to be hom. od. II.
in part; but for the rest be close". κεφαλαία. agrees with σε, not with το. 452. παρά limits the whole phrase following, "even to look upon my son she forbade me". — viος, Orestes; who, being a young child when Agam. was slain, according to the dramatic form of the legend in Soph. Elect. 11 foll., was rescued by Electra his sister and placed in friendly hands; according to Eschyl. Choeph. 679 foll. in Phœbus with Strophius. So Pindar (Py. XI. 25—8, 53—5), who ascribes Orestes' rescue to Arsinöe his nurse, H. makes him return home "from Athens" (but there is a var. l. ἐκ τοῦ Φασκήνου) in γ. 307, eight years after his father's death, and avenge his murder; consequently, since we are now only at furthest in the third year after that murder, the return and revenge of Orestes had not yet occurred; see on γ. 356—8.

453—6. These lines seem inconsistent with the previous assurance concerning Penelope in 444—6 sup. For this reason a Schol. records their absence from most copies. We may compare the directions given by Athenæ to Odys. on his reaching Ithaea ν. 307—10, 333—6; which perhaps may have furnished the hint for the present passage. With οὖκέτι πιστά cf. θ. 299, οὐκέτι φυκτά πέλανται.

458. εἰ ... εἴ ζώοντος ἥκ., the Schol. H. took this to mean "whether you hear of him as being yet alive", and condemned the ν. 461 as though the assurance there asserted were inconsistent with this question: but there is no need to regard εἴ ζώοντος as included in the enquiry; "about my yet living son", as contrasting his own condition, would yield as good a sense; or, if we take a weaker sense of ζώοντος as merely = ὄνος, "about my son as living either in etc.", might be rendered.

459. Οἰκομενός, either the Minyanian mentioned 284 sup., and in the Catalogue B. 511 coupled with Aspledon, between the Boetian and Phocian groups of townships, or the Arcadian, B. 605, might be intended. Agam. had himself, B. 612, afforded ships to the Arcadians. As the two other places mentioned in 459—60 are both in Peleponnesus, the Arcadian may perhaps here be preferred, as being also a nearer refuge.
463. Φώδα.

464. η α β Η. Fl.

465. Φείδωσι.

466. εσταμέν ἢ Η. Α. Κ. Ν. Βι. iii. ἐστ. β Fl.; κατά-

δακρον accentu sup. κατα

reverso Η., καταδακρον αν v. Fl., κατα δακρον β.

471. hinc ad v. 535 in β nova man. rem excipit.

472. καὶ μ' Κ. M.; ολο-

φοκαμένη Vr., -φομένη α β Η.

473. τίτπε τοι α; μηδειαi Vi. 56, μηδεια

v.

in lem., μηδειαi Fl.

475. άδθος δε α β Fl., -ος δε Α.

463. τι ... διείσατι, the question and the short speech of which it forms part derive further pertinence from the fact, which the shade of Agam. appears to assume, in 444-51 sup., that Odys., as he says inf. 480 foll., had not yet returned home or even to Greece. For in that case he probably has not needed to enquire about Agamemnon's fate. — άνεμω-

λία βάζειν, to "talk but idle air" (Worsley).

465-76. We wept at this sad talk. Then came the shades of Achilles and his beloved comrades. They knew me, and enquired, "what desperate errand next? How had I ventured down whither none but the helpless dead ever came?"

467-8. These two hero comrades are named in o. 76-81 as buried in the same sepulchral mound with Achilles; and Antil. is there particularized as the one, after Patroclus' death, best beloved by Achilles, even as in Σ. 2 (cf. P. 651-5) he is selected to bring the news to Achilles of the loss of Patroclus. In a legend given by

Pausan. III. 19 (end) Leonymus of Crotóna is said to have first explored the island Leucé of the Euxine, and there to have seen the hero group mentioned here, including the Olibeian as well as the Telamonian Ajax. The famous Scillon on Harmodius and Aristogeiton has a stanza in which a similar thought occurs;

φιλταθ' Ἀτρόμοδι', ὡ τι πον τένυν-

κος,

nposis δ' ἐν μακάρων σε φασιν εἶ-

ναι,

ὑνα περι ποδόκησις Ἀτρόμος.

The lyrist Ibycus placed Achilles after death in the Elysian plain with Medeia for a consort; see Schol. on Apoll. Rhod. Ά. V. 815.

471. έγγονο, his drinking of the blood must be understood as a previous condition of so recognizing.

474-6. For the sentiment see on 539 inf. — οχέλλε, see on t. 478. 494. — άδθος, cf. Theoec. Ά. I. 52-3. άιδ ον τ' εἰς εξηκτυν εὑνον ξων.

ζατελδέμεν, see App. G. 3. —

15*
476. ἲδολολα. 477. προσά-Ειπον. 480. Εἰποι. 484. Εἰτιον Σίσα.


ἀφαδές, cf. x. 494-5 and note. — καμόντιν, this word = θανόντων, for which it is euphemistic in sense of "the exhausted", i. e. of vital strength (cf. x. 536, λ, 29, ἀμέν ζών, and 393-4, ἀλλ’ οὐ γὰρ οἱ ἐκ νῦν εἰς ἐμπεδοῦσι x. l.), not in that of those "whose labours are over". It is limited in this use to the plural, see mar., and cf. Lat. Manes, as is also κεκφωνήσει, which comes into its place in later Greek (Thucyd. III. 59, Plato de Legg. IV. p. 718a, Aristot. Eth. Nicom. I. 11 op. fin.). Ἑσχυλ. has both, e. g. in Supp. 231, κάκει δι' ἄρης ... ζένον ἄλογον καμοῦν νυστάτας δίκας, and ib. 158, Ζήτα τῶν τε δύνης τοῦτον (Buttm. Lexil. 68). It may be compared with the Heb. כְּנֵנַי, lit. "the weak", for the dead, in Ps. LXXXVIII. 11. Its use by Achilles is severely pointed, as if contrasting what he now is with what he was on earth. So Odys. takes it, and replies to the feeling which it indicates in the consolatory lines 482-6 inf.

477-86. I said I had come to consult Teiresias and had not yet set foot on Grecian land. I reminded him of his glory on earth and his supremacy even in Haides, why then should he rue his loss?

479. κατὰ χρέος, cf. i. 252, κατὰ πορείαν, ο. 409, ἦ ἐν οὕτω χρείας εὐδομένος τὸ τέλος εἰκάνει, also β. 45, and Apollon. Rhod. I. 236, εἰτ' ἀν ἀγη χρέος άνδρας υπερί ἀλα ναυτιλεσθοί, accordingly κατὰ χρέος does not mean "after an oracle", but "on account of", or "on business with"; so above 164. χρεία με κατ' ὅραμα εἷς Ἀδαίαν ψυχή χρήσιμον ν. τ. λ. 481-6. See on 166-7. — οὕτω, this depends on μακάριος, for which use of the superl. see on ὁιφωτεῖνον ἅλ- λον, ε. 105. There is a reading μα- καρίστος here. — προπάρουσε, it is doubtful whether in any other passage in II. this word necessarily requires, as here, to be rendered "before" of time. For some in which that sense is possible, see mar. The Schol. on K. 476 takes it so there. — μέγα κρατεῖτες, not it seems, by any special grant of sovereignty from Persophone, or the like, but by virtue of his hero-primacy on earth, which conveyed a faint reflex of its lustre to the Shades. In his retort, 491, Achilles uses the phrase νεκτεσία... ἀνάσσει, "be lord over the dead", a preferment more decidedly sovereign in its quality; cf. Soph. Elect. 841, παύρηχος ἀνάσσει, of Agam.
487. προσέφειτεν. 491. Ψανάσσειν.

486. ἀκαχίζειν v. 487. αὐτὸς Α.; προσέφειτεν Η. 489. πάροφος nonnulli, h. Eu. 491. πᾶσι K. M. N. Vi. 50, 133 Eu. Fl.

tῷ μῇ τι κ. τ. λ., "wherefore, repine not that thou art dead!"

486—503. He spurned my consolation, he would rather, he said, be a poor man's hiring on earth than lord it here. He enquired about his son — had he come to the war? about his father — was he deposed and deprived in his old age, for want of such protection as he himself had rendered once and would have rendered still — ah! if he only could?

488–90. μὴ δὴ μοι θάνατον γε παρό. "Prithee! about death — of all things (γε) — palter not with me"; the tone of Achilles is abrupt and almost indignant, but our language has no verb trans. fit to render παράντα. Perhaps, however, "preach up death", might stand. The word δὴ inserted, and the pres. tense of that verb, show the mood of the speaker. There is something in it of the impatience with which he in life received the polite overtures of Odys., on behalf of Agam. in I. 309—13, χρὴ μὲν δὴ τὸν μόνον ἀπελεγέος ἀποσπεῖν, ... ως μὴ μοι τρόπητε παραμένειν ἀλλοθ' ἀλλος κ. τ. λ.; cf. μὴ ταῦτα παράντα, σ. 178. παραμένων is not found in Ι., we have however the somewhat similar παράρημη, παρείπη, παράρουσι, Λ. 555, 577; Ι. 526. — ἐπαρ. ἐνώ Ὑῆτης, "be a hiring field-drudge". The reading παρόφος is hardly worth notice; for ἡπείνειν see App. Λ. 7 (3). — ἄλλω, ἄνδρι, the words do not agree, although the same man is meant, in ἄλλῳ more generally, in ἄνδρι ... ἄλλῳ more precisely; the relations expressed being different. The former being that of a person whom one serves for hire, the latter that of one on whom one depends for food etc. and these two being the same person. — ἄλλῃς, "[lack-land", i. e. who has no independent estate, but might have land by grant. The position is best explained by ξ. 63—4, where Eumæus says. Odys. had granted him "such things as a kindly chief is wont to grant", οἴκοι τε ἀληθῶν τε πολυμνηστὴν τε γυναικα. Now Eumæus had slaves under him (ξ. 24, 410), and might probably have had hirelings. Thus the position coveted by Achilles would be somewhat like one of these underlings of the swineherd. — ὑ μὴ ... εὑρί, this might be freely rendered "poverty-stricken". Eumæus again may be our example, who describes his scanty wardrobe equipments in ξ. 513—4.

491. καταφθιμένοις, this epithet repeats the feeling noticed in καμβώτων, see on 476 sup., and cf. Stesich. ap. Bergh. p. 989, θανόντος ἀνδρὸς πασ' ἀπόλλυται ποτ' ἀνθρώπων χάρις, where ποτ' is = πρὸς. The noble shade then hastily turns the conversation in eager quest of tidings from the world of life. The lines 489—91 are cited in Lucian Dial. Inf. XV, between Achilles and Antilochus, the latter urging that every one else shared the like fate, and that Odysseus' own turn would soon come, and reminding Achilles that he had deliberately preferred a short life with glory to a long inglorious one (Ι. 410—6, cf. A. 415—8); who replies, that he did not then know what death really was. Antil. rejoins, that he had better hold his tongue and endure his lot.
492. ἐνίσχεις μετὰ αὐτην ἡ Ἑλλάδα τῇ Βασιλέᾳ τῆς Φθίνης, 

493. ὑε ᾽Α. Φλ.; οὐχὶ ᾽Α Ὀ. Ἑ. Φλ.; ἦ ΒΙ. 56 ἐπὶ βασίλειον.

494. Ἐβιπέριμν. ἦ μν ἄτιμωκλον ἀνήν Ἑλλάδα τῇ Φθίνῃ τῇ.

495—496. Ἀ. 766 ἀρ. is sent willingly to the war, with consent of his father, and hidden ὑπὲρ ἀριστειον. Questions of relative age are indeed unsuitable to epos and imply a forgetfulness of the conditions under which its legends were moulded. The poet doubtless found these two, of the father Achilles and of the son Neopt., pre-existing, each having had an origin and growth so far absolute that its condition of relation was lost sight of; and he was not at much trouble to adjust them. As little concern have we with the sequel of Neoptolemus' fate, found in Pindar (Nem. IV. 84, VII. 50—61, Fragm. 24), that he reigned in Epirus, and died at Delphi, being slain by the priest, Machaerus, there, owing to a quarrel about the sacrifice or the spoils, or because he came to insult Apollo by demanding satisfaction for his father's death. Another story, which the Greek Tragedians and Virgil (Ἀν. III. 350—2) follow, was, that he was slain by Orestes. In 5—9 we hear of his marriage with Hermione daughter of Menelaus and Helen.

495—6. τιμή, "royalty", see on γέρας 175 ἀρ. — Ελλάδα τῇ Φθίνῃ τῇ, the former name is more extensive of the two. Thus Phenia left "Hellas" and took refuge from his father, Amyn- tor Ormenides, in Phthiē. Now this Amnytor dwelt at Eleon; and, if we were sure that the Eleon of the Catalogue, among the Boeotian towns, were the same place, this would show that Hellas included some part of Boe- tia. See I. 447, 478—9, K. 266, B. 500.
oùνεκὰ μὲν κατὰ γῆρας ἔχει χειρὰς τε πόδας τε. οὗ γὰρ ἔρω τοὺς παρόφους ἐν καὶ αὐγὸς ἡνίοχος, τοῖος ἐὼν, οἱς πολ' ἐνί Τρούῃ εὐρέθη. 500 

500 πέφυνεν λαίῳ ἀριστον ἀμύνων Ἀρχέοιων, 

εἰ τοῖοῦτον ἠδυμνήσκε καὶ τοῖος πατέρος δῷ, τῶν κέ τε χεῖναμι μένων καὶ χειρὰς ἀκαπτῶν, οἵνειν βίωνται εἴρησιν τ' ἀπὸ τιμῆς ἀδίκα ἐφατ', αὐτὸρ ἐγὼ μὲν ἀμειβόμενος προζείπον. 505 “HESTON: οἱ κέν Πελνὸς ἀμύνων οὐ τί πέπεσαν: αὐτὰρ τοι παιδός τε Νεοπτολέμων φίλου πάντων ἀληθείαν μνησόμενο, ὡς μὲ κελεύεις αὐτὸς γάρ μὲν ἐγὼ κούλῃς ἐπὶ νήφος ἄγαν ἐν Σκύρῳ μετ' εὐκημίδας Ἀχαιός.

503. ἙΦΡΟΥΝΑΙ. 504. ΠΡΟΣΕΒΕΙΠΟΝ. 508. ΕΦΙΟΙ. 503-505. χειρὰς τε πόδας τε, the extremities trembling and unsteady being a mark of decline; so Hes. Ὀμ. 113-4, of the men of the golden age, says, ὀσὺ κε δεῖλον γῆρας ἐπην ἅλι  

Mr. Gladstone, Juventas Mundi, p. 110-1, adopts this view. It seems to me more likely that Phoenix’ migration was on a narrower scale, from some part to another of what was afterwards Thessaly.

497—500. χειρὰς τε πόδας τε, the extremities trembling and unsteady being a mark of decline; so Hes. Ὀμ. 113-4, of the men of the golden age, says, ὀσὺ κε δεῖλον γῆρας ἐπην ἅλι  

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— μένος καὶ χειρὰς, it seems best to suit, the bitter mood of the speaker, to consider this to mean the “high-handed might” of the supposed spoilers of Peleus, not that of the speaker. — ἀκαπτῶς, the etymology generally given for this connects it with ἀκάτω, to fasten, tie, check; so “unchecked”. More probably it is another form of the word ἀκάτως (ἀκάτως), connected with ἀκάτω, “hurt”, “mischief”. It only occurs in plur. as epith. of χειρῶν, χειρῶν. 505-37. I told him I knew not of Peleus, but that Neoptolemus had joined our host and proved sage in counsel and valiant in war, slaying Eurypylus, and giving proofs of distinguished gallantry in the Wooden Horse, which procured him a noble share of the spoils, and all without a wound. 506-9. ΝΕΟΠΤΟΛΕΜΟΙ, see above on 492. — ἡγαγών, according to a legend noticed there — as inconsistent, however, with Homeric facts — it was Odys, who detected and brought to the war the disguised Achilles. So Sophoc., following H. horie, makes
510. Ἵππος ὁ τε ἀμφιπόλεμος διδόθη Τροίην φρασοίμεθα βουλᾶς, αἰεὶ πρῶτος ἐβαζε καὶ οὐχ ἡμᾶρταν μυθῶν. Νέστορ τ' ἀντίθεος καὶ ἐγὼ νικάσκομεν οἰω. αὐτόρ ὁτ' ἐν πεδίῳ Τροίων μερονιμέθεν χαλκῷ, οὐ ποτ' ἐνὶ πληθυντε μένεν ἀνδρῶν οὐδ' ἐν ὑμῖλο, ἀλλὰ πολὺ προθετέσχε τὸ ὁν μένος οὐδένι εἶχον.

515. Ἑὐν Κηλῶν.

510. Τρώαν Ἐν., Τροίην Αρισταρ., Τροϊτον Ζηνοδ., Ἐν. Σχολ. ἀδ Α. 192; φρασο-ίμεθεν Βι. 5; βουλὴν γ' Στυ. 511. ἐβαζε Ἐν. 512. τ' οὖν β' Στυ. Ἐν., δ' Κ.; νεικάσκομεν β' Γ. Βι. 56 α' οὐν. a man. 2 Fl., νικάσκομεν α', οὐν, νικάσκομεν. Βι. 59 Βτ., νικάσκομεν. Εὐ Ρο. 513. ἀμφι πόλιν τροίην μης xi (α β Η.) Ἐν., μερονιμέθα χαλκῷ β., νικάσκομεν. Εὐ., ·νικάσκομεν γ' Χ., νικάσκομεν. Αχαίοι Βι. 5, ·νικάσκομεν α', Βι. 56 Στυ., ·νικάσκομεν α' ι., ΜΣ. x (α Η.) ε' Στυ., ετ' in-mar. F κ. 514 οὐντε ποτ' εν Βτ. Ρο., οὐντε ποτ' Α. Κ. Ντ. Φι. iii, οὐντε ποτ' Η., οὔτον εν α' in mar.: πληθυντε α', ·νικάσκομεν. Βι. 5, ·νικάσκομεν α' in. Στυ., ·νικάσκομεν α', ες πληθυντε ms., ετ' in var. 1. Μ. Ρλ. 515. προθετέσχεν ένον Μ. a man. 1 Ἐν., ·οσε το ἐνον Γ. Μ. ex emend., το ον α' Η., ου β.

Neopt, state that he was brought thither by Odys. and Phenix (Philoct. 343-7). — Σχισίον (so called from the white argillaceous soil therein, since σχισίος is a mason's chip; Etym. Mag. citing Didymus). Η., as said above on 492, knows nothing of Achilles lurking in Scyros in disguise. Scyros, "the city of Enybus" (not Lycomedes), is spoken of as a conquest of his in I. 668, which, for aught we find in Η., might have been made during the course of the war. But, since Helen says in Ο. 765, it was at Hector's death the twentieth year since she left her home, the first decade of this period would have afforded time enough for all the developments required by the story. The Cycle filled up the interval by a preliminary expedition to Mysia, which took Achilles to Scyros, where he wedded Lycomedes' daughter (Müller, de Cyclo, p. 42. So the Schol. Ven. on Ο. 765 says, γεγυγνηται δε ο Νεο-πόλεμος περι τιν πρωτην ξεδοβ, by which ξεδοβ such expedition may be meant. As regards the locality of Scyros, the Scholl. on I. 668 identify the name with a city held by some rebellious Dolopes, whom Ach. reduced. This would doubtless be in Thessaly. So the Schol. Q. here, πόλις Δολοπίας. A third city of the name in Phrygia is also mentioned by the Scholl. ad II. The words of Pindar, however, speaking of Neopt., Nem. VII. 52, ο δ' ἀπο-πλεόν Σχισίον μεν ἀμαρτε, seems to show that he meant the island — an authority older and more definite than any in favour of the other sites. 150. Βουλᾶς, power in debate as prowess in action entered fully into Homer's conception of a hero. So l'Henix says, he taught Achilles μῦ-θον τε θητήρ' ἔμειναι πτυχήματι τε ἐργον who before was οὐποι εἰδέθος, ὁμοίου πόλεμου οὐτ' ἐγορον. ἔναι τ', ἀνδρες ἀναπηρεῖται τελεθώναι, 1. 440 —3. Comp. the description of the effect of eloquence in Θ. 170-3. Mr. Gladstone has noticed that Η. "confines the grand epithet κυνικόνια strictly to two subjects, battle and debate; Hom. Stud. III. p. 103.

511—5. πρῶτος ... καὶ οὐξ ἡμ., he was at once prompt in speech and sure. With the οὐξ ἡμ. μῦθοι may be contrasted the epith. ἀμαρτοπηση (mar.). — νικάσκομεν, between this and νικάσκομεν, or some confusion of the two, the ms. are divided. The giving νικάσκομεν in its lemma, has ἐνίκω-μεν as a gloss, indicating the former. — προθετέσχε, to charge in advance of the line, as if in challenge to the hostile host, was of course the bearing of a true hero. Thus Menelaiis marks Παρις ἐρχόμενον προκαρώτιν εν όμιλον, Γ. 22, on whose own appearance ἐν προ-μάχοι Paris retires.
The text is a section from a larger work, discussing the death of Priam and the subsequent actions of Menelaus, Eurystheus, and others.

516-8. **ομοιότης**, this word expresses the actual death-struggle of war; so in μ. 257 of the comrades in the clutch of Scylla. — **πάντας** ... **όσον λαόν**, "all the multitude whom etc." — **όλλι**. **οἰον**, in contrast with **πάντας** δ' **οὐκ** ἀν ν. ε. λ., as if, "I cannot tell of all, I will single out one"; the **οἰον**, calling attention to it as if though conspicuous before the eyes. Telephus, a Mysian prince and Trojan ally, the father of the Eury- pylon slain by Neopt., had been wounded by Achilles, who healed him by the same weapon which had wrought his wound: hence the proverb ὁ τρώς- σας ήσεται. He afterwards through gratitude rendered services to the Greek host, and came eventually to Greece in the guise of a beggar, as dramatized by Eurip. in a lost play. Hor. de A. Poet. 96-7 alludes to this.

521. **Κύπελλοι**, taken on the authority of Alcaeus (Scholl.) as a *nomen gent.*, representing Mysians, or some division of them, another sense is "huge", from κύπελος, — but probably only a grammarian’s guess. — **γυναικών εἶναις δώρον**, the same phrase recurs (mar.) of the means which brought about the death of Amphiarais, viz. the bribing his wife. The Scholl. here have a similar story, that Priam promised a golden vine to Astyoche, his sister, mother of Eurytus, if the latter came to the war as an ally. They give another, that one of Piam’s daughters was promised to Eur., as a wife on a similar condition, and a third that the promise was to Neopt. by Menelaüs, that he should marry Menelaüs’ daughter Hermione, and that he vanquished Euryp. to win her; see δ. 6. The first alone of these yields a sense for γυναικών εἰς. δώ, analogous to the other passage.

522. **καλλιστον**, probably refers to Eurytus, not Neopt. — **καθαραίστων**, beauty usually (although Nireus is perhaps an exception, B. 671-5) implies in H. strength and courage. On Memnon, his complexion, and his connexion with the Ethiopians (not expressly stated in H.), see App. D. 1, p. xxvi of vol. I. — **ἵππον**, "the Greeks horse, Sinon, That broughte Troye to destruction", Chaucer, *Squire’s T.,* 10523-4. In this last critical adventure Odys. himself appears to have commanded, 524; see also δ. 500, δ. 284-8. Hence he speaks with authority of the bearing of Neopt.

525. This verse is condemned by
527. Φεκάστον. 528. Φίδον.

526. ἕνθ᾽ ἀλλοί πάντες κατὰ δούριον ἑπέρων Ἀχιλλ Αρισταρ., Ἱ. 527. τρέμον Ἐ M. Vr. 5 Eu., τρέμον δ᾽ αἰ Βι, 133, τρέμον δ᾽ β. τρέμε δ᾽ Β. τρέμε Β. Βι. ii Vr.; ὑπογυνεία Κ. Βι. iii Fl. 528. οὑροι, ἐγὼ πάμπαν γ Στου. 529. δέ μοι Ν. Βι. Βι. 133. Ι. sup. ἐκέλεν Τι. 50, 133 Vr., ἐπέτειλεν Ἡ. Κ., ἐκέτενεν α β Βι. Ι. var. 1. 531. ἐξενεναι α β Β. Fl., hoc et ἐξενεναι Eu., ἐκεῖνον Η. μ ἐράσο v. interp.; κατά Βι. 56. 532. χαλκοβατεῖς Ν.; τρόφασιν Βι. 5; μενοι keras. Βι. 56. 533. διεκέρδουμεν Ν. 535. οὐτοσαμένεος Σχολ. ad Α. 659. 536. αὐτοσχεδίη β; οὔταμένιος β.

the Scholl, as "unknown to Aristar." 

526. The Schol. H. says, Aristar, read this line, ἕνθ᾽ ἀλλοί πάντες κατὰ δούριον ἑπέρων Ἀχιλλ. The reading which has prevailed may probably be that of Crates his opponent (Vol. I. Pref. p. lxiiii).

526—7. Such signs of fear as here described characterize the "coward", ἡμισθός (mar.). As applicable to the ἀριστοι, they must be taken with poetic latitude the poet's immediate object being to entrance the intrepid bearing of Neopt., to which effect he somewhat sacrifices the standard of heroic Greek valour generally. Nor is it unnatural that the long suspense implied by Θ᾽ 500 foll. inside that dismal ambush, the Horse, might give opportunity for the valour of some to vacillate.

531. χόρτην, where actual contact is signified we find ἔπιμαίιοι with accus., as here and διόν ἐπιμαίιος νότα, i. 441; where the sense is that of yearning or reaching after, as in ἐπιμαίιος νόστον, e. 344, σκοπέλον ἔπιμαίιος, μ. 220, the gen. is found. He was handling his weapons from eagerness to close with the enemy.

534. μοίραν καὶ γέρος, μοίρα, share of the general plunder; γέρος, some distinguished addition; according to later poets, the captive widow of Hector. Pindar, New. VII. 59—60, says of Neopt., ὁχέτο δὲ ... κτέατ' ἀνάγων Τριτεδέν ἀχροδι-νών.

535—7. Βεβλημένος ... οὔταιμέ-νος, for the contrast between these see mar., also A. 540, ἄβλητος καὶ ἀνοικτάς διέξε χαλκό, Λ. 191, ἡ δούρι τυπεῖς (= οὔταιμένος here) ἡ βρήμενος ἢρ, which shows that βάλλω refers to missiles, οὔταω to close
fight. — ἐπιμίξεις τ. λ., cf. Σ. 309, ξυνὸς Ἑυνάλιος καὶ τε κανένα ἀκέντα. — ὅτε τε, here = γὰρ, as often.

538-53. The shade strode grandly away, gratified at my news. The other comrades asked after their kin. Ajax alone held aloof, indignant at my victory — would I had never gained it at such a cost! — in the contest for the armour of Achilles. Yet I spoke to him.

539-40. φοίτη Τ. λ., φοίτη is more expressive than ὀξεῖο, which appears in some ms. With μακρὰ βιβ. cf. Η. Ηεμν. 225, ὡς τοιοῦτο πέλορον βιβ δοս ποιό καρπαλίωσιν. Achilles shade is soothed. He marches grandly off in a silence more expressive than all words. It should be noticed that there is scant cordiality in his bearing towards Odys.; see on 541-2 inf. All his talk relates to himself and his nearest kin, (whereas Agam. dells on Odysseus wife and child, 447-51,) and he shows throughout that self-absorbed character, the more offensive side of which is aggressive pride. Yet there is the tribute of a great soul to kindred greatness in the half-admiring half-derisive words of question, τίπττεται κατεύθως ... πῶς ἐτληθη ... ἐγεῖβαι καμένοιν; of 474-5. All this seems singularly to match the living Achilles of the II. — ἀσφοδέλων, "planted with daffodil", the grammarians notice that the noun is accentuated ἀσφόδελος; cf. Lucian, Νευρομ. p. 231, πρὸς λειμώνων μέγιστων ἀφικνομένως τὸ ἀσφόδελον καταφύτων. From the German name being Affodil, it seems likely that our "daffadilly" (Spenser and Milton) is Teutonic, not borrowed from the Greek, which the French closely follows in asphodelle. The common English variety of the plant appears in early spring, and in some parts the people call them "Lent-lilies". Gel. p. 21 says that he found them blowing in the winter near Navarino. In curious agreement with this in Η.ι., Μερ. 215-21, Apollo in quest of his cattle goes to Pylos (Navarino) and finds their tracks leading ἐς ἀσφοδέλον λειμώναν. This character of perennial bloom no doubt furnished the reason why they were planted about graves, and thus connected with the world of death. The root or some part of it was eaten in rustic diet, Η.ι. Οπ. 41. The Scholl, on o. 13 have a statement that the Asphodel produced no fruit, and another that whose ate of it never felt hunger or thirst again. For the probable connexion of the λειμώνων here with the ἀξίδος δώμα see App. G. 3. — γηθοσυνή, such is in Homer's view the only joy which can reach the dead; all others come and go in woe ἀμφύμεναι 388, 466, 542. See some remarks in the Preface to this vol.

541-4. αἱ δ' ἄλλαι, those of the immediate comrades of Achilles, or other shades of Greeks killed at the war, seem specially kept in view here. — εἰρόντος τ. λ., were asking after
their relations (κήδεα = οὖς κήδοντο, cf. Milton, "Lycidas, your sorrow"). They had all the same craving for news from the world above. — νόσφιν, we may observe the different degrees in the demeanour of the deaL. Agamem., whose close intimacy with Odys. has been pointed out in App. E. i (1), piteously strives to fall into his arms and embrace him. Achilles shows something of the coldness of that jealous pride which he had felt on earth, and is more courteous than kind, and at last more abrupt than courteous, see on 539—40 sup. Ajax asks no news, but holds aloof in a sullen gloom of reserve which no remonstrance can dispel. The metrical violations of the digamma are disproportionately numerous in the following narrative and speech; see the mid. mar.

545—6. τὴν μιν (var. l. μεν), the double accus. is noteworthy; cf. β. 204 διαφιδρήθην Ἀχαίοις ὤν γάμον. — τευχέσιν ἀμφ', for some examples of ἀμφι with dat. after verbs of contest etc. see on 423 sup. — πότνια μήτης, the funeral of Achilles, as that of Patroclus in Ψ., was celebrated by games, at the close of which Thetis, who presided, offered his armour as a separate prize to whoever, besides being most valiant, had done most service in rescuing the corpse. Such is the form of the story gathered from Arctinus or Lesches of the Epic cycle which Q. Smyrneus has worked up, V. 121 foll.; see also Ov. Metam. XII. 628, where Ulysses makes his appeal to the united chiefs — et arbitrium litis trajectit in omnes.

547. παίδες δὲ Τόξ., the Scholl. say that Agam., wishing to affect impartiality, called on certain Trojan captives to declare whether Odys. or Aj. had done most harm to the Trojans, who declared for Odys. This may have been gathered out of some Cyclic poet, from whom this line, rejected by Arist., is also suspected to have been taken. But παίδες Τόξ. is not Homer's way of expressing himself, since in such connexions he uses νΐς, e. g. in Ψ. 175, where Achil. sacrifices δῶδεκα Τόξ. νιᾶς διὼδους on the pyre of Patroclus. The story of the Scholl. does not account for Pallas' share in the decision. Possibly the capture of the Palladium (not found in H.) may have been the occasion which combined her verdict with that of the Trojans. The Scholl. on Aristoph. Eq. 1051, citing the μικρή Πιλας, says that Nestor advised that spies should be sent to listen under the Trojan wall to the talk of the Trojans about the two competing heroes, where, by the management of Athené, they overheard a Trojan maiden commending Ajax thus,

Ἀλας μὲν γὰρ ἕξις καὶ ἔχρεις δήποτες ἤς Πηλείδων, οὗτ' ἰδελε δέος Ὀδυσσεύς,

to whom her fellow retorted,

καὶ τε γνυνή φίλοι ἐξόσι, ἐπεὶ τεν ἀνήρ ἀναδείην.

Thus the share of Athené would be the bringing about the decision by means of the voices of the Trojans. Again later authorities moulded the legend somewhat differently. Thus Pind., Nem. VIII. 44—5, says that the Greeks favoured Odys., with secret notes, implying some fraudulent practice, and Soph. Aj. 445—6 makes Ajax say that the Atride, rejecting his claims, had "managed the victory" for Odys., and also, with evident significance, that "no umpires (ἀγωνοφαι) should set
up his weapons as a prize". This seems to imply that, in the conception of the Tragedian and Pindar, the Atridæ acted as umpires, and did not escape the imputation of unfairness.

548. μη ὅφελον, μη always stands in this phrase, since although the verb is indic. the sense is optat. — έπ' "in the case of", see mar. for similar examples. The sentiment of this line illustrates the friendly element in the character of Odys. He would rather have lost the prize than his comrade. — άεθλω, "prize".

553—67. I urged him not to cherish wrath when dead. I cursed the weapons which had cost the Greeks so dear a life. Dire must the wrath of Zeus against them have been, but the bane had lighted upon him. Yet I besought him to hear me. He answered not, but withdrew to Erebus. Perchance I might still have persevered, but there were other souls whom I wished to see.

553—62. οὐχ άγ' ἐμέλλες, see on l. 475. — θανόν λέοοθεια, cf. Theoc. I. 63, Ἀθάναν γε τών ἐκλεισθοντα. — οὐλομένον, "accursed", as in l. 419, A. 2. — πήλα, "a bane". — πύργος, more commonly ἐρας is found in this sense. Cf. Mr. Tennyson of the Duke of Wellington, "O tower of strength, cast down at length, that stood four square to every wind that blew". — ἵσον ... κεφαλι, cf., for ἵσον advly. with dat., ἵσον ἀπήχειο χρηματισ ἐκλεισθ. (mar.). — διαμπερεῖς goes with αἰνύμεθα ... ἵσον, "were as completely woë-begone". — οὐδέ τις ... ἕλλα Ζεὺς, to excuse the human agent and lay the blame on the gods, is a common formula of friendly delicacy; see App. E. (6). — ἤθυμη, cf. Αἰσχyl. Pers. 772, θέος γὰρ οὐκ ἤθυμη. — μορμαν, the "consequences", in an evil sense. — θαμασόν δὲ ν. τ. λ., "and thy proud soul abate" (Worsley).

564. eiς "Ερεβος, on the significance of this phrase see App. G. 3. — κεχολομένος, Odys. thinks he might have induced him to break silence, but could not hope to appease his wrath. On this episode Virgil has probably founded the interview of Aeneas with Dido in the Shades, Ἀν. VI. 450—76, the romantic interest of which surpasses that here, as Aeneas could with justice say funeris heu tibi causa sui, 458. — θελε θυμός κ. τ. λ., Odys. sees there is no change of propitiating the resentful shade, and like a wise man with a mind open to all things, resolves to make the most of his opportunity in other directions. Here the second act of the πέντεα may be said to end. The third and last Labours under the suspicion of a later addition, concerning which see App. G. 3. The translation of this part by Worsley is grand, adequate, and mostly very accurate.

568—81. Then I saw Minos, exercising jurisdiction among the shades, who thronged around for his decisions; then Orion, hunting again the game he had pursued in life with a monster club; then Tityrus, lying over nine hundred feet of earth his mother, with a pair of vultures tearing his liver, for the violence he had offered to Leto.

568—71. Μίνως, son of Zeus (and Europa in a non-Homeric legend), and king of Cnosus in Crete. Idomenus boasts of being his grandson. In H. his mother is only called κοῦρη Φόλικιος, and Rhadamantus is his brother; see on p. 323. He is not here, as in Virg. Ἀν. VI. 431—4, the grand inquisitor of crimes done in this life; but merely continues the royal function which he had exercised while living. The intensity with which the stamp, not of royalty merely but of its judicial function, clave to Minos in the Greek conception, is shown by this; and is probably to be taken in connexion with his Phoenician origin. The king "sitting in the gate" to hear causes; being a fundamental view of the royal office traceable among the Hebrews, their pre-monarchical chiefs being called "Judges", as also among the Carthaginians, whose chief magistrates were called Suffixes, a Latinized form of the Heb. הלְסוּכָשׁ, "Judges". For the heroic judicial function see the simile and Shield-group (mar.). — ἡμενοί, these perhaps were awaiting their turn, while those ἐστατοῖς were being heard; with these participles ἄμφι should be deemed in mession in Exod. XVIII. 13—14 Moses is described as "sitting to judge the people" and "the people") as "standing by Moses"; and cf. with δίκας εἰςεὐντο ib. v. 16, "when they
757. Ειλεντα. 575. ᾿Αγαγ. 576. Ειδον.

573. Ειλεντα. Vi. 50 Fl., ειλεντα α. Vi. 50. 575. παγκάλεον α in mar. Fl.; ᾿Αγαγ. ᾿Ερυνδεά Τζετζ. 576. Ειδον.

have a matter they come unto me; and I judge between one and another. 572—5. Ωρίωνα, he was loved by Eos (mar.) and in later legend slain by Artemis for violence to her similar to that used towards Letô by Tityus, 580 in. He appears as giving name to a constellation with hunting associations in e. 274 where see note, as also on 271. — πελώριον, "gigantic", as of the Cyclops (mar.). — εἰδένυος, it seems likely that this verb used only of Orion and Herakles has a somewhat different force from the ειδον or ελάειδον of the others; see App. G. 3. — ειλεντα, Buttm. Lexil. 44 (2) (7) gives as the oldest traceable meaning of εἰλέω, to "shut" or "hem in", arising, however, from that of the stem ειλ- (ἐλέον ἐλεύνω) which means to "thrust" or drive "onwards". He cites this passage, where the sense is, "driving his game together". — τοῦς κ. τ. λ., the sense seems to be, "the beasts he whom he had slain, or used to slay, on the lonely mountains", i. e. in life. — ὀπάλον, the primitive weapon with which the woods furnished the huntsman. In i. 319. The Cyclops bears one. The word signifies also a mere walking-staff (mar.), but probably of rustic fashion. In later legend it is the weapon of Herakles, ὀπάλον ... ἀγριάλοιον, Theoc. XXV. 285—7, or rather the κορυνη, ib. 63, which appears to be a more formidable form of the same thing (with opith, αἰδροτή, ᾿Α. 141, cf. παγκάλεον here). A similar weapon, perhaps in lighter form, appears in Theoc. IV. 49, as τοῦκον τὸ λαγωφόλον; cf. ib. VII. 18 —9, ὀπακον κορυφανα, called also τὸ λαγωφόλον 128; the shepherd's staff flung at hares. The construction of ἔχων is drawn to the relative clause τοῦς ... κατέπεφεν; but his possession of the ὀπάλον as he appeared to Odys., is clearly implied. For examples of somewhat similar attraction see mar., and comp. ῾Ισεχυλ. Σερ. c. Θκ. 20, πιστοὺς ὅποις γένοιοθε. 576—7. Τίτυνον, this and the two next, are phantoms under penal doom, we are not informed by whose authority, probably from 580 that of Zeus is to be understood, although only in Tityus' case is the offence mentioned. In η. 324 Rhadamantus is mentioned as going to "visit" (penally) Tityus see note there. Being a son of Zeus his authority might be delegated. Τίτυνος is akin to τίταν, τίτανιο, with the notion of huge extent or outstretched length. — ἐννέα, see on ν. 19 and λ. 311—2. — πέλεδρα, some definite measure is intended; the "sixth part of a stadium", say the Scholl. (and 100 feet at Φ. 407); but we have no stadium in II., and an area, not a mere length, seems intended here. Crusius gives, "the quality of ground which a man with a team could plough in a day", but cites no authority. See Liddell and S. for πέλεδρον as an area, and as compared with fügerum by which the Latin poets render it; e. g. Lucret. Μ. 1001, Virg. Aen. VI. 596, Ov. Metam. IV. 457. In the H. Ares struck down by Pallas covers seven πέλεδρα.
γυγε δε μιν έκατερθε παρομενω ήπαρ έκειρον,
δεφτον έσω δυνοντες ο δ ουν απαμινετο χεσβιν.

Λητο γαρ ήλκησε, Αιως κυδηρη παρακοτιν,
Πυθωδειν ερμομενη δια καλλιχορου Παυνοτηος.
και μην Τανταλον εισειδον, χαλεπει αλγε εσχοτα,

578. Ψεκατερθε. 582. έσειδον.

578—9. γυγε, the being cast forth to "dogs and birds" was the last penalty which enmity could inflict; see X. 354, and τον (Τυων) τετειχα χρονο γυγες έδονται, A. 237. The vulture gorging on carcases seems to have given rise to the image of this penalty after death, even as the bodies or carrion burned in the valley of Hinnom furnished the image of Gehenna to the Hebrew mind. The Prometheus of Ἀeschylus will occur to all readers; but the idea of the bird gorging (called αλετος Prom. V. 1021) was more fully developed in the Προμηθεους Λομενος of the same trilogy, a fragment of which is translated by Cicero Tusc. II. 101, see Ἀσχυλ. Frgm. 179 Dind. — ήπαρ, as the seat of passionate impulses, so Theocr. XI. 16. Νι. cites Aristot. Pr obl. XXX. to the effect that those in whom the secretion of gall is warm and copious are impulsive, excitable, and of ardent animal passions. — δεφτον, there is much difference in the orthography and in the precise meaning ascribed to this word. Curtius 200 gives δεφω as its etymon. Hence some membrane, probably that which envelops the lower intestines — the peritoneum. Apollon. Lex. gives το στόμα του γυγος as another interpretation. A Schol. gives απωδετρον as a "Doric" verb meaning to "eviscerate"!

580—1. ήλκησε, this word, too, has many var. l. The form here preferred is akin to the ελκησος of which Hec tor speaks (mar.) as the probable fate of a female captive. — Αιως παρακοτιν, in Ph. 499 Hermes declines opposing Leto, saying, αφαλεα γαρ πλημνεσθαι αλοχοι εις θεος νεφελογερησαι. The expression Δ. κυδηρη παρακινθαι is used of Herē (mar.), and seems rather suited to the notion of a single or supreme wife, which position it is probably Leto may have occupied in some ancient legend. — Πυθωδειν, here, in the only case of this group, the legend is localized. It might be expected that there should be some legend relating to Letō, the mother of Apollo, in connexion with Python (I. 405) his sanctuary, — καλλιχορουν, i.e. really καλλιχορων (Schol.); see on ένυφυς, d. 635.

582—600. Then I saw Tantalus, tortured with thirst and hunger, standing in a pool which, as he stooped to drink, ever drained away, and with lovely fruit ever, as he strove to grasp it tossed out of reach by fairy power; then Sisyphus, heaving with might and main a massive stone up a mountain, which ever rolled down again as it all but topped the brow.

582. Τανταλον, the legend in Pindar, Ol. I. 90 foll., is that he reciprocated hospitality with the gods, but at one of their banquets stole nectar and ambrosia and gave it to his fellow-mortals (αλλικεσθαι) to feast on. This Pindar gives as the reason why Zeus "hung a mighty stone over him, so that he expects it momentarily to fall on his head": so Archil. ap. Bergk,

p. 606, μηδ' ὁ Τανταλόν λίθος τῆς δ' ὑπὲρ νήσου κείμεσθα. — A punishment
totally different from that of the
text. Which legend is the older it seems
not easy to say, as this passage is
suspected, and as there is no other
mention of Tantalus in H. It may be
supposed that the name Tantalus is
from an Asiatic source, but that, being
imported and perhaps corrupted, the
legend of the weight or stone poised
above him (τάλαντον, τάκ-, τα-, cf.
tantalktheis Soph. Antig 134 and Anaer,
ap. Bergk 1339) was made up to suit
the name, as in the case of the Car
thaginian Byrsa. This would probably
require a higher antiquity for the Pindaric
legend. The Schol. Vulg. inverts its
form, "Zeus fastened Tantalus by
his hands to a lofty mountain, and left him
hanging; besides overturning the
town Sipylus, with which he was
connected". Sipylus is his town in Pindar
too. In a rejected passage of the II.,
ὥ. 614—7, Sipylus is a mountain in
the Magnio-Phrygian region, an offset
in fact of the Tmolus. It is connected
with the legend of Niobé, and, accord-
ing to the Schol., with that of Zeus
and Semelé. — χαλέπι 'ἄλγε', the
punishment was one perhaps sometimes
applied by Oriental cruelty to the
living. In Hor. Epod. V. 32—8, a very
similar atrocity is devised for sup-
posed purposes of sorcery; but there
the boy is buried in the earth, quan-
tum exstant aqua suspensa mento cor-
pora; here Tant. is chin-deep in water.
Supposing the notion had such a root
in fact, it was probably by a sort of
poetic justice applied to Tant.; see
the last note. He had degraded to
mortal use the food of the gods, there-
fore he should for ever long in vain
for human food. And thus this form
of the legend would again seem to be
of later growth than that of Pindar,
as arising from the reflective sense of
poetry, the other coming simply from
the name. It is remarkable that Pindar
assigns him, Ol. I. 97 three fellow-
sufferers (so the words μετὰ τριῶν τέ-
ταρτον πάνον seem to mean), who
must be the two mentioned here and Ixion,
who at the date of this passage had
not been placed amongst the doomed,
but whom Pindar names as ἐν πε-
ρόντι τριχο παντὰ κυλινδόμενον, Py.
II. 40 foll.

584. οὔτετο, "was showing eagern-
ess (to drink)"; the πιέειν of
the next clause must be taken in by antic-
pARATION here. It is doubtless connected
closely with στα-, ιστημι, denoting
such standing as by fixed intentness
or strained attitude betrays eagerness,
e. g. as a pointer dog "stands" at his
game; and it is probable that from
such observed animal action the word
originated. It is always in H. of some
purpose, or intention, in the future,
save in one place ὡ, 525, οὔτεται
δ' Ὀδυσσός ἀκούσα, where "is positive
he has heard of Odys." is the sense;
but in this the same eagerness of
assurance is implied with regard to the
past, as of anticipation or intention
with regard to the fut. elsewhere.
Eschyl. Pers. 49 has οὔτεται ..
ηγόν ἀμφιβάλειν δοῦλον Ἑλλάδι.
In H. only οὔτεται, οὔτετο occur.

585—8. κύψει . . . ἀπολέσκει, for
the sequence of moods and tenses
here down to 592, see App. A. 9 (20).
— μέλαινε, "black" from the recent
presence of water, as bottom-mud usu-
ally is (mar.). — καταζήνωσε, the
simp. vb. ἁξω occurs (mar.), and ἁξω
593. έσφειδον.

588. δενθρεὰς θ’ α γ Η. Κ. Μ. Βι. 5 Στυ., δ’ β; κατακρυθην α β ν. Ι. Κ. Ν. Βι. iii. Ευ. Φλ. κατ’ ακρυθην Α εξ εμ., κατ’ άκρ. Μ. Στυ., κατακρυθην α in mar. a man. 2., κατά κρυθην Η. l. in lem. 589. ὄχναι ms. ix (β Βι. iii) Ευ. Ρο. ὄχναι α 590. συκαί β Ι. Κ. Μ. Ν. Ευ. Φλ., σύκαι α, συκαί Βι. iii. 591. ἰθύσεις mss. xii (α β Η. Βι. ομν.) Φλ. 592. δίπτασκεν η φέρεσκε (φο-θέσκεις conj. Λα. Ρο.) Eu. 593. χαλέπ’ Vi. 5.

in Hy, Ven. 271. We have ἄξη for “mustiness” in ἕνοτον, and βόν (βοῦν) ἄξιλεν the “dry ox-hide” which covered the shield in Η. 239, so ὄχνας ἄξιλα, i. 234. — σείλον, supernatural power (mar.) mysteriously exerted as by an invisible agent. — ψυκτήθα, "leafy-crested." — κατά κρυθή, (often read in one, see readings in mid, mar.) "down from overhead".

589—91. ὄχναι κ. τ. λ., these lines recur (mar.). Perhaps Theocritus in VII. 144—5, may have had them in view, ὄχναι μὲν πορ σοδί παρὰ πλευρῆς δὲ μᾶλα δευτερέα ἀμῖν ἐκ-κλίνοντο. — ὁ γέφων, Tantalus was in legend the father of Pelops who is mentioned, but not as his son, in H. B. 104—5, as the head of the line of the Atrides. Mr. Gladstone, Juv. Myn. p. 138, cf. 367, remarks that the poet’s "feelings of nationality" led him to "cut the thread that connects the Pelopids with Tantalus", as wishing to disown a "foreign source" of a great Achaean house. The feeling that he was a step higher in antiquity than the recognized head of the Pelopid dynasty, just older in fact than the oldest link which the poet permits himself to recognize, probably peeps out in the phrase ὁ γέφων here.

593. Σίσυφον, an Άεolid, cf. on 237, who lived at Ephyre (Corinth) and was the most artful (καθόδησας) of men (Ζ. 153—4). So Pindar, Ol. XIII. 73—4, οὐ ψευδο’ ἄμφι Κορίνθω, Σίσυφον μὲν πυκνότατον παλα-μαίς ως Θεών. A Fragm. of the same poet, I. Donalds., makes him founder of the Isthmian games in honour of Melicertes his son by the sea-goddess Ino. The legend according to which Odys. was really the son of Sisyphus, by whom Anticlea was pregnant before her marriage with Laertes, does not appear in H. It is recognized by Virgil who calls Ulysses Άελοίδης, Αεν. VI. 593; and Sophocles, Phil. 417, οὐ-πολητός Σίσυφοι Λαερτίδος, makes it a reproach laid on Odys. by Philoctetes, his enemy. There is no hint in H. as to his offence. Pherecydes, cited by the Scholl. on Z. 153, says he made known to Asopus, the River-God, the fact that Zeus had carried off his daughter Ἐγίνα. Whereupon Zeus enraged sent Death to Sisyphus, who put him in chains, from which the God Ares set him free, and Sisyphus was taken down to Hāides; but, before going, gave charge to Meropē, his wife, to pay him no funeral rites, and then, as if defrauded of his dues, persuaded Hāides to let him return to earth again, to claim them; on which he refused to come back; until, dying in extreme old age, he was compelled to roll a stone to Hāides (εἰς Αἶδον), to prevent his escaping again. Here we have certainly a very ancient piece of folk-lore. In various Norse tales the enemy of man is similarly outwitted. The incidents look as if the stone had been at first attached to Sis., as a clog, until perhaps the imagination of our poet moralized his suffering, by throwing into it labour in vain.
and ever baffled hope. The story of the crime for which he suffered in respect to Zeus and the Asopus must be far later than that about his ebbing Death.

596—8. For μέλλον followed and preceded by the aor. in -θον see App. Λ. 9 (20). — κραταίς or κρατάις ἕς, with variations of accent, (see mid. mar.), “overpowering force.” κραταίς as an adv. by “main force” is ascribed to Aristar., when λᾶς would be subj. of ἀποστρέψασθος taken introns. No one will probably accept this etymology or syntax either. κραταῖς ἕς is ascribed to Ptolemy Ascal. and is found in several ms., its difficulty is that the fem. of κραταῖος occurs several times in Η., always as κραταῖη, to elide the η of which is against Homeric prosody. It is more simple to take κραταῖς as a noun, nearly of the form of ἔχθος, τ. 518, ἔθες, ε. 69, and therefore not a compound of ἕς ἔνας. In μ. 124 we have Κράταιον, or -εν, which appears to be the same word made into a prop. name. The “force” is not that of the stone itself, its dynamic weight, but some supernatural power incompletely personified, i. e. elevated into an agent for the purpose of a single act. Some edd. put the stop after αὐτς in 598; but for ἐκεῖτα to lead a clause is hardly Homeric. — κυλινδέτο, cf. with this the foreible simile (mar.) of the stone which thunders down the ravine to rest at last on the plain. The string of dactyls linked by the trochaic caesura makes the sound convey the sense here.

600. κοινή, also -ιν (mar.). — κρατ-τός, Zenod. κρατός.

601—26. Then I perceived Herakles, in phantom only, for he himself is among the gods with Hebe for his wife. The dead huddled away from his bow and arrow ever fixed to shoot. A marvel of a belt he wore, wrought richly with monster-forms and deadly carnage — the fearful crown of artist skill. He knew me and spake, “What, thou here? Is my hard fate thine too? Son of Zeus was I, but bound by doom to serve a weakling, who enjoined, as my hardest task, that I should hither come and fetch the Dog. I fetched him hence; for Hermes and Pallas sped me”.

601—6. εἴδωλον αὐτός, see App. G. 3 (18) (26) for the singular conception of this double life. With the notion itself comp. Chaucer, Man of L. Tale, Stan,
606. ἀμφὶ δὲ μιν κλαγῇ τὰ νεκύων ἥν, οἴονων ὅς, τάντοσ ἀπτυσμένων. ὅ δ᾽ ἐρέμημη νυκτὶ ἔθνος, νυμφῶν τὸ ἕξων καὶ ἐπὶ νευρῇ ἑκὼν, ἐδεινὸς παπταῖνων, αἱ τε βάλεντι ἔθνος.

609. σμερδαλέως δὲ οἱ ἀμφὶ ἰσημερίαν ἐφημοῖο ἀργότεροι τοῦ ῥήματος, ἐν τοῖς ἱεροτοῖοι τοῖς λεόντεσ, ὑπόνυμα τε μάχαι τοῦ φόνοι τ᾽ ἀνθρωποτασίαν τε.

606, 608. Ἐφοίνως. 609. Φοί. 610. Λέγεις.

606. ἀκροαμένων. 607. νευρῇ ἅν, ἀ-ὑφὶ Ν. Εὐ. Φλ., -ὑφὶ Ι. 609. σμερδαλέω δ᾽ ἀμφὶ α σεμ ει με τρία. 610. υμίναι β, -ἱνα α Η.

98, l. last, “Though thou wert... thy spirit is in helle”, — zai ἐξει κ. τ. Α., so Hy. XIV. 8, also Hes. Theog. 920—5 where 604 occurs. Thus, ἀκραγῆ... ὄλων ὡς, the noise is here rather of motion than of voices; cf. Virg. Georg. I. 382, Corvorum increpant densis exercitus alis; in the simile of Γ. 3 both are included. — ἀπτυσμένον, we have ἄτη ἅτα τὲ ἀτύς ἀτύομαι, (act. in Theocr. I. 50, τέφρας κε το ἄνοι μοὶ ἄτε καὶ Η. ἰδ.). Thus the primary notion is to feel an ἄτη, “woe,” hence to shrink with fear. ἀπτυσμένοι, τοιοφόροι (mar.) expresses the meaning which is here implied; see App. G. 3 (15).

606—7. νυκτὶ ἔθνος, the same comparison is used of Apollo when about to shoot. The four participle without a vb. personal should be noticed. The sense acquires great force from the expression being thus suspended, and the action, as in a picture, momentary, but fixed. — γυμνόν, stripped of the γυμνός, “case,” in which bows were commonly kept. φ. 53—4, τὸ ἔσων ἄκτο τὸ γυμνόν ὅς οἱ πέρικειτο φασινός. The epith. here would imply that they were often carried in it. — νευρήιν, the Schol. on y. 87 notices that Aristar. wrote ἱψι βῆπαι (and similar words) without the η under the η; so α. 403, ζ. 6.

608. παπταῖνον, the lexicons affiliate this with πᾶτω πτήσα, and so Worsley renders, “Dreadfully crouching down as one in act to aim.” I think this misrepresents the word, and sup-

pose our “peep” to contain the stem παπ-, which, like τῦπ-, is strengthened by τ, and then takes the common extension -αῖνο, as θειμαίνο etc. Thus vision, not posture of body, would be the fundamental notion: the eye directed along the arrow is what is meant here. — βαλεντι ἔθνος; we may comp. with this noble expression Hes. Sc. 215, ἀποβάλλοντι ἔθνος and Virg. Aen. VI. 602—3, jamjam lapsura cadentique Imm inet assimilis. 609—10. σμερδαλέως, see on I. 395. — ἀορτῆρ, cf. v. 438, ἐν δ ἀπόφος ἡν ἀορτήτης; so in A. 31 a sword-sheath is suspended χαραδίους ἀορτήσεωι. It seems to mean properly what in French is called a tache, (as in sobre-tache, which would suit the last passage cited), i.e. something by which a weapon or the like is suspended or attached. Comp. the word “hanger” in Engl. for “a sword” as being hung on. ἀπορθή thus denoting the office, τελάμων, in apposition, expresses the thing itself.

611—12. σιδες κ. τ. λ.; in Hes. Sent. 177 we have χλυδαντι τε σιδες χαροτοι τε λεόντεσ, so Hy. Merc. 569, and in Theogn. 321 χαροποιο λέοντος. In B. 672 χαροσ, nom. prop., occurs as does Χαρός in A. 426. With the figure-wrought belt, cf. the similar crown, Theogn. 581 foll., τῇ ἐπὶ δαίδαλα πολλα ἐτετείγοτο Φαίην ἰδε- σθαι, κνιδάλοι δι ἰπποσ πολλα τρέ- φει ηδὲ Θάλασσα. τῶν ὑ γε πολλ᾽ ἐνεώθυκε κ. τ. λ. — νυμίναι κ. τ. λ., this v. occurs Theogn. 228, with all the nouns personified as children of
μη α τεχνησάμενος μηδ άλλο τι τεχνήσατο, 
δς κείνου τελαμώνα ἐγ' ἐγκατήθευτο τέχνης.

615 ἐγνοιον δ' αυτ' ἐμεπεις, ἐπεὶ ἰδεν ὀρθαλμοῦν, 
καὶ μ' ὀλοφυρομένος ἔπεα περιήγητα προσηνύμα
"διογένες Λεμπταύδη, πολυμηχνον 'Οδυσσέα,
τί δείλ', δ' τινὰ καὶ σὺ κακὸν μόρον ἤγηλάξεςιν, 
δν περ ἐμον ὄχεσκον ὑπ' αὐγάς ἥλιοιο.

620 Ζηνός μὲν πᾶς ή' κα Κρονίωνος, αὐτάρκης ὀδύδων 
εἰχον ἀπειρεσίην μάλα γὰρ πολὺ χείτων φοτή

614. ἐμη. 615. Φίδενυ. 616. Φίπεα.

613. μη δ' I. K. M. N. Vι. iii; ἀλλο τι mss. xi (α β H. Vι. iii) Eu. Fl.; τε-
χνήσατο Vι. 5ο. 614. ἐγκατήθευτο N. Vι. iii V. τελαμώνι ἐγνοιον ἐγκατήθευτο 
τέχνην nonnulli h. 615. αὐτίκα κείνου α H. I. γ' Stu. Fl., κακεῖνος β', αὐτ' 
ἐμεκείνου vel εἰμεπεις (M. Vι. 5ο) vel αυτέ μ' ἐκείνον vel με κείνον complures, 
αιπ' εἰμε κ. A. K. Vι. 135. 618. α Α. Vι. 135, ὥ Βι. 5ο: τινὰ πον και α (ubi 
πον var. 1. προ τινα suspicor); ἤγηλάξεσις β' β Βι. Fl. 619. ἐκείνου A. G. 
K. Vι. 5ο, δόχι α β Βι. Fl. 620. παῖς mss. xii (α β II. Vι. omn.)

"Ερις, "Strife". Aul. Gallius XIII. 25 notices this as an instance of the ex-
pressive accumulation (luckenta exag-
geratio) of terms in Π.

613—4. μη ... μηδ', these form really one strengthened negative μη 
giving general notice of the negative character of the clause, μηδε directing 
it to τεχνήσατο, and the whole with v. 614 meaning, "no—he, whose 
skill had once compassed this belt (δς 
κείνον x. τ. λ.), after achieving it 
(τέχνην) need never, or had better never, 
essay another achievement": 
i.e. he could never hope to surpass or equal it — an enthusiastic tribute to 
the life-like effect of the execution. 
Still the passage is a little too real-
istic for the world of shadows, the 
tensified negative μη ... μηδ', as well 
as the use of the word ἐγκάτθετο, is 
rather remote from Homeric simplicity 
of expression. The apparently like 
sentence with μη ... μηδ', sometimes 
classed with this, in δ. 684, is really 
unlike; see note there. Further, as 
regards ἐγκάτθετο, we have ἐδο ἐγ-
κατθετεὶ τὸ κόλπον and, in a rejected 
passage, ἐδο ἐγκατθετεὶ τὸ θυμό (mar.); 
but an actual "putting away within" 
is in both intended (in the latter of 
course mentally). Now the τέχνη can-
not so easily be viewed as a receptacle, 
as the ἄρωμα by an easy metaphor 
may, cf. ὄνειρα δεξαμενον στέρνοις 
ἐγκατθετειντο Simon. (Bergk 1147) 
and Virg. Aen. I. 26, alta mente repostum.

615. ἐγνοιον x. τ. λ., this expression 
is used only of the other shades who 
had known Odys. in life. Now Herakles 
in φ. 24—36 is said to have slain 
Iphitus who was a ξένος of Odys, and 
changed presents with him. Therefore 
Herakles and Odys, might easily have 
met on earth; see some remarks in 
the Preface to this vol. on the Homeric 
legend of Herakles, also App. G. 3 (26).

618—20. α δείλ', is a stern almost 
threatful expression "ha, wretch!" — 
ἡγηλάξεις suits the same harsh tone, 
cf. κακὸς κακόν ἡγηλάξει (mar.) 
"one rascal trails about another". The 
form of the word implies some lost 
noun ἡγηλός, as a link between it and 
ἡγέομαι. — ιρ' αὐγάς, see on β. 181. 
— Ζηνός μὲν πᾶς, see on 267—8 
sup.

621—5. χείτων φωτ', viz. Eury-
sthenus, for this and the errand of 
the Dog; see mar. The name Cerberus 
is not in Π., but occurs Hes. Theogon. 
311. There seems no proper office for 
such a dog in the Odyssean shades. 
Ni. gives four places named in Pausanias
and others, each as the spot where Herakles found access to Hades.

627—40. He withdrew, I saw to who else would advance. But ere any could, the phantoms came on mustering innumerable with portentous noise. I shuddered, thought of Persephoné and the head of Gorgó, and withdrew to my ship. I at once gave orders to embark, and we returned down Ocean's stream, first with oar and then with sail.

627—32. 'Ωδών,"Αδών, see App. G. 3. — τὸ πρόσθεν ὀλόντο, such as Meleager, Amphiaráis, and the like. — ἐτί goes best with ἐδών not προ-ς τέρους. — Ὀμέγας κ. τ. λ., this v. is said by Plutarch, de vit. Thes. 20, 2, to have been inserted by Pisistratós to gratify the Athenians. — ἀλλὰ πρὸς κ. τ. λ., he seems to have moved from his guard over the fosse of blood

with the drawn sword, see App. G. 3, and to have thus given the spectres an advantage against him.

633—5. Ἡξή, the noise is probably that of a moving multitude, like that compared to κλαγη ὀλόνων in 605 sup., not of voices; see App. G. 3 (15) (18). — δέος ἤρει κ. τ. λ., this probably means the appalling sight of swarming spectres unnerved him, and his terror took the form of a dread of the head of Gorgó. This head appears in the II. on the aegis of Pallas (mar.). It is merely mentioned here as the most terrible of phantom forms, which, as others, it might be in the power of Persephoné to send. The head of a Gorgó, or Gorgon, is figured on one of the earlier Greek vases in the British Museum, having a grinning mouth and pendant tongue. — κεφαλὴ Γοργήν ...
πελάφοιον, the adj. contains a virtual possessive to which πελάφοιον is in apposition — "of the monster Gorgo"; cf. Hes. Sc. 223, 4. ἐξεικάρησε δὲ εἰνοῦν πελάφοιον Γοργοῦς, so Sept. c. Th. 537, γοργοῦν οὐμί ἔχον, Αeschyl.
636—40. προμηχία, for these and κλήσυ see App. F. i (10) (16) (17). — κατ᾽ Ἡκέσαινον, on the consistency of this description of the return with that of the progress thither, see App. G. 3 (1) ... (4). — κὺμα ὄσσοι must be the subject of φέρε, i. e. the propelling agent was the stream. In the next line a new propelling agent is introduced without any other verb, or conjunction, and consequently in a (strictly speaking) inconsistent apposition with κὺμα. To remedy this probably, some read εἰρεσία, removing, we must suppose, the colon after ὔσσοι. But even then, the agencies of the "stream" and the "oarage" are too distinct and independent for one to be viewed as the instrument of the other. We must leave this unusual anacoluthia unremedied, but the poet's meaning is easily seen. — οὐρος, there was no breeze, we must suppose, on the confines of the abode of the dead; but, as the ship nears the living world, the breeze revisits her.
"We returned to Æaea, performed the last rites to Elpenor, and were greeted and refreshed by Circe, who promised details of our further voyage (i—27). After that day spent in feasting, she enquired of me our adventure more fully. She proceeded to tell me of the Sirens' magic song, and how I might listen, yet avoid their bane (28—54), of the fatal rocks which only the Argô had safely passed (55—72), of the twin peaks beyond, Scylla lurking in one, Charybdis roaring beneath the other — a choice of evils — (73—110) and bade me, for I asked her, not seek to combat Scylla, but flee (111—26). She warned me lastly of the Sun-god's Holy Isle with its sacred cattle (126—41).

Next morning, as we voyaged, I told my comrades her instructions against the Sirens. Her orders were executed, and we fared safely past, I hearing their song (142—200). As we neared the rocks I cheered my comrades and directed the steersman. We approached Scylla, who, whilst all eyes were fixed on Charybdis, devoured six of my crew (201—59). We neared the Sun's island, I repeated Circe's warning, and bade them shun it. Eurylochus gave vent to the murmurs of the crew, and my remonstrance was overborne (260—94). Then I made them pledge themselves to abstain from the cattle. While provisions lasted, they did so; but one day, when these had failed, sleep overcame me after anxious solitary prayer, and with many vows of recompense they sacrificed the sacred steers (295—365).

I awoke: — the deed was done. The Sun-god, wroth at the news, demanded of Zeus vengeance on the guilty crew; Zeus promised it, and dire omens followed (366—96).

"After six days more we sailed. After a short run came storm and wreck: all hands perished, save myself, who floated on two timbers, and, hanging on to a tree saw them go down Charybdis and reappear, regained them, and drifted nine days to Ogygiè. There Calypsô received me, but that tale you have heard before" (397—453).
52. ἀκόδης
53. ἀλιώ
64. ἀιὴ
80. ἄτι
120. ἐκ' ἀληνς
140. ἐν τούτῳ σύνεις, τῷ τοῖς τεκαίρις ἐκεῖ θεόν

νυν ἀνακέκτησις. ἰδοὺ τὸν τερικὼν αὐτὸν ἐκεῖνον

οὗ τὰ κακαποὺς ἐγέζοι ἐν ἑυστατοῖς ἀπὸ ταῖς ταῖς ταῖροις

148. νκαίς
149. ἴθηλον
159. ἀλοκάρα
168. ἵληον
171. τεθεῖ
178. αὐτὴν
187. ἀκοῦσ[
235. σύλην
238. αὐτὸν μεὶρων[
244. τὴν
245. καθὼς
246. ἐκήληρι
256. καθὼς ἐοὺ ταῖς
264. τὴν
275. ἵμινδοες
279. ἄσοντας τῷ ἐν
288. ἔλθα
290. σαρπαῖον σοι
298. ναῦς
313. ἄρα σὺς τῷ καὶ
319. τὰς
325. ἄνοιγος
360. καὶ σαι
309. καὶ σαι
360. καὶ σαι

422. δοκεῖ
435. ἐστιν
1—15. "We returned from the Ocean stream to the sea and Ἀεα where is the abode of Dawn reached our ship and slept on the beach till day-break. Then I sent a company to fetch Enhideron's corpse. We felled trunks and on a lofty headland made his pyre and burnt the corpse and enclosures raised a mound and set up a pillar and on the summit of all his "gar."

1—2. On the discrepancy between this account of their return and that of their voyage to the region of the dead or its neighbourhood, see App. G. 30. Its chief point is, that in going they proceed up the shore of the Ocean stream on foot, having left the ship at or near its outlet, whereas in returning the ship seems close at hand (l. 636—8) and they return down the same stream on board her. See such discrepancies considered on general grounds in Vol. I. Pref. Part I. ix, x.

3—7. νῆόν τ', there is a prima facie plausibility in favour of the reading νῆόν ἦς, which would mean that "the ship arrived at the surge of the broad open sea (voyaging through it) as far as the island", nor is this meaning easily impugned; but it is unnecessary, and has the air of an attempt to avoid a seeming discrepancy, which is not real, viz., that νῆόν coupled by τέ to κυήσα would seem by hendiadys to identify the two, as though as soon as the ship reached the κυήσα it reached the νῆόν, which was not in fact the case, whereas νῆόν ἦς would more expressly recognize the distance between entering the θάλασσα and reaching the island. But it must be remembered that as soon as she has passed the outlet of Oceanus the ship's course is northward; since she came thither from Ἀεα with Boreas (x. 507), and therefore southward. Thus Ἀεα is still as far East as the ocean-mouth, the two having in the poet's view nearly the same meridian. How then comes this island to be specified as the spot where is the abode etc. of Dawn? I believe this is another indication, like that noticed in App. G. 5 (13), that the poet views the sunrise as lying to the N. of East, taking his normal view from the mouths suited to ancient navigation, i.e. from the vernal to the autumnal equinox, see on x. 133—4. Thus, although no nearer the East at Ἀεα, they were nearer the dawn, because they were nearer the north, So Mr. Tennyson,
The northern morning o'er thee shoot,
I. e. probably the summer morning. Ni.
Voss and others, following the Scholl,
in vain pretend that the oικία kai χοροί
and αὐτοὶ αὐτῷ here mentioned are
so relatively only, and as "forming a
contrast with the sunless Hades". The
poet's language is simple and direct,
and he means the topography to be
taken as existing for the purpose of
his song quite as much here as in
inf. 318, where he says, εἴθα α' δ' διαν νυμ-
φέων καλοί χοροὶ ηδὲ θύσων, or as
the looms of the nympha in ν. 107
-8. As regards χοροί, "places for
dancing", the idea of dancing probably
arose from the gathering and dispersing of the clouds. It is further
probable that δυτὶ τ' has not a precise
antecedent in νυμφα, but refers to the
locality generally, as being the region
of Eös; since the island itself is to be
deemed the domain of Circe. — αὐτο-
λατι, not elsewhere found in H., nor in
Hes.; cf. Mimnerm. ap. Bergk. 412,
Αἴτησοι τόλμη τ' ὁκεύοι Ἡλιοῦ οὐκ ἔχειν
χορόφῳ κελαται ἐν ἀχίλμῳ,
κ. τ. λ. — άποβριζαντες, see on l. 151.
It seems that, as they were a day in
going, so in returning. Thus, by the
time they have landed etc., it is time
for rest.
10. τεθυνωτα, see on ν. 530—4.
La Roche enumerates (Textk. 283) 5
or 6 places in H. where the Schol.
Ven. ascribes to Aristar. the readings
-νιάς, -νιάτος, etc.
11—5. πυροῦς, for the pyre, as
implied in νεκρὸς τ' ἐκάη inf. 13. —
ἀνορτατη... ἀκτη, so in the funeral
of Achilles as described in ν. 82-4
the tomb is made ἀκτη ἐπι πυρονυμί
ἐπι πυρονυμί ἑλληνοποντο. So Virg. Ἄν.
VI. 234, 5 Misenus is buried monte sub
aerio qua nunc Misenus ad illo Dictum. More
elaborate than that of Elpenor is the
description of Patroclus' funeral in Ψ.
108 foll. The details are here omitted,
the interest of the personage being sub-
ordinate only. — νεκρὸς τ'... τευ-
χεις, see App. G. 3 (14) (15). —
ἐρεμοῦ, in accordance with the re-
quest of Elpenor in l. 75-8; cf. Virg.
Ἄν. VI. 233, suaque arma viro remum
que tæbanque. The implement is distinctive of the individual.

16—36. "Circe knew of our return "and came to meet us with her hand-
"maids, bringing refreshments of which "she bade us partake, and prepare to "resume our voyage on the morrow. "The banquet was despatched and the "rest of my crew lay down to sleep: "but Circe took me apart, lay by my "side, and asked my adventures in "detail, which I told her: she then "resumed."

16—20. dieýpomen, distinguish this verb from δείπνει μοι ἄφη ψαλεί, K. 415, δείεισιμένων ἄλληςων, δ. 215, from the stem ἔπει.-οὐδ... εἰς... εἰς... διείπομεν, is this no doubt intended as a superhuman attribute of Circe, similar to her cladding them, παρεξέπλωσά, κ. 573, where see note. The phrase, however, is used of ordinary observation, as in Νέστωρ δ' οὖν ἔλατην λαγχ πίνωται περ ἐμής, and other instances (mar.). ἤδα, this farewell scene with Circe takes place at the shore; they do not revisit her palace. — ἐντυναμένη, used with δίκτα, δείπνον, ἀρίστον, of the banquet and also, as here, of personal adornment (mar.), in which sense more ex-

plicitly we have τι ἐντυνασα εἰσήνη, of Herē, Σ. 162. The Scholl, here take it in the first sense.—κρέα, see on γ. 33.

21—6. οὐετίλιοι, "dare-devils", see on l. 478. In ε. 118, οὐετίλιοι ἐστε, Θεός, it means unfeeling (in what you inflict); see note there. — ὑπηλθέτε, cf. Theogn. 1123—4, Οδύσσεος, ὅτε τ' Ἀδης εύχα ἄρω ἤλυνθέν ἕξαναφος. — ὅτε τ', for a very similar use of ὅτε, like Lat. quoniam for "whereas", cf. mar. ὁ μοι ἐγών ὅτε μοι Σαρπιθάνα... μοῖρα... δαμηνα, further explained by νέν ὅτε ἄρα καὶ θυμόν ἑταῖρον χώσταν ἄνω, δεῖδῳ μὴ κ. τ. λ., "now at a moment when",... = "seeing that". — θηνεικος, see on l. 424: n. b. Grammian tradition was in favour of θηνεικο founding it on the θηλικο and so μιμησκο on μιμησκα. For partic. perf. see on κ. 530. — αὐτής εὖγο κ. τ. λ., she speaks as though her directions, if followed, would ensure them against all future suffering on their voyage. Yet she seems to know nothing of the foul weather which exhausted their provisions and tempted them to their ruin, on which the final catastrophe, as regards ship and crew,
30. Ἐφιδ. 34. Ἐκαστα. 36. μετέπεσαί. 38. Φερέω.
26. κακοφραγεῖ B Α. Η. (sed q alt. supras.) Hesych. Π. 394, -φραγεῖς ἄλγει-

νύς G. K. Vi. 50 Βr. H. ex em. 28. αὐτὲ πεπ. Β. Α. 29. καταδύται α πε-

της Vi. 56. 30. κρατή' mss. xii (α β Β. Vi. omn.) κρέα t' Fl. incertum in e. 32. κωμίζαστον Vi. 5. 33. δε με mss. ix (α Vi. iii), δ' ἔμε II. Ε; από νόσφιν 36. ἐπη-

ται

esan ομείβετο Vi. 56. 37. πεπείραστε Vi. 56, -σταί Vi. 5, -ντο γ Στυ. 38. ἐγὼ ρ. Β. Στυ.

is made to turn in 325 foll. With her words cf. Virg. Aen. III. 377 foll., Pisca tibi e multis quo tuto hospita lustres Αἰγύρα, et Ausonio possis considere portu, Expediam dictis. — κα-

κοφραγεῖ, the expression on which this is built, κακό δ' ἄπτεσιν, is used of mischief contrived for another, but κακοφραγεῖ, rather of blind or evil counsels bringing mischief on one's self (mar.). 31—5. ἵμως δ', see on δ. 400. — προσέλεξτο, see on λέκτο δ. 451. — κατὰ μοιρᾶν, here lit., "according to hap", or as they happened, equi-

valent to "in due sequence".

37—54. "Listen", she said. 'The "Sirens thou first wilt reach. They "bewitch all who listen and none such "ever see their home again. The "meadow where they sit is piled with "bones of their victims. Stop thy "comrades' ears with wax; and, if "thou carest to listen, let them first "bind thee fast upright on the mast-

"step, and if thou entertain release, let "them bind thee faster still.'
39. Σειρήνων, from the dual Σειρήνων, inf. 52, 167, the poet evidently conceived the S. as two only. The fragm. of Hes. (CXXVII, Goettl.) cited by Schol. on Apoll. Rhod. IV. 892 (where they are called the daughters of the river Achelois and a Muse) as furnishing an allusion to that poet there, is, νῆσον ἐς Ἀνθεύσεσσον ἡς ορφαὶ δῶκε Κρονίον; cf. the leimoiν ἀνθέμωσταν of 159 inf. In Hes. Theogon. they do not occur. But cf. there the Ἐσπερίδες λιγφανοι, who dwell on the furthest north-side of Oceanus, ib. 275. Their names in later writers are Άγλασφηνη and Θελξικετεια, still later they become three, conformably with the love of formulating such personages in triads as Fates Furies, Graces, etc., with names Παρθενοπη, buried, it was said, at Neapolis (Naples), Λήσεια and Λεκνατηα. Milton has remembered this in the Song to Sabrina in Comus, "By Parthenope's dear tomb, And by Ligea's golden comb". Strabo, I. 34, mentions three dangerous rocks near Caprea called Σειρηνονδα, conformably with the theory of identification noticed as illusory on x. 1. A very early figured Greek vase in the Brit. Mus. has a bird form on it with a woman's face, probably the earliest definite conception of a Siren, later given by Virgil to the Harpies, Απν. III. 216—8. The name seems from the stem Σειρην as in σειρην a rope, to string together or bind; cf. the δέσμιος ύμινς sung by the Chorus in Αeschyl. Ευμέν. 331—2. In a fragm. of Alcman, Bergk 820 (7), ἦ Μοῦσα (Μοῦσα) κέκλητοι οἱ λίγεια Σειρήν, it means merely "song-stress." In a passage of the Hes. et Hom. Certam., Hes. Goettl. p. 314, 19, ἄμβροσιον σειρήνας means Homer; but the language is supposed that of an oracle. The epitaph on Erinna στάλαι και Σειρήνες έμαι α ν. τ. λ., Bergk 927, and the mention of Sirens in Eurip. Helen, 168 shows that the custom was common of placing the image of a Siren on a tomb, although how it arose does not appear.

40—3. Θέλγονων, see on κατέθελεν, x. 213. The Scholl, raise a question whether the victims perished by dropping suddenly dead through fascination, or through becoming spell-bound, unable to move, and so being starved, citing Aristoph. and Aristar. as supporters of the opinions respectively. Either is consistent with the poet's language, nor is it likely that his mind ever rested on the question. See a fragm. (Bergk., 294) of Pindar χρυσεία δ ἄειδον κηληδόνες, cited on λ. 334, κηληδόνιον. Athen. VII. 290, E., cited by Bergk in note, says that κηληδόνες after the manner of the Sirens, caused listeners to waste away through forgetfulness of food. — άνθρακη, so, on Circe's invitation to the crew, ὡ τ' ἄμα πάντες ἀνθρακη' ἔποντα, x. 231. — παράδοται οὐδε γεννητα, a remarkable copulation of the sing. and plur.
verb: Ni says, because the wife comes forth to meet him before the children gambol with him. The pathetic image of one lost far from home, missing such fond welcome, is familiar to the poet (mar.); cf. especially οὐδὲ γὰρ Ἡρώναξον δάμαρ . . . αὖδερ ἀρώμερ έκθενον γανύορσεται. 45-6. ἀμφρ', on both sides of them whereas below περὶ means "about" them (the bones). — ὀστέοφυν, here gen. plur., in ὀστέοφυν I. 384, dat. plur., so εὐνήρσις is gen. sing., β. 2, Ἕρι βέρθος dat. sing., X. 107. — Ἄγες, here in its probably primary sense of heap or deposit. Aristar. preferred Ἄγες. The word is mas. always in this sense, and so in H. when signifying "shore", which later grammarians distinguished as fem., cf. Ίαν' ενι φυκόεντι, Ψ. 693. The stem ὅφυ- is found also in ἀκρο-θυ-τε, "top of the heap," or choice offerings, not read in H. Ni. cites Ἀσν. Chyl. Pers. 818, ὃ εννετε τεκναν κα τριποτοφόρον γονη ἀφανα σημαντονων ομμαα βροτων. — ἰνοιο, in the phrase ἰνοιο απ' ὀστέοφυν ἑφασα, Υ. 134, it is probable that ἰνοιο means comprehensively all that covers the bones, drying, as often, into one leathery mass upon them; so Ἅρ. Scut. 152, ὁστεα δε σφι περι ἰνοιο σκεπέης, Theoer. Π. 90, ὀστε έτε γη και δέμα, Apoll. Rhod. Π. 201, δηνοι δε ανα ως τε ἀμφρην έφαγον. The power of the fascination is enhanced by the fact that with the monument of previous victims before their eyes, the listeners yet could not resist rushing on their fate. 47-8. ωνατ', the legend is referred to by Aleman in the fragm., Bergk 848, κατ' ὁν' Ὀδεσωνος ταλαντοφόρον ὀαθ' έταιρων Κύρκα ἐπάλειψε . . . σοι, which Bergk restores by ἐπάλειψεν καρόν χερι δεψάσα. Aleman's date is circ. 650 B.C.; the passage is important evidence for the currency of this part of the story of Odysseus at that period. — δεψάσα, the only cognate of this in H. is δέψητος, epith. of ὀβοί, "undressed", (mar.). Doèd, regards the verb as an intensive of δενειν, with the fundamental notion of "wetting", and so softening, (here perhaps we might say "liquefying") and would explain διερθέα as δε-φεδεα δορα. — μεληθείς, the epithet represents the wax in its original form of the actual comb with the smell of honey about it. 51-4. ἱστοπόθη, see App. F. 1 (6). — αὐτοῦ, i.e. ἱστοῦ understood fr. ἱστοπόθη. — πειρατ', see on πεπει-
of the water-way, yet out of bow-shot reach, lurks Scylla, a monster of "mischief, the horror of the very gods, who fishes with her six heads hanging out of her den, and seizes in each mouth a man from every "passing ship."
App. F. 1. 19, or, as we have κυλ-, νέος as an epith. of ψάμμος in 243 inf., the discoloration of the sea near shore. It seems in either case, however, like κυλωτός, δ. 145, Γ. 180, to express the quality of a person and reminds us that Ampltitrīc, viewed as a goddess, is intended.

61. Πλαγγυτας . . . καλέοντας, the epithet πλαγγυτας, applied abusively to Enmeus, meaning apparently "vagabond", or else "wandering in the wits", and so, crazy, and the noun πλαγγυτόνη meaning certainly "a roving habit", (mar.) show that πλάγω is the verb from which this word comes. It and πλάσω contain doublet related roots, but the adv. ἐμπλήγην, v. 132, and the secondary verb πλαγκτιζομαι, Φ. 499, show that the verbal from this would be πλαγγυτός. The notion preferred by two Scholl. dia το προσπλήγηναι αυτοῖς τὰ κυματα is therefore to be rejected. Either then interpret the "wandering" rocks and comp. in modern geology the term "erratics", or else the rocks which mislead and cause to wander from the course. The former of these is the more obvious, but then πλανός epith. of νῆσος in π. 3 seems indistinguishable as regards meaning, and nothing turns on the quality of πλαγγυται = πλος in the adventure which follows; all the mischief the rocks are described as doing might be done if they were fixed. Πλαγγυται might indeed be intelligible of islands which disappeared (as often in volcanic regions) and re-emerged, and the πυρὸς τ. . . θείλλαυ of 68 and the κατπός of 202, 219 are in favour of this. Such were observed in a volcanic eruption a few years ago in the "Catakeanment" near the S.W. point of Asia minor. In the sentence itself, however, we have the "misleading" agency ascribed to these rocks in apparent exereise viz. in 64 διὰ τε . . . πέτω and this makes the sense of "misleading" preferable. The other, "wandering", being, however, more obvious, seems to have prevailed and developed into the formidable notion of rocks that shut a ship in and crushed her, borrowed perhaps from icebergs. Pliny, who VI. 13, gives them the names of "Plancet, sive Cyaneae sive Symplegades", states in IV. 27 a simpler explanation, quomum parvo discrete intervallo, ex adverso inraptibus gemina cernebantur, paulumque deleva aeie coelitnium speciem praebebant. Already in Pindar's time the name and notion was current συνθήμων κυνήγων ἀμάκεατον ἐν κεφαλί πετοῦν τινάς, δίδυμοι ἂν ἱδίοι ζοοὶ, κ. τ. λ. Ρρήθ. IV. 370—1. — θεοὶ . . . καλέοντας, see n. 305 and note; cf. also Hes. Theog. 829—30, ἄλλατεν μὲν γὰρ πεφηγώθ' ὥστε θ. είδοι κυνήγειν εὗρετον, et Fragm. Π, τήν πρίν ἀβαντίδαι καλύπτον θεοὶ ἀλήν Εὐνυχίων ὑποτενόμον πλαγγυτας ἐλληνας φαίνειν. But the line here may be spurious.

62—5. τῇ μὲν τ', ἣν, ὀδόν, "by that way", so τῇ δ' and κείσει in 66, 69; see note on 55—60. — οὐδὲ παγκότατα, "not even birds", (therefore much less any ship) the inference is completed 66 inf. — πέλειαι τριγώνες κ. τ. λ., an old nature myth seems to lurk in the language here. It is possible that the Pleiads, as we now call the group between Taurus and Andromeda, were early noticed and first named in connexion with the seasons, whether of navigation or husbandry. If, when they rose with or near about the sun, the harvest was begun, they would be said to "bring food to father Zeus". Why in bringing it their course should lie between these rocks does not appear.
But from the Greek point of view the Propontis lay N. E. or in their quarter of the sky. It seems likely that their connexion with husbandry is earlier than with navigation, and that the hunter's view of them, as doves pursued by Orion (see on ε. 272 foll.), is older than either. Though six principal stars only are discerned, seven were believed in and said by Hipparchus (ad Arat. Phæn. I. 14) to be visible in a clear night, the disappearance of one is woven here into the local legend of the Πλαγκταί: "the rock draws off at every passage one of the Doves in their flight, but Zeus completes the number by inserting another". From the "Doves" here mentioned Apollon. Rhod. perhaps borrowed his notion of the dove which Phineus, II. 328 foll., bids the Argonauts send through the Cyanean rocks to test the passage first. — τρῆμονες, this is a fixed epith. of πέτεια or πέλαγος in H., said to be from its trembling or crushing (πέλαιν) — καὶ τῶν, "even of them (one)." — ἀφαίρεται (mid.), how the rock operates on the dove is not explained. There is certainly no suggestion of the rocks closing in and crushing. They are ἐπισφερές and would meet at summit sooner than at base. They are spoken of as having violent breakers at their feet and we are probably to understand a violent current setting right upon them; cf. 71. The word παρέπλα, and so 72 παρέπεμψεν, is, again, unsuited to the description of συνοδομακες: we should expect rather διεπλω or ἐκπέμψα. Comp. the description of the συνόδορο, in Apollon. Rhod. II. 317 foll. To assist our imagination, the magnet mountain in the Arabian Nights (Sinbad's voyage) may be compared. Since the motion is the dove's and the rock is fixed, we must suppose the dove's course influenced in some such way by the rock, in order to give any suitable sense to ἀφαίρεται. — λίγα, distinguish this from the λίτα (noun) πεταγός of a. 130, where see note, and so εἰκον λιτί Σ. 352. It is here adj. — λίσσα and perhaps a shortened form of it. The other noun, λίγος or λίγα, a lion, is again distinct from both. It is poss. that the original reading was λίς πε- ταγός or λίς πεταγόν and that λίγα may have come corruptly from 79 foll., where it is certainly more suitable. — ἀλλην, "another dove". — ἐναρι- θύμιον, so Theocr. VII. 86 has ξοῦς εἰκον ζύγῳ μοι. — 66—8. τῇ δ', see on 55—60 supr. — πεταγόν, aor. marking what is habitual. — πέλαγος τε ... σῴματα, the description is a lively one of what follows when a vessel dashes full on a rock and goes to pieces. So Sir W. Scott, "Pirate", etc. VII., "The retiring billow only bore back a quantity of beams, planks, casks, and similar objects". — πυρός, Eustath., who quite adopts the Symplegadic view of these rocks, ascribes the fire to their mutual clashing on each other, συγ- κρυονται πελάξονα, ὡθέν καὶ πῦρ ἐκβολωσάντα, he adds, like fire-flints (πυρητα). As opposed to this view it should be noticed that the smoke is visible at once while the rocks are yet distant, 202 inf. Hence we should have to suppose them always in conflict, which seems inconsistent. In Apoll. Rhod. IV. 924 foll. the fire seems to burst out from the top of rocks, Πλαγκταί ... ἵνα πάροισθην ἀνέπτυχεν αἰθομένη φιλός αἰχμῶν ἐκ σκοπελον.
où δὴ κείνη γε παρέπλω ποντοπόρος νηῆς.

καὶ νῦ θὴν ἔνθ᾽ ὁκα βάλεν εὐροῦν ἔκατε ἰουτήν πολὺ πέτρας, ἀλλ᾽ Ἡρώ παρέτειμφεν, ἐπεὶ φίλος ἦν Υἰψον.

κεῖνον ἔχει κυριφὴν ωὔτ᾽ ἐν᾽ ἔθει οὐτ᾽ ἐν ὁποίᾳ.

πυριθαλπῶν υψόθη πέτρης. But it is probable the poet may have seen or heard of a submarine volcano, in which the flames sometimes burst up through the water, as noticed in the case referred to in note on 61 sup. This would better suit the union of the κύμαθ᾽ ἄλος with the πυρός τὴνελαίας here, and παρεπλῶν καὶ μέγα κύμα, 202 inf.

70—2. Ἀργὼ, his passage is described by Apoll. Rhod. IV. 930—63 as effected by Thetis and the nymphs pushing her through, in a way very unsuited to the previous formidable description given by Phineus. Π. 317—345. Theocr. XIII. 21—3 has Ἀργο, ὁτις Κυκνέων ὑπ᾽ ἤτοι συνδρόμα-δων ναῦς, ἀλλὰ διέχεισι. — πυριθαλπῶν, cf. i. 20, ὡς παίσι δόλωσι σφετερώσια μεῖλω with note there; also Κ. 282, μέγα ἔφοιν ὁ κεν Ἰορδας μελήσει. — Αἰήτωο, see on x. 137: sailing "from him", means from Colchis homeward. — βάλεν, the subject is κύματος; see, for the sense as opposed to the notion of ὁμορπόν, on 64, ἰπαρ-

69. κείνην γε A. var. l., κείνη St.; παρέπλων ν. — πλεί Ν.; νῆς Fl.

παρεπλῶν σα. A. II. M. N. VI. iii Vs. St. Ox. sic Aristar. Schol. Ven. ad Χ. 51, —έλλουσα α β ε K., φασιφλῶνα, νεοστηρικὸς nonnulli, h. q. 71. μεγάλης βάλεν ποιη τέρης Vi. 50. 72. ἦπη α: Τάσων Vi. 56. 73. οὗ οὐ Βι. 133 Bek., ἤδὲ K.; οὗ β Vi. 50, 56 G. M. Wv. Eu. Schol. Ven. ad A. 251; ἰκανοὶ ε. 75. κυνέγη Α.; αἴθη Α.

cf. σφετερώσια μεῖλω with note there; also Κ. 282, μέγα ἔφοιν ὁ κεν Ἰορδας μελήσει. — Αἰήτωο, see on x. 137: sailing "from him", means from Colchis homeward. — βάλεν, the subject is κύματος; see, for the sense as opposed to the notion of συνδρόμας, and so with regard to παρέτειμφεν, on 64, ἰπαρ-

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73—5. οἷ δὲ δόνυ x. τ. λ., the alternative course to that alongside of the Πλαγώρα is here depicted, the δὲ here contrasting the clause with that of 59, ένθ᾽ ἐν ἐν μὲν. — σφετερώσια, obs. the difference of expression σκοπ. here, akin to σκοπίη and σκοτός, and πέ-

τραὶ 59 sup., by the latter a range of tall cliffs, by the former isolated peaks are intended. — οὗ μὲν, in apposition with σφετερώσια as part with whole; cf. Θ. 361, ἀναταξείται ὁ μὲν Ὀρέηνδε ἐβεβήκεν αὐτῷ καὶ ἑλθόντες...πρώ-

τοι ὡς ἀρείους λοιμᾶς: to this μὲν we have no correspondent δὲ till τοῖον ἐτερων. So Virg. En. XII. 161 foll., Intererea reges, ingenti mole Latinus quadririgo vehementi curru:... bigos it Turmis in albis (Lōwe) where reges is left like σφετερώσι here without a verb. — τοῦ μὲν, here used of νεφέλη, but as if without a definite notion of the subject, so in i. 359 we have to τοῦ where the subject intended is οἶνος. — ἐφεσί, this word, on stem ἐφο- αίτωο, see on x. 137: sailing "from him", means from Colchis homeward. — βάλεν, the subject is κύματος; see, for the sense as opposed to the notion of συνδρόμας, and so with regard to παρέτειμφεν, on 64, ἰπαρ-

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ouδέ κεν ἀμβαίη βροτος ἄνηθος, οὐδέ ἐπιβαίη, οὐδ' εἰ οἱ χεῖρες ἐντερον καὶ πόδες εἰς
πέτον γιὰς λίγοι ἐστιν, περὶ ἐστῇ ἐκκύιαν. d
80 μέσος δ' ἐν σκόπελῳ ἐστὶ σπέος ἢ Ἑρεμίδες,
πρὸς ζῷον πρὸς Ἕθεος τετραμεμένον, σῇ περὶ ἰν ὑμεῖς
νηῆς παρά γλαφυρὴν ἤθυνε,1 ζαΐνη μ' Ὀδυσσέου.
οὐδέ κεν ἐκ νηος γλαφυρος αἰζήμοις1 ἄνηθος
τῶν νοῦ τουτοὺς κοιλῶν σπέος εἰςφίκιον. m
85 ἤθυνα δ' ἐνι Σκύλλη ναίει δεινον οὐκακνία.

78. Φως ἀπόκιναι. 79. Φησίνα. 80. Ἐθροιζίδες.

ou λείπει μ' οὐρί εν Ἑθές καὶ λ.,
and Virg. Buc. II. 22 has Lac mihi
non estate novum non frigore defit; for
ὁπόφη see on λ. 192, where the Ἑθές
and ὁπόφη seem to combine in contrast
with χεῖρα, here they are contrasted
with each other. — λίγα, see on 64
supr. Here the inaccessibility is assisted
by the smoothness.

81. πρὸς ζῷον Εἰς ᾿Ερι, "the gloom
and the shades", for the connexion of
ζῷον with ᾿Εριδο see App. G. III. 11.
πρὸς seems to denote the immediate,
Εἰς the ultimate direction: otherwise
πρὸς ζ. ἡδ" ᾿Εριδο would have sufficed.
The sense of τετραμεμένον is no doubt
that the cavern tends towards the gloomy
region of death: "westward" would
seem an unmeaning item in the
description; the effect of which is to
convey a horror of the monster's abode
and a notion of the darkness which
conceals her so that she is heard but
not seen; cf. 85, 87, 93.

82—4. Ἐθυνετε is here epic sub-
junct. with ἤν, "may probably be guid-
ing!" — εἰσφίκιοτοι, i. e. the elevation
of the cave is such that it is out
of bow-shot range from a passing ship:
see on 192 inf. The difference between
the subj. and optat. is here well ex-
emplified in ἤθυνε and εἰσφίκιοι, the
steering past being a probably
future event, the shooting imagined
merely, as a measure of distance.

85. Σκύλλη, "the Flayer", cf.
σκύλλω, and σκύλε, spoils stripped
off the person. We may, however, cf. the
Lat. squilla, lobster, when the common
basis seems that of a marine creature
of prehensile powers. From
these powers highly developed in the
tentacles of some such creatures, e. g.
cuttle-fish, (said to be found very large
in the straits of Messina), or perhaps
by a notion compounded of this with
the shark, (comp. the use of such a creature
made by M. Victor Hugo in his Travail-
leurs de la Mer) the idea of "Scylla" by
poetic exaggeration was evolved. So 2
Scholl, ὑποκεκαθαί γὰρ φησι (h. e. Ari-
star.) τὴ Σκύλλη τεταραιον τι Ἐθριὸν
προσπερμος τοι σκωπελω και ναχλιο-
δες, ποδις τε ἐξον πλεκταινοδες, εώς
λεγεν ουτος τον θηετησ, "Σκύλλην
τεταραιαν" (231). For the polyple see
on e. 432—5. — Λεκάκια, in X. 141
we have ὑδη λελικος, which with the
Attic λελικος shows that the ᾿δ here
is metri gravita merely, as in the 3. plur.
perf. λελικαίον of 1. 304. The pres.
λέκακω occurs Eurip. Androm. 672.
86—8. These lines are deservedly suspected: the τῆς ἦ τοι commencing this and the next clause in 89 is a tame repetition, and the δεινὸν λέξακων contrasts absurdly with the "voice of a young cub" introduced to explain it. It is possible that 86 only may be wholly spurious and 87 partly remoulded to effect the junction. The interpolation is probably of a literary age and intended as an etymological suggestion (Σκύλλη quasi σκύλαξ). N. b., however, that Hes. Theog. 833, describing the voices emitted by the serpents' heads which grew from the Titans' shoulders, after enumerating that of bull, lion, etc., adds, ἄλλοτε δ' αὐν σκύλακες εἰν οὐκότα Θαῦματ' ἀκουσαί, where he surely does not intend such a bathos as our notion of σκύλαξ would convey. It is the addition of νεογυλὴς, then, which constitutes the bathos here, and that must be regarded as of very doubtful authority. It is likely that from this line, however suspected, sprang the later image of Scylla, κεραυλεὶς κατίθους (σκύλακεσσα) ρεκονομίτα σανα. Virg. Æn. III. 432. It is true that 88 may be resolved into N. 344 (or as the Schol. quotes it, ε. 74) and ν. 292, but this is hardly a presumption against its genuineness. — νεογυλὴς is a word probably of spurious origin, perhaps originating in the corruption of νεοθηλὸς, an epith. of ποην, grass, in Σ. 347, but which would equally suit a young animal. The suggestions of the Schol., νεογυνῆς and γάλακτις τρόφομένης, show that they knew nothing of its origin. With πέλωρ κακῶν neut. comp. πέλωρ αἰνετον Σ. 410.

89. ἄφοροι, of the many renderings which tradition has preserved, showing the great uncertainty of the ancients, three are chiefly worth notice 1.) jointless from α-ώφος (said to be = κολη in Ion. Greek), 2.) motionless quasi α-όρονυ, 3.) fore as opposed to hind feet, in support of which a fragm. of Philemon is cited, οὐ τοῦ ἀφόρος εἰπά σοι, μασιγιέι, ποδάς κοιμίζεις; (πρώσθει Bekk. Anecd. p. 476) οὐ δὲ φρέσεις ὁπισθίως. This last quality of having all the feet in front agrees with the fact of the tentacles in the cephalopods, as their name denotes, being in close proximity to the head. The strangeness of aspect would increase the monstrosity of the notion. Philemon is, however, far too late to settle a question of Homeric Greek. It may be that the poet meant "waving", as a polype's tentacles, fr. ἀείω (cf. αἰών, αἰωρεῖο, Plat. Phæd. 111 E, 112 B); these would be in front; and thus by a comic adaptation, or from a fragment of recitation being caught up into the vulgar tongue, πέδες ἄφοροι might come to mean "forefeet". The meaning given by Crusius, "ugly", (as if ἄφη in sense of "beauty"), which, with ἄφεσις, belongs to later Greek,) must be rejected. It should be noted that Scylla clutches her prey not with her feet but in her jaws: hence the πέδες ἄφοροι merely enhance her repulsiveness, as they would not support her. To this word no doubt belongs
the compound ἀπήμονις 435 inf., epith. of the boughs of the ἵψιος.

90—3. περιμήκες, it seems to be implied fr. 81—4 sup, since the cave, possibly its depth included, is out of bow-shot from a passing ship, that the “necks” would be of that length, at any rate deducting that depth. For the bow-shot see on Θ. 229. — τρίστοιχοι, a notion taken perh. fr. the shark. — πυκνοὶ καὶ θυμίες, see App. F. 1 (4). — μέσος ὁ τ. λ., either “half her body”, the anterior extremities which hang out being the other half; which, as μέσος agrees with Σκυλῆς, is more proper, or “midway down the cave”, i.e. half its depth down; cf. Ξ. 290—300, ἡδέ ἐστιν ... μέσον ὑπὸ Κυνης, “she (the ship) ran midway over Crete (i.e. coasting half its length)”. For καταπεδέω (tmess) with gen. see on i. 330. — δέδωκεν, a real pres., “has penetrated”, and therefore is or abides.

94—100. ἔξωσεν, the var. l. ἔξωσεν, is worth notice, but, as Ni. remarks, weakens the sense. — βεβήθησαν, the root seems to be βεβ., found also in form βοῦ-, βοῦς, βρώσκω, comp. Lat. voro vorago, near akin to bor-. — ἅθυσας, so Heς. Sc. 210, we have δελφίνες ... ἅθυσας: here they are fished for. — πυκνεῖς, might be rendered “dog-fish”, but the notion would be too limited, and so of “sharks” or any voracious monster of the sea. ποντία κυών is cited as from Anaxi-laus in Com. Fr. III. 347 by Doederlein s. v. σκύλιας. — ἔλημι, obs. subj. ἐρείς with etl. The var. l. ἐνείη see mid. mar. is noticeable. — κύτος αἱ μυρία, for construction as well as sense cf. Ξ. 419 foll, δείδῳ μη... κύτος ἐπισεύσῃ μέγιστον εἴλος, οία τε πολλὰ τρέψει κυώνος ἀμφιτρόπη. — ἀμφιτρόπη. see on ε. 421—2. — δέ τε ἦν γαρ, so l. 537. — νυξόμορφος, see App. F. 1 (19) (20). 101—26. "Under the other rock, "which is flatter and marked by a "wild fig-tree, Charybdis swallows "and regurgitates thrice a day the "sea. Hug thou the Scylla side, and "lose six men rather than court de-""sirution for all’. I enquired, might
Πλησίον α' ἀλληλον' καὶ κεν διοἰστείεσιας.  
τοῦ δ' ἐν ἐρυθεός ἐστὶ μέγας, φύλλωσιν τεθηλώς.  
τοῦ δ' ὑπὸ δικα Ἐκρυβδίς ἀναφοριμένεις μέλαν ὑδώρ.  
τρις μὲν γὰρ τ' ἀνίψιν ἐπ᾽ ἡματι, τρις δ' ἀναφοριμένεις,  
δεινῶν ὑπὸ τε κεῖται τύχοις, ὅτει δ' ὑφῳβήσειεν.

102. πλησίον "Aristoph." h. (unde altera lect. patet, fortasse πλησίον); δὴ διοἰστείεσιας G. M. h. q. 103. ἐν om. ὡς sed in mar. inser. 104. δικα v.; ἀναφοριμένεις B. Μ. N. Vi. 5, 133 Pl. Ro., α q alt. super. βδοει (et 105) Vi. 56. 105. (dubius v. quia cum 439 pugnare videretur) ἡμας Α.; ἀναφοριμένεις ο, δν. 106. ἐκτείνεις Α.; ὡγ' ἐκτείνει δ' εις Vi. III Ro., ο. 107. σώ γε κ. α Β. Η., τύχης K. Eu., ἡς Vi. 56; ὑφῳβήσειν Η.

"I not escape Charybdis and yet make "Scylla feel my vengeance? ‘Daring "mortal’, she replied, ‘still bent on "prosper, wilt thou challenge the "very immortals? For such is she. "No, where fight is vain,’ twere best "to flee. If there thou lingerest, fear "Scylla’s second swoop, and another "six men lost. Nay, row for life, and "improve Crataius, Scylla’s dam, to stay "her further mischief.”

101—3. τὸν δ' ἐτέρων, the second of the two in 73 sup. — ξυθεμαλ., see App. G. 5 (7)—(ο). — ἀλληλον', Νί, following Schol. Q, would pause at πλησίον, and govern ἀλλ. by διοἰστείεσιας, referring to Θ. 218, καὶ τοσοῦτον φαινόν. It is better viewed as a brachylogy A being near B, A and B are “near one another”. — διοἰστείεσιας, this means from rock to rock, i.e., at the base, whereas the estimate of 83—4 sup. depends on the elevation of range required. — τοῦ δ', in 103 means ἐκπέλει, in 104 ἐρυθεός. — ἐρυθεός, “often found on precipes”, says a Schol.

104. Χάρυβδεις, probably akin to ὄρθρος, (comp. ὁρμή λοιμός, λυγρός λογικός) as denoting “the sucker”. Thus ἀναφοριμένεις accompanies it. The rough prefix χα-, being evolved from the aspiration of the θ initial, perhaps expresses the efflux as well as influx of the water. The ancients gave the name in historic times to the agitation of the sea near Messina. Crusius s. v. says, the vortex is hardly visible when the sea is in repose, but dangerous for small boats when there is a high sea on, though they traverse it in fair weather securely. He adds that in an earthquake of 1783 it assumed formidable dimensions, referring to Barthel’s Letters on Sicily and Calabria, II. p. 66 foll. The epith. δικα perhaps denotes something portentous. It is, however, too promiscuously applied to be specially pressed here; cf. ποταμόν Κηφισοῦ δικοῦ, B. 532. N. cites Cie. Philipp. II. 27, Charybdis quem si fuit, fuit animal unum; cf. Eurip. Tro. 435—6, ὅμισσαν πῖτας δεινῆν Χάρ. There is nothing in the detail of 235 foll. to intimate the action of a living agent. Simonides (Bergk 1132) has ὀσπαλήσα Ἰαῖον, with which cf. ὀσπαλήτου Ερώνας, 0.234.

105. τοῖς κ. τ. λ., the Scholl. II. Q. on 439 reconcile this passage with that (which seems to imply that Odys. had to wait all day for the reappearance of his raft,) by supposing ἐν ἡματι here to mean a νυμβήμερον (24 hours), so that he needed but to wait 8 hours, which would allow time for the δικασσολος ἐννυρο of 439 to complete his session. Polybius (XXXIV. 3, 10) took τοῖς to be an error for δις, deeming the efflux and influx to follow the tides of the ocean. This minute anxiety to reconcile the poet with physical fact is superfluous: for τοῖς, comp. δ. 86, τοῖς γάρ τίκτει μηδέ κ. τ. λ., and note there.

106—7. δεινῶν, this is perhaps best taken as an isolated exclamation, “fearful sight”! cf. Ἑλιον, δ. 292, and note. — ὑφῳβήσειεν, cf. ὁτε πρό-
ou γενε. κεν ὑσαίατονο σ' ὑπ' ἐκ κακοῦ οὐθ' Ἑνοσίθην. ἄλλοι μᾶλλα Ῥκίλλης σχοτέλνεο πεπλήμενος, ὑκα νηπα παρεξελανον, ἐπει γε πολὺ φέρτερον ἑστιν ἐς ἑταρούς ἐν νη ὁπήνειν ἡ ἀμα άπάντας? ὅσ ἐφαε, ἀυτὰρ ἐγὼ μίν ἁμειδόμενος προφετεύων 'ετ' ἀγε δ' ἦμι τουτο, θεά, νηπερετες ἑνίσπες, εἰ ποὺ τὴν ὀλίγον μὲν ὑπεκπορούμην ἧμιν. Ἡ ἁρμίδων, τὴν δ' ἐν ἀμαναύμων 6τ' ἦμι τοι σύνοιτο γ' ἑταρούς. ὅσ ἐφαε, ἦμι τ' αὐτὰκ ἁμειδέτο διὰ θεῶν ὁστελίν, καὶ δ' αὐτ' τοι πολεμήμα ἐνα ἁμήνεν καὶ πόνος οὐδὲ θεοίνον ὑπεξεία ἀνανάτους; ἦ δέ τοι οὔ θυτη, ἀλλ' ἁμάντεων κακομ ἑστιν, δεινον τ' ἀργκελέω τε καὶ ἀγριον οὐδέ μαχητόν οὐδὲ τις ἑστ' ἄλκη φυτεῖει χάριτιστον ἀπ' αὐτῆς. ἦν γὰρ δηθύμησαν χωροσόμενος παρὰ πέτοι, δείδω, μή δ' ἐξαιτες ἐφορομηθεῖσαν κιθῆσαι τόσοντο κεφαλῆς, τόσον δ' ἐν φώτας ἔλησα.

110. προσεβείουν. 111. Ἑσώγα. 117. Ἡθοε ὑποσεβεῖσαν.

107. ὅπ' ἐκ α β δ ι Ε Ι Κ Μ Ν Βι. ιι. 108. μεμνημένος α, πεπλήμ. in mar. a man. 2; pro ὑκα ἐναν Cram. Epim. 148, 21. 109. ὑπα περ ἐξελ. β, παρεξελανον Βι. 56, πάρεξ ἐλ. Fl.; ἐπειθ β Fl. 111. ἀνυδόμενος α ε β Βι. 5, 50 in mar., ἁμειβ. β α in mar. 112. ἑνίσπες α Μ. Βι. 5, 50, hoc aut ἑνίσπες ι ι ι. ἐνίσπες Ν., ἐνίσπε ε Α. Βι. ιι. Ι. Κ. β δ α in mar. 114. ἀμυνόμενη α, αι -αίμην Α., αίμην ε. 116. δ' αὐτ' α β β. ιι. Βι. Fl., τῆ Βι. 56, σοι Βι. 13, καὶ δ' αὐτού Κ., καὶ δ' αὐτοῦ (τοῦ α. m. alt.) ε. 117. ἰφόνοι Στ. Ευ. 118. γ' ἰέλλ' α. 119. τ' ὑμ. α. 120. ἐστ' α β δ Ι. Βι. ιι Ι. Ν. τίς ἑστ' ε; κραπτιστόν α; αὐτοῦ Ευ. 121. δηθύμησα τέ ν. 122. ἐς αύτες Α., ἐξηκεῦν Βι. 50 a man. 1, ἂν αὐτες α; κιθήσα ι Κ. Μ. Στ. Ευ.

πληθον, επισε πληθον, occurs Σ. 438, to be distinguished from the

πληθον of πληθον 417 inf. — ὅσα, goes with πεπληθον: "make rather for Scylla's rock with all speed", — ἐνίσπες, obs. accent; the imperf. has ἐνίσπε ήμισε, the imperat. ἐνίσπε as if from ἐνίσπωσ; but this, like ἔχες ἐνίσπεσ, follows as it were the form in -με. — σύνοιτο, see above on θοιβήσειν 106.

116—26, ὁστελίν, see on i. 478. — και δ' αὐτ', see on i. 311. — φυτεῖν, it is implied that Scylla cannot pursue, — χωροσόμενος, the helmet was put on last: hence the whole process.
of arming is implied. — βωστρείν, cf. βοστρείν, βω-, βοῆ-, ἐκάτερον Σ. 543, on stem ἐλα-. — Κραταιίν, cf. l. 597 and note. The name seems to represent “brute force” personified as hostile to human enterprise. Hence the most voracious and formidable of monsters is suitably affiliated to her. Her control over Scylla arises merely from their imagined relationship. Stesichorus in his “Scylla” made Lamia the mother, for which name cf. note on Λάμιον, x. 81. Others call her Hecatē. The Scholl. mark Κραταιίς, contrariwise κραταιίς in l. 597, and prefer the reading κραταιίς here and taking it adverbially, “invoke with might the mother, etc.” The lines 124–6 were rejected by the Alexandrines, say the Scholl., “as opposed to the view that Scylla was συμφωνος τῇ πέτρᾳ.” This condition is nowhere stated, (she is only called Σξ. πέτραιίν in 231,) and need not limit the poet’s fancy, although the image seems founded on some creature which clings to a hole in a rock. More probably the rejection was founded on the inconsistency between the direction how to check Scylla from swooping a second time with the previous direction to Odysseus, to fly and not give her the chance: obs. also that in the encounter with Scylla, 245 foll., no invocation to Κραταιίς occurs.

127. Θυματιαίν, the position of this and the adjacent imaginary localities the Sirens’ island, Scylla and Charybdis is the most difficult point in Homeric geography. This group is not, like Ογγιζ (see App. D. 2), locked up in a seemingly studied mystery. They are all reached in the same day’s run on leaving Αέα, and the bearings deducible from the winds mentioned furnish conditions as though meant to give a clue, but which are hard to reconcile with each other. I have inferred (x. 133–4) Αέα to have lain in the furthest East and somewhat high north; then, since Circe tells Odys. that Boreas will waft him to the πείγατα Αρχαιότο in the direction of Aides, it may be assumed that the next run from Circe lies in a different if not opposite direction, i.e. somewhere in the quadrant between N. E. and N. W. But if at Αέα they have already turned the point of sunrise (see on x. 133–4 and cf. x. 190–1), none of the group can well lie further E. Thrinakī itself, being the island of the sun (262), may be assumed to lie as far East as the island of the dawn, Αέα (3). Now, when at Thrinakī, Notus and Eurus are both foul winds (325–6). Notus obviously because they are now further N. than at Αέα, which itself was northerly (x. 133–4). Eurus probably would favour their return: why then is it rated as adverse? I can only suggest that it would blow them straight back on Scylla and Charybdis; i.e. (it seems to follow) these lay W. of Thrin. They leave Thrin., eventually under sail (492), i.e. with a fair wind, which therefore is not Notus nor Eurus, and as Zephyrus comes on to blow afterwards, it seems to follow that the wind
with wh. they left was Boreas, between N. and E. At a point not far S. on this course Zephyrus wrecks them, and may be supposed to drift Odys, on the raft E. or E. and S., to a point whence Notus setting in (μ. 407, 427) drives it on Charybdis; see plan at end of this book. This tallies with the previous inference from 326 that Charybdis lay W. of Thrin. Thus if Thrin. lies on the same meridian as Αἰεα but northwards, Scylla lies to the W. of Thrin. and N. W. of Αἰεα, and the Sirens' isle between Αἰεα and Scylla. The fair wind which wafts them to the Sirens has no direction assigned to it. At the Sirens' isle it fails, and their further course is by the oar to Thrin. The Propontis and adjacent straits, all forming a close sea and lying N. E. from the best-known seas of Greece, may have probably served for the general groundplan of these magic waters. Through those straits lay the route to Colchis, the legendary track of the Argo, which, it seems from 70—2, partly coincided with that of Od. here. There is still a difficulty in the poet's conception, of equal force wherever we localize his scene. That conception seems to involve a close sea, so that either the Πλαγκταλ or Scylla could not be avoided; nor, till they near Thrin., does the sea seem to open. Thus there could be only one line of route from Scylla to Thrin. and vice versa: but after being wrecked somewhere S. W. of Thrin., the hero is drifted to Scylla again by evidently a different route. This, however, equally besets all possible solutions. As regards the name Ὄριον, see on λ. 107.

οὐδὲ ποτὲ φήμινθονι δὲν ἑλίος φαεδον, τὰ ὅμιτὰ τοῖς ὅνωδ ἐκα βον-
For Lager. cf. "Hlie καλλιλαμπετη, Anaecreon (Bergk p. 1019). — Υπερτοιον, see on α. 8 and cf. 176 inf: with note there. — Νέιαοι, the name is founded on the light of day, "now every morning." — τηλωθη, this denotes the remoteness of Thrin. from all known regions. It suggests some other locality for Neaira’s abode, but there is no other mention of her. — άλυζης, see on λ. 113. — ουθε καιώς, see on l. 534. 

135. Θριακιην νησον αποστοιχιε, 136. Φλεικας. 151. Φεκασθα. 

135. τος ε, ἡνλιον α, cf. ad 374; ναεσα V. in lem. et schol. Post hunc β add, αυτοκαιγρητη θέτιος λαπαροπλοκαίμο C. et N. in mar. 135. δ' ες Η. ex em. 137. έανες ε, εις δικτκ αυτοκαιγρητη. 138. η τ' αν ετ' εις θάκη κακα περ παχουτες ίκοιοθε. ει δέ κε σώνη, τότε τοι τεκναί, ολεθρων νης τα ει και έταρους: αυτός δ' ει περ κεν άλυζης, οφεις καιας νεια, ολέσας απο πάντας έταρους. ης έρατι, αυτίκα δε χρυσόσφυμος ήλιθεν Ηρ. ης μεν επει' ανάκ νησον άπεστιχι δια θεανον, αυτόρ έγαν ετι νη αιαν οτομονν έταρους, αυτονο τ' άμβαλενεν, ανά τε προμήθεια λύσα. ου δ' άπυ εισβαινο και ει περ κενα άλυζης. 139. εςιν α δε κατόπιστε νεος κυκνοπρόφου εμενου ουρον ιει πλησιοτον, αποθλον έταρον, Καρκη ευπλόχαμος, δεινη θεος αυθήςα. ου δ' οπλα έκαστα ροησαμενοι κατα νη.

For Lager. cf. "Hlie καλλιλαμπετη, Anaecreon (Bergk p. 1019). — Υπερτοιον, see on α. 8 and cf. 176 inf: with note there. — Νέιαοι, the name is founded on the light of day, "now every morning." — τηλωθη, this denotes the remoteness of Thrin. from all known regions. It suggests some other locality for Neaira’s abode, but there is no other mention of her. — άλυζης, see on λ. 113. — ουθε καιώς, see on l. 534. 

143. δια νησον άπεστιχι, this is the last glimpse of Circæ. She leaves the hero with no fond regrets, like Calypso. And this simple withdrawal is more effective as a parting of mortal from immortal than the most laboured description. The hero at once busies himself about the matter in hand.
154. Φάδεναι. 156. ἅλλ' ἐγὼ ἔκβεβλεσκα φεῖδότες. 160. Φορ' σεν ἑνκατστ. 165. Εἰκάστα.

152. τε όμ. ε; κυβερνήται Βρ. Βι. 50; θυννον α κ Κ. Βρ. Βι. 50 Στυ. Φλ. Στ., -νον Η. Μ. 153; post hunc add. β ε Η. Ι. Κ. Ν. Βι. 50 Α. a man. rec. κκελινετε μεν μύθουν κακα περ πεδόματος έταναι. 154. οιοι Βρ., οιον ε. 156. η Μ. Ν. Βρ. Βι. 50; θάνομεν δ Βι. 133 157. αλευσάμενοι Ευ. φύγομεν Α. Βρ. Ίιι, -νομεν β Η. Ι. -οιμεν α β ε, φεύγομεν Στυ. 159. αλευσάθαι α β ε Ίι, hoe et -αδαισιται Ευ. 160. (in mar. add. a man. al. ε) οιον Ίι; ινάλγειν ν., ινάλγει mss. xvii (α β γ Βι. ομν. Η. ν insert. a man. antiq.) Ευ. Φλ. 163—4. + ws αδικώταται Βι. 133. 163. ατ οιοι σι (α β γ Ίι. η a man. Ι.) Φλ. Στρ. Ερν. Οξ.; λίσσακα τι β ε Α. Ι. Βι. 56, 133 Ευ. Φλ.; ιέλομαι Κ. 164. δ' εν α ά Βι. 50, 133 Μ. Ν., μ' εν Κ. Βι. 133 var. l., εν Στρ.; τοτε (εν om.) Μ. Στυ. Ευ.; πιέζειν α β δ Ίι, πιέζειν Ευ. sec. Apion., cf. q. ad δ. 419 et Schol. ad H. 510. 165. ήτοι Φλ. α β δ', ήτοι Ίι; τα ομ. ε; πίφασκον Ββ. Η. Ι. Κ. Στυ. Βι. 56.

154—64. "Friends", I said, 'share with me what advice I have from Circe, that all may know the lot which all share. First we must shun the Sirens' flowery mead and fatal song: — I might listen, she said, "but then I must be bound on the mast-step, and if I entreat release, 'bind me more surely yet.'"

154. ου γάρ η τ. λ., it is noteworthy that the sage chief, though affecting candour, only tells his comrades what it is needful for them to know; see 223 foll.

156—7. θάνομεν ... φύγομεν, this seems the best supported reading here (although the mss. fluctuate greatly); see for this change of mood in alternatives App. Α. 9 (16).

158—62. ἵνα γείτε ... ἵνα γείτε, see on δ. 449 — Θεσπεδίσω, see Buttm. Lexil. 66 (5). — ἅθεμονετα, Hes., cited Schol. Apoll. Rhod. IV. 892, placed the Sirens νήσον εις 'Ανδριμόσσαν, ένα αφειν δύκε Κρονίον, making it a nom. pr. — εν ιότοιχοι. τ. λ., see on 51—3 supr.

165—91. "As I spoke, we neared the Sirens' isle and were suddenly becalmed. We furled sail and rowed: 'I then scraped fine a cake of wax, 'melted, kneaded it, and stopped their ears withal. They tied me on the mast-step and then rowed again. We were come within earshot, when the Sirens perceived the ship and raised their strain. They bade me stay my course and listen, that I might learn
166. ἔφη Φλ. 167. ἐπείγε α, ἐπείγε β; ἀκύρων β Π. I., ἀπήμ. Π. II. var. I. 168. ηδε Π. l. Βι. 50, 133 suprascr., ηδε α β ε et rell. Φλ. 169. κοιμες ι. 170 νέος Β Ι. M. Ευ., -ος α, νήσος Φλ.; μυρίσαντο β, μυρίσαντο Κ. Βι. 5. 171. βαλόν α γ Λ. Η. Στν. Βι. 50, 56 Βρ. Φλ. Στ. Ερν. Οξ., βαλόν Β Ι. Ν. var. I.; ηδε Ν. sed οι suprascr.; έπ ον Φλ.; ἐρεινος Βι. 51, μας Βι. 56. 172. ἐξόμενοι Β Βι. 133. 174. πιέζεν Ν. Βι. 50 Ευ. Φλ. Στ. Οξ. vid. ad 164, πιέζεν α β ε ν. Η. Ερν.

Wo. 175. κέλετο α. 177. οὐδεις α; κήρυν άλειψα Βι. 56, αλειψα Βι. 5.

ψη αν 179. ἀνήγαν Στν. Φλ. Στ. Ερν. Οξ., -πον α, -φθον Βι. 5. 181. ἀπήμεν α ε γ Κ. Μ. N. Στν. Φλ. Στ. Ερν. Όξ. Αδ., ἀπην β δ Ε Π. Η. Η. Π. II. var. I.; οδον τα Α., οδοντε Φλ., οδον τα Κ., οδον τα Βι. 133, οδον τα β δ ε et rell.; τε γέγονα ι Ε.Η.

"and go, as all others went, the wiser on my way. They claimed to know the ‘tale of Troy’ and all that may happen on mother earth."

167-77. Σειρήνοις, see on 39 sup. Plutarch Moral. p. 745 foll. says that Sophocles, called the S. daughters of Phor- eus. — ἀνέμος α. τ. λ., the Schol. Ambr. here mentions that Hes. spoke of the Sirens as having power to bewitch the winds: but here the δαίμων of 169 is probably some independent power, (L. 587) since the magic of the Sirens lies wholly in their song (Νί), which has not yet begun. — νηφαμία, probably a noun in app. with νηφή, as the adj. appears as νηφεμος, Θ. 556. — δαίμων, see on β. 134. — μηρόσαντο, see App. F. (9). — ηφοιο, cf. Luc. Dial. Inf. IV. 1, και ηφοιν ως ἐπι- πλάσια τοι οικασιον τα ἀνεχόντα. — Τεφειονιδας, this patronym. occurring only here in H. (see on ις) throws some suspicion on the verse. In Hy, Cer. 26 is found ηνελος τα άκαι Τεφειονιδας ἀγλαος νος, Hy. XXXI. 4-7 Eelios is son of Hyper. and Euryphaessa; cf. Ηελιος Τεφειονιδας Stesich. (Bergk 977). But I do not see the inconsistency which Ni. finds in the action of the ις (των ἐμων χε- φον Eustath.) being coupled with that of the ηνελος αγνη.}

181-3. οδον κ. η. λ., see on e. 400. From the perf. γέγονα a second pres.
"Δέιδος", or as Theoph, Ascal. would have it "δείκνυσιν" is formed with infin. "γεγανέναι (or -ειν) and imperf. "γεγανενευον (or -ευνοον). N. b. ἄπρο here seems the true reading as the Scholl. expressly deny ἀπήμεν and cite as parallel Eur. Phen. 283 foll., μέλλων δὲ πημπέτοι οὗ Οδηγοῦ κλείσω γόρος, ... ἐν το δὲ ἑπεφίλτερον Αργείων πόλιν. Anacol., where the sense is clear, is not uncommon in II., see λ. 639—40. Here διάκονες of course is μέις, the crew (οἱ ἐν τῇ νηι, Scholl.) understood in the ship. — ἐπήνυν, the word denotes a work of skill and artistic effect (mar.); see on 18 sep. 184—91. Cie. de Fin. V. 18, has thus rendered these vv., — a heavy caricature of the graces of the original:

O deos Argolicam, quin puppin flectis, Ulisc, Anulbos ut nostris possis agnoscre causas:
Nam nume haze unquam est transvectus sancta curae,
Quin prius adstiterit vace dulcitatem capitis.
Post varia avido salitibus pectore musis,
Doctor ad patrias lapsus pervenerat oras.
Nos grave certamen bellum clademique tenens,
Grecia quae Troiae divino numine vexit.
Omniaque a latis rerum versitia terris.

The first line is cited as δέιδον ύπερ ὁμ. t. t. λ., probably a slip of memory, in Xenoph. Mem. II. 6, 11. Also ib.

paul. inf, the Sirens and Scylla as agents of mischief are contrasted. — πολιτικα, of whom many αἰνοί (ξ. 508, φ. 110) are told, — "far-famed", — κατάστροφοι, they of course expected that he would be unable to do otherwise. — πλείονα εἶδος, the temptation of "knowledge" here has been compared with that of Genes. III. 5. — ὀδὸς γείτ., "all that may happen", but not necessarily, before it happens. Cf. the knowledge claimed by Circe, ξ. 452—9. Ni. with γένυται compares 66, ὁ πως φύγειν ὑπάρχει ται και ξ. 38, πάσα φίλος ἑκεῖν ὑπήκαιρην γαϊάν ἑκατείρι. It may be observed that in II. relative clauses with a subj. mood, when depending on a principal clause with a fut. tense mostly have ἄν or κεφ.; whereas with a historic tense or a pres. in the principal clause ἄν or κεφ. is not needed: thus, ὁ δὲ κεφ. κεφαλεῖται (fut.) ἄν κεφ. ἑκομαί Α. 139; but ὁ δὲ κεφαλεῖται πέλει (pres.) τῶν κατὰ κεφ. (subj. without κεφ. or ἄν) Ι. 592, 80 τέλερχας (perf. pres.) εἰπεῖν ἀπὸ τοῦ νόημας Α. 543.

192—200. "They sang, I struggled and made signs to the crew to loose me: they only rowed the harder.
"Then two of my chief mates tied me "yet faster — so, till we were out of "hearing, when they removed the wax "and loosed my bonds."

194. oφρονις κ. τ. λ., for the light thrown on certain details of the ship by this passage, see App. F. 1 (4). — Πηγιμίδης Ευ. τε, the same two who assisted in the νεικία, l. 23, the latter also took a mutinous lead in x. 429 and so again in 278 ins.

201-7. "On leaving the island, we "at once marked the rising smoke and "roaring waves. The oars dropped "from their hands in awe, the ship's "course was checked; when I inter- "posed words of encouragement."
"ο φιλοί, ού γάρ πα τι κακον ἀδιάφορονες εἰμεν· οὐ μὲν ὁ τόδε μείζονες ἐπὶ ἱκλωψ, ἥ ἢ Ἔπει Κύκλωψ.

210 ἐπί εὐς ἐπὶ γλαφυρὸν κοιτερήφι βίβιφιν ἀλλὰ καὶ ἔθνεν ἐμῆ ἀρετῆ βουλῆς τε νότο τε, ἐκφυγόμεν· καὶ πον τόδε μυῆς θεόν· νῦν θ' ἄρει, ὡς ἂν ἔρηχα, πεθώμεθα πάντες. οὐκείς μὲν κοπήσαντες ἄλος ὅρθιον ἔστεθεν

215 τύπτετε πλήκτορεσσιν εἵμημεν, αἰνέ ξέ πολι Ζεὺς δόμη τόνδε ᾨ ὀλεθρον ὑπεκφυγεῖν καὶ ἀλάβαι. σοὶ δὲ, κυβερνήτη, ὥδ' ἐπιτέλλομαι ἐάν ἄλλη ἐπὶ θυμοὶ βάλλει, ἐπεὶ νήπιος γλαφυρὸς οἶμαι νομίζες τούτοι τε καπνὸς καὶ κύματος ἐπτόκος ἐξέρχεται νῆα, σοἷ ὑπελέειν ἐπιμαινεῖ, μή σε λάθησιν ζειόν ἐξοφυμήσασα, καὶ ἔς κακόν ἀμωμε βάλησθα.

210. Ἐθελεί. 213. ἐγώ Ἐθελο. 218. Ζοῦμα. 219. Ἐγερσθε.
222—33. "They obeyed my call, 
"only I forbore to mention Scylla, lest
"they should drop their ears in horror
"and crouch under shelter. But in spite
"of Circe’s words I armed myself and
"made for the fore-deck to await the
"monster’s swoop; but she would not
"show, though I tired my eyes in
"gazing at her rocky haunt."

225—33. ἐντος, probably under the
cross-timbers, ἄγνω, see App. F. i (17).
— ἐφημοσύνης, see her words, 120
supr. — ἀλεγεινής; mortifying. —
λανθανόμην = ἡμέλεω, "wilfully
neglected"; cf. ἥθωντο δὲ χόρμης, P.
759. — οὖ ... ἄνοιξε, like οὖν
εἶα = "forbad", for ἄνοιξε see on Θ.
449. — πλύνον, "rattling", see on t.
308, η. 60, 87. — δύο δώσις, the full
complement for battle, hence Ἀσεχ.
Agam. 643 ὅ τι λόγος ἁν ἄτον, "Até
(personified) fully-armed." — ἰχθύς ... περίσσης, see App. F. i (3), the
prow and stern part were alone so furnished;

cf. Thucyd. I. 10, οὖν ἀν τὰ πλοία κατάφρακτα ἐκονταν ἀλλὰ τὸ πα-
λοῖο τρόπον λιγικόνεον παρεκεί-
μένα, I. 14, καὶ αὐτὰ (ὑης) ὁ ποὺ ἐγὼν δὲ δᾶ πάσης κατασφραγίας. — πετραίμην, see on 124. — παπαίνων, see on γ. 608.

234—46. "We went dismally up the
"water-gorge with Scylla and Charybdis
"on either hand, the latter engulfing
"and regurgitating the sea by turns:
"— she sucked, you saw the waters
"boiling in her whorl of bellowing
"rocks, the bottom showing through;
"she returned the draught, and an up-
"ror of water rose as from a cauldron,
"flying foam to the topmost peaks.
"My men turned pale, and while all
"eyes were fixed in terror on Charybdis,
"Scylla clutched six, the very flower
"of our crew."
of the height, horses hence is
of the circular — verb Eu.;
£ (235, "'
"mss.
... 638
... 903,
—
em.
iv
Di.;
I.
ex
638.
... 453.
367—59. "Looking inboard, I saw "their limbs struggling in mid air, and "heard their last cry of agony implor- "ing help in vain, as they went quiver- "ing upwards in her clutch, like fish "upon the fisher's hook, to her rocky "den; there she devoured them shriek- "ing with hands outstretched to me in "the death grip of the monster. Of "all the rueful sights my wanderings "have seen the saddest sure was that!"

247—50. οικοφύσμενος, he like the rest had turned his eyes on Chary- dis in the fascination of terror. The six were lifted from the vessel before he could look round. — πόδας και Χ. ἕν., this is formulaic (mar.). —

ΔΑΥ ΧΧΧΙ. | ΟΤΣΕΕΙΑΣ. Μ. 236—248. 275

244. την Φίδομεν.

236. ἀνεφοιβήσες ει Μ. Ν. Βι. 1333 θαλάσσης είοτε ι. 367. 237. ήτοι α β δ ο ε


Χάρι... ἀνεφορ. see on 104: the verb is obviously applicable only to the latter; and implies that the engulfing action was going on before their eyes. The converse he witnessed later, 437 ——. ἐξεμέσεις, for the sequence of mood and tense see App. A. σ (20). — ἀναμομοφ., the word μομομοφ. is always used in Η. of water (mar.); ανα means upwards. — κυκνομένη, the root κνο-, as in κνο-λος, denotes circular action, and is used of shaking up something to mix it in liquid; κιν. 235, E. 903, Α. 638 (of Nestor's posset), hence κνόου, the posset itself; then of the confused struggle of men or horses in panic, Σ. 229, T. 489. — ἀμφοτέρῳ, including therefore the taller one, described as of surpassing height, 73 — 6 sup. — ἐποθαε, "within" the vortex; the subject is proba- bly still Χαρυβδίς. — κυκνη, "black", see App. F. i (19). — την, i.e. Χαρυβδίν.
ψός' α ἀειρομένον' ἐμὲ δὲ φθέγγουτο β καλεύντες ἐξονομακλήδην, τὸ τε ἐ' ύστατον, ἀχνύμενον κῆρο. 250 ὄς δ’ ὅτ’ ἐπὶ προβόλῳ ἀλίειν' περιμήκειος δόβδῳ ἰχνύοι τοῖς ὀλύοισι δόλοιν κατὰ εἶδατα βάλλον ἐς πόντον προίσι βοῦς κέρας ἀγραίλουν. 4

αὐσπαϊρόντα ός οὐ γ’ ἀσπαϊρόντες ἐφίτου λιθοῦν ἀμοὶ ὀφράξε. 255 αὐτοῦ δ’ εἰν’ θύρμη κατήσθην κεκλήρωντας, χείρα σ’ ἐμοὶ ὀφέροντας ἐνιαὶ ὅμοι ὑμητή. 249, ψός α β ο Π., ψόθεν h. var. 1.; δ’ ἐφθέγγ. α β ο Π. Fl. 250. (suspectus Callistr.) έξονομακλήδην τὸ τε ἐγνότατον N., τὸ τε ἐς H. ex em., τὸ γέ νῦ β. τὸ τε νῦ ε. τὸ τε γ’ Π. 356; δέ σον G. M.; ἀχνύμενον Π. Fl. 5. 251. γένοι A. Π. Fl. 133; ἐβάρδο Π. Fl. 56. 252. δείλατα Callistr. Π. Fl. 254. ἐχθές β. 255. ποτὶ mss.’ exi (ε Π. ομν. H.) En. Fl. κατὰ K. 256. κεκλήρωντας M. et ex em. Π. ι., –οντας β ε et a man i. Π. 1. et M. ν. 1. Fl. En.
The text contains a page from a document, possibly a historical or classical text, discussing various topics such as the "isle of battle" and the "island of the Sun." The text is rich with references to ancient literature and historical events. The page contains a mix of Greek and Latin text, indicating a discussion that might be related to the Trojan War or similar historical themes. The text is dense and requires careful reading to understand the full context of the discussion.

— παρέξ τιν ας, the Scholl, notice that H. uses παρέξ with acc. as in 443 with δοῦμα, so παρέξ ἀλα, l. 7. It occurs with gen. also, K. 349 et al., and absolutely ε. 439.

277—93. "Their hearts sunk at my words, and Eurylochus began to murmur: — I was harsh and unfeltung — all of iron, inside and out. "What! forbid comrades, in their state of fatigue, to land and taste comfort- able fare, and drive them from the "isle to wander all night upon the "sea! — night, when the weather might be too bad for the Gods themselves "to save a ship! Nay, let night per- suade to supper and repose, and let "toil wait till morn." 278—84. οὐσεμο, "resentful"; he expressed a feeling widely current among the crew, as is clear from 294 inf. — οὖσεμο, see on i. 478, here "obdurate," void alike of feeling in himself and of feeling for others. — πέρι, i. e. περίσσω. — οὐδὲ ... κα-

μνεις, does not mean that he had not shared their toil, but that he did not feel their fatigue. It is inventive dis- gusted in ironical compliment. — άδηθεν τίνα, this may suitably agree with γνία: but see the paraphrase sup., also cf. ε. 191, where θυμοί ἐνι στῆρος άδηθέος is opposed to ἔφεσαν, also Aristoph. Acharn. 491, ἀνά- σχυτος ὡς στήρος ἐν ανήρ. — κειμένων αδ. x. l., see App. λ. 6 (2). — εὔτε, as a change due after toil. — λέον, contrast with this λά- ρος, a gull (gula?), ε. 51. — οὐς, see on δ. 665. — δοῦν, "swift," with accessory notion "destructive," see Buttm. Lexit. 67 (6) — (10). — ἀλαλη-

θάι, Ptolem. Ascal. circumflexed this. Herod. remarks that it may be proparox: this tradition has prevailed, and so with ἐφοροθεία, ἀκατηθεία and simi-
larly the participles ἀλαληθέος, ἀκα-

θήμερος, Bek. Hom. Blatt. p. 70; see on ἀκατηθείαν, i. 62, and ἐπαθομε-

νον, ε. 314. — ἀνύοιας, see on θ. 449.
286—93. ἐκ νυκτῶν δ’ ἀνέμοι χαλεποί, δὴ ἡλικία τα νυσὶν, γύρωνται: πὴ κέν τις ὑπεκφύγου ἀιτῶν ὀλέθριον, ἦν ποι ἔξαπτής ἐλθής ἐνέμοι ὑπελλα. ἡ Νότος ἢ Ζεφύρου ὁ δυσαέως, οἱ τε μάλιστα

290 νημι διαφωτέως ἐθεότερο ἀνάκτων; γὰρ ἄλλ’ ἦν τοι νυσὶν μὲν πετεύμεθαν νυκτὶ μελαίνη δόρον ἡ ὑπελίμνεσθα, θοὴ παρὰ μὲν μένοντες ἠδὲ ὃς οἱ ἀναβάντες ἐνήσομεν εὐφέρον πόντῳ.

295 καὶ τότε ἦ γύρωσόν δι’ ἥ κακα μῆδοτα δαιμόνια καὶ μὲν φωνήν ἔπεα περιέτα ἀπονυμίθων· "Εὐφύλῳ’ ἡ μάλα δὴ με βιάζεσθε μοῦνοι ἔνοτα ἄλλ’ ἐγέ νυν μοι πάντες ὁμόσωστε κεφατερὸν όρχων, εἰ κε τίν’ ἤν ροι βου ἀρελίνην ἡ ποὺ μέρι ὀἴον

290. ἴδε ἔκέτι ἘΦέσιοι. 296. Φέπεα. 299. ὄψιν.


286—93. ἐκ νυκτῶν, plur. indicating repeated experiences, as we say “by nights”; cf. Theogn. (Bergk p. 514) 460, πολλαίκης ἐκ νυκτῶν ἀλλὸν ἔχει ἐμὲ μένα, Ἀ. Ἑ. Suppl. 769—70, 460, φιλεῖ ὁ δ’ ὁδὸν κτιρίων ὑπελίμνεσθα. — δηλικτικα τηνοῦ, cf. μελικτικα ὁμονο. x. 217. — ἴδεν, see on α. 11. — Νότον ἢ Ζεφύρου, where they now were Νότος, was a foul wind, 325 inf.; Ζεφ. is the wind which eventually (408 inf.) wrecks them, noted for its violence, a quality quite opposite to its poetical character with ourselves, — διαφωτίσασθος, “dash in pieces” (diat.), see on 101. — εἰς ἐντὸς, “against the will”, i.e. in spite of the ait., of the gods, see 107. — έγνόμενος, sc. τὴν νῆς, so 501 inf. o. 299, νῆσοι εἰς προφυλακὴς Θόραλος, cf. Herod. VII. 193, 192 τὸ πέλαγος ἀφρισεῖν (Νί). 294—311. "Enychochus was supported 'by the rest. I was seized with a "premonition of evil to come. I told “him that I yielded to numbers, but I "put them one and all on their oath, "to abstain from any cattle found there, "and be content with the provisions "which Circe had bestowed. They all "took the oath. We then harboired "the ship near fresh water, and laid "arke, supped and paid the last sad "offices to our lost comrades, till sleep "came upon our sorrow." 295—302. διαμονή, see on β. 134, and cf. the statement in i. 554—5, (Zédo) μεθοδεύσει ὅποιο ἀπολογίατο παρα νῆς ἐνεσέλει καὶ έμοι ἐφήνες ἔταιφοι. — βιάζεσθε μοῖνον, the rival reading is μεθοδεύο οἴνος, ascribed to Zenod. The hero finds his crew now slipping from his control in spite of his sage conduct and energetic leadership. He had brought them through all perils, but at last cannot save them in spite of themselves; cf. ἀλλ’ οἶνος ὀψ ἐταῖρος ἐφοάτου, ἠμένος περ., α. 6. — εἰς τέ . . . ἐνυόμου, there is no strict apodosis, but ἐπισημά"
300. ἐνομεν, μη πον τις ἂτασθαλίσματα κακήσων ἡ βούν ἧ τε μήλων ἀποκταίνῃ, ἀλλὰ ἐκηλοὶ ἐσθίτεσε βρῶμην, τὴν ἀθανατὶ πόρε φύσις.

305. οὐδὲ ἐφάμην, οὗ δὲ αὐτῷ ἀπομιμοῦν, ὡς ἐκέλευον. αὐτήρ ἐπεί ὑμοῖσαν τε ταλεύτησα τοῦ δόρου, στιχόμεν ἐν ἄλμεν ἀλαμφρόδ εὐφρένα πηήα αγά' ὑδατος φλαμείρου καὶ ἐξαπεβήσαν ἐταιρίου νηῆς, ἐπείτα δὲ δόρον ἐπισταμένων τετυκύντο. αὐτήρ ἐπεί σῶσοι καὶ ἐδήμως ἐξ ἔρων ἐντοῦ, μνημόμενοι θ' ἐπείτα φίλους ἐκλαιοὶ ἐταιρίους, οὐς ἔφερε Σωκλῆ, γλαφρώμης ἐκ νηῆς ἐλούσα κλαύσομεν τοῦτον ἐπήλυντο νήδυμος ὑπνοῦ.

310. ἕμος 'δὲ τρίχα νυκτὸς ἐν, μετὰ δ' ἀστάρα βεβήκειν,

301. ἐκηλοὶ. 305. εὐφρένα. 309. ἐκλαμφένων. 311. ἕδυμος. 300. ἐνομεν α. 301. η ἔτη β Λ. Ι. Κ. Στυ. Βι. 56, 133 Φλ. Στ. Οξ.; ἀποκτανεῖ Vi. 56; ἐκηλοὶ α.; ἐκηλοὶ VI. 5. 303. ἀπομιμοῦν Μ., ἐκηλοίνον Στυ. VI. 5. 308. ἔτοι Λ. Ι. Ν. Βι. 56. 309. δ' ἓπειτα μαξ. (ε VI. iii) Εν. Φλ. Στ. 312. ἕλλ' οὗτο δ' Ἡ σχολ. Ven. ad K. 252 bis, e Porphyri.
315. The object now is to bind the whole ship's company by deliberate assent.

320. "Oh! filoi, en geō νηλ' θυον βρωδός τε πόσις τε ἐστιν, τοὺς δὲ βοῶν ἀπὲξωμένη, μὴν τὰ πάνωμεν" δεισιν ἧν τοῦ θεῶν αἴδε βόες καὶ ἕφιν μήλα, 'Ἡλιόν, ὅς πάντ' ἐφορὰ καὶ πάντ' ἐπακούειν." ὡς ἐφάμην, τοίνυν δὲ ἐπεπέμπετο θυμὸς ἀργήνωρ.

317. ἐξήρυπνάτες. 319. Ἐφεισόν. 322. Φίνια.

313–8. ζαίνω, thus Aristar, marked the accent, and the tradition has prevailed. It seems, however, unreasonable, i.e. if the Schol. on ε. 368, where ἀνέμος ζαίνω occurs, is right in describing it as an Εολic accus. which should be ζάίνω. Herodion preferred ζαίνω, as if ζάινω, from a nom, in -νω (I. A. R. p. 263). It is from ζανός and corresponds with sense of διόνοος 289 sup., — ὀφρόει in η. l., see on ε. 69. — ἡμος, see on 312 sup., — ἡμέρεια in η. l., see on β. 1. — ωφο-μίαμεν, see App. F. I (10) (11). — ὀπίς, in η. 404 the stores and tackle are placed in similar shelter; here the entire ship. — χοροί, see on μ. 4. — θόκοι, see on β. 143; the χοροί and θόκοι are natural features in the rocks and beach, which, owing probably to their fantastic and unusual forms, were assigned to the "nymphs"; much as popular language speaks of "fairy-rings" in the grass. Such are especially common in basaltic or limestone regions. In η. 109—9 we have what is evidently a cavern of stalactitic and other similar formations. For the nymphs see on ζ. 105—6.

319–23. ἄγρυφων, see on η. 188, and App. Λ. 4. It is possible that the oath taken in 303—4 might have been regarded as referring only to the immediate occasion of the night in 283. The object now is to bind the whole ship's company by deliberate assent.

— τῶν δὲ, the δὲ is inferential, corresponding to preceding γαρ; "since there is ... let us therefore, etc."; so inf. 354—6, ὦν γάρ τίθε ... τάς δὲ περὶστάσεις in η. l., — μὴ τε πάνθ᾽, the usual euphemism for death or destruction; cf. β. 179, μὴ ποῦτι κα-κόν πάνοισιν ὀπίσσο. — ὡς πάντ᾽ in η. l., Sophocles. Frag. 284 Dind. gives the same attribute to Time, ὁ πάν ῥ, ὁ ῥόν καὶ πάντ᾽ ἄκοιν παντὶ ἀνεπτύσσει χρόνον, cf. Eschyl. Fragm. 178, 5, ὁ πάντωπος ἥλιος.

324–38. "My words persuaded them, but the wind blew South or East for a whole month. Whilst our store of food held out, they abstained from the cattle; when it was spent, they took to fishing and fowling. I betook myself to prayer and went a lonely path to a sheltered spot, there washed my hands and entreated the immortals.
"to open us a way of escape. In "answer they sent sleep upon my "eyes."

325—32. Νότος, for this and Eurus, as foul winds now, see on 127 sup. — εἰὼς, for this with the τόφρα in the demonstrat. clause cf. T. 41—2, εἶός μὲν θ' ἀπάνευθε Θεόι ... ἔσαν ..., τὸφρα δ' Ἀχαιών μὲν μέγ' ἐκκίθων; Φ. 602—6, εἶος ὁ τόν ... διωξατο. τὸφρο ἄλλο τοῦ θεοῦ περιφρομένον ἠλθὼν. The proper correspondent of έως is of course τέως, cf. σ. 90—1, εἶος ἔσω ... ἠλόμπην, τείως μοι ἀδέλφιον ἄλλο ἐπέσην. But εἷς is also used absolutely as a demonstrative: so γ. 126, εὖθ' ἦ τοι εἰὼς μὲν ἐκὼ ν. τ. λ., see note ad loc. and N. 143, ὡς Ἐκτώρ εἰὼς μὲν ἀπελέει ν. τ. λ., "for a while." It is succeeded in both places by ἀλλ' ὅτε, introducing a changed state of things, and so here 329 inf. — ἤς, see on β. 289 for the quantity etc. (there ἤς); and notice the use of ἤς in N. 193 where of deer it is said that they λύκων ἡμα πέλλωται, meaning food or prey, thus wholly losing the etymol. sense, which is something herbaceous or farinaceous. The case νῆς ἐξήνυτος ν. π. is that which would have happened to Menelaís as described δ. 363 by him, but for divine interposition, which now was besought in vain. — ὁ ἄγνην, in synizesis, as ἄγνην has probably ἦ, see on 399 inf. — γναμπτοὺς ἐγκ. ν. τ. λ., repeating δ. 369, where it follows ἵδονακον, and is therefore more suitable. In stath., however, mentions hooks as used in capturing sea birds.

333—6. ἄετοι ἀκοφράκταν, ὅφρα ν. τ. λ., the reason for his seeking solitude was perhaps twofold; 1. that he distrusted his comrades and had to pray against their rashness, 2. that he probably hoped for the personal appearance of some deity in answer, cf. inf. εἰ τίς μόν οὖν φρίντες νέονθα, such as is commonly granted only to favoured mortals alone; cf. χαλέποι δ' ἦ θεοί φαίνεσθαι ἐναργεῖς, T. 131. If so, οὐ γὰρ πώ πάντεσσα θεοί φαίνονται ἐναργεῖς, π. 161, expresses the general principle, and the boast of Alcinoís in η. 201—5, that the gods were specially familiar and intimate with the Phæacians, implies a peculiar privilege. ThusofEidothoèo. 367. Menel. says ἦ μ' οἷον ἐφοροτο συνήντησεν νόσον ἐταῦρον. So Pallas in π. 162 is visible to Odys. alone and to the dogs, but not to Telemachus, and to Achilles alone in A. 198. So Telem. "goes apart to the sea-shore, washes "his hands, and prays to Pallas", σχέδοθεν δ' οἱ Ἕλεν ἧθηκα, β. 260 —7. Such was probably the expectation of Odys. now, and to this dis-

appointment he doubtless alludes in ζ. 325 — 6, νοῦν ἕν πρὸς ένοικον, ἐπὶ εἰ πάρος οὐ ποτ' ἁκάκοσις ἄμιμη ἔ- νον ὄτε μ' ἔφορος πλῆθος Ενναίογας. — δόξεις, no doubt lest the wind should scatter his prayer before it went to heaven.

338. οὐκον, so x. 31, in a similar crisis: here the notion seems to be that Odys. was by this divine economy hindered from even witnessing the sacrifice, which he could not withstand.

339-51. "Eurylochus stood forth as "the leader of mischief. "Sufferers as "we are, said he, let us choose the "easiest death: famine is the most "appalling. Let us drive to sacrifice "those cattle, and accompany it with "a vow to raise an ample shrine with "costly offerings to the Sun-god on "reaching Ithaca. If, in wrath for "his cattle, he combine with the gods "to wreak our ship — we perish: so "he it: better that than die by inches "amidst desolation here."

341-7. ἄνθρωποι Ἡμ., cf. τη- σιδονίου στυγερῆ, λ. 201, νόσος στυ- γερῆ, 0. 408, στυγερῆ κυρ., Ψ. 79. and with the sentiment, Thucyd. III. 11, τοῦ αἰχιστοῦ ὄλθθεν λιμῷ τε- λευτήσας. For έναντιον pl. cf. Virg. En. X. 854, omnes per mortes animam dunc. (Löwe). — δέξομεν, probably epic subj. for -omega. The whole proceeding is to be a sacred one in point of form, thus putting a devout face on the sacrifice — in the poet's view — which they are intending; cf. the two motives coupled in ζ. 251, θεοί θεοί τε δέξοις αυτοί δι ταῖς τέκνασθαι. — ἀφίκοιμαθα x. τ. λ., the sequence of moods is rather unusual. There is no authority for -omega here, though Thiersch would have it so (Gr. Gr. 339, 5 b, Nl.). — τεξομεν is fut. indic. with κεν, and έθειμεν 2 aor. optat. with κε. A parallel is found in X. 41-3, κεδε θεοίς φιλος τοσοῦτον γένοιτο (optat. like έρικοικεθα) οὐκοιν, ἐνόοι τάγα κε κυρίες καὶ γυ- νεῖς εόρται (fut. like τεξομεν) κεί- μενον κε κε μοι κείνον ἀπὸ προπιδον αἴχες εὐθεία (opt. like έθειμεν): see App. A. 0 (7). This vow of a temple to be dedicated is the sole instance of the kind in H, and it was never performed. The nearest example to it is that in K. 570—1, where Odys., having returned from a successful enter-
prise upon which the blessing of Athenæ had been invoked, sets up the spoils to her on the stern of his galley, ὕπο τὸν ἐστιν ἀτοκεσίατέν Ἀθηνήν.

348—351. ὡς ὁρθοκαρίας, the latter element is κατάρας from κατά-ς, like νέωρα from νεαρός; for the epith., applied also to ships, see App. F. i (5). — εἰ δὲ ... ἐσθάλε ναυταὶ, with this 2nd alternative we have the subj., whereas with the previous one 345—7 the optat.; this is because the latter is looked upon as more, the former as less, probable. — πρὸς κύμα καλόν, cf. ἔπει πιέν ἐλπίνων ὕδωρ, δ. 311; and with the form of the sentiment O. 511—2, βῆλες ἡ ἀπόλυσθαι ἐνα κχόνον ἡ βίανυ, ἡ δήθη ἀστήνεσθαι ἐν αὐτὴν ἀνατό-τητα. — στραγγεσθαι, with var. l. στραγγεσθαι, akin to στραγγ-ειν: cf. our "strangury", "strain" (of liquids), so στραγγωμέθα λιμῷ (mar.). The notion is that of life being squeezed out by drops. στραγγικὴς Aristoph. Acharn. 1035, is "a drop".

352—65. "His words persuaded them: "the cattle were grazing near the ship: "they drove off the best, and, using "oak leaves in default of barley and "water for lack of wine, sacrificed and "ate them with the usual formalities."
359—65, see on γ. 456—62. With κνίσος cf. Φ. 363, where it means the fat which simmers on the surface of water in which pork is boiled. Eustath. on this pass. notes that some regarded it there as a neut. pl., τα κνίσεις, sing. κνίσος, but this he rejects as un-Homeric. — μηθυ, cf. ἐπὶ δ' αἰώνης οἶνον λείβει, γ. 459: this was on (ἐπὶ) the parts sacrificially burnt. — ἔγκαια has dat. ἔγκαιοι, Α. 438. — μηθυ, see on ι. 456. Ptolem. Agal. read μηθυς (dual) καθ', comparing δασες dual. It is against this that, in γ. 456—61 the μηθυς of 456 has πάντα applied to it, and therefore cannot easily be viewed as in force dual; and these seem to be identical with the μηθυς of γ. 461.

366—72. I shook off sleep; but, "while on the way to rejoin my comrades, the savoury smell came about me in the air. I exclaimed in passionate energy against the gods, who "had thus lulled me to my woe, while my comrades had transgressed."
373. μέγα ἔργον, "enormity": the same term is applied to the deeds of the suitors ω. 458, and to their retributive slaughter by Odys., ω. 426, also to the unnatural union of Ἐπικάστη, λ. 272. The sin of the crew here turns on the notion, that the lives of the cattle were essentially sacred and that human life was not. There seemed no escape from the alternative stated by Euryl., and the offence would be one which would be entitled to be viewed, as Aristotle says, Eth. Nicom. II., with pardon and perhaps with pity. Yet the feelings of the poet were wholly on the other side and they are regarded, as Egeisthas, as having brought on their doom σφητέρων ἀκτισταλυ- διν, α. 7, cf. α. 34—6, nor does he anywhere bestow a word of compassion on their fate, although the offence was such as almost any one would under the circumstances have been guilty of, and was accompanied with a vow of recompense, which went far to deprive it of intentional sacrilege. Nothing but the single act done is allowed to be regarded in the question of guilt; and that act is one (as we should say) of a purely ceremonial character. It would be difficult to find in all heathen antiquity a sin in which the moral element is so wholly lacking, or rather, in which all ethical considerations plead so strongly in favour of the offenders. But as men stuck to revenge, as dignified and noble, see on τ. 553; so they probably deemed retribution the only course worthy of the gods.

374—90. "Lampetiē the nymph "brought at once the news to the Sun-god. In the assembly of immortals he "appealed to them all to witness and "avenge his loss of his cattle — his "delight as he rose and set day by "day — failing that vengeance, he would "descend to Aides and shine among "the dead. Zeus replied, bidding him "still gladden heaven and earth with "his rays; for he himself would splinter "the offenders' ship with his thunder "in mid-sea. (This I heard from Ca- "lypsō who had it from Hermes.)"

374—5. ἀγγελός, the Scholl. enquire why the Sun-god "who sees and hears all things", 323 supr., should need a messenger to apprise him of a fact which closely concerned himself? But the answer is to be found in the anthropomorphic limitations spoken of in note on δ. 379, which see, — Λυμπη- τή, see on 132 supr. — ταντύπελος, the notion seems based on the contour of the figure distending the robe. — δη, see A. 120, Ε. 433, Θ. 32. — ἐκταμεν ἡμείς, the other reading, ἐκταυ ἐκταμί, doubtless arose from the fact (which the hero, uniting his comrades with himself here disregards,) that he had no personal hand in the slaughter, and from a wish to bring the text into harmony with that fact. 378—83. τίσαι δῆ, "do punish": cf. δῆ with a negative imper., μὴ δῆ μοι θάνατον ἡ παρὰ νῦν, λ. 488.
The text is a page from a classical Greek text, possibly from Homer's Odyssey. It contains references to various linguistic and historical contexts, including examples from Greek literature and mythology.

The text discusses various Greek words and phrases, such as "χαίρεσις" (happiness), "προτραπημένη" (calmly), and "κατήλθουσαν" (they reached), along with their linguistic analysis and historical context. It also includes examples from Homer's Odyssey and Schylus, a fifth-century BC poet.

The text is a continuation of the previous page, discussing the same topics with similar referencing and linguistic analysis.
397. ἐρήμοις.

394—6. αὐτίκ' ἐπέιτα, this recalls us to the time of the slaying, roasting, etc., "immediately on" the act spoken of just before as completed in ἀπέπεμηθαι. — προφυαίνων, again imperf. — and so again ἐμεμύξεναι, since μέμυκα is in sense present; cf. ὁ δὲ μακρὰ με-μυκὸς ἔλεκτο, Σ. 580. For ἀνῳ ὑφελώσεις cf. Ψ. 30, βοϊς ἄργοι ὑφελώσεις ἀμφὶ σίδη ἑρῷ, and Ι. 394, οἵς ἀφθάλ-μοι ἐλαινῷ περὶ μοχλῷ — ὅππαλεῖ ἑα. for the force of ictus ἀμφηρεφία τε φανέρην, Α. 45.

397—402. ἐξήμαξ, how Odys. himself subsisted does not appear. We must suppose that at any rate he did not partake of the forbidden food. As the poet finds no difficulty in his hanging all day in the tree and floating nine days on the "raft," 437, 447 inf., obviously without food, it is idle to enquire. — ἐρήμοις, this like ἀμύ-μοι applied to Ἑγίθυσθος, α. 29, is a good instance of a fixed epithet sticking to its word, even when the connection makes it least applicable. — ἐλάκαστες, the v. l. ἐλάκαστες would suit θαυμάζετε in a strictly imperf. sense: "continued driving off and eating." — δὴ ἐβδομοῦν, similarly —ἡ καὶ α'- suffer synizesis in α. 226, ὁ 165, ο. 339, and —ἡ ὁ in η. 261; see these and other examples collected, Bkck. Hom. Bl. p. 173. — ἐνήμιμεν, see on 293 sup. — ἰότον . . . ἰότια, see App. F. 1 (6) (7).

403—19. "As we were leaving the "island, with sea and sky all around "us, a black storm-cloud overcast our "ship. Her further course was short. "A squall from the North West snapped "the fore-stays, bringing down the "mast with its tackle into the hold. "It fell with a crash on the steers- "man's skull and he dropped dead "overboard. Zeus aimed his lightning "at the ship, she reeled amid the sul- "furous fume, and the crew fell off "into the waves and were seen no "more."
405 δὴ τότε κυανέν a νεφέλην εὗτος b Κρονίων νηθὸς c ὑπὲρ γλαφυρῆς, ἤ χλυσε δὲ πόντος υπ' αὐτῆς. η' δ' ἔθει οὐ d μάλα πολλῶν ἐπὶ e χρόνουν αἰών γὰρ ἥλθεν κεληγορῶς f Ζέφυρος, g μεγάλη σὺν λαῖαπτ h θύων. ιστοῦ δὲ προτόνους i ἐρήμης j ἀνέμων k θυέλλα

410 ἀμφότερος: iστὸς d' ὁ ὑπίσχε πέσεν, οπλα扭 e τα πάντα εἰς ἀντιλον m κατεχοντι n. ο' δ' ἄρα προμυνη ν ἐνη νη- πληξε κυβερνήτεω κεφαλήν, σὺν o δ' ὀστῆ ἀραξεν πάντε ἀμυνδις p κεφαλῆς q. ο' δ' ἄρω ἀρπονετήρ q εἰκωνις κάππεσ αν r ἐρίσοιν, λίπες s δ' ὀστεά θυμος t ἀργήνωρ.

415 Ζεῦς u δ' ἀμυνδις βροντες καὶ έμβαλε νη κεφανων u ἡ' δ' ἐλείληθη w πᾶσα, Διὸς x πληγεσια κεφανω, εν δὲ Θεειου y πλητσε πέσου δ' ἐκ z νηθος ἑταιρο. οὐ δὲ κορώνησιν aa ικελοι περι νη b.c. μελαιναν κύμασιν ἐφροεπόν, θεὸς δ' ἀποκαντος c νόστου.

413. δ' δὲ βαρνευτηρι βεοικος. 418. ικελοι.

406. νηθὸς ἐπὶ β. ὑπὲρ α ὀ H.; ἐπτ' pro ὑπτ' ε. 407. ἐθε' Vr. Vi. 50; πολὺν cτ πολὺν G., πολὺν M. 408. κεληγορης α; ἐν pro συν Vi. 56. 411. ἐν ηι α N. 412. κυβερνητίς α. 413. ἀμυνδις γ K. Stu. 414. ἐπι' V. 415. ἀμυνδις K. Vi. 5; κεφανων α K. Stu. Vi. 5 A. a man. 1. 417. ἐκ δ' ε M. cum var. 1. εν, εν δ' Θεοιο ἐπιλ. ε; πλετο α; ἀποδα (notat mendam inf.) a. 418. ικελοι Vi. 5. 419. ἐφροεπόντο N. Vi. iii Eu., ἐφερ Stu.
420. τεῖχος G. 422. ἔσχε Zened., h., Fl. N. α et H. sup. St. Ern. Ox. quod commendat Wolf. præf. p. xlix, ἄραξε Aristar., h., δ ἐ Eu. Wo.; περὶ N. Vi. 5, 56; ἐν αὐτῷ N., ἐπὶ αὐτὴν Vi. 56. 423. ἐπίτοιον et sup. 9g α; τετάνυστοι βρῶσι ἤρι πτεραμένοι Athen. xiv. p. 362. 426. ἦτοι α β ζ; ἡδίς cum explic. ωμα v, quasi ἐπαύσασθ' ὁ legisset. 428. θαλάσσασαν. pro Xeoq. Apoll. Lex. 429. γεῖ φέρομ. ζ; καταδύνη γ Stu. α in mar. 430. ἡδίνον δ' Vi. 133. 431—3 citat Strabo I. 44. 432. ἄρεθδες α. 433. εἰχόμεν ει a man. 1 ut videtur; ὀδὴ πα Vi. Vi. 50.

420—5. "I continued pacing the middle plank till the sides and keel parted. The mast was wrenched out, but I 'lashed it on the keel by the leathern "backstay, and seated myself thereon "to drift before the gale."

420—5. ἐφοίτων, see App. F. 1 (4). — τοῖχος ... τρόπιος, ib. (2). — ἐπίτοιον ... τετεῦχος, ib. (6) (8). Cf. with the event here Eurip. Hel. 411, τροπίς δ' ἔλειφθη ποικίλων ἀρμοσματών. — ἐκ ... ἄραξε, cf. dat. ethical. This is the ship. The mast fell before, 410; the wave now wrenches it from its juncture with the ship at the ἱστοπέδη, 51 sup. Obs. u. l. ἔσχε (or, as Zened., ἔσχε) for ἄραξε here: for ἐπίτοιον cf. mar.; such effect of arsis is common in ἐπὶ. — ἐπὶ τοῖς κ. τ. l., in his previous brief narrative to Alcin. u. 252 he mentions the keel only as supporting him ἀυτὰρ ἐγὼ τρόπιν ἀγ.
442 in(f.), as the bat by the claws on its wings, having no foothold for standing; cf. 434. — αὐχώριος, a compound of ἀυχοί, 89, see note there. — νω-λέμεως, see App. A. 21.

439—40. ὄψιν, for this complete passage after the first half-foot cf. γ. 366, where νῦν begins the line. — ἡμός ὑγ κ. τ. ῥ., the simile means that he hung as long in the tree as the judge would sit, who holds court all day, and rises at supper-time; see, for the supposed inconsistency of this with τρίς μὲν γὰρ τε ἀνήσιν κ. τ. 1., 105 sup., note ad loc. — ἀνέσθη, aer. of habitual action. — νείκεω, cf. Σ. 497 foll., ἦσα δὲ νείκος αἱρέσει... δόν ὅ, ἀνήσις ἐνείκεσεν εἰπένσα ποίησις κ. τ. ῥ., There, the case being one of homicide, the assembled γραμματίαι form the court: here the ἀνήσις might seem to sit alone, but this is not necessary.

442—53. "I plunged down into the sea beside my raft, bestrode it, and "paddled with my hands. [Scylla was "not allowed to see me, or I must have "perished.] I floated nine days, and "on the tenth the gods landed me at "Ogygië. There Calypso received me "to her love, but this you have heard "before — why hear a tale twice over?"}

442—4. ἡμᾶς... καθότερα... παρέξεω, "plunged, orsplashed into". — παρέξεω, "alongside of"; so, but with no such sense of closeness as here, παρέξεων γιόν... ἑλαύνετε νη, 276 sup. and ὑπνής παρέξεως, e. 439; see on l. 116. The ἐξ in this compound denotes that one body is external to the other, it may be barely clearing it, or giving it "a wide berth".

445—6 are marked by Schol. Q, as rejected, and justly; since, being on the Charybdis side, it is indifferent whether Scylla sees him or not, as he is by that very fact, out of her reach. This is what the Schol. means, though somewhat obscured by corruption. — αἰτίνι, see on a. 11. It may have been added by some one who thought
that Zeus ought to be brought in, as making some effort to save the righteous man. But it seems plain, the gods are only bent on punishing the impious, and leave him to shift for himself. The Scholl, cite Pallas' words v. 47, as guaranteeing a general protection, αὐτῷ ἐνω θεός εἰμι, διαμιρηθεὶς ἢ σε φυλάσσω ἐν πάντεσσι πόνοις, but they hardly seem to suit the case: see rather §. 330, which explains her omission.

447—53. ἐννήμαρ ... δεκάτη δέ, the same time occurs in the ship's run from Cape Maleia to the Lotophagi, v. 82—3, and from the isle of Æolus till they sighted Ithaca, η. 28—9; and so, in the feigned adventure to Enmasse, he represents himself as floating in the same time from Crete to Thesprotiae §. 314—5; see also on η. 253—8. — θυγιήν, see App. D. 2. — αὐθή-εσσά, see on η. 136 and App. C. 8 (1) (2). — χθιζός, see η. 244—58. — αἰρηθλῶς, der. fr. θηλῶς, goes with ἔνθιμενα, "things plainly detailed".
APPENDIX G. 1.

ON THE CHARACTER OF THE PHAECIANS.

(1) The first notice of the Phaeacians suggests that they were unwarlike. They migrated from Hypereiê under compulsion, it seems, of "the Cyclopes, an overbearing race", to Scheriê. By Hypereiê some region of Sicily or Italy may be shadowed forth; and not improbably, I think, the high mountain mass of which Etna is the most prominent member. Thus the name would mean "the elevated land". Scheriê was far out of the way of adventurers and, although not called an island, yet is reached only by sea, and may be assumed to be Corfu, see App. D. 15. This migration took place under Nausithoüs, father of Alcinoüs, i.e. in the previous generation. Nausithoüs was son of Poseidon and Periboea the daughter of Eurymedon king of the giants; and these latter again are the "kindred of the gods", probably through Poseidon, whose worship we find established in Scheriê. Similarly the giants Otus and Ephialtes are sons of Poseidon and Iphimedea, and the Cyclopes are the kindred of the same deity, Polyphemus claiming to be his son. Poseidon expressly claims the Phaeacians as his descendants, ἐῳδὸς ἔτειαν γένεθλης. 

(2) If we assume that Corfu was so scantily known as to furnish an easy seat for legend, and that westward of it the Greeks of the poet's day knew nothing definitely, the resulting picture is such as we might expect. Love of the marvellous peopled the unknown void with monsters; and these are more or less nearly related to the god of that unexplored sea which shut those regions off from contact. Add to this the fact that exploration westward was already considerably developed by the rival race, the Phoenicians, who with a view to their own profits would probably circulate only or chiefly such stories as would deter others from becoming their rivals; whose worship, if we may judge from the Tyrian and Carthaginian rites in historic times, was notorious for inhuman barbarity; and near to whose original seat, viz in Canaan, there existed an actual race of giants;* and we have certainly every facility and every stimulant suitable to the growth of a mass of legend of giants, cannibals, and similar monsters. Indications, indeed, are rather in favour of a western position for these giants, from whose violence the Phaeacians migrated eastward to Scheriê;

* See "Giant cities of Bashan" by Porter.

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1 ξ. 7.  2 ν. 56-63.  3 ν. 206.  4 ξ. 266.  5 λ. 305-8.  6 ν. 130

HOM. OD. II. APP.
but, if we suppose the legend derived from some Phoenician settlement in Sicily, the supposed whereabouts of the giants then matches the origin of the tale.

The characteristics of the Phaeacians, as Homer has drawn them, consist chiefly in three particulars.

1. Their affinity with the sea and navigation, and, coupled with this, their jealousy and rudeness towards foreigners;
2. Their general want of manliness and special inferiority in the sturdier athletic contests;
3. The predominance of female influence among them, the absence of anything like an independent tone among the chief men, and the courtier-like deference shown by these to the king and queen.

(3) Alcinoë himself is of a simple genial, good-natured, garrulous, boastful and hospitable character. His apparent ignorance of the outer world and eager curiosity to hear narratives of travel, his confidence in the intimacy of himself and his people with the gods, and his sudden alarm and remembrance of the traditional oracle of Poseidon's wrath at the Phaeacians despaching all strangers to their homes — although according to his own previous words this is the chief function of their wonder-working galleys — his frank offer of his daughter to a gallant stranger of whom he knew little or nothing, his vaunt of his people's prowess in boxing, wrestling, etc., and his sudden change of note on perceiving the ease with which Odysseus vanquishes them in the quoit throw, or rather by "putting the stone", at the same time his tender anxiety, not only for the despatch of his guest richly loaded with gifts, but also to spare his feelings and avoid distasteful themes, and his direction to the malapert Eurycles to apologize for his rudeness, are all characteristic. He resembles Nestor in the better side of his character, but lacks wholly the manly vigour, shrewdness and decision, which stamp the Pylian sage.

(4) As regards the navigation and seamanship of the Phaeacians, it seems wholly to lack the pushing and adventurous quality. Their relation to the sea is that of halcyons—a fair-weather acquaintance only. Captain and crew alike sit idle, and steersman there is none, since the intelligence of the vessel leaves him no function. Neither is there any trace of their naval energies being devoted to commerce, much less to free-booting or war. The abundance of precious metals, especially gold and silver, might perhaps seem a presumable result of their connexion with the sea. But it enters the general picture of the foreign, barbaric, marvellous characteristics of the Phaeacian palace without any trace of being due to such a source. Thus the golden and silver κύνες and the golden κόνιορος, the former specified as the work of Hephaestus, and to be compared with his own ἄμφιπολοι χρύσειαι ξοσεια νεήσιαν ειλεκνεία, seem merely, like the plenty or rather profusion of the royal mansion and the luxuriance of its gardens, to betoken the special favour of the gods than the industry and energy of man. The women indeed appear to be highly skilful and industrious, but this should rather be connected with the third principal characteristic which

7 ᾿Ο. 593—4. 8 η. 201—5. 9 ᾿Ο. 564—9, ν. 172—83. 10 η. 319—26, ᾿Ο. 31—3. 11 η. 313—5. 12 ᾿Ο. 100. 13 ᾿Ο. 246. 14 ᾿Ο. 533 foll. 15 ᾿Ο. 395—7. 16 ᾿Ο. 556—63. 17 η. 84—93. 18 η. 91. 19 η. 100. 20 Δ. 417—8. 21 η. 98—9. 22 η. 112—28. 23 η. 103 foll.
I have distinguished. The ordinary ἱερὰ of men in a Greek community in time of peace were agricultural or pastoral. These seem displaced by the sea and its kindred pursuits in the case of the Phæacians; but the women are still, as in Greece, websters, but of the rarest cunning, so as to entitle them generally to the encomium which the poet specially reserves among Greek ladies for Penelope.

(5) But though the Phæacian marine is barren of warlike or commercial achievements, the king claims for its services the merit of being placed at the disposal of the stranger and of the guest. "We send", he says, "all such on their way," and he mentions Eubaea, in the very central highway of Ἀἰγαῖan navigation as the furthest definitely known point; see note on ἡ. 321—2. But even this function of their navy is represented as put an end to by the direct intervention of their patron-deity Poseidon and the consequent resolution of the king. But amidst this obvious aimlessness of their seamanship as regards trade, it is remarkable that the most telling portrait of the base mercantile character with its sharp practices is given by a Phæacian speaker; see ὦ. 159—64 and notes. The man to whom Odysseus is there invidiously likened is one who "in his "capacious galley makes many visits, in command of a crew who are men of "business too, and has his cargo well by heart and a sharp eye to returns."

This disparagement proceeds from the flippant Euryalus, and fully justifies the cantion hinted by Nausicaa of the free-spoken rudeness of the populace, and the fuller advice given by the disguised Pallas, that they were not disposed to pay courteous attention to foreigners, so that a stranger had better give them "a wide berth" and ask no questions. But the portrait in question receives a few further touches by the king from his own point of view, emphatically negating the rude suggestion of Euryalus, "Your are not", he says to the hero, "the sort of man of which I have often found too plentiful specimens, fraudulent and knavish, ever ready with an off-hand falsehood."

The king seems to speak from the experience of good nature often imposed upon by the unscrupulous adventurer. But the remarkable coincidence of these traits with those of a familiar class within the Greek circle of knowledge is what gives them most importance. In two characteristic tales in the later books we have them reproduced in assumed fact or fiction, as stamping, the Phoenician navigator of the Homeric age. In Φοινίξ ἥλθεν ἄνηγ ἀπατήλα τιδώς, τρώκτησι, κ. τ. λ. and in Φοινίκες ναυσκέλαιται ηλυθον ἀνδρες, τρώκται, with the sequel of kidnapming under the disguise of commerce, we seem to see the very type which is the groundwork of the remarks of Euryalus and Alcinoës.

(6) Maritime adventurers, who in quest of gain abroad had left their scruples at home, were certain to present such a character. All who were not their profitable customers, would probably be their victims, if inferior in force or fraud. Whether the Greeks themselves under such circumstances would be much more regardful of the restraints of honesty, we need not enquire. A patriotic Greek would be sure to pass this by and ascribe the character in question to the Phoenicians. Then further, men who are themselves strangers wherever they go
are led by the interests of the moment, and must needs push their way, and, as they are content to rough it themselves when abroad, think lightly of roughly treating others when at home. Thus the rude tone towards foreigners which the Phæacians display could hardly fail to be exhibited also by the Phœnicians. The poet, however by exempting his Phœcians from the toils and shifts of commerce, and drawing them as in the blissfully idle state of his own deities, leaves the sharp and roguish side of the merchant adventurer’s character almost a blank in them. The caution, however, given to Odysseus by the queen, showing that his crew, the flower of the Phœcian seamen, were likely to be not over-scrupulous in case sleep overtook him on the voyage, and that he had better see his package securely corded, seems to betray a trace of this characteristic. But the prying inquisitiveness and free-spoken rudeness of the population of a sea-port town when at home, finds full scope in them. There seems then some reason for inferring that the poet founded his conception of the Phœacian character largely on the Phœnician, that the former has its root somewhere in the latter, although not, as Colonel Mure thought, a mere poetic reflex of it. (Mure, vol. I, p. 510.) They show a striking familiarity with one set of traits—the roguish, the corresponding ones of freedom and rudeness they largely share.

(7) An article in the Quarterly Review, no. 249 on “Phœnicia and Greece” suggests an interesting view of a Phœnician colony, supposed planted in Corfu, and producing a population of mixed characteristics. The accessibility of this island to them, and its eligibility as an entrepôt between Greece and Italy is obvious at a glance. Of the local features the writer says, speaking apparently from personal observation: “It is sufficiently plain that Homer had heard some accounts of Corfu. The signs are a great mountain lying to the North between two harbours, and a little rock nearly bisecting the mouth of one, but with respect to the mountain of San Salvador, which is at the north-east corner of Corfu, he never could have seen it, or he would not have placed it at the centre of the northern side, as he does by saying that Scherië lay towards the north like a shield on the sea” (p. 204).

(8) Again, with regard to the character of the population as compared with the Homeric portrait, the same writer says:

“There is no improbability in the suggestion that there was a Phœnician settlement at a point so favourable for commerce as Corfu. The character given by Homer to the inhabitants of that country agrees in part and in part disagrees with that of the Phœnician mariners. Their great characteristic according to the poet was to exhibit a preternatural expertness at sea, together with the wealth and luxury that commerce engenders, and yet not to be either an energetic or a warlike people. Now this is in itself a very curious form of character. Yet there is much reason to suppose that throughout the historic period Corfu has presented much of this contrast. By its advantages for trade it has attracted to its single town and port races the most remarkable for commercial energy, the Corinthians, the Venetians, the English. But the rural and indigenous population of Corfu presents at this day a marked contrast to the characters of such races. They are kindly, gentle, stationary, in-

34 Ṣ. 443—5.
"dolent ....... The undeniably mixed character of the Homeric portrait, and "the tinge of effeminacy plainly perceivable in his Φαιανείς, may be referible "to this old duality, springing even out of the legendary age and due on either "side to the physical features of the country" (p. 205—6).

(9) The two harbours mentioned by the writer as still existing at Corfū tally with the Homeric description of the sea-port of Scheria, which is a perfect pic- ture of a secure and prosperous seafaring community. The "fine harbour-basin on either side of the city" is there expressly mentioned. The other features are the rows of shipping lining the way, the narrow approach to the city be- tween them, the lofty line of wall,35 the dock or shed, or receptacle for a galley, which was each citizen's own,36 the row of naval workshops, and public place (ἀγορην) at the water's edge, with the temple of Poseidon apparently in the midst. All this has the air of a sketch from the life and gives us a notion of what may have been the aspect of a thriving Ionian or Western Asiatic sea- port in the heroic period. It is clear, however, that strangers were not un- frequently to be found in Scheria. They are the cause of the hospitable errands of the Phaeacian ships, which are represented as mere pleasure voyages, free from danger and toil. Even Nausicaa's unruffled presence of mind before Odys- seus suggests a free converse with society, and is in harmony with her sur- roundings. At the same time her assurance, that no visitor with evil intent could possibly approach the shores of her country,37 is consistent with the remote- ness and rarity of access ascribed to it, with the Phaeacians' inexperience of warfare, indicated by backwardness in manly exercises, and with their boasted intimacy with the gods. We may compare with this attitude of complacent security the phrase of the Book of Judges "dwelling after the manner of the Tironians quiet and secure."

(10) As regards the second head, the poet has certainly been true to nature. The Phaeacians lack manliness because they have no call upon their vigour. The partiality of the gods appears in the abundance of material resources, and in that guaranteed security without effort which leaves moral resources undeve- loped. They cross the sea without the energy of seamanship, for this last is only the result of toils encountered and dangers braved. The effect of wealth, idleness, and security on the character, as drawn by the poet, if the work of imagination, is confirmed by experience. "They care not for bow or quiver", says the princess, in describing their pursuits. Of the sturdier weapons of close combat she makes no mention, nor does any vestige of war, or its weapons occur in the poem whilst the scene is laid in Scheria, save the complimentary sword40 which is presented by Euryalus in apology to Odysseus. We may fur- ther contrast the equipment of Telemachus at home,41 or of Agamemnon at Troy, when going to the βούκη or ἄγορην (though, as the latter is in a warlike camp, the parallel is less apposite), with the total absence of any similar personal array of Alcinoüs. We only know from Nausicaa's words that spotless linen was his chief characteristic on such occasions. She mentions also her brothers' anxiety for a similar appearance in the dance.42 This must be coupled with Alcinoüs' own words of the special gifts of his people,

35 ζ. 263. 36 ζ. 265 and note. 37 ζ. 201—2. 38 ζ. 279. 203. 39 ζ. 270.
40 θ. 403. 41 θ. 3. 42 ζ. 61—5.
Accordingly when he calls upon a pair of champion dancers to show their skill, his own two elder sons stand forth to answer the call. The eldest son is made indeed to win the prize previously for boxing; but then he has only had Phæacians to encounter, and Odysseus on honorary grounds expressly declines any contest with him. We are led to infer that he would have made a poor figure, if so matched.

(ii) Another touch of national character indicated in the above quoted lines is worth dwelling upon. The frequent "changes of raiment" and the "warm baths" have an Asiatic rather than a Greek tone about them. The former are further illustrated by the presents made to Odysseus. As each of the twelve Princes, and also Alcinoës, gives him a complete suit, φόρος and γείτων, besides a talent of gold, we are reminded of the gift taken by Gehazi of Naaman in 2 Kings V. The queen, moreover, presents him specially with a γείτων and φόρος for immediate use, those which he then wore being probably to be returned, as belonging to one of her sons. As regards the use of the bath among the heroic Greeks, it is difficult to judge from the Iliad; since the manners of a camp on Asiatic ground surround us with exceptional circumstances. We find there a warm bath proposed to Achilles after a hard day's fight, but declined; similarly one prepared for Hector, in anticipation of his return, which never took place. We find a warm bath ordered for the wounded Machaon, but the only one actually employed is on the corpse of Patroclus. In the Odyssey, Odysseus, as a stranger, is ordered a foot-bath, in which warm and cold are mixed. But the full apparatus of the warm bath with its elaborate description are reserved for the palace of Alcinoës and the island of Circe. It is implied that Odysseus had enjoyed a similar luxury with Calypso. But in other passages in either poem, where a bath is mentioned, there is no reason why a warm bath should be understood. The warm bath, however, in the Phæacian palace is given to Odysseus as an ordinary preparation for the banquet. In an ordinary Greek mansion the guests, even when travellers, only wash their hands before the feast or meal. The lines describing the whole process are a fixed common-place which regularly recurs. We have then in this partiality for the warm bath, ascribed by Alcinoës to his people, a characteristic of Asiatic voluptuaries rather than of the simpler Greeks.

(ii) The peculiar study of dance play and ball play, which the Phæacian court affords us, has no parallel in the Homeric poems. The clever changes of

* Findal by the use he makes of the warm bath in a simile seems to denote that in his time, the custom of so bathing was still comparatively rare: αὐτὸς θερμῶν υδάτω τόσον γε μάλα θανάτθη γνῖσι, τόσον εὐλογία φάρμετεν συν-άρος. Nem. IV. 6 foll.
APPENDIX G. i.

figure and the posturing with the ball, (which is important enough to have a maker’s name specially assigned to it,) also the sympathy of the bystanders shown by their loudly beating time, thus at once sharing and applauding the movements, are all probably Asiatic rather than Greek; and the term βασιλικοφόρονες, which the poet uses to describe the performers, occurs nowhere else. The poet evidently wishes his audience (or as we should say, his readers) to be amused at the expense of the Phaeacians. We may compare the reproaches levelled by old Priam at his surviving sons for their want of manly vigour, ψευσταὶ τ’ ὀρκησταὶ τε χοροίτυπησιν ἀνωτέρω.

So of the appearance of Paris, whom she has rescued from Menelaus, Aphrodite says:

οὐδέ κε φαίης ἀνδρὶ μαχησόμενον τόνδ’ ἐλθέμεν, ἀλλὰ χορόν ἔτε ἔχεσθι, ἦ’ χορόθ’ νέον λήγοντα καθίζειν.

It is plain that the poet in these allusions stigmatizes the dancer’s skill as unworthy of the hero or warrior. His festival dance performed by youths and maidens, ἀλλήλου ἐπὶ καρπὸ χειράς ἔχοντες, is of far simpler character. But even there the scene is laid in Crete, and Crete, we know, was in part at least under Phoenician influence. Accordingly he passes lightly over the Phaeacian specimens of the more manly pastimes, but gives some larger measure to their footrace, and reserves his elaborate description for their least manly accomplishment, which the king Alcinoüs styles ἡμετέρῃ ἀρετῇ. The suitors of Penelope on the whole show a tinge of this same cast of character. They hurl indeed the quoit and the javelin, but they incite the beggars to box. They play also at πέσσας. And in their sports, Alcinoüs and Eurymachus, the only two among them who are drawn as men of any pith and mettle, quietly sit by and look on, as in a position of established superiority, above the competition of the rest. But the whole party, not excepting these two champions, are as unable to bend Odysseus’ bow as the Phaeacians to match him at the “putting” of the stone. The average Phaeacians, however, seem to sink below the level of the suitors, even as these last below that of heroic Greeks.

(13) The institutions of the Phaeacians, like the manners, so far as traceable, only differ in some details from the general heroic type. There are twelve inferior βασιλῆς, as in Ithaca. Thus the number may indicate a Greek custom. But also possibly the number twelve, as that of the princes, may recall the Semitic division found in the twelve tribes, with their princes, of Israel, and the same number of heads of the Edomites and Ishmaelites. The ἐννέα αἰχμαλώτων δύναται δοκιμάω perhaps indicate such a division of the people as we find in γ. 7, or may have been merely for the purpose of the games. Although Athené has a splendid temple near the highway, she yet treads the country only in disguise or in vision, and leaves it as soon as possible, not seeking her local shrine, but retiring to Athens. On the other hand it is Poseidon’s peculiar region, who with Hermes, also a deity of mercantile craft, and probably having
Phoenician attributes, if not of Phoenician origin (see App. C. 2, end), enjoys special honour there.* The twelve princes have a markedly subordinate position to Alcinoüs, as all that we hear of them testifies. They are called, like Greek chieftains, σκηπτοῦχοι, τισόμενοι; and have the privilege of the king's table either ordinarily, or as is more probable, at least on state occasions, and are liable to be called upon for gifts in aid. The peremptory tone in which these are assessed by the monarch on his inferior princes, and in which the demand is reinforced by the queen, and subsequently is further increased in amount, without any pretence of giving those princes an opportunity of refusing the tax, or questioning its items or total, shows a degree of arbitrariness far beyond what we find in Greek heroic manners. It is obvious to remember that an attempt to interfere with his personal share of spoil won in war was the origin of the fatal μῆνις of Achilles on which the entire Iliad turns. The presents, too, offered by Agamemnon to Achilles in propitiation, and ultimately accepted, are entirely Agamemnon's own, who never thinks even of requesting, much less levying, a benevolence on his ὀριστής. Further, a remarkable suggestion closes the demand of Alcinoüs, τισόμενοι τισόμενοι κατὰ δήμον,

"we will repay ourselves by a collection levied on the people," which may be contrasted with the hypothetical proposal somewhat similar in effect, if ratified, to the Ithacan members of the suitors' faction,

εἰς 'ἡμεῖς τὰς θήρατος ταχύν, ἀν ποτε καὶ τίες εἰς τόρφα γὰρ ἀν κατὰ ἄστυ ποσιπτυσσοῦμενα μύθῳ 
χρημα τὰ ἀπατεῖς ξωντες, ἐφετεροπομπεῖα δεικτεῖν,

where, however, the supposed demand would proceed on some principle of "damages" to be "recovered" and ποσιπτυσσοῦμενα μύθῳ indicates some formal and recognized proceeding.  

(14) If we may regard the entertainment and despatch of strangers as a public duty, whether self-imposed or not, of the king and people, then all that per-

* More evidence seems wanted to uphold the reviewer's theory that Poseidon was either the supreme God of the Phoenicians or at any rate their sea-god, and whether the remains called Cyclopian are really Phoenician is even more doubtful (see Mommsen's Rome I. xv.). The sea-points of Peloponnesus, Pylos, Corinth, Tenedos, and the landing-place of Danaïs in legend on the Argive coast, were, doubtless, seats of Poseidon's worship in heroic or historic times (Quart. Rev. p. 214—9, referring to Pausan. II. 1, 6 and 15, 4, also to Aristoph. Plut. 396, Cf. 1050, as regards the Poseidon of the sea). This deity, if foreign, like all which the Greeks imported, was subsequently and rapidly moulded and coloured by their own imagination. The worship of Poseidon in connexion with the horse, referred to by the same writer, might on the above theory be explained by the supposition that the Phoenicians brought oriental horses with them, which greatly improved the Greek breed; just as the best blood in modern English stables is said to be all traceable to the "Godolphin Arabian". The original race of horses in Greece probably came from the northern Thracian region, perhaps the modern Ukraine (cf. Byron's Mazeppa); hence its connexion with the wind Boreas; and, as the one, so the other, is likely to have had its representation in myth.

76 Θ. 47. 79 η. 186, Θ. 11. 80 η. 50. 81 v. 8 cf. Α. 259; cf. δ. 621, α. 466—7. 82 δ. 389—94. 83 λ. 338—41. 84 v. 13—15. 85 f. 263 foll., T. 138 foll., cf. 148. 86 v. 14—5. 87 β. 76—8.
tains to those offices might be also a public burden falling alike on king, nobles and people at large. Such seems indeed the purport of the words of Arete,

*ξείνως αει τ' ἐμος ἑστιν, ἐκαστος δ' ἔμορος τιμῆς,*

and of Alcinous,

*ἀγαλέων γὰρ ἐνα προικὸς χαρίσκειται.*

It may be observed however, that he rates the inferior βασιλῆς at the same value as himself, and claims no generous precedence in the proportion given, merely adding a *καλὸν ἀλεισον* as his own personal token of friendship.59 As he "requisitions" the gifts, so Alcinous commands a levy of oarsmen—a picked crew, it should seem—to be in readiness to escort the stranger on the morrow. They are taken from among the *κοῦροι,* probably corresponding with the men of military service in a Greek heroic polity.

(15) To come to our third head, the twelve nobles are chiefly remarkable for their entire unimportance. Only one has any personal prominence, the senior Echeneis, and his importance resembles that of Polonius at the court of Denmark. His only speech of any significance finds its chief theme in the collective insignificance of those whom he represents, which he puts forward with polite deference as a reason for greater promptness in the king,—"Alcinous must give the word. They, the chiefs, simply wait for his command.7 And the other few lines which he utters are in a similarly courtly strain; — "on him depends deed and word alike, but the queen's speech was very much to the purpose,—'twas for them to obey."92 Now this is not only very different from the language of Nestor or Diomedes to Agamemnon, but even from that of Antenor to Priam.93 Even the old courtiers basking on the walls of Troy, have some notion of public policy as opposed to royal license.94 But the Phaeacian courtiers have no independence. Their sole function is to echo the royal mandate, or prompt deferentially on points of etiquette.

(16) The queen however appears to be the soul of the court. Indications of her character, as prompt, active and sympathetic, are observable throughout. Nausicaa, who is evidently her "mother's daughter," is the person selected by Pallas to contrive the introduction of Odysseus at the court of Alcinous.95 She directs the stranger whom she rescues to address himself first as a suppliant to the queen. He is to pass by the king, who "sits on his throne by her drinking like a god," and fling his arms around Arete's knees, that he may the sooner see the day of his return.96 "She is honoured and looked up to," says the disguised Pallas, "as no other woman on earth is, alike by her admiring husband, sons, and subjects, whenever she appears in public. She is likewise endued with good "mental gifts, and reconcile congenital differences between those subjects. Only "make sure of her, and your passport home is safe."97 Her interposition, renewing the appeal on behalf of Odysseus and energetically extolling his merits, on the score of the interest which she had found in his tale of the Greek ladies of the elder time, is the first word which breaks the spell cast by his narrative on the listening circle, and she adroitly turns the occasion to account, to bespeak their further liberality towards him.98 Her influence is vindicated by the result, as Alcinous at once acts upon her words. We see here the quickness of her sympathies.

58. 538, v. 15. 59. 539—5, 430, v. 13. 60. 53. 35—9, 40. 61. η. 155—66. 62. 342—6. 63. 347—51. 64. 159—66. 65. 5, 15 foll. 66. 304—12. 67. 67—77. 68. 333 foll.
Her rapid question on recognizing the garments which Nausicaa had given Odysseus shows a ready insight and quick perception. The gifts at first levied are received by her sons and deposited in her custody, and her personal attendants bring the whole down to the ship for embarkation. It is she who cautions him to secure his package well for fear of plunder. It is to her that Odysseus’ parting salutation is addressed. Nausicaa seconds her mother and cleverly claims the ξαύγωρα of the hero. Her characteristics have been to some extent by anticipation noticed above, and in App. F. 2 (13). See also Mr. Gladstone’s Homeric Studies II, 483, 499. Thus in the last scene at the Phaeacian court, as in the first, female influence predominates. It is in harmony with this that the shades of the heroines of the past take precedence in that portion of the νεκριά, their sons etc. being only mentioned as secondaries in connexion with them; and in the same tale Persephonē, queen of those shades, appears to be most potent below, no mention of Aïdes or Aïdonēs occurring, save as coupled with her, or in the impersonal phrase δόμων "Αϊδος εἰσίοι."

(17) Now no other Greek lady in II. enjoys this large share of importance where those of the other sex come in for any mention at all. The position of Penelope is so exceptional as to bar her from comparison; or rather her story breaks off just at the point at which her husband’s return might have enabled us to compare her case with that of Arete at Alcinoiōs’ side. Previous to that return her forlorn position and “state of seige” by the suitors force her into an unnatural prominence as measured by a Greek standard. We must then look to Asiatic history for a parallel, and there we shall find it not unfrequently. The names of Semiramis, Nitocris, Jezebel and Athaliah rise at once to our recollection. Whereas in Greek narrative we must look far down to find any woman who reaches the mark of Artemisia, and she is an Asiatic Greek and fights in Xerxes’ fleet. It is apposite to the same view of this subject to notice that Alcinous and Arete were uncle and niece as well as husband and wife—a connexion by blood far closer than according to general Greek notions was deemed compatible with marriage, although in the royal houses of Sparta it seems, doubtless for dynastic reasons, to have been sometimes allowed that persons so related should marry. In ancient Persia, however, such marriages are believed to have been common, and the case of Cambyses is a well known instance of one where the tie by blood was closer still.

APPENDIX G. 2.

ON CERTAIN TRACES OF ALTERED TREATMENT IN THE PHÆACIAN EPISODE.

The possibility that the episode of the wanderings τ—μ was a later, although Homeric, addition, has been noticed on Θ. 50—5. To the difficulty there noticed—more apparent than real under such a stress of hospitality—of the long de-

99 η. 234—8. 100 Θ. 419—20, ν. 66—9. 1 Θ. 443—5. 2 ν. 59—63. 3 Θ. 462. 4 l. 225—9. 5 ν. 491, 494—5, 534, 564. 6 l. 47. 7 l. 571, 627. 8 η. 54—66.
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tention of the ship and crew, should be added the double incident of Odysseus weeping at the tale of Troy and Alcinous alone noticing him (θ. 83 foll., 521 foll.); the double sets of presents (θ. 389 foll., l. 339–40, v. 13–14) and the double conveyance to the ship and stowage of them (v. 19–22, 66–72). The process of recasting has gone so far that no mere excision will now restore the simpler form. It is due to the notions of heroic hospitality that he should not depart without disclosing his name and without a solemn final banquet. The leading points which serve to keep the incidents in their proper relation to the previous and later books, are that Odysseus must reach Ithaca asleep (η. 318–20 v. 92), therefore must voyage by night, and therefore must start at the end of a day, and therefore must fill up at least one day at the Phaeacian court. He actually spends two days there. The first is occupied by the games, dances &c. Had the recasting process been mere complete, the narrative of his adventures would probably have fallen into the second day. As it is, the Phaeacian court "turn night into day" to listen to him; and whereas one νυξδήμερον is thus surcharged with song, incident, legend and narrative, the next is miserably je-june of interest, and even Odysseus has nothing to do but to watch the sun on his course towards the west, and then, the stowage of the presents being completed, to go on board and fall asleep (v. 28–35; 79, 91). The dreary blank of expectation is, however, turned to some account by the poet in a description of his listless watching. We may notwithstanding approximate to a notion of the first cast of the poem by casting out from θ. 572 to the end, from i. 31 to μ. 449, and from v. 1 to 52 inclusive. We may thus conceive the ship to have started at about 10 p.m. by our reckoning upon the 34th day. This indeed leaves the repetition of the tears of Odysseus untouched. But there seems after all something natural in this. After long separation from both comrades and home the lay of the bard would revive a link between himself, now among strangers, and all whom he had left or lost, and having heard one masterly specimen he might well long for more, although it tried his feelings to listen. Nitzsch has expressed his suspicions, which I do not share, of the passages θ. 161 foll. and 248 foll., as containing matters not elsewhere touched upon in Homeric poetry (Plan und Gang der Odysse, II p. xlvii). There will remain several passages where the recasting process has occasioned a clumsiness in some details. Thus the bathing and the packing seem mixed up with some degree of confusion in the passage θ. 417–57. We are not quite sure whether the φανος and χιτών put on by Odysseus there are those given him by the queen, as they should more properly be, or those originally lent him by Nausicaa,10 or another set wholly independent. The beginning of the thirteenth book is, moreover, very tame, and we feel that we have made a false start in v. 19–22 when we come to 66–72. We seem to be reading a palimpsest in which the older writing shows through the new and confuses it. But I cannot say that this appears to me to be probably due to another hand than that of the original poet.

9 θ. 441. cf. v. 67. 10 ζ. 228.
APPENDIX G. 3.

ON THE νεκυία.

(1) Odys. is told by Circe that a breeze of Boreas\(^1\) will bear him without effort as far as he need sail towards the region of the dead. When he has passed across (\(\delta\)\(i\)' \(\Omega\)κανοιον \(νεκυίων\)) a vast river encompassing the earth,\(^2\) he will find a beach and the groves* of Persephone\(^\ast\). This Ocean river must be viewed as having a channel of junction with the \(\Theta\)άλασσα, and by passing across it (\(\delta\)\(i\)' \(\Omega\)κανοιον \(νεκυίων\)) a voyage to its further shore must be meant, not however necessarily excluding the passing some way up its stream. At the "beach" indicated, he is to strap his galley,\(^4\) and go on foot to the \(\'Αλιδων \(δ\)όμον,\(^5\) marked by the confluence of infernal rivers\(^6\) etc.; where he is to dig the pit, adore the dead with vows and perform the prescribed sacrifice.\(^7\)

(2) When the voyage is described as made, we find the fair breeze promised,\(^8\) before which the ship runs a whole day.\(^9\) Then the \(\pi\ι\(\varepsilon\)ρετον \(\Omega\)κανοιον, probably meaning the Ocean-limit of the earth,\(^10\) are reached. No beach or groves occur; but instead, the Cimmerians' land and city in their perpetual sunless gloom are neared, as night overtakes the ship.\(^11\) The galley is there stranded, and the hero goes, the two chiefs of his crew attending him to assist in the sacrifice, along the side of the Ocean river (\(π\ι\(\omega\)ν \(\delta\)ύον \(Ω\)κ.) to the spot indicated by Circe.\(^12\) The rest of his comrades, from \(\lambda.\ 636,\) where he rejoins them, would seem to be left at the ship.

It may thus be objected that the topographical features which Circe leads him to expect are not in fact found by him, and that others appear in their stead. Further, on his return, the ship, left behind them at the distance of their march along the shore of the Ocean river, whatever that may have been, appears close at hand;\(^13\) and they then voyage down the stream on board, the current wafting her, aided first by oar and then by sail.\(^14\) We cannot suppose the rest of the crew to have followed unbidden with the ship; nor do I see how any adjustment of the details of the voyages to and from the region of the dead can make them match; and I believe it is lost trouble to attempt it on a point on which neither the poet

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\(^{\ast}\) These groves are specified as containing \(\mu\(\alpha\)κραι \(\tau\) ἀγείρων καλ ἵτεαι \(\omega\)λεάϊ-\(καρποι.\) For the \(\alpha\)γείρων in reference to this connexion see note \(ad\ loc,\) and citation there from Stobæus. As regards the willow, \(\omega\)λεάϊ\(καρπος\) is probably intended as an epithet distinctive of it, and so the Scholl, take it. Stobæus \(\Pi\) \(I\) 21, again citing Porphyry, says "the willow sheds its fruit before maturity’ (\(\pi\(\omicron\)ιν \(\epsilon\)\(κ\(\theta\)δε\(\omicron\)\(ψ\)\(αι)\) and thus accounts for the epithet; adding "it is said that its fruit given in wine produces barrenness, extinguishing the generative power and impulses’". The Scholl, repeat this or what amounts to it. The old English notion according to which forsaken damsels are said to "wear the willow", may perhaps be grounded on some such tradition. Comp. "Sing willow, willow, willow", Shaksp.

1 \(\nu.\ 506—8.\) 2 \(508.\) 3 \(\Sigma.\ 607.\) 4 \(\nu.\ 511.\) 5 \(512.\) 6 \(513—6.\) 7 \(517—34.\) 8 \(\lambda.\ 7.\) 9 \(11.\) 10 \(13.\) 11 \(14—16.\) 12 \(20—2.\) 13 cf. \(\lambda.\ 20\) and 636. 14 \(638—40.\)
nor his hearers would care for exactness, on at any rate on which they cared more for the liveliness given by variety.

(3) The difference between Circe's directions and the facts found in their place is more serious, because the question is obvious and natural, if the directions are not to be verified why are they given? In the next book all Circe's descriptions of the Sirens' isle, the Πλαγκτος with their smoke and uproar, of the position and character of the adjacent rocks, and of the Sun's Holy Island, all tally with minuteness when we compare them with the sequel of description. Why then should there be a difference here? Of course we might cut the knot by the excision of one or both of the passages, so as to leave no opening for agreement or discrepancy. I shall further on (6)—(11), show independent reasons for thinking that the part of Circe's directions, which relates to the confluence of the rivers as marking the 'Αίδεος δύμος, is spurious. But those reasons, as regards the present view, are immaterial, and I shall assume for the purpose of the argument that the lines are genuine, since, if they are spurious, the argument will gain, if anything, in force. I only add that in that case ένθάδε of 516 will still refer to the 'Αίδεω δύμος, as it does now.

(4) Let us suppose the ship on her course, nearing the ἀλσεα of x. 509, but that the day ends and the Cimmerian gloomland throws its shadow over the crew before those groves are sighted. The hero, in compliance with the custom of not keeping the sea at night with a shore close at hand, and making out that shore to be that of Ὀμεανός, would probably act on his own discretion and land at once, then proceed on foot—this he actually does—to the spot indicated by Circe—it may be to the ἀλσεα, the πέτεφι and the σύνεσις cf. x. 509, 515—6, although we are not expressly told that they are recognized. Thus the words, νύς ὅλην τέταρτα δειλοῖς βροτοιαν,16 suggest an adequate reason for deviating from the letter of Circe's instructions, while their spirit is observed; in preference to the chance of missing all landmarks, by going on up the Ocean stream on board ship in the dark. Those words then lead easily up to the action, νύς μὲν ἐνθάδε ἐλθόντες ἐκέλαμεν,17 with a significant stress on the ἐνθάδ. But if all this had been "dragged into detail" of description with the minuteness with which it is suggested here, the paramount element in the whole, that of awfulness, would have been marred. We must remember that we are not reading a ship's log-book, but the song of one who approached the mysterious with a due instinct of the picturesque. Circe gives her description in the light of living day, and the local features are suitably specified. In the actual voyage, as we touch the verge of the great mystery, we look for them in vain. The Cimmerian night-curtain falls upon the adventurous crew, and all is blank. Along the side of Ocean's stream they grope their way in gloom, and seem to find it almost without the help of sense. Inconsistency there is; but it comes in as one element of that indefinite which is a condition of the mysterious. The details which might reconcile the inconsistency are suppressed, as being themselves inconsistent with the ruling idea. And the inconsistency is thus turned to poetic account.

(5) The hero now reaches the confines of the unseen world, to traffic with its mysteries. A sacrificial libation is first poured to all the dead promiscuously,

15 cf. μ. 39—141 and 166—263. 16 λ. 19. 17 20.
APPENDIX G. 3.

about (ἀμφὶ) the edge of a pit previously dug. This is coupled with a promise of further sacrifices on reaching home and of a special victim to Teiresias. Considerable stress is laid on the solemn supplication to the "nations of the dead", i. e. to the dead viewed as a vast assembled host, ἐν θεία ἔλεος τε ἐν κύριο καροίνα, ἐνθαλα contest τε ηλιοπάμεροι are the expressions. Then follows the burnt-offering of a ram and ewe, attended by a drink-offering of the blood and a special invocation of Aides and Persephonē, to whom the victims must be viewed as offered.

Now, we can have no doubt that the desire to hold commerce with departed spirits was common from a very early period, far earlier probably than any date which can be ascribed to the Odyssey. One leading motive for this would be to extract knowledge from the dead, and rescue secrets from perishing with them. Thus, not only Teiresias instructs Odysseus as to the future, but his mother informs him as to the past. Special localities* became traditionally the sites of such necromancy, and no doubt individual persons obtained a reputation as necromancers, or media, such as Virgil's Sibyl. With such details, however, we are not now concerned. The method pursued by Odysseus under the direction of Circe was probably one in repute for such purposes. It is observable that they include the chief nutriments of life, honey and milk, wine, water, meal, sleep, and above all the blood of the latter, which is treated with a sanctity reminding us of the Levitical law, and of the Divine dictum "the blood is the life". This in fact seems the essential part of the sacrifice, for which the previous ritual is preparatory. The directions are precise: the pit is to be foursquare and of given dimensions, πυγούσιοι ἐνθή καὶ ἐνθή, and the sheep or lambs are to be slain over or "into" it, i. e. so that the blood may run in. In Circe's directions it is minutely added, that he is to turn the victims ἐλιξ Ἔνησος, and himself to turn away.

This little pool of blood, the vital fluid and nourisher of the body, is supposed to act like a bait on the dead. They assemble round it, like flies round honey, and are kept from such confusion as would probably baffle the supplicant's object, only by the naked sword. Now this ritual seems designed to exhibit, to dramatize as it were, life and death. The elements of food in life come first, and foremost among these, milk and honey, the diet of infancy. Then comes death, set forth in the slaughter of the lambs and their blood soaking into the earth. Last comes the burning of their bodies, just as it is the last office performed upon the dead. The intense realization of the unseen world is remarkable. The dead, we must suppose, hear the prayers addressed to them and treasure up the vows of future offerings. The blood flows, and they muster as to a banquet to which they have been duly bidden. They are spoken of in "nations", and as distinguished according to sex and age, but in various remarkable expressions as powerless and helpless.²⁸

* Bekker Anecdota p. 414, 2 mentions such a place of resort ἐν Τυροπήκοι λίμνη, meaning Avernus in Italy, as recorded by Sophocles; cf. Diodor. Sicul. IV. 22.

** The lines which express this have been suspected. I think needlessly, except perhaps the last, see note ad loc. l. 38—43.

(6) As regards the infernal rivers, one only is elsewhere mentioned by H., the water of Styx, the river of the oath,\(^\text{29}\) in which character it also appears in Hesiod, together with a legend how Styx, who is always female, a nymph or goddess, the eldest daughter of Oceanus, was first to appear on Zeus' side against the Titans.\(^\text{30}\) For some awe-inspiring characteristics of the actual Styx see App. D. 14. Tozer, Highlands of T., II. 209, speaks of it as "a magnificent waterfall, which descends 500 ft. over a stupendous cliff in the wildest part of Arcadia". On these physical facts the name Styx, meaning horror or repulsive awe, is no doubt founded. The occasion of the mention of Styx in the Catalogue\(^\text{31}\) is the desire to account for a natural fact—that the Titaresius, an affluent of the Peneius, mingles not its waters, but flowers over those of the latter like oil,* ὀγκον γάρ δεινον, Στυγός ὑδάτος ἔστιν ἀπορρόφει. In connexion with Styx being the river of the oath, perjury is the one sin expressly mentioned in H. as punishable after death.\(^\text{32}\) Styx, however, stands clearly identified in a speech of Pallas, Στυγός ὑδάτος αἰτά γέθηρας,\(^\text{33}\) with the abode of the dead, and is probably the "river" referred to by Patroclus\(^\text{34}\) as barring his intercourse. The other infernal rivers are mentioned here only—the singular ποταμοῖο, ν. 529, is probably ᾿Οχειονόει— and the passage bears rather a strong mark of uneasy interpolation. It is αὔτος δὲ εἷς Ἀδεω λέναι δύμων ενθώτα.

εὕθα μὲν εἷς Ἀχέρωντα Πυρήνεις ὡς ἐθνοῦν

Κακικότος θ', ὡς δὴ Στυγός ὑδάτος ἔστιν ἀπορρόφει,

πέτρα τε ἐνυνιάς τε ὅιον ποταμοῖον ἐφοῦπων.\(^\text{35}\)

Now, the harshness of the two subjects πέτρα and ἐνυνιάς in the last line as they stand, requiring ἐστι, predicative, to be understood close after the occurrence of ἔστιν as a copula, in order to make a complete sentence, is clearly objectionable. Again, to revert to general language after precise description, i. e. after telling us, "there Pyriphlegethon and Cocytus flow into the Acheron," to add, "and there is the confinement of two roaring streams", is surely tame and unpoetical in a high degree: not to mention that the ἐνυνιάς required by the previous description is really that of three rivers not two.

(7) Now, of the names Acheron, Cocytus, Pyriphlegethon, none is found anywhere else in H., although there are repeated allusion to Aides, one containing, as we have seen, the name of Styx. Acheron occurs in Æ̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂̂"
could you come across these rivers, which intervene between the living world and the dead without a ship?" And she immediately proceeds to speak of his ship and comrades as assumed to have accompanied him. The sentiment here seems to suit the later tradition of Charon and the ferry over the Styx or Acheronian lake, which was actually incorporated by Polygnatus in his representations of the Homeric νεκρία on the wall of the Delphic Lesche.

(8) Yet the spot "which Circe had indicated" (γεγονός) seems to require some natural landmark which would show them where to stop. Such would be sufficiently furnished by "the rock and the confluence", if we omit the lines which give the rivers' names and read ἐνθα* πέτρη σύνεσις τε δύο ποταμῶν ἔριδου-πων, or πέτρην τε σύνεσιν τε κ. τ. λ., which will then involve an allowable πρωθύπτατον, the principal object, the 'Αδέσε δόμος, being mentioned first, the intermediate and accessory, through which it is to be known and reached, coming last. What then will the "two rivers" be? Doubtless the Oceanus and the Styx, which, if its mention by name be discarded here, has, as we have seen, unquestionable authority from the Iliad as the river of the dead.

(9) Now we know from Herodotus that the river Acheron was so called in his time and probably at the time of which he writes. He mentions "Acheron" twice** in connexion with the "Thesprotians", and the names confirm one another. The name "Thesprotians" is as ancient as the Odyssey itself; and, if the names Styx and Acheron had occurred alone in this passage, the presumptions against ν. 513—4 would by this passage of Herodotus have been considerably weakened. But Herodotus moreover mentions in connexion with both these an "oracle of the dead", at which Periander consulted the shade of his departed wife. Similarly in Αeschylus' Persae the shade of her departed husband is consulted by Atossa with a ceremonial in part resembling that of Homer here, but without the sacrifices and the blood. Now the accession of Periander is dated at 633 B. C. and the νεκρομαντής was at that time an established institution. In fact, in it we are carried back to the earliest historical period of Greece. The rivers of the region had marked names.*** It seems indeed more

* The vowel ε in πέτρη can be as easily short as in ἄρεινους τε τράγους τε τ. 239; see Spitzner de v. her. III. § 6.
** ἐνθαδέσε θέσερωτόν καὶ Ἀχέρων τοις ποταμοῖς, VIII, 47. πέμψαντι γὰρ οἱ ἦς θεσπρωτοῖς ἐπὶ Ἀχέρωντα ποταμῶν ἀγγέλους ἐπὶ τὸ νεκρομαντήτης κ. τ. λ., V. 92, 7.
*** Tozer, Π. 219—220, says, speaking of the region near Suli, "Below this point (a ford of the Acheron) the ground is low and marshy, and the river forms a considerable lake in the winter—the palus Acherusia . . . . At Glyky where the Acheron enters the sea, there is reason to believe was the site of the ancient oracle of the dead (Herod. V. 92). Pausanias thinks that H. derived the idea of his inferno from this spot, and adopted the names of the rivers of this part of Thesprotia. Lofty rocks, as well as rivers, and a marsh, certainly entered into the Greek conception of these (infernal) regions. . . . . I know nothing which so well illustrates the disposition of the Greeks to interpret their profoundest ideas by the help of grand natural objects as these two rivers the Styx and the Acheron". The name "Glyky" is founded on γλυκός λιμὴν, "Freshwater Harbour", the lake and river effectually conquering the salt character of the sea.

likely than not that Acheron is another moulding of Achelois.* The name Pyrrhilegeon was actually current, Strabo tells us, for one affluent of an Italian Acheron in his time. These names, as the Scholl. on v. 513—4 point out, were taken from the last offices performed upon the dead, the “cremation” and the “lamentation”; and seem to testify to the influence of the νεκυμαντήγιον in the region. I do not think Pyrrhilegeon can be found in any ancient writer till the philosophic period, when we find it in Plato,** rolling fire which is purgatorial or penal, but II. knows nothing of any such function of it. Now, if the passage in which these lines stand had really been as old as the bulk of the poem, the ease with which the name Πυριφλεγέθων lends itself to poetic images of horror would lead us to expect some notice of it in some of the older poets instead of the total absence which we find. I suppose it to have been the latest addition to the characteristic nomenclature of the region, as the necromantic associations extended their currency. Its development by Plato in that most popular of all his dialogues, the Phædo, would no doubt have given the passage a seeming authority which would counterbalance whatever suspicion might attach to it, and thus it cumbers the Homeric text to our own day.

(10) The Homeric νεκυνία is divisible into four acts, as we may not improperly call them. The first alone relates directly to the plot of the poem. It ends at v. 224. The next extends to v. 329, and consists of a series of family memoirs; in each of which a lady of the past age is introduced as narrating the legend; see further on l. 223—4. The third begins at v. 387 and ends at v. 567, and consists of the dialogues with the hero comrades of the Trojan war. The fourth, which has been suspected as interpolated (see below, (18)), consists of six distinct and startling phantasm, three of them in a state of penal doom. In this last Odys. appears as a passive spectator, and does not, as in the second, interrogate each whom he sees. The whole is conceived by the poet as enacted on a geographical extension of the earth beyond the ocean stream. There is no descent noticed, nor any passage of local description denoting a subterranean position for the scene. Yet phrases are constantly in the mouth of the poet which conflict with this his general conception in this part of the poem. Thus the shades come not merely ἐξελκοτοι Ἐσσεβευς. Elpenor is said to have come ὑπὸ ἱδρόν ὠρέωντα, and so Odys. himself, Castor and Polydendes in the realm of death are said to have a privilege from Zeus νεκρὸν γῆς. Elpenor’s soul Αἰδώσδε κατ' ἡλθέν. The shade of Achilles enquires how Odys. had ventured Αἰδώσδε κατ' ἐλθέμεν. and the phantom of Herakles says cor-

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* See note-ad loc. Ach. may be compared with the various forms of ag ua (nix, usk etc.). The association with the dead warped the word into a fancied derivation from θείς.

** Phædo 113 B, where the Acheron and its tributaries are transferred to the state after death; and we have a blazing river throwing out a fiery stream here and there on the earth’s surface, i.e. in volcanic eruptions. Φλεγέθων occurs indeed in a fragment of Ibycus, but only as the name of a star; Bergk, p. 999. A fragment of Lycothyrion, 695, has the following και Κιμμαίων ἑπανέλακα, χάρεωσαν τοὺς κυμαίνονταν οὐδόματος χύσαν, πυρωφλεγές τε ὡν θείθρον.

40 Strabo V. 244. 41 l. 229. 42 l. 37. 43 l. 387. 155. 44 l. 301. 45 x. 560, l. 65.

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respondingly τὸν μὲν (κόνα) ἐγὼν ἄνευτικα.\(^{47}\) In all these modes of expression the governing image is that of an Aïdes below the earth, such as we find expressly stated in the II., as in the striking passage where beneath the thunder and the earthquake Aidoneus, who is ἀνέξ ἐνέφων, ἐνέφωσιν ἄνδρας, and Ζεὺς καταχθόνιος,\(^{48}\) fears lest the crust of the earth which veiled his realm should be broken up and his abode displayed.\(^{49}\) The shade of Patroclus departs πατερ χθονιώτης.\(^{50}\) The deities who avenge perjury, do so on the dead ὑπὲρ τῆς ἐκκνισίας τῆς ἡμέρας.\(^{51}\) Similar direct notices abound. This is indeed the natural and obvious conception. It was the one most familiar to the hearers’ minds,—may we not add?—to the poet’s own, and to which his language seems to revert in spite of his effort to establish a contrary general image. In Slavonic folk-lore, as in \(\lambda\), a sea is to be crossed by the disembodied spirit, and the abode of the dead, the “Rai”, is situated in the far eastern region of the Sun, as I have supposed the Homeric to lie “See Songs of the Russian People” by W. Ralston, and my note on \(\mu\) 2—3. The rhapsodist who made up the first part of \(\omega\) has confused the idea. The departing shades there take their way πρὸς ἤλιον πύλας,\(^{52}\) i.e. “past the gates of sunset”, as is clear from his geographical notice of the Λευκάδα πέτρην.\(^{53}\) The notion of a subterranean inferno is clearly deducible from the custom of burying the corpse, that of one beyond the limits of earth and its surrounding Ocean stream, no less clearly from the smoke rising from the pyre and carrying the essential form, the ψυξη, with it to an indefinitely remote region. And as these two modes, cremation and interment, viz. of the bones afterwards, were often combined (see \(\omega\) 65—84), so the poet combines the images to which they gave rise.\(^{54}\)

(11) There are several fixed phrases to be noticed in connexion with the idea of the locality or direction of the domain of Aïdes. The most common are "Αἰδώσει (δῶμα), εἰς 'Αιδέα, or 'Αίδαο, δόμον or δόμους,\(^{55}\) and the like, often, as we have seen, connected by a preposition of downward direction. These seem used quite generally to denote the appointed abode of the dead, whether regarded as subterranean or trans-oceanic: and in the same sense Odys. and his mother are said to be εἰν 'Αίδαο when conversing at the edge of the pool of blood.\(^{56}\) Besides these should be noticed ζῷος and Ἐρεβός, which last I am disposed to regard as the Greek equivalent to the Heb. בּּー "sunset, gloom, darkness", derived through a Phoenician medium. From it comes the adj. ἐρεβεννός, akin to which is ἐρεμνός. For ζῷος see App. G. 5. This last is used for 1) the west or northwest, 2) any darkness, 3) the especial gloom which pervades the region of the dead. The words are combined, to describe the cavern of Scylla, πρὸς ζῷον εἰς Ἐρεβός τεταμαμένον;\(^{57}\) see note \(\alpha\) \(\delta\) \(\varepsilon\) \(\zeta\); and so in the vision of Theoclymenus the seer, who describes the phantoms of impending fate as ἐμείνων Ἐρεβος δὲ ἐπὶ ζῷον.\(^{58}\) I understand both these alike. The cave reaches down towards the nether darkness, the phantoms are on their way to the gloom of Aïdes. Contrast with this last the words φώς θάνατο ταχίστα λαλιέο,\(^{59}\) directing Odysseus’ speedy return to the living world.

\(^{47}\) \(\lambda\) 625. \(^{48}\) \(\omega\) 12. \(^{49}\) \(\omega\) 11. \(^{50}\) \(\omega\) 100, 106, 204. \(^{51}\) \(\pi\) 560, \(\lambda\) 65, \(\pi\) 512, 491, 564. \(^{52}\) \(\lambda\) 211. \(^{53}\) \(\mu\) 81. \(^{54}\) \(\nu\) 356. \(^{55}\) \(\lambda\) 223.
(12) We have seen that the shades to Odysseus' eye, when standing by the blood, appear to emerge ὑπὲρ Ἐρέβευς and return ἐς Ἐρέβος. Where the whole atmosphere is a sunless gloom, a more intense darkness in one direction is yet supposable. There are other indications of a special centre of the abode of Death, marked by deeper shades of night, as when the ghost of Ajax or Heracles, conspicuous before, we may suppose, in the "Asphodel meadow", is said to go ὄργων Ἀἴδως ἐπο, when Odys. dreads the Gorgon head being sent to him ἐς Ἀἴδεω, when and Circe bids him sacrifice the lambs turning them ἐς Ἐρέβος. The poet has no distinctive name to give, but uses the term, used just before generally for the whole region, in a sense which the context shows to be more intense; for, in the general sense, Odys. is in Erebus Hades etc. already. The effect of this vagueness of language is to add to the awful character of the thing described, and rather to convey the feeling than represent the image. I will consider further on (22) how far any representation is traceable, and what is its type.

(13) The physical state of the dead themselves in H. opens some questions of curious interest.** In the living man the φρένες appear to be the chief physical basis alike of emotion and thought. οὐδεὶς φρένες ἢπαρ ἐχοναὶν is an example of the use of the word with a clearly corporeal meaning such as I am not aware is found with the word in the singular. Again we read, ἐνθ' ἄρα τε φρένες ἔχουσιν ἀμφ' ἀδικόν κή, and so ἤπορ ἐνι φρεσκί: and very similar is the use of the word προδίδεις in ἢπαρ ὑπὸ προδίδων. A medial use of the word, transitional towards its moral and emotional sense, is found in ἔποτα ἀδικόν ἀχοῦσα προδίδεις φρένας ἀμφρίμεκλαίνεις, where the epithet shows the physical affinity of the idea. The latter usage abounds in such phrases as ἐστιν ἐνι φρεσκίν, ἐκλάθετο φρεσκίν, δείδασκα κατά φρέναν. The same stem modified is found in φρόνες, ἀφρόνεν, ἐφφρόνεν, ἀμφφρόνεν, ἀφράκτυν, ἀφρονέο, ἀλλοφρονέο, and many similar compounds, but in all these the physical sense is superseded entirely. The lower creatures in accordance with this view, exhibit φρένες, as in οὐδ' ἄρα τε ἄρι μετὰ φρεσκὶ γίγνεται ἀλκὴ, as do the animated works of art which are among the marvels of the poet's

* We trace the general sense again in Θ. 368 where Eurystheus sent Heracles ἐς Ἐρέβευς ἀξοντα κύνα, and I. 571—2, where we read ἡφοφοτίζ Ἐρέβους ἐλπίνεν ἐς Ἐρέβευσαριν.** For a good conspectus of most of the references in this part of the subject, and for some features of the general view taken, I am indebted to Nägelsbach, Theol. Hom. ch VII. On some important points it will be seen that I differ from him. κήρι, and especially πρωδή, are often found in connexion with θυμος e. g. Z. 523, K. 319, ἤπορ alone, a. 48. μένος is ascribed to bodily parts in ω. 319, P. 451. It is also coupled with ψυχή E. 296, or θυμός, X. 346, and stands alone for animal life in ἄλοιπον δὲ βοῦς μένος γ. 450. So κεῖας τί μένος τι H. 457. Thus μένος seems nearly equivalent to "force", i. e. power as producing activity and motion. So we have it in the ἄνέμων μένος ψυχόν αἴντον, ποταμών μένος, ὑπὸ πορδέλλοις τόσον μένος e. 478, M. 18, P. 20, of inanimate or brute force. Hence I derive ἄμενον ὅς used to describe the dead.

60 λ. 37, 564. 61 λ. 150, 627. 62 635. 63 x. 528. 64 t. 301. 65 II. 481, 242, T. 169, N. 412. 66 P. 83. 67 Φ. 583, x. 557, A. 555. 68 J. 245. l*
magic, e. g. the Phaeacian ships and the live statuary of Hephaestus.\textsuperscript{69} On the contrary θυμός appears not to retain any trace in H. of an original bodily meaning. It is very often found in some combination with the former word, as κατά φρένα καὶ κατὰ θυμὸν and ἄσφυρον θυμῷ,\textsuperscript{70} or used exchangeably with it as πείθειν θυμόν and πείθειν φρένα or φρένας.\textsuperscript{71} It is also remarkable that θυμός is often a subject, πείθειν δὲ θυμὸς ἀνώγοι χ. τ. λ.,\textsuperscript{72} φρένα rarely so, especially where the two stand in connexion as in ἐς φρένα θυμός ἀγέρθη, φρένες (except in the physical sense), I believe, never; always φρένας, κατὰ φρένας, ἐν φρεσί, or the like is found; so ἐκλάθετο φρεσίν. In φρένα ἐκλαθέθεσθαι, ἐτραπέτο φρήν,\textsuperscript{73} it should be noticed that the verb is denot-ent or passive. Intellectual power is more commonly expressed by νοῦς νοῆς or the rarer νοῆς,\textsuperscript{74} which former thus appears as contradistinguishing men from brutes, as in ὁ δὲ σωφὸν μὲν ἔχοι κεφαλὸς φοινῆ τε τυχίας τε καὶ δέμας, αὐτῷ νοῦς ἦν ἐμπεδός; νοῦς moreover combines easily with θυμός, μήτις, βουλῇ, and the like.\textsuperscript{75} There is, however, a marked class of phrases in which νοῦς and μένος appear as it were vested alike in the θυμός or in the φρένες, e. g. τῆς ἐν μὲν νοὸς ἐστὶ μετὰ φρεσίν, νόον σχέσι τόνδ’ ἐν θυμῷ, μένος ἐλλαβε θυμόν, μένος δὲ οἱ ἐν φρεσὶ θηνεὶν Σάντιος.\textsuperscript{76}

(14) Now in death by violence the favourite phrases are λίπει ὁ ὀστέα θυμὸς ἀπὸ ὁ’ ἐπατο, or ἀχεὶ ἀπὸ μελέων θυμός, and so θυμόν stands with ἀπηύρα, ἐξέλετο, ὀλέψαι, ἀποπνείειν,\textsuperscript{77} and the like. Similar is the use of ψυχὴ ἐν ψυχῇ ἐκ ἑδέσιν παιμένη;\textsuperscript{78} whereas in such connexion φρήν or φρένας is not found. We have in one passage θυμὸν καὶ ψυχῆς κεκαθών.\textsuperscript{79} It is probable that the etymological affinity of the words θυμός and ψυχή influenced this use of them, yielding the literal senses of “warmth” and “breath”. And similarly it should seem as if the φρήν φρένες adhered to their original physical basis and, like the σάρξ and the ὀστέα, refused to be volatilized away. Correspondingly in the case of Odys., almost dead from exhaustion, we read, after a while ἐς φρένα θυμὸς ἀγέρθη,\textsuperscript{80} i. e. life came back to its physical seat. But then, although the θυμός leaves the body at death, it is not mentioned as a surviving element. The residuum is ψυχὴ merely, never θυμός, and is spoken of as fleeting, impalpable and elusive, an εἶδολον, compared to shadow, smoke and dream. The most remarkable passages on this part of the subject are as follows. On being visited by the apparition of the unburied Patroclus, Achilles exclaims with an air of surprise,

ο’ ποτοῦ ἡ θά τίς ἵστη καὶ εἶν Ἀθάν αὐτοίσιν
ψυχὴ καὶ εἶδολον· ἀπὸ φρένες οὕτω ἔτη πάμπαν.\textsuperscript{69}

Teiresias by special prerogative retains his φρένες and νοῦς,

τοῦ τε φρένες ἐμπεδοὶ εἴδοι·

τοῦ καὶ τεθνητὶ νόον πόρε Περσαφόνεια,

οἴρο πεπνυθαμένος· τοὶ δὲ εἰκαλι ἀπόσωσιν.\textsuperscript{80}

And Odys. receives from the shade of his mother the assurance of her state,

\textsuperscript{69} Δ. 556, Σ. 419. \textsuperscript{70} Α. 193, Ψ. 302. \textsuperscript{71} Μ. 173, Ζ. 51, Δ. 104. \textsuperscript{72} Δ. 263, ε. 458. \textsuperscript{73} κ. 557, Z. 285, Κ. 45. \textsuperscript{74} Β. 124, Ι. 104, 108, η. 292, H. 456. \textsuperscript{75} κ. 239—40. \textsuperscript{76} Δ. 309, H. 447, β. 281. \textsuperscript{77} Σ. 419, ξ. 490, Ψ. 468, Φ. 145. \textsuperscript{78} ζ. 455, κ. 163, ν. 270, Ψ. 880, T. 454, P. 678, μ. 350, Δ. 534. \textsuperscript{79} Π. 856. \textsuperscript{80} Α. 334. \textsuperscript{61} ε. 458. \textsuperscript{82} Ψ. 103—4. \textsuperscript{83} κ. 493—5.
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Thus, to sum up briefly, the φρεόνες perish with the body, by decay or combustion, the θυμός quits the dying frame and becomes extinct, the ψυχή similarly quits it and survives, having the form of an εἰδώλιον.

(15) I do not think there is any word in H. for “consciousness”, although there are some phrases οἴδεν ἐκι φρεοῦν, and the like, which may be held to imply it. It is a difficult question, therefore, whether the poet meant his departed ψυχῆν to be bereft of consciousness, until quickened by the blood-draught. I incline to think that he did not, and that the effect of the blood-draught is merely to reanimate them to temporary power of intercourse with the living, being as it were, a sacrament which renews communion between the quick and dead. The supposition of Achilles is perhaps hyperbolical, that Patroclus in Hades could hear of his having surrendered the corpse of Hector, and might resent it. Still, taken for whatever it is worth, it favours this view. The voice of the spectre is described by a special word in the case of Patroclus’ apparition,—τετειγνια, “gibbering”, which is repeated in the spurious passage in ω. 5. I have supposed the κλαγην ἐκείνου . . . οὐσίων ὅς to be the rustling of hurried movement, but it is possible that something like the τοιχ εἰκίνην and οὐκέτι κλίμον of Virgil, Α.ν. VI. 492—3, may be intended there. The expression θεσπεσθη λαχη θεσΠ., when, as I shall show further on, they have probably taken advantage of Odysseus’ departure from his post to sip the blood at random. Something different from the sound described by τετειγνια, or possibly by the κλαγην, aforesaid seems intended by this strong expression, used elsewhere of the din of battle, ἥ θανατός θεσπεσθη βέλεα κλονέοντα ξένοιο of the shout of troops responsive to an encouraging speech from their leader, of the roar of the tempest in a forest or of stormwinds among the clouds.

(16) The condition of the dead is described by the epithet ἀμενηνα, for which see the last note. The prominence given to the κάρφες in connexion with this no doubt arises from the obviously human character of a skull as compared with other bones, may its individuality, and, when a number are seen together, their variety of expression. Buttmann, referred to in the note ad loc., has exhausted all that need be said on the καρφεῖς. The other expressions speak for themselves. They express the total cessation of the physical power of impressing the living except indeed by the voice, τετειγνια. The word αφραδες* seems to go further; but is really only an expletive of reproach.

* The adj. is only used besides of the suitors, μνηστήρων αφραδίων, β. 282; but the noun αφραδία occurs often, mostly like αμαθίσταί, in the plur., and varies in meaning from ignorance or inexperience of some particular fact or thing, as in B. 368, υ. 233, τ. 523, to general thoughtlessness and folly, as in E. 649, K. 350, η. 27. Comp. also the verb, αἰτε γὰρ τε νέωτερον αφραδίων, η. 294, ου πρώτῳ μαχησόμεθα αφραδίων, Ι. 32, where want of forethought or circumspection is intended.

44 λ. 219—21. 45 Ω. 592 foll. 46 Ψ. 101. 47 λ. 605. 48 λ. 43. 49 λ. 633. 50 Θ. 159, Ω. 355, 590. 51 M. 252. N. 834. 52 Π. 769, Ψ. 213.

90 x. 521, λ. 29.
“witless”, used by Achilles, when in strong language he gives vent to his feelings on the helpless state of the dead. We find also in one place the epithet ἀκίνδυος,⁴ which only means “heartless”, in the sense of “lifeless”. It seems likely that all these phrases are to be understood of the loss of such vital powers as we are conscious of having in and through our bodily organization, as explained in Agamemnon’s case,

οὗ γάρ οἱ ἔτι ὁν ἔμπεδος, οὐδὲ τι κίνεις,
οἷς περ ἐφόρος ἔσκεν ἐνι γναμπτοῖς μέλεσαι.⁵

It seems more likely indeed than not that the poet had not clearly before his mind the question of the presence of consciousness, but some of his statements seem inconsistent with any assumption of its absence. The adoration and especially the vows offered to the dead are a case in point, and that above all in which a pyre filled with ἔθιδα is promised them,⁶ to be fulfilled at a future time.⁷ The jealousy with which the ψυξαὶ of the buried ban from their society the ψυξῆ deprivèd of rites is even a stronger case.⁸ Those who agree with me in accepting as genuine the sixty suspected lines λ. 565 foll. will of course see that a state of consciousness is implied by the functions and the sufferings of the last six famous or notorious personages there mentioned. But I rest the argument on independent grounds.

(17) The position of the unburied or unburned dead is to be noticed. The disembodied ψυξῆ appears in Patroclus’ case, restless, in Elpenor’s, anxious. The first complains that he is excommunicated from the society of other ψυξαὶ for want of the last rites, seems new to his sad condition, and hardly aware, as in the request καὶ μοι δῶς τὴν χείρ’ ἄλοφύρομαι, of his unsubstantiality.⁹ It is possible, however, that we must allow for the inconsistencies of the state of dream, which could not be unknown to the poet, and through the medium of which the phantom interprets itself to the senses of the percipient. Achilles would be eager to embrace Patroclus, and this feeling would naturally shape itself in a request from the latter to embrace him. There is a further statement worth notice that, when the last rites had been paid, he (the ψυξῆ) should never return. Elpenor is met accordingly on the first stage of the νεκυνία by Odys., as though the latest arrival. His request is for a pyre on which his arms might be burnt; these we may suppose (see the last note) were for his present accommodation; and for a mound on which his ear might be erected; this was to keep his memory from perishing wholly on earth. The singular condition under which he encounters Odys. is that of knowing and being able to accost him without the blood-draught. This only the unburied, it seems, could do. Thus cremation, in destroying the body, was conceived to destroy also a link of sympathy and possible intercourse between the living and the dead. This is most powerfully shown in Anticleia, who had died for love of Odys.¹⁰ and yet could not, when

* This receives a striking illustration from the story of Periander at Corinth referred to at (g). His wife’s shade, on being consulted, refused to reply, saying that she was cold and naked, for that all the garments buried with her were useless, not having been burnt: on which he made her a holocaust of all the holiday-clothes of the Corinthian ladies. Herod. V. 92.

dead, recognize him, until the mystic draught had been quaffed. The prophet Teiresias could no doubt in the poet's notion have told him his future fate as easily without as after the blood-draught, but demands his honorary share of it, and that the first. There occurs however a phrase in the parting words of the prophet which requires notice. ὁ δὲ τοῦ νημερίτες ἐνύπει2 is said of any shade who is permitted to drink the blood. The belief that it was in the power of the dead or of the infernal powers, to beguile the living with false appearances, peeps out in 213—4, 217. Similar is the double dream-gate with its thoroughfare of false dreams and true. The phrase then signifies that one effect of the blood drank thus under permission would be to preclude any such delusions.

(18) From either v. 565 or v. 566 or 568 a long passage, extending as far as 627 inclusively, is marked as spurious (ποθένετα) by the Scholl. Then, besides this comprehensive rejection, we have another special stigma affixed to 602—3, which is included in the longer passage, * * * That stigma ascribes these two lines expressly to Onomacritus the editor of Pisistratus. But, if he inserted these two lines, the context in which he inserted them must have been at any rate older than Pisistratus' time, and this consideration throws a grave doubt on the reasonableness of the rejection of it. That rejection was probably founded on the assumption that the station of Odysseus over the blood is maintained to the last, and that v. 628, ἀντιὰ ἔγων ἀντοῦ μένον ἐμπεδῶν, refers to his still maintaining it. But it is in that case very difficult to account for the statement,

ἀλλὰ ποῦν ἐνὶ ἐνυεν' ἀγείρετο μορφά νεκρῶν

ηχὴ θεπεῖη' ἐμὲ δὲ χλωφὸν δέος ὅφει4

which seems to imply, by the marked addition of ἐπὶ to a similar statement in the first stage of the νέυκα,

cοὶ δ' ἐγέροντο

ψυχαὶ υπὲξ Ἑρέβενσ νεκῶν κατατεθνεῖωτον,

οὶ πολλοὶ περὶ βοῦρον ἐροίτου ἀλλοθεν ἀλλος***

θεπεῖη λαχή' ἐμὲ δὲ χλωφὸν δέος, ὅφει; 5

* For the connexion of ἐιδωλον, ὅνειρος, and ψυχῆ, see note on δ. 796.

** The lemma of the Schol. which tells us this, is actually the first three words of v. 604; but 604 is a line common to this passage and Hes. Theog. 652. The ascription therefore to Onomacritus could hardly have related to this. Besides which, the Schol. itself goes on to speak of Hebè, and give a special interpretation of the word. Now Hebe occurs in v. 603. It seems clear then that the Schol. has got tacked on to a wrong lemma and relates really, as here said, to 602—3, which two lines must stand or fall together. Further still, we find, tacked on to the Schol. on 384, a passage which raises and answers certain questions on Sisyphus and Heracles, and therefore has plainly strayed from its proper context — no uncommon occurrence in Greek Scholia. It belongs to this later part of the book, and it contains the remark, "we too reject the two verses beginning εἰδωλον and τεθετεῖν ἐν ..." i. e. vv. 602—3. "We too" points doubtless to some later grammarian who agreed with Aristar, or some earlier one. The fragment has probably lost part of its context; for the words, τοὺς δ' ὁptide σήκους καὶ ἡμεῖς ἀνέτετομεν, seem to bear a tacit reference to a larger passage rejected by such earlier authority.

*** This last phrase belongs to a passage rejected by Aristoph. and Zenod.,

1 λ. 141—4. 2 λ. 148. 3 τ. 560—7. 4 λ. 631—2. 5 λ. 36—7.
that the hosts of the dead were moving against him, or with some special animus bearing reference to him. At any rate their movement alarmed Odys. Now, why should a mere gathering of the shades towards the pit or about its brink have alarmed him now more than before; for (since 36—7 are lines of unquestioned genuineness) he had experienced that before? It is not consistent with his character to shrink without a cause. Why then should he, if he had not deviated from the rites prescribed, and was still maintaining his ground and guard, which we are assured would keep the shades in check, apprehend the Gorgon Head which would certainly be a token that Persephoné was displeased? I can see no sufficient answer to this question.

(19) But if he had trespassed from his appointed station and was praying further, the conditions were wholly novel and his security was gone. The awful Goddess of the Shades might well resent such a profane intrusion into her domain, and her wrath might visit him with some scaring phantom. Now there is nothing to suggest a departure from his station, if this long passage 565—627 be rejected; I might even say, there is no opportunity for such departure. Nay, the v. 628, if read in continuity with 564, actually negatives any such supposition; for αὐτῷ ἐρών αὐτῷ μένον ἐξεπέδων will then refer by αὐτῷ to the spot at which he had been standing from the first. I will endeavour further on to show that the rejection must begin, if it be accepted at all, at v. 565. I now remark that the band of illustrious comrades all approach, or appear in view, together, forming one company, evidently under the same conditions. The shade of Agamemnon is alone mentioned as drinking the sacrificial blood, v. 390. This is doubtless to avoid tame repetitions of the same phrase, and we are to understand the same rule, which was applied to the shades of the ladies, to extend to heroes, v. 233, ἀδ δὲ προμηθήσαται ἐπήσαν; that is, they would approach and drink in succession. Not, of course, that we need suppose that the dialogue with Agamemnon was completed before Achilles drank, but such details could easily be left by the poet to be filled up by the imagination of the audience. Still, Odys. would be maintaining his guard over the blood against other shades; since his curiosity was by no means exhausted, and there were more to come whose words he might wish to hear (629—30). Since then he maintained his station unchanged as far as 564, if, skipping the intervening lines we read 628 in conjunction with this last, we must needs suppose the station of Odys. unchanged as far as v. 636, which tells us of his departure to the ship. But I have before shown that this would involve the inconsistency of making the hero, who is marked by intrepidity in the face of danger, tremble without a cause, and of giving the phantoms a power from which by the poetical conditions of their case they are expressly excluded (147—9).

(20) I proceed to show that the rejected passage must, to make a consistent context, begin at 565 inclusively. Firstly, it is plain we cannot, retaining 566—7

\[ \text{ἀλλὰ μοι ἔδεε θυμός ἐνι στήθεσι φίλοισιν} \]

I think, on insufficient grounds; see note ad loc. The last line of it however, ἦχη θεοπεσι ὠ τ. λ. since it is almost identically repeated in the previously cited passage from λ. 632, where it cannot be spared, is probably spurious here and gathered from that passage.
pass on to read in conjunction with them 628 foll.

αὐτὰρ ἐγὼν αὐτοῦ μένον ἐμπεδον, ἐκ τις ἔτε ἔλθοι ἀνθρώπων ἡμῶν, ὡς ὁ τὸ πρόσθεν ὅλοντο.

The second line in the latter couplet repeats too closely the first line in the former, to say nothing of the highly unsuitable conjunction of the latter by αὐτὰρ ἐγὼν after ἀλλὰ μοι in the former. Secondly, if we sacrifice the former couplet and try to join 565 continuously with 628,

ἔνθα γὰρ ὅμοιος προσέφη κεχολομίνος, ὡς εὖν ἔγω τὸν,

αὐτὰρ ἐγὼν αὐτῶν μένον ἐμπεδον κ. τ. ὁ.,

we shall fare no better; for the αὐτὰρ ought to contrast its clause, as in fact it does in conjunction with v. 627, not with a conditional but with a categori-

cal statement; and the frigid repetition of ἔγων so close to ἔγω τὸν of the supposed previous line further condemns this juxtaposition. It follows then that,

if we indulge the critics in their wholesale rejection of about 60 lines, we must throw v. 565 into the bargain. I have shown that this involves a double inco-

sistency. It now remains to show that the passage, if allowed to stand, involves no inconsistency.

(21) I have shown that we must suppose Odys. to have shifted his ground and relaxed his guard somewhere before v. 631 foll. It is indeed nowhere expressly stated that he did so, but it is left open to us to suppose that he did so in pursuit of Ajax, who "answered him nothing, but departed after the other shades into Erebos"; i. e. as the shades came ὑπὲρ Ἕρεβων, so they retired ἐκ Ἕρεβων, in the sense before explained. The poet continues ἔνθα* αὐτῶν ὅμοιος (or ὅμως) κ. τ. ὁ., "there nevertheless", or "there equally", it matters not which, "though in wrath, he would have addressed me, or I him, but" etc. Now this certainly suggests that Odys. kept within speaking distance for a while, and, as Ajax per-

sisted in his retreat, could only do so by following him; the rather, as Ajax is described at the very first as standing νόσσις, "aloof" from Odys. and the rest of the group, v. 544. "But," he in effect continues, "my attention was dis-

tracted from him by my curiosity about others". Thus we are at liberty to sup-

pose the point of view shifted and the guard abandoned, and the questions of the ancient critics, "how Minos in his chair of state, Tityus in his recumbent attitude, Sisyphus with his rolling rock and mountain, &c. &c., could be sup-

posed to come forward and partake of the blood", at once lose their point. It may be urged that so important a movement as this now supposed, by which the hero is made to relinquish his position of vigilance, ought not to be assumed without express statement to that effect. There is some force in the objection doubtless. But we ought to consider what the poet would have thought necessary to be told, and where he might have been willing to leave imagination to supply missing links. The assumption that he would in any given case have drawn the line between these exactly where we should draw it for ourselves, is

* Ni. and some who follow him render ἔνθα of time here, for which there is certainly no reason: ἔνθα may equally well mean "there" or "then", as deter-

mined by the context, which is here strictly local, as shown in ἐκ Ἕρεβων just preceding. However, if "then" he accepted, although the connexion is obscured, the above supposition is equally tenable.

** See the Scholl, on 570, 571, 593 &c.
I think a rash one. But those who allege interpolation and urge excision as the remedy, may always fairly be met by the alternative suggestion, that poems so old may have lost as well as acquired lines. And it seems not more unreasonable to suppose a line or two missing than to suppose sixty lines tacked on.

(22) The remaining local designations are the "wide-gated palace of Hades", a meadow overgrown with the asphodel, a δάσειδον or terrace, a λόφος or hillslope, and a pool of water. The first three seem to show a shadowy analogy to the palace of the Achaean prince, his τέμενος adjacent, and his αὐλή or enclosure. The lines of resemblance must not indeed be pressed, especially as regards dimensions; but these purposely dim and vague conceptions, as they are left by the poet, show their rudiments as traceable in the world of life. The meadow probably has an indefinite extension, and Odys., on quitting the blood-pool, would be conceived as being at once in it. It is here remarkable that the word εἰδονίαν, "I noticed," is used only of two of the phantom persons in the sequel, viz Orion and Herakles, both of whom are engaged somewhat similarly, the one driving phantom beasts before him the other phantom men. Of all the other personages, whether ladies, heroes, or criminals the phrase only varies between ἴδον (or εἰδὼν) and εἰδέσεδον.

(23) Now this difference in phrase is just what we might expect if these two were conceived as seen first at a distance and in rapid motion, the others nearer and in fixed position, or, as in the cases of Tantalus and Sisyphus, moving only within narrow limits. Some such difference in the mode of perception seems certainly indicated, and the difference which is most obviously supposable is what has just been suggested. Of one of them only, Herakles, do we read that he recognized Odys. and addressed him. Whether he drank of the blood or not before speaking, is a question which we can afford to leave open. But he certainly, on the above supposition, would have had an unmolested opportunity of so doing, as of course would other phantoms. And this at once helps us to account for the altered bearing of the phantom hosts in respect to Odys., and for his novel apprehensions as regards the consequences. It only remains to notice that αὐτόῦ μένον in 628 will on this supposition refer to the spot at which Herakles left him. The whole account indeed somewhat labours under the double disadvantage of being at first somewhat diffusely spun out, and then somewhat abruptly cut short or "huddled up" at the close. But if the outline of the sequence of incidents is as represented here, there is at least no inconsistency in them and no need of rejecting any lengthy passage.

(24) And if the passage 565—627 be rejected, we must, I think, accept the further consequence, that the conclusion of the whole book has also sustained alteration. Lines 631—5, unless some such supposition as I have made in (19)—(21) be admitted, directly contravene the necromantic conditions upon which the νεκύα is constructed; and, unless consistency in these be assumed, our attempts at a critical examination of the claims of particular passages to be genuine will most probably fail through the want of criteria.

(25) I have already stated my suspicion of the passages which speak of the alternate life of the sons of Ledè and of the divided or duplicate existence of
Herakles. I can only give as the common ground for this distrust the wide distance between such mythological refinements and the simple forms of early legend which are characteristically Homeric. It is impossible, I should think, to read even the legends contained in the *nekýia* only without feeling this. Moreover, we know what a flood of hero-worship pervaded the Greeks of the sixth century B.C. and afterwards; see some remarks Pref. p. xxix, cxxviii on this head. Now, it would be most unlikely that, with such a tendency so strongly at work, the Homeric poems should have escaped some trace of it, especially when we consider of what a highly sympathetic material they consist, and in how loosely-linked a form they mostly hang. The myth of the Dioscuri, who are expressly denied divine origin by II., is given by Pindar in a fully developed form, and these lines which relate to them may probably date from the same period. In the II. they are spoken of as merely dead and buried in the ordinary course of nature, by way of accounting for their not being visible to Helen on the plain of Troy. Not that it is inconsistent with heroic legend for a hero first to die and then be translated to the state immortal, among the gods, if still not yet divine. For so in the account given by Proclus of the argument of the *Æthiopis*, prefixed to the Schol. Ven., we read, ἐπείτα Ἀχιλλεὺς Μέμνονα κτεῖνει καὶ τούτῳ μὲν Ἡνός παρὰ Δίως αἰτησαμένη ὄθανασίαν δίδοσαι: ὄθανασία therefore does not in this view imply exemption from death. Menelaus, we may remember, is somewhat doubtfully told (but see note on δ. 561—9) that he is not to die in Argos (Peloponnesus), and since the poet (or interpolator, if so he be) cannot probably mean that he was to die in Elysium, whither he was to be sent, his exemption from death is probably intended. But this is obviously a much simpler conception than an alternation of life with death between two persons, or the dichotomy of one into a phantom and a beatified hero. The worship of the Dioscuri was chiefly fostered by the Dorian Hegemony. Now the Dorians of Homer are a remote and obscure tribe of islanders (Pref. p. lxxxvi). Hence this degree of development in the Dioscuric legend is inconsistent with Homeric fact in other respects.

(26) As regards Herakles, his *accession* to immortality was such an established and ubiquitous dogma from the Pindaric period downwards, that it seems nearly certain that his Homeric position as a shade among the shades would have revolted national feeling as subsequently developed to such an extent as to compel tampering with the passage;—that in fact it could only be qualified for recitation by room being found to squeeze in the apotheosis. By the time of Cleisthenes even Ajax had become an elect hero (Herod. V. 66); and Heracles stands in Pindar as a sort of godfather to Ajax, an elder, larger, grander figure. Isthm. V. 53 foll.). Hebē, moreover, who is certainly named as his wife in λ. 663, in the II., is found performing the offices usually assigned to the maiden daughter. I may add that the two lines (see note ad loc.) seem to me of doubtful genuineness, but that I see no reason for suspecting the general conception of Herakles in the shades as un-Homeric. If the passage had stood at first, τὸν δὲ μετ᾽ ἔλεον Ὀμηρικήλειν, ἀμφι δὲ μὲν κλαγή νεκύων κ. τ. λ., we may see at a glance how easily either Onomacritus or any early rhapsodist

might have been led by popular sympathy to insert the three intermediate lines and have made the antithesis εἰδολον· αὐτός δὲ a hinge to unite it with the text. It is worth while to cite here Pindar Nem. I. 100 foll., respecting the death and apotheosis of Herakles,

καὶ γὰρ ὄσαν ἔσεσαι ἐν πεδίῳ Φλέγας
Τιγάντεσαι μάχαν ἀντιάξοιν, βελίων ὑπὸ ὑπαία
κεῖνον φαίδιμαν γαία περυφοσθαι κόμαν
ἐνεπεν. αὐτὸν μὲν ἐν εἰρήνῃ καμάτων μεγάλον ἐν σχερῷ
ἀφικάν τὸν ἄπαντα χρόνον ποιάν χαλόν ἐξαίρετον
ὁλβίως ἐν δῶμαι, δεξάμενον Θαλείαν Ἡβαν ἀκοιτιν
καὶ γάμον δαίμονα, πάρ ἄλ Κρονίδα
σεμνὸν αἰνήσειν δόμοι.

Here the distinction between the hero as mortal and his immortal essence as deified is emphasized, as in Homer, by the pronoun αὐτόν, this seems to me to yield a presumption in favour of the antiquity of the interpolation, whether due, as tradition ascribes it, to Onomacritus or not.

(27) With regard to Minos a remarkable development of the myth is noticeable as gathered from Plato’s Gorgias 523—6, where λ. 569 is cited. There we find a jurisdiction, retributive for good or evil done in this life, established among the shades, and Pluto, together with the office-bearers in the Islands of the Blessed, complaining that dooms on either side were often unfairly awarded. On which Zeus established Minos and Rhadamanthus as judges for Asia, and Ζεὺς for Europe, reserving harder cases for Minos to decide. The legend of Orion and Εός has been noticed on ε. 121—4, and is probably a form of the dawn-myth. The mention of Orion in λ. 310 means probably to include size and not beauty only, cf 572, as the characteristic in which he excelled. So Pind., Isthm. IV. 84 speaks of φαῖναι Χαριωτείαν, meaning stature. Donaldson there refers to an article on Orion in the Rheinisches Museum for 1834. In Hes. Opp. 498 et al. as well as in H. his name is given to the constellation which has probably ever since retained it.

(28) The question is more easily raised than answered, how the corporeal sufferings inflicted on Tityus, Tantalus and Sisyphus could take effect upon phantoms? But it belongs to a stage of thought with which H. we may be sure was not concerned. His εἰδολον have an objective reality which suffices for all the purposes of his action. The difficulty, if it be one, applies equally to Virgil, where the shades are as light and unsubstantial as those of H. (Aen. VI. 292—3, 390—1, 413—4, 700—2), but who yet gives Tityus an immortale jecur etc., 498. The question is not evaded nor is it solved. We may compare a paper in the Spectator speaking of a “certain visionary named Maraton” who is supposed to have made his way to the land of Shades of the North American Indians. Here Addison indulges in several felicitous surprises occasioned by the unsubstantial character of what seemed substance to the eye. Plato in his Phaedo and Gorgias uses words which suggest the same question. He insists on the soul and body parting company at death, and on the judge of the dead being, like them, disembodied, αὐτῇ τῇ ψυχῇ αὐτήν την ψυχήν ἑωροῦντα, but he insists on the τιμωρία which is to benefit the soul being δι᾽ ἄλγηδόνων καὶ ὅπνοιων alike on earth and in Aides (524, Γ, 433, E). The Phaedo offers what may pass as a solution, in the supposition that the soul which has served
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ON l. 281—97 AND o. 225—55.

(1) These two passages contain opposite versions of the legend of Melampus; for though literally reconcilable, the spirit in which they are conceived is antagonistic.

(2) If we omitted o. 229—38 all would be clear and coherent with l. 281—97, in which previous passage the story is told with clearness enough from the Pylian point of view. In l. Nelles is the sturdy old chieftain who will have none but a man of mettle for a son-in-law, and will give his lovely daughter only to him who wins her by a successful foray against Iphiclus, his enemy, and drives home the beeves so hard to win (ἀργαλέχεσ). The noble seer (i. e. Melampus, though not named) essays the adventure, but is made prisoner by the herdsmen, and, after durance for a year, released by Iphiclus for the sake of some special exercise of his gift. The poet does not inform us whether the cattle were brought home and the lady won. But the Μινός δ’ ἑκτελέστει βοουλῆ probably implies that result in general language.

(3) Now in o. 229—38. Nelles is the treacherous enemy of Melampus who, whilst the latter is detained in bonds by Phylacus, seizes and keeps his property. The attempt on Iphiclus’ cattle, so far from being viewed as a spirited adventure, ranks as a “grievous outrage” suggested by Erinys the mischief-maker. Melampus, however, eludes fate, drives home the beeves, and then takes revenge on Nelles for his dastardly (ἀεικέτης) act, and bestows the wife (i. e. Perô, whom he won, but now, we must suppose, disdained,) on his own brother; he then becomes an exile in Argos, for so fate willed he should be a mighty prince of the Argives, marries a wife, builds a palace, and appears as the ancestor of a house of soothsayers, whence sprung afterwards the famous Amphiaraus.
APPENDIX G. 5.

ITHACA AND THE ADJACENT ISLANDS.

(1) The Scholiasts mention three brothers, Ithacus, Neritus and Polyctor, sons of Pterelaüs, who colonized the island of Ithaca from Cephallenia, and whose names are preserved in those of the island and some of its local features. This statement has merely the usual form of a Greek local myth and calls for no further notice. (Schol. Dindorf, p. 207.)

(2) The first question is, which island, if any, of the Ionian group, (for common consent seems so far to limit the enquiry,) represents the Homeric Ithaca? I think this is capable of such a solution as may suffice not indeed for a prosaic and scientific, but for a poetic standard of accuracy. That is to say, many of the details of local scenery must be left out as mere poetic embellishment, and even the more general outline must be judged of in reference to the poet’s point of view, which is very different from that of the hydrographer. But poetic embellishment, in an age when there is no scientific knowledge, and perhaps among the great majority of the poet’s hearers, no accurate information to contradict, must be held guiltless of any designed substitution of the picturesque for the true.

(3) Telemachus in his return from his visit to Peloponnesus passes Phæe and Elis and probably the most north-westerly points of that peninsula.

* Phylacê in the catalogue is mentioned with other towns near it as furnishing the contingent led by the brothers Protesilaüs and Podarces, sons of Iphíclus; the former of whom was slain once on landing before Troy; B. 695—710.
APPENDIX G. 5.

Thence, having, we may suppose, hitherto crept along the coast, he launches forth (ἐπιπροέημε) to the Ἐδαφεῖος vῆσοι (o. 290), which may be safely assumed to be those at the mouth of the Acheloüs, and the same as the Ἐπιπρόηθημα of B. 625, or Echinades of Strabo, most of which have by the silt of the river been since united to the shore. There are indeed other islands along the coast, as also between Theaki and the mainland, but none sufficiently adjacent to each other to be regarded as a group, forming a sea-mark. But if indeed any of those other be assumed to be the Ἐδαφεῖος ἑσσοι, the result as affecting this argument will be the same. The Ἀγιάστις and Κρονιλέκτα of B. 633 are regarded by the Schol. there not as islands but as towns. A course nearly due N., continuing with slight variation his run past the Peloponnesian coast, would bring Telemachus to the Ἐδαφεῖος and due E. of Theaki. Now, he was warned by Pallas to avoid the πορφυρός between Ithaca and Samé, where the suitors lay in wait for him at Asteris. To judge from maps there is no point in the Ionian group so well suited to represent this πορφυρός as the strait between Cefalonia and Theaki, which narrows in some places to 2 miles wide and has several small islands in its narrow channel, of which any one might be Asteris. One of these two then must, it seems, be Ithaca. If however this one were Cefalonia, Telem was widely out of his course for it; if it were Theaki, he was within a few miles of the best port in the island, now Dexia, supposed by Kruse and others to be the Φόρονος λιμῆν of v. 345. Again, taking the numbers of the suitors mentioned in π. 247 foll. as 24, 20, 12 their proportion is approximately (omitting Dulichium, which with its adjacent group seems to have for surpassed all, cf. B 630, 637) that of the size of the islands, assuming Theaki to be Ithaca, and Zánté Zacynthos; the last being a mean between Samé (Cefalonia) and the former. The statement also of v. 238 foll. favours the notion that Ithaca was not one of the larger islands, οὐδὲ τι λίθον ὅπιστοι νοῦννοῦ ἔστιν, seemingly equivalent to, "it is not so obscure as you might expect", while the added remark, ἀνά συν ἐνεργαία τιτυκταί, certainly suits Theaki best of all, which, where incised by its large harbour, Dexia, narrows to an isthmus of half-a-mile and is no where over 3 miles in breadth. The other epithets τηχηδές καὶ ὅπιστος ἔστι are also admirably adapted to Ithaca. The harbour, too, of Dexia is perhaps the only one in the whole group to which the description of v. 97 would apply,

αἵ τ’ ἀλέμον σκεπόωσι δυσαήμων μέγα κῦμα
ἐκτοθεν ἐντοσθεν δὲ τ’ ἀνεύ δεσμοῦ μένονσιν
νήμες ἐνυσσελμοί, ὃτ’ ἀν ὀρμοὺν μετέρων ἐκορντη.

(4) This haven, looking nearly N. E., is so shut in by the square corners of its own bay and so sheltered and overlapped by the opposite front of Leucas and the continent at from 10 to 20 miles off, that it forms, for light vessels like those of the heroic times, or in fact Greek coasters at all times, a shelter leaving hardly a chance to bad weather. It is perhaps worth observing that the characteristic of the locality matches that of the hero of the tale. We should expect some noted facilities for shipping, and advantages for sailorship to be found in the home of the hero seaman, the very prince of maritime adventure. So, in a more modern day, the haven inlets of the Dart and Exe were the peculiar nursery of the Elizabethan race of English seamen. Now, no place
is so likely to retain the unbroken tradition of its name as that which has an unfailing advantage, like a fine natural harbour, to ensure constant resort.

(5) Lastly comes the argument of the name, or rather names. Assuming Samē to be the modern Cefalonia, the only change in the names of the leading group has been to take the name of the largest island from the people who dwelt there. Samē, or Samos, was a common name (ψάμμος sand?) become proper; and, being given to at least three islands, required, when intercourse became frequent, a distinctive title, such as that of the Θησική Σάμος, the more important island on the Asiatic coast being Samos par excellence. This name was no doubt the Κεφαληνή Σάμος, and as in the Thracian island the epithet coalesced in "Samothracia", so here the Samo- was perhaps dropped and ἡ Κεφαληνή alone remained. Now, since this is hardly to be deemed a change, for Κεφαληνες occurs several times, we have here the fact of 3 islands with, in effect, the same names as in Homer's time, and with no indication, as far as tradition goes, of their having ever changed them. Strabo indeed might speculate on this or that island showing features of discrepancy from the Homeric description, and deny that the Ithaca of his day — undoubtedly the modern Teaki — was the one the poet intended, but this is only a testimony that in popular acceptance it was Ithaca. And although we can conceive a race of conquerors succeeding in effacing old names and imposing new ones on conquered islands, who ever heard of their giving the names of a group a twist round, as it were, or making two of its members change names? Each name in such a group tends to keep the other names in their right places; and the chances against any such change being effected are proportionately multiplied and certainly whenever the legend of Odyss. — not necessarily the present poem embodying it, but the legend — became popular in Greece, from that time the clear title of the island then identified with it would be too broadly fixed in the popular eye to allow of its being lost. There have probably always been islanders there who prized as a set-off against the smallness of their domain the fame which that title procured them and found it a passport to the notice of the world; and their self-interest in the question would be a guarantee, against the title ever having become lost to the territory.

(6) The absence of any equally certain site for Dulichium is what has given some ground of doubt regarding Ithaca. Spohn, as Bondelmont before him, took Theaki for Dulichium, seeing that the large port on its E. side has the remnant of a town still called Dolicha. Spohn also placed Homer's Ithaca in a much smaller island, Sathako, 7 or 8 miles from Theaki. This last is a mere barren hummock without a spring of water or an acre of arable land. Strabo placed Dulichium near the mouth of the Achelöis; see App. D. 7. Pietro della Valle (cir. 1614) took Dulichium for a part, like Samē, of Cefalonia. Of modern travellers, Gell, Holland and Dodwell agree in accepting Theaki for Ithaca.

(7) The chief difficulty, however, remains in the lines 21—6.

ἐν δ' ὅροις αὐτῇ

Νήμιον ἑλνοσίφυλλον ἄριστεπές. ἀμφὶ δὲ νῆσοι

πολλαὶ ναυτικῶν μάλα σχεδὸν ἀλλήλησι,

Δομιλίοιον τε Σάμη τε καὶ ὑλήσαν Ζάκυνθος.

αὐτῇ δὲ χθαμαλῆ πανυπερτάτη ἐλν ἀλλ' κεῖται

πρὸς ζόφον, αὐτ' ἀνευθεῖ πρὸς ἦω τ' ἤλιον τε.
APPENDIX G. 5.

Now the only two islands which could properly be said to be μάλα σχηδον ἄλλ. are Theaki and Cefalonia, since Zacynthus (Zante) lies considerably to the S., and Dulichium, supposing it at the Achelous' mouth, considerably to the E. of these first two. Nor, taking αὐτή to mean, as it certainly must, Ithaca, can it be strictly said to lie furthest to the W. (ζώφον), nor the rest to lie to the E. of it, nor is it "flat", if that be the meaning of χθαμαλῆ. But, if we examine the group, these difficulties will be seen to imply a general geographical inaccuracy affecting the whole of them (Theaki Cefalonia Zante). None of them is so situated as to be markedly πρὸς ζώφον, with the others relatively apart and to the E. I conceive indeed that the last line has a general reference to the fact that these three lie to the W., and that there was another group, Dulichium and the Ἐαὶ νῆσοι, lying a considerable interval to the E. Since, however, this difficulty is general, not specially bearing on the claims of any island to represent Ithaca, it may be left without further remark, than that such an amount of inaccuracy is what we might expect in an age when books and maps were not, and when hearsay or a casual visit was the sole means by which a poet, assumed to be from the Asiatic Ionian coast, could inform himself of the facts. I regard this therefore rather as a confirmation of the unity of authorship in the two poems. At any rate, if the author of the Odyssey had been a Western Greek, his local knowledge might be expected to show as much accuracy as we find when the islands of the Asiatic coast, or that coast itself, is mentioned in the Iliad. Nor should we omit the tradition of the poet's blindness, when discussing any question on which his descriptions are challenged on the ground of fact. Supposing his sight lost after a visit in early life to these remote parts, and their scenes afterwards recalled in talk and song, how much of exactness might the mind's original picture be expected to retain?

(8) Similarly there is none of the group which the epithet χθαμαλῆ can literally suit. The word occurs in various associations in four other passages. The Greek wall is χθαμαλότατον near the ship of Ajax,13 the leaf beds of Laerteres14 are χθαμαλαί, one of the rocks at Scylla is χθαμαλότερος,15 and more closely in point with our present subject the phrase αὐτή δὲ χθαμαλῆ κεῖται,16 is used of Aeaea, Circe's island. Völcker thinks, "fast rooted in the sea," as opposed to floating islands, e. g. Delos, that of Acolus etc., is the meaning. This sense is wholly unsuited to all the above four passages. Further, if it be applicable here, αὐτή δὲ χθαμαλῆ κεῖται should be distinctive of Ithaca, whereas all the islands of the group are equally in this sense χθαμαλαί. But the passages cited show that χθαμαλῆ is uniformly true to its connexion with χαμαι, not in the sense of "fast" but of "lowly", as humilis from humi rather than solida from solutum. It means "low" or "flat", but how applicable here? The parallel case of Aeaea shows how. In ν. 194 — 6 Odys. mounts an eminence (σκοτινον παυκολόσων) to command a prospect of the island which, as the text seen, lies χθαμαλῆ, with a boundless margin of sea apparently overbrimming it.

(9) Every one who has had a similar opportunity must have noticed how from such a height all minor eminences tend to flatten down beneath him. Be they ever so numerous and irregular, they are for the moment lost in the downward

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13 N. 683. 14 l. 194. 15 μ. 101. 16 ν. 196
perspective. Thus the poet’s stand-point is that of a “bird’s-eye view”, and
the phrase ἀντὶ ἃ δὲ κ. τ. λ., refers, not to Ithaca in contrast with other islands, but
in contrast with its own leading feature, Mount Neritus, mentioned just before.
Similarly the shield of Nestor is all of gold, κάνονας τε καὶ ἀντὶ γ' , i. e. the
shield proper, or by itself, without those accessories. So again, we have

 álloi δὲ ἤνωτοι ἄλλοι δ' ἀντὶ γ' σι βόσσειν

where the βόσες are thus distinguished from their leading part, the ἤνωτοι, just as
the νῆσος ἀντὶ from the mountain here. Virgil has a similar use of ἰπσε in
Georg. II. 297, where the central stem of a tree is thus distinguished from the
branches,

— media ἰπσα ingentem sustinet umbram;

and again in Georg. IV. 274,

Anureus ἰπσε, sed in foliis quae plurima circum
Funduntur, etc.,

where the central disk of the flower amellum is contrasted with the petals which
hang around. This relation of distinctness between the island and its principal
feature, Mount Neritus, is preserved even in the Catalogue,19

οὖ ὁ Ἡθάκην ἐξον καὶ Νημιτον ἐνοδιφυλλον,

but naturally becomes more conspicuous here.

(10) Schreiber accepts the view of Palmer, who would read χθαμαλὴ referred
to ἀλλ, but the parallel in κ. 196 αντὶ δὲ χθαμαλὴ κεῖται, where ἀλλ does not
occur, is against this; it being nearly certain that the relation of these four
words to each other in the two passages is the same. Possibly, some point of
view might be found from which not only the island would appear thus relative-
ly χθαμαλὴ, but the only others in sight might appear ἀμφι, scattered
about it, and the principal group within the eye’s range at a distance east-
ward,

ἀνενθὲ πρὸς ἦὼ τ' ἑλιόν τε.

This, however, is hypothetical only, and is a descent into greater minuteness
than is necessary in a poetical description from recollection or hearsay. It
remains to be noticed that, when this stand-point is quitted, the relations fade,
and Ithaca comes out as πανανή,20 αλγιβοτος,21 τοτχεια,22 and the like, and the
main headland, though striking still, is no more the pole — so to speak — of the
entire prospect.

(11) Strabo took χθαμαλὴ as meaning not ταπευνη, but πρόσχωφος τῇ ἡπείρῳ
ἐγγυτάτω υἱὸς αὐτῆς. But nearness to land, as opposed to sea, is nowhere,
has been shown, a sense of this adj. in H. Strabo understands πανυξ. πρός ἥπον
as “furthest to the North”, mistaking, as will be further shewn, the sense of
ἵπος. The Schol. Vulg. makes χθαμαλή mean “deep-lying”, and explains πανυ-
περιτάτη as of a moral elevation due to the fame (δόξη) of its people! The
Schol. Ambros. similarly, but more vaguely, interprets χθαμαλὴ in reference
to its situation (Θέαν), and πανυξ. as the Schol. Vulg., but has another view
which he puts first, that previously mentioned being given as an alternative. His
first view is, that the word χθαμ. is to be understood of the E. side, and πανυξ.
in connexion with πρός ἥπον “highest towards the W.” This does not seem
to correspond to any natural fact, but rather to misrepresent the case; since the
only part which, to judge from Kruse’s large-scale map, can literally be called

"flat", is on the W. side, between the slopes of Neritus and the sea. Enstath. states the alternative view given, as above, by the Schol. Ambros., with apparent acceptance, but afterwards seems rather to accede to that Strabo.

(12) There remains the statement that Ithaca, supposed Thakei, is πρὸς ζόφων. I agree with Ukert that the gloom of sunset and therefore "the west" is the quarter intended, as shown by the contrasted direction πρὸς ἡδω τ' ἡδήνον τε. Such expressions as ἡδη γὰρ φῶς οὐκ ἔδει ὑπὸ ζόφων,\(^{23}\) and the contrast between those who dwell πρὸς ἡδω τ' ἡδήνον τε and those ποτὶ ζόφων ἴσον ἐκεῖνα,\(^{21}\) as also between the flights of birds,\(^{23}\) discriminated as regards direction by the same phrases, leave this unmistakable. Schreiber sees this, but adds that, if the meanings of ἡδως and ἴσον could be divided, he feels sure (ich halte mich überzeugt) that by ἴσον H. would have expressed the E. and by ἴσον the S.

(13) I feel sure that the poet expressed but one notion, as above stated, by πρὸς ἡδω τ' ἡδήνον τε, which seems clear by πρὸς ζόφων being used alone for the balancing expression. But again, the question occurs what is the poet’s stand-point in his E. and W.? It appears likely that such directions were referred to navigation, which in those ages and long after was customary only in the summer season; and thus, taking the solstice as its culminating point, we obtain for ζόφων, or sunset, a point to the N. of W. Of course it may be argued that sunrise (ἡδως) ought similarly to include a northward extension at the same time. Theoretically this would follow, but practically it need not. If ζόφων, or sunset, were made the standard, the opposite point might remain undetermined, simply through the problem not being thought out. But even if any point in the N. E. quadrant be taken as meant by πρὸς ἡδω τ' x. τ. l., it will not disturb our reckoning significantly. Indeed, there is some reason for thinking that the poet does in effect recognize a north-eastern sunrise as well as a north-western sunset, see note on μ. 1—2. The next fact to be noticed is that Peloponnesus is the point of view from which the question would in the poet’s time be judged. We should consider how would it look from the water, as the islands came in sight of a coaster rounding the N. W. angle of Peloponnesus? Ithaca would apparently not be reached till Zacynthus and Samã had been passed, nor sighted, till they had been some time in sight; and if the nearest point to Peloponnesus of each of these three islands be taken, that of Ithaca lies, by Spruner’s map both further to the W. (and a fortiori to the N. W.) and further from Peloponnesus, than either of the other two. Now this further run from Peloponnesus to reach it, is probably what is meant by πανυτ. εἶν ἄλλα κεῖται, whilst the voyager would be unconscious, seeing the summer sun setting before him, that the whole of that extension was not westerly. It is conceivable that the poet himself may have made the run which he ascribes to his own Telem., when returning from Pylos, and then all the observations as regards direction etc. would have a relative truth and fall naturally into their place.

(14) I take πανυπερεστη ἐκν ἄλλως, therefore, in Strabo’s sense of “furthest over in the sea”, παν- having the force of πάντων, or here, πασῶν, i. e. νῆσῶν; cf. the similarly formed πανυπερτάτους in i. 452. For some English parallel forms see the note on πανμπροτων at x. 493.

(15) The name Κεφάλληνες\(^{26}\) is given generally to the subjects of Odys. and is applied to the whole body of the suitors,\(^{27}\) some of whom probably lay out of his

\(^{23}\) Ι. 335. \(^{21}\) ν. 240—1. \(^{25}\) M. 239—40. \(^{26}\) B. 631, ω. 377—8. \(^{27}\) ω. 429.
dominion. The Κέφαλλ. are supposed by Laertes, ο. 355, to be likely to be summoned by the suitors' faction in Ithaca to avenge the death of their own ὀδυσσοί. The name occurs nowhere in H. in the sing. Κεφαλλην. It may perhaps be derived from κυέφας by dropping ν, cf. κελαιή and μελαιή. Its situation towards the κυέφας = ξυφός (δυύφος δυναφερόν) or "west" would thus be the key to its original meaning. Laertes had led Cephalenians in a foray on the mainland, unless, as probably in τ. 367, some part of Cefalonia itself be meant by ἦπειροσ. He had then sacked Nericum there. This ambiguity of the word ἦπειροσ does not however weigh for much. A large island like Samè might be an ἦπειρος as compared with a smaller, like Asteris or even with one as large as Theaki. As regards the question of Odysseus' flocks and herds, Samè is probably meant by ἦπειρος in § 100, since Philoetius, chief of the ἄνεφες ἐσθλοι who had charge of them (§ 104, cf. π. 210) is ferried over by the πυρπημῆς. ordinarily plying, as it seems, i. e. on the πορφυρὸς between Ithaca and Samè, which latter was therefore the pasture-ground.

(16) Völcker § 34 argues that Νόμον's herd of horses, and the other cattle tended by Philoetius, were probably on the same ἦπειρος, wherever it lay. But we are expressly told that Νόμον's horses were in Elis,²⁸ which is expressly called ἰπὐόβοτος, and we have a mention of horse-races and prizes there, Λ. 670 foll. Besides, Νόμον needs his own ship for the passage, which seems to show that no πορφυυμῆς were available thither. Although, however, Samè is probably the ἦπειρος of Odysseus' sheepmasters, yet the ἦπειρος of the Laertian conquest may have lain elsewhere, for instance in the peninsula of Leucas, where Spruner's map places Nericum. Thus we find Odys. led to the war

οὖ τ' ἦπειρον ἔχων ἄνεφες ἐνέμονο.

where, if two regions are intended, one of the two is probably the Acarnanian mainland at or near Leucas, now an island, and made so first by the Corinthians, (Νι. on α. 259) and the conquest of Laërtes would account for Odysseus' authority being recognized there. As regards the further notices of those parts, we have a Θεσπρωτῶν βασιλεὺς named Φείδων,²⁹ an Αίτωλος ἄνηγος,³⁰ who had taken refuge in Ithaca from a family quarrel, and several mentions of an Ἐγετὸν βασιλῆς βροτῶν δηλήμονα πάντως,³¹ as ruling on the ἦπειρος. The Thesprotians were also before the Trojan war allies (ἀποθυμοί) of the Ithacans,³² and were presumably still so, since Odys. is spoken of as being received hospitably among them,³³ and peaceful traffic appears to be going on at the time of his return between them and Dulichium.³⁴

(17) The ἦπειρος has commonly the epithet μελαιή in the mouths of the Ithacan islanders, denoting probably the contrast of its dark mass with the bright sea across which it was visible; so μέλαιναι νῆς passim.

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APPENDIX A. 23.

ON THE PRONOUN AND THE ARTICLE EVOLVED FROM IT.

(1) 1. ὁ, ἦ, τὸ, 2. Ὠ, ἦ, ὤ, 3. but plur. ὁ, ἦ, ὤ, and ὁ, ἦ, τὸ, and τοῖ, τοῖ, τὸ.

In these we have really two distinct pronominal forms embodying different elements mixed up together. The masc. and fem. $\delta \eta$, or $\delta \overline{\eta}$, may be compared with the oldest English forms of pronouns for the same genders, se se, and each is personal and subjective. In the earliest distinctives of language the subject is a person and the person a subject, and this subjectivity is more intensely present in the first person than in the second, but in the third is in the oldest stage of language hardly present at all. Thus only masc. or fem. nouns could properly have a nom. case, neuters came into existence as objects; and probably pronouns of the third person are oldest of all in that case. Thus we have tam, quam, tam, quam, really pronouns in their oldest forms, as shown by tan-tus quantus formed on tam quam: tam tus thus means "that-object-like".

(2) Accordingly, when a pronoun of the third person was wanted to become a subject, it fell back on the pronoun of the second person, to which second originally belonged and from which were developed the se se* of our earliest English and the $\delta \zeta$ or $\delta \overline{\eta}$, of Greek, the aspirate in which last represents the sibilant of the former.

(3) In earliest English, as in Greek, the neuter and all the oblique cases in all genders followed the objective forms.** It is probable that $\tau \theta$ as a neut. accus. is older than $\delta \zeta$, or $\delta \overline{\eta}$, as mas. and fem. nomin. and similarly thaet in English is probably older as accus. than se se as nomin. Now all these singulars probably existed long before their plurals. Hence we have, oldest, thaet $\tau \theta$

\[
\begin{align*}
\text{recent} & \quad \{ \overline{\delta} \overline{\zeta} \text{ or } \overline{\delta} \overline{\eta} \} \\
\text{se} & \quad \text{se} \overline{\zeta} \\
\text{more} & \quad \{ \alpha \overline{l} \alpha \overline{\ell} \} \\
\text{recent,} & \quad \{ \tau \overline{\ell} \tau \overline{a} \ell \} \quad \{ \tau \alpha \ell, \}
\end{align*}
\]

If we may argue from the analogy of English in which tha is the only plur. nom. and acc., $\tau \overline{\ell}$ and $\tau \overline{a} \ell$ are older than $\alpha \overline{l}$ and $\alpha \overline{\ell}$ as plur. But se se thaet became by 1200 B. C.*** the theo the, with the often for a plur. form too. This shows that the older form was the stronger, the more inveterately objective or third-personal; and as the inflexions are shed off, the alone remains our def. art.

(4) Now throughout a considerable stage of the English language this pronoun

* The $s$ in these is a trace of the 2. person, oldest form $\xi \lambda$ (Donaldson New Crat. § 132.) and accordingly se has a by form or dialectic form the, and see has theo or thim, recalling thee thou of the 2nd. pers. so $\overline{\delta} \overline{\sigma} \overline{\nu} \overline{\rho} \overline{\sigma}$ is 2nd. pers. and $\overline{\delta} \tau \bar{a} \nu = "o you. "$ So the Greek $\alpha \nu$ is connected not only with the Latin tu of 2. pers. but with sui (F.) of the third.

** Mas. Fem. Neut.

<table>
<thead>
<tr>
<th>Nom. se</th>
<th>see</th>
<th>thaet</th>
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<tr>
<td>Acc. thine</td>
<td>thá</td>
<td>thaet</td>
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Sing. Gen. thaes mas.

Dat. tham and thaerefem.

Abl. thy neut.

Nom. and Acc. in all genders thá


Abl. and Dat. " " tham.

*** Except, it is said, in Kentish, where in the thirteenth century se si the is found.
fluctuated between a demonstrative or rel. use and one as a definite article. I will give a few examples from "Philology of the English Tongue" by Prof. Earle.

Hine man ber tha sona of tham bede to cyrcan. (Swithun)

Him men bare then soon from the bed to church

The burh the he alte. (Layamon)

*The* borough that he owned.

Canst thu thone preost the is gehaten Eadsige? (Saxon) Earle p. 37

Thone the he gesæt on thatere cyrcan *ib.*

*And Gloi* that child hahten. (Layamon)

To than blissfolle kyinge. (ib.)

The strengeste of alle than tune. (ib.)

This is precisely the stage in which we find the pronoun-article in Homeric Greek; and, as I have shown at length in the Pref. to this vol., in all the earlier Greek poets.

(5) I will proceed to exemplify a few of its more remarkable forms or uses in Homer. I need hardly state that the same pronoun which furnished the article became also the relative.

ô for masc. sing. relat., *αἰδοῦς* νεμεσητὸς ὁ μὲ προέχει πνεύμονα. 35 Aristarchus also wrote, not ô, but ὁ σφιν ἐυπρονέων. 36

ôs for demonstrative. ὁς γὰρ δεύτα τος ἡθέν ἄραιον, 37 or relat. and demonstr. both, μηδ' ὁν των γαστέρας ἡμήριον έοντα φέρειν, μηδ' ὁς φύγοι. 38

This is found in later Greek. καὶ ὁς *“and he”*, at the beginning of a sentence is often found in Plato and Xenophon, and also καὶ ὁς** “and they,” with καὶ τὸν καὶ τὴν,*** in the objective relation, in the same writers, all chiefly in dialogue. Comp. ὁυ ώ ὁ μὲν ὁς ὁ, οὕ, “not one so, the other not” (but all so). So Pind. τὸ καὶ τὰ; cf. ὁς καὶ ὁς, “this and that man,” Herod, IV, 68.

tὸ for relative, τὸ ὁ καὶ ὄγιον ἔσται.

tὸδ for relative, τὸν μὲν τε παύωνοι ἐπισωτρου τρίχες ἄφθατον. 39

This is specially noteworthy as the τὸδ begins the line, and has thus no metrical excuse.

(6) A tendency is observable to distinguish the relative use, whether of ὅς or ὁ, by the addition of the particle τε, except in the nom. ὁ; since ὁ τε is a combination which, I believe, does not occur. But the combination never acquired such a hold on the language as to be generally distinctive of the relative. ὅς τε, however, in H. is so common as not to need citation in support of it. As regards the oblique cases, I will cite for

tὸν τε relative, . . . τὸν τε τρομοῦναι καὶ ἄλλοι. 40

tῇ τε . . . , . . οὕς ἔδωκαν, τῇ τ᾽ ἐνάρθον ὁμιμεῖον Θέλγει. 41

(7) The τε was similarly added to ὃς and more rarely to ὅς, to bring out more clearly their relative force. Examples are

It seems to me likely that the use of the words ὁς ὁς ὁς and the like with τε is earlier than without it in this relative meaning. The appendage would be specially convenient in the nom. sing. to distinguish ὁς ἦ rel. from the same demonstr. But as the pronoun demonstrative gradually in spoken speech became ὁδε ἦδε τόδε, and ὦ ἦ τό lapsed into the def. article, as moreover ὁς and ὁς found sufficient distinctives in τοῖς τόσοις, the τε was abandoned. We have, however, a trace of τε so used in the ὁς τε εἴμι = δύναμαι of later Greek.

(8) Two or three examples of the Homeric use of ὦ ἦ τό as the article may suffice: ὦν ὦ τὸ πᾶς . . . ἐκλίνῃ ἡ ἱχὼν;45 οὗ δὲ γυναικὲς ἤλιθον;46 τὰ χειρέαν τινὰ.47

(9) It looks as if the pronoun demonstr. ὦ was used first to introduce a noun, or give notice of it as to come further on in the sentence, then gradually the two approached each other, and the pron. thus lapsed into the article. Such an instance we have in

ἀντιρ ὃ μὴνυ νυνι παρήμενος ὁχοποροεσιν,
διογένης Πηλέως νίος, τόδες ὄνος Ἀχιλέως,48
just as we find other pronouns e. g. ἐλ μὲν ἦν τοῦ τοῦ φίλον μακάρεσσα θεοίσιν, νοοθήσα Ὀδυσσά;49 so Plato Repub. 606 B, ἐκ τοῦ κεφάλαειν ἥγειται τὴν ἠδόνην.

(10) Another intermediate stage is where the pronoun (or article?) points to the thing or person as known before, ὦς εἰπὼν τοῦ σκηπτοῦν ἀνέσχεθε,50 where τὸ σκ. is “the well known official staff”, ὦ μοχλός ἐλάνινος51 “the (aforesaid) olive club”; see Jelf, Gr. Gr. § 444. 4.

(11) Adverbial uses are chiefly noticeable in τῷ, “in that case”, too common to need citation, and in τὸ and ὦ for “wherefore”, e. g. τὸ καὶ μοιχαγηρὶ ὀρέκλητοι;52 τοῖν γάρ καὶ πατρὸς, ὦ καὶ πεπνυμένα βάζεσι53; as also very often in ὀτα, ὀτα τε, ὀταν, as

ἐλατο ἄμφροτα, οἶα θεοὶ ἐπενηνύοθεν.54
φιλήσεια, οἴα κ' ἵχομεν.55
ἡς πατὰ προξίνην ἡ μαρδίως ἀλάλησθε,
οί ὦ τε ε λιθησέα; 56
οἵων ὥ σοῦ ὁμόσας περ ἐπήγαγον.57

(12) This arose out of such constructions as the following, in which the neuter adj. οἶα has an agreement of a loose' non precise nature with the class to which the antecedent belongs rather than with that antecedent itself,
or where it agrees with the thing which has happened instead of the person to whom it has happened; as in,

ŏn̄' ἄρι βεβλημένος οξέί χαλκῶ,
οὐ̄ τ' αὐτοσχέδιν οὐτασμένος, οἶ̣α τ' ἐπίλα
γίγνεται ἐν πολέμῳ. ἰ. ὑ. τὸ βεβληθαὶ, τὸ οὕτασθαι. 60

It cannot be necessary for me to illustrate further the subject of this appendix by tracing the development of the def. art. in the Romance languages from the Latin demonstr. pron. ille. That fact in those languages is clear from evidence which lies on the surface of their history, and needs no citations in support of it from writers who belong to their transitional period in this respect. That there must have been such a transitional period, whether marked by extant writers or not, is clear from that evidence; and thus it may be taken to be a law in a large class of languages which possess a def. art. that it was developed out of the demonstr. pronoun; and indeed classical Greek never quite shook off the traces of what its def. article had once been. How early this development in Greek began, I do not think there is any evidence to show. It is sufficient to notice that it is in the transitional stage that we encounter it first, as has been shown in the pref. to this vol. p. LXXV. foll. by citations from a number of the earliest poets of whom fragments are extant.

APPENDIX A. 24.

Since completing the Preface to this volume, I notice in Ahrens de dialect. Æolic, some remarks on the digamma as used in Æolic Greek, which go some way to confirm the view taken in that Preface p. Lxxii. I therefore here subjoin them. It will be seen that Ahrens' view is, that the Æolian poets, Alcaeus and Sappho, mostly dropped the f, and that by the time of Alexander the Æolians had wholly lost it. Now, the Æolians are supposed to have retained it longest in use—longer i.e. than other Greeks, Asiatic or European. Therefore we ought to expect to find the F flourishing even amongst the Æolians at a period considerably earlier than Alcaeus and Sappho, since in their time it was evidently in its decline. Further, since the other Asiatics lost it earlier, we should expect to find its flourishing period amongst the Ionians considerably earlier still. But it is assumed that "our Homer" was an Ionian Greek; and, when he composed (allowing for the alterations wrought by rhapsodic recitation, and for later additions which have adhered), the F evidently was flourishing. This therefore throws us back to a period considerably earlier, I

might say fur earlier, than Alceus and Sappho for the composition of Ionian Greek so far digammated as "our Homer" is. Ahrens' words are as follows:—

Neque tamen semper aut ubique antiqui digamma tenaces erant. Nam et in titulis nullum eius vestigium, ubi adeo Lesb. 2166, 16 εἶκοσι l. 24 οὗτόσι, Lamps. 12 ίδος, Cum. 41 εἴκονας leguntur, quas uoces olim digamma habuisse, ex eodem Homero et aliunde constat et in poeta rum reliquis reperintur, ubi digamma, quod olim fuit, uim consonantis amississe apparent. Satis erit, certissima exempla affere: Α. 41 ἀπάλαμνὼν εἶπην, 57 τὸ δ’ ἔργον, S. 51 ἔσσον ἔθην, S. 111 ex antiquo papyro προσεύδοισαν (nec minus in fr. 110 ex eodem papyro οὖν οἴδα non οὖν οἴδα scriptum est), S. 3 φάεννὼν εἶδος, S. 74 ἐπεμένα, Α. 1 οὖ ναξ, S. 2, 1 κήνος ίδος, 44 ἔρχεται ίδος, Α. 5 εὐπέδιλλος Ἰρις, S. 55 κάλιστ’ εἰκάσθω. * * * Igitur uidetur Lesbii digamma ante uocales initiales ex antiqua lingua hereditate acceptum iam Alcei et Sapphus temporeplerumque neglexisse, postea ante Alexandrum M. proirus abierisse. Ahrens de dial. Αἰol. § 5. p. 32—3. * * * * Diphthongus εὐ ex ε et digamma prodit in ἐυάλοκα, χεῦω, πνεῦω, δεῦω, etc., ut in Homeric εὐαθιδε; at ἐνάνασας Alc. 53, ἐγαγε S. 2, 11, χέω Α. 31, S. 2, 13, alia leguntur, non εὐάνασας (quamquam ipsum augmentum syllabicum olim digamma interfuisse prodit), ἐβαγε, ubi eadem valent de reduplicatione, χεῦω. Postremo accedunt αὐρήκως, εὐράγη, qui subsum consiprit Homericum ταλαύνειν. Apparet nullam certam regulam atque normam in his regnare, sed eas quodam factum uideri, ut in aliis digamma in ὑ mutaretur, in aliis eicetetur. Ibid. p. 38—9.