Homerus
Iliad, book I
Professor Goldwin Smith
with the Editor's
kind regards

Oxford
18 Oct. 1878.
HOMER

ILIAD, BOOK I

D. B. MONRO
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WITH AN ESSAY ON HOMERIC GRAMMAR
AND NOTES

BY

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PREFACE.

The purpose of this work is to furnish an introduction to the reading of Homer, suited to the wants of persons who have learned the rudiments of Attic Greek, and have made some little progress in construing. To such persons the first difficulty of Homer is the dialect, and accordingly I have given up considerable space to an account of the peculiar grammatical forms. This part of the book (pp. 21–32) should be carefully read along with, or even before, the text. Some of the sections which treat of syntax (pp. 33–48) are probably too difficult to be studied with advantage by a beginner; but I trust that they will be found useful for reference. Those who can read a few lines of Homer without difficulty will find it very advantageous to look at the context of the passages quoted in this part, and endeavour to judge for themselves of the translations given.

The text is based upon that of Dindorf (Oxford, 1856), but several changes have been made, chiefly on the authority of Bekker and La Roche, and the punctuation has been adapted to the English practice.

In preparing the notes I have chiefly consulted the school editions of Faesi (1858), Paley (1867), Amcis (1868), Pierron (1869), La Roche (1870), and A. Sidgwick (1878); also Autenrieth's edition of Naegelsbach's Anmerkungen zur Ilias (1864). The account of the Homeric forms in pp. 21–32 is based upon
the masterly outline which was traced by H. L. Ahrens in his Griechische Formenlehre des Homerischen und Attischen Dialektes (Göttingen, 1852). It need hardly be said that I have made use of the writings of Curtius, especially of his last book, Das Verbun der griechischen Sprache, as well as of various discussions on Homeric forms in the Studien zur griechischen und lateinischen Grammatik edited by him.

In the part relating to the syntax of the Moods and Tenses (pp. 33-39) I am mainly indebted to the Syntaktische Forschungen of Delbrück and Windisch. The first volume of this work, Der Gebrauch des Conjunctivs und Optativs im Sanscrit und Griechischen, by B. Delbrück (Halle, 1871), placed the Homeric use of the Moods in an entirely new light.

I wish also to mention, as aids in this part of the subject, Professor Goodwin's Syntax of the Moods and Tenses of the Greek Verb; the 'Digest of Platonic Idioms' appended to Mr. Riddell's edition of Plato's Apology; and the elaborate but still unfinished work of Prof. L. Lange, Der homerische Gebrauch der Partikel ei (Leipzig, 1872-73). On the Pronouns I have learned most from Prof. E. Windisch (in Curt. Stud. ii. 201-419); on the Article from Förstemann's treatise (Magdeburg, 1861).

On the metrical questions treated in pp. 48-51 the most valuable researches are those of Hartel (Homerische Studien, Berlin, 1873; Wien, 1874), and La Roche (Homerische Untersuchungen, Leipzig, 1869).

The Homeric Question lies beyond the scope of an elementary work; but I have ventured (in pp. 52-54) to indicate some of the conclusions which may be gathered from a study of the language. They are substantially in agreement with the view expressed by Curtius (Stud. iv. 471-491). On the one hand, as he points out, the Homeric dialect is the dialect of an art of
poetry—a primitive and popular art, it may be, but still an art that rose above the level of unconscious colloquial speech. The use of such a dialect, formed (as it must have been) by the successive generations of a school of poetry, is sufficient to account for the preservation in Homer of forms of speech that had passed out of every-day usage.

On the other hand, the Homeric dialect as a whole—apart from this archaic element—is much more ancient than the other known forms of Greek. I cannot concede to Mr. Paley that it has derived ingredients in any appreciable quantity from Attic or New Ionic sources. The lesson taught by the researches of scholars such as those I have named is always the same, namely that between the Homeric and the Attic or New Ionic periods a gradual process of change must have been going on in almost every part of the grammar. The beginnings of this process are visible in the ancient non-Homeric literature, the Hymns and the Elegiae poetry. The Iliad and Odyssey, therefore, are still older, and whatever corruption they may have suffered in the long period of oral transmission, they represent for us the earliest known stage of the Greek language.

In conclusion I have to express my thanks to the Rev. F. H. Hall, M.A., Fellow and Tutor of Oriel, for the great assistance which he gave me in this book. Whatever degree of clearness it possesses is mainly due to his careful revision and criticism. I desire also to express my sense of the indulgence shown by the Delegates of the Clarendon Press with regard to the larger edition of the Iliad, so long announced by them. I trust that it will not be much longer delayed.

D. B. M.

Oriel, Sept. 6, 1878.
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ΙΔΙΑΔΟΣ Α.

Λοιμός. Μήνις.

Μήνιν ἀειδε, θεά, Πηληϊάδεω Ἀχιλῆος
οὐλομένην, ἣ μυρὶ’ Ἀχαιῶν ἄγε’ ἔθηκε,
πολλὰς δ’ ἱφθύμους ψυχὰς Ἀδὲι προϊάψεν
ηρῶν, αὐτοὺς δὲ ἐλώρια τεῖχε κύνεσσιν
οἰκονοίσι τε πάσιν, Δίὸς δ’ ἐπελείετο βουλή,
ἐξ οὗ δὴ τὰ πρῶτα διαστήμην ἐρίσαντε
᾿Ατρείδης τε ἀναξ ἅδρων καὶ δῖος Ἀχιλλεύς.

Τίς τ’ ἀρ σφωὶ θεῶν ἐριδὶ ξυνέκε μάχεσθαι;
Λητοὺς καὶ Δίως νῦόσ’ ὀ γὰρ βασιλῆι χολωθεὶς
νοῦσον ἀνὰ στρατὸν ὧρσε κακίν, ὀλέκουτο δὲ λαιών,
οὖνεκα τὸν Χρύσην ἤτίμασεν ἀρητῆρα
ynamo’ς τε ἀναξ ἅδρων καὶ λαύνοις Ἄχαιοις,
λυσόμενος τε θύγατρα φέρων τ’ ἀπερείσι’ ἄποινα,
καὶ λίσσετο πάντας Ἁχαιοὺς, Ἀτρείδα δὲ μάλιστα δύω, κοσμήτορε λαών.

"᾿Ατρείδαις τε καὶ ἄλλοι εὐκνήμοδες Ἀχαιοὶ,
ὑμῖν μὲν θεοὶ δοῦν Ὀλύμπια δώματ’ ἔχοντες
ἐκπέρσαι Πριάμοιο πόλιν, εῦ δ’ ὀίκαδ’ ἱκέσθαι:
παῖδα δ’ ἔμοι λύσατε φίλην, τὰ δ’ ἄποινα δέχεσθαι,
ἀξόμενοι Δίως νῦν ἐκηβόλοιν Ἀπόλλωνα."

"Ενθ’ ἄλλοι μὲν πάντες ἐπευφήμησαν Ἀχαιοὶ
αἰδεῖσθαί τ’ ιερὰ καὶ ἀγλαὰ δέχθαι ἄποινα."
αλλ' οὖκ Ἀτρεΐδη Ἀγαμέμνονι ἦνδανε θυμῷ,
ἀλλὰ κακῶς ἀφίει, κρατερὸν ὤ ἐπὶ μύθον ἔτελλε·
"μή σε, γέρων, κοιλησιν ἐγὼ παρὰ νησὶ κιχεῖω
η νῦν ὁδήγοντι η ὑστερον αὐτὶς λόντα,
μή νῦ τοι ὡς κραίσημη σκῆπτρον καὶ στέμμα θεοῦ·
τὴν ὤ ἐγὼ οὐ λύσω· πρὸν μιν καὶ γῆρας ἐπείσων
ἡμετέρῳ ἐνι οὐκό, ἐν "Ἀργεῖ, τηλόθι πάτρης,
ιστὸν ἐποιχομένην καὶ ἐμὸν λέχος ἀντιώσαν·
ἀλλ' ἐδιademac, μή μ' ἔρεδικε, σαῶτερος ὡς κε νέηαι."

"Ὡς ἐφατ', ἐποδεισέν ὤ τ' ἑρέων καὶ ἐπείλθετο μύθῳ;
βῆ ὤ άκέων παρὰ θίνα πολυφλοίσβιον θαλάσσῃ
πολλὰ ὤ ἐπείτ' ἀπάνευθε κις ἧραθ' ὤ γεραιῶν
Ἀπόλλωνι ἀνακτὶ, τὸν ἴκομοις τέκε θητῷ·
"κλαθί μεν, ἀργυρότος', ὡς Χρύσην ἀμφιβέθηκας
Κήλλαα τε ζαθέναν Τενέδουο τε ἱφι ἀνάσσεις,
Σμυθεῦδ, εἴ ποτὲ τοι χαρίεντ', ἐπὶ νην ἐρεψα,
ἢ εἴ δῆ ποτέ τοι κατὰ πίονα μηρί' ἔκημα
tαύρων ὤ αὐγών, τόδε μοι κρήνην ἐξάδωρο
τίσειαν Δαναοὶ ἐμὰ ὀάκραν σοῦτι βέλεσσοι."

"Ὡς ἐφατ' εὐχόμενος, τοῦ ὥ ἐκλυε Φοῖβος Ἀπόλλων,
βῆ δὲ κατ' Ὑλύμποιο καρήνων χωόμενος κήρ,
tοζ' ὀμοιου ἑχων ἀμφηρεφεά τε φαρέτρην·
ἐκλαγξαν ὥ ἄρξόητοι ἐπ' ἀμῶν χωομένου,
αὐτοῦ κινηθέντος· ὥ ὥ ἔθεε νυκτὶ έοικώς.
ἐξετ' ἐπείτ' ἀπάνευθε νεών, μετὰ ὥ ἱὸν ἐηκε·
δεινῇ δὲ κλαγγῆ γένετ' ἀργυρείοι βιοῦ·
οὐρῆμα μὲν πρῶτον ἐποχέτο καὶ κύνας ἄργοις,
αὐτὰρ ἐπείτ' αὐτοῖς βέλος ἐχεπευκές ἐφείς
βάλλ-. αἰεὶ δὲ πυραί νεκύων καῖοντο βαμειαί.

'Εννήμαρ μὲν ἄνα στρατὸν ὕμετο κῆλα θεόο,
τῇ δεκάτῃ ὥ ἀγορήμεν καλέσσατο λαὸν Ἀχιλλεύς;
τῷ γάρ ἐπὶ φρεσὶ θῆκε θεὸ λευκόλευνος "Ηρή."
κύδετο γὰρ Δαναῶν, ὅτι ῥα θυήσκουτας ὅρατο.  
oi δ' ἐπεὶ οὖν ἤγερθεν ὁμηγερέες τ' ἐγένομαι,  
tοῦτι δ' ἀνιστάμενος μετέφη πόδας ὡκὺς 'Αχιλλεὺς·  
"'Ατρείδη, νῦν ἀμμε παλμπλαγχθέντας ὑώ
ἀψ ἀπνοοτίσεω, εἰ κεν θάνατόν γε φύγομεν,  
εἰ δὴ ὁμοῦ πόλεμός τε δαμᾶ καὶ λοιμὸς 'Αχαιών·  
ἀλλ' ἀγε δὴ τις μάντιν ἐρείσμεν ἢ ἱερία,  
ἡ καὶ ὁνειροπόλοι—καὶ γὰρ τ' ὄναρ ἐκ Διός ἐστιν—  
οὐς κ' εἴποι ὅ τι τόσσον ἐχώσατο Φοῖβος 'Απόλλων,  
eἰτ' ἂρ' ὅ γ' εὐχωλίης ἐπιμέμφεται εἰθ' ἐκατόμβης,  
αἱ κέν πως ἄρνων κύσης αἰγών τε τελεῖων
βούλεται ἀντίσασι ἡμῖν ἀπὸ λογίδων ἀμώναι."  
'Ἡτοί ὣ γ' ὡς εἰπὼν κατ' ἂρ' ἐξετο· τοῦτι δ' ἀνέστη
Κάλχας Θεσπορίδης, οἰωνοπόλων ὅχ' ἀριστος,  
ὅς ἤθη τὰ τ' ἐόντα τὰ τ' ἐσσόμενα πρὸ τ' ἐόντα,  
καὶ νήσω' ἤγησατ 'Αχαῖων Ἰλιον ἔισω
ἡν διὰ μαντοσύνην, τὴν οἷς πόρε Φοῖβος 'Απόλλων'
ὁ σφυν ἐὑφρονέων ἀγορήσατο καὶ μετέειπεν·  
"ὡ 'Αχιλλεύ, κέλεαί με, Δι' φίλε, μυθήσασθαι
μήμιν 'Απόλλωνος ἐκατηβελέταο ἄρακτος·
tουγάρ ἐγὼν ἐρέω· σὺ δ' ἐκόνθεο καὶ μοι ὁμοσσον
ἡ μέν μοι πρόφρων ἐπεσιν καὶ χερσίν ἄριξεν
ἡ γὰρ ὅφθαλμαι ἄνδρα χολοσέμεν, ὃς μέγα πάντων
'Αργείων κρατεῖ καὶ οἴ πείθονται 'Αχαιῶν·
κρείσσων γὰρ βασιλεύς ὡτε χώσεται ἄνδρὶ χέρητι·
eῖ περ γὰρ τε χόλον γε καὶ αὐτήμαρ καταπέψῃ,
ἀλλὰ τε καὶ μετόπισθεν ἔχει κόποι, ὅφρα τελέσῃ,
ἐν στήθεσσιν ἐδόσα· σὺ δ' ἐφράσαι εἰ με σαώσεις·"
Τοῦ δ' ἀπαμειβόμενος προσέφη πόδας ὡκὺς 'Αχιλλεὺς·
"θαρσῆσας μᾶλα εἰπὲ θεοπρόπιον ὅ τι οἴσθα·
oὐ μὰ γὰρ 'Απόλλωνα Δι' φίλον, ὃ τε σὺ, Κάλχαι,
eυχόμενος Δαραοῖς θεοπροπίας ἀναφαίνεσ,
οὐ τις ἐμεῖς ἵππος· καὶ ἐπὶ ἠχοι δερκομένου
σοὶ κοίλης παρὰ νησὶ βαρέλας χείρας ἐποίησε
συμπάντων Δαναῶν, οὐδ’ ἦν Ἀγαμέμνονα ἐπιθύμησε
ὡς νῦν πολλῶν ἄριστος Ἀχαῖῶν ἐφ’εται εἶναι."

Καὶ τότε δὴ θάρσησε καὶ ἑώρα μάντις ἀμύμων:
"οὔτ’ ἄρ’ ὅ γ’ εὐχωλῆς ἐπιμέμφεται οὖθ’ ἐκατομβής,
ἀλλ’ ἐνεκ’ ἀρητήρος, ὅν ἡτίμησε Ἀγαμέμνων
οὖθ’ ἀπέλυσε θύγατρα καὶ οὐκ ἀπεδέξατ’ ἀποινα,
τοῦνεκ’ ἄρ’ ἄλγε’ ἐδωκεν ἐκήβολος ἥ’ ἐτ’ ὁδέσει·
οὖθ’ ὃ γε πρὶν Δαναοῖσιν ἀεικέα λοιγὸν ἀπώσει,
πρὶν γ’ ἀπὸ πατρὶ φίλῳ δόμεναι ἐλικώπιδα κούρην
ἀπριάτην ἀνᾶπονοι, ἁγείων θ’ ἱερὴν ἐκατομβήν
ἐς Χρύσην’ τότε κέν μιν ἰλασσάμενοι πεπλόθμενον."

"Ἡτοὶ ὁ γ’ ὃς εἰπὼν κατ’ ἄρ’ ἐξέτα, τοῦτο δ’ ἀνέστη
ἡρως Ἀτρείδης εὐρυκρείων Ἀγαμέμνων
ἀχυρύμενος· μένεος δὲ μέγα φρένες ἀμφιμέλαναι
πίμπλαντ’, ὡσπερ δὲ οἱ πυρὶ λαμπτοῦσι ἐκτην.’
Κάλχαντα πρῶτιστα κάκ’ ὁσόμενος προσέειπε·
"μάντι κακῶν, οὐ πῶ ποτὲ μοι τὸ κρῆγιον ἐιπάς·
αἰέλ τοι τὰ κάκ’ ἐστὶ φίλα φρεσὶ μαντεύσασθαι,
ἐσθλὸν δ’ οὔτε τί πω εἰπάς ἐπος οὔτ’ ἐτέλεσσας·
καὶ νῦν ἐν Δαναοῖσι θεοπροπέων ἀγορεύεις
ὡς δὴ τοῦδ’ ἐνεκά σφιν ἐκήβολος ἀλγεὰ τεύχει,
οὔνεκ’ ἐγὼ κούρης Χρυσῆδος ἀγλά’ ἀποίνα
οὐκ ἐθελον δέξασθαι, ἐπεὶ πολὺ βούλομαι αὐτὴν
οὐκοι ἐχειν’ καὶ γάρ ρα Κλυταιμνήστρης προβέβουλα
κοιρίδης ἀλόχου, ἐπεὶ οὗ ἐθέν ἐστὶ χερείων,
οὐ δέμας οὔδ’ φυήν, οὔτ’ ἄρ φρένας οὔτε τι ἔργα.
ἀλλὰ καὶ ὃς ἐθέλω δόμεναι πάλιν, εἰ τὸ γ’ ἀμείων’
βούλομ’ ἐγὼ λαὸν σῶον ἐμμεναι ἢ ἀπολέσθαι·
αὐτὰρ ἐμοὶ γέρας αὐτίχ’ ἐτοιμάσατ’, ὅφρα μή οἶος
Ἀργείων ἀγέραστος ἐω, ἐπεὶ οὔδε ἐσκε.”
λεύσατε γὰρ τὸ γε πάντες, ὦ μοι γέρας ἥρχεται ἄλλῃ.”  120
Τὸν δ’ ἤμεῖςετ’ ἐπείτα ποδάρκης δίος ’Ἄχιλλεύς.
“’Ἀτρείδη κύδιστε, φιλοκτενώτατε πάντων,
πῶς γὰρ τοι δώσουσι γέρας μεγάθυμοι ’Ἀχαιοὶ ;
οὗδὲ τί που ἱδομεν ἑυνήμια κείμεναι πολλά’
ἀλλὰ τὰ μὲν πολλῶν ἐξεπράθομεν, τὰ δὲδασταί,
λαοὺς δ’ οὐκ ἐπέοικε παλίλλογα ταῦτ’ ἐπαγεῖρεν.
ἀλλὰ σὺ μὲν νῦν τὴν ἰδ’ πρὸς’ αὐτὰρ ’Ἄχαιοι
τριπλῆ τετραπλῆ τ’ ἀποτίσομεν, αἱ κέ ποθὶ Ζεὺς
δῶσι πόλιν Τροίην εὐπείχεον ἐξαλαπάζαι.”
Τὸν δ’ ἀπαμειβόμενος προσέφη κρείων ’Αγαμέμνων”  130
“μη δὴ οὕτως, ἀγαθός περ ἐώς, θεοεἴκελ’ ’Ἄχιλλευ,
κλέπτε νόῳ, ἐπεὶ οὐ παρελεύσεαι οὐδὲ με πεῖσεις.
ἤ θέλεις, ὃφρ’ αὐτὸς ἔχης γέρας, αὐτὰρ ἐμ’ αὐτῶς
ῆσθαι δευόμενον, κέλεαι δὲ με τὴν ἰδ’ ἀποδοῦναι ;
ἀλλ’ εἰ μὲν δώσουσι γέρας μεγάθυμοι ’Ἀχαιοί,
ἀρσαντες κατὰ θυμόν, ὅπως αὐτάξειν ἔσται·
εἰ δὲ κε μὴ δώσωσιν, ἐγὼ δὲ κεν αὐτὸς ἐλωμαι
ἡ τεῦν ἡ Αἰαντος ἰὼν γέρας, ἡ ’Ὀδυσσῆς
ἀξὼ ἐλὼν’ ὃ δὲ κεν κεχολώσεται οὐ κεν ἰκωμαι.
ἀλλ’ ἦτοι μὲν ταῦτα μεταφρασόμεσθα καὶ αὐτῖς,
νῦν δ’ ἄγε νηα μέλαιναν ἐρύσσομεν εἰς ἄλα ὅεαι,
ἐς δ’ ἔρετας ἐπιτηδεῖς ἀγελομεν, ἐς δ’ ἐκατόμβην
θείομεν, ἀν δ’ αὐτην Χρυσηίδα καλλιπάρην
βήσομεν εἰς δὲ τὶς ἄρχος ἄιηρ βουληφόρος ἑστώ,
ἡ Ἀιας ἡ Ἰδουμενεύς ἡ δίος ’Οδυσσεύς
ἡ σύ, Πηλείδη, πάντων ἐκπαγλύται ἀνδρῶι,
ὀφρ’ ἦμιν ἐκάρεγχον ἠλάσσεαι ἑρά μέξας.”
Τὸν δ’ ἂρ’ ὕπόδρα ἵδων προσέφη πόδας ὅκες ’Ἄχιλλεύς.
“ὁμοι, ἀναιδελίην ἐπιειμένε, κερδαλεύφρον,
πῶς τίς τοι πρόφρον ἐπεσιν πεληται ’Ἄχαιών
ἡ ὄδον ἐλθέμεναι ἡ ἀνδράσιν ἰθι μάχεσθαι ;
όμο γὰρ ἐγὼ Τρώων ἔνεκ’ ἡλυθὼν αἰχμητάων
dέθρο μαχησόμενος, ἔπει οὐ τί μοι αἴτιοι εἶσουν
οὐ γὰρ πώ ποτ’ ἐμὰς βοῶς ἠλασαν οὔδε μὲν ὕπποις,
οὔδε ποτ’ ἐν Φόλιῃ ἐρυβόλακε βωτιανείρη
καρπὸν ἐδηλήσαντ’, ἔπειη μάλα πολλὰ μεταξ’
οὐρεά τε σκιόεντα θάλασσά τε ἡχύσσα
ἀλλὰ σοί, ὥ μέγ’ αναιδές, ἄμ’ ἐσπόμεθ’, ὁφρα σὺ χαίρησι,
tιμὴν ἀρνύμενοι Μενελάῳ σοι τε, κυνώπα,
πρὸς Τρώων’ τῶν οὐ τί μετατρέπῃ οὐδ’ ἀλεγίζεις’
καὶ ὅ¼ μοι γέρας αὐτοῦ ἀφαιρήσεσθαι ἀπειλεῖς,
ὅ’ ἐπὶ πόλλ’ ἐμύγησα, δόσαν δὲ μοι νῖες ’Αχαιῶν.
οὐ μὲν σοί ποτε ἵσον ἔχω γέρας, ὅπποτ’ ’Αχαιοὶ
Τρώων ἐκπέρσωσ’ εὖ ναιόμενον πτολεύθρον’
ἀλλὰ τὸ μὲν πλεῖον πολυάκικος πολέμου
χεῖρες ἐμαῖ διέπουσ’· ἀτάρ ἦν ποτε δασμὸς ἱκηταί,
τοὶ τὸ γέρας πολὺ μείζον, ἐγὼ δ’ ὀλίγον τε φίλον τε
ἐρχομ’ ἔχων ἐπὶ νῆας, ἐπεὶ κε κάμῳ πολεμίζοιν.
νῦν δ’ εἴμι Φόλινδ’, ἐπειῆ πολὺ φέρτερόν ἑστὶν
οὐκαὶ ἤμεν σὺν νησὶ κοροφίζων, οὔδε σ’ ὅω
ἐνναδ’ ἀτιμοὶ ἐδών ἀφενος καὶ πλοῦτον ἀφύξεων.”

Τὸν δ’ ἥμεῖβετ’ ἐπείτα ἄναξ ἀνδρῶν ’Αγαμέμνων’
“ φεδυγι μάλ’, εἰ τοι θυμὸς ἐπέσοσταί, οὔδε σ’ ἐγισε
λισσομαὶ εἶνεκ’ ἐμεῖο μένειν’ πάρ’ ἐμογιε καὶ ἄλλοι
ο’ κε με τιμήσουσι, μάλιστα δὲ μητέτα Ζεῦς.
ἐχθιστος δὲ μοί ἐσοὶ διωτρεφέων βασιλῆως’
αἰεὶ γάρ τοι ἔρις τε φίλη πόλεμοι τε μάχαι τε’
εἰ μάλα καρτερός ἑσσι, θεοὺς ποι τοῦ γ’ ἐδωκέν’
οὐκαὶ’ ὁν’ σὺν νησὶ τε σῆς καὶ σοὶς ἐτάροισιν.
Μυρμιδόνεσσων ἄνασσε, σέθεν δ’ ἐγώ οὖκ ἀλεγίζω,
οὐδ’ οὐθομαί κοτέοντος’ ἀπειλήσω δέ τοι οὔτε
ὡς ἐμ’ ἀφαιρεῖται Χρυσήδα Φοίβος ’Απόλλωνι,
τὴν μέν ἐγώ σὺν νη’ τ’ ἐμῆ καὶ ἐμοῖς ἐτάροισιν
πέμψω, ἐγὼ δὲ κ᾽ ἄγω Βρισιῆδα καλλιτάρμον
αὐτὸς ἰὼν κλισίνυδε, τὸ σὸν γέρας, ὅφρ᾽ ἐν εἰδής
ὁσσον φέρτερός εἴμι σέθεν, στυγγέ ἐς καὶ ἄλλος
Ἰσον ἕμοι φάσθαι καὶ ὀμοιωθῆμεναι ἀντην."

"Ὡς φάτο. Πηλείων οὖ ἄχος γένετ', ἐν δὲ οἱ ἦτορ
στῆθεσιν λασίοισι διάνδιξα μερμήρεις,
ἥ ὦ γε φασγανον ἐξ ἐρυσσάμενος παρὰ μηρόν
tους μὲν ἀναστήσειεν, ὦ ἄ' Ἀτρείδης ἐναρίζοι,
ἡ χύλον παύσειεν ἔρητοςει τε θυμόν.

εἰσος ὁ ταῦθ᾽ ὄρμαινε κατὰ φρένα καὶ κατὰ θυμόν,
ἐκκετὸ ὦ ἐκ κολεοῦ μέγα ξίφος, ἡλθε ὥ Ἁθήνη
οὐρανόθεν. πρὸ γὰρ ἤκε θεᾶ λευκόλενος "Ὑρη,
ἀμφω ὁμῶς θυμῶν φιλέουσά τε κηδομένη τε:
στῇ ὦ ὄπισθεν, ἕαυθῆς δὲ κόμης ἠλὲ Πηλείωνα
οὐ φαινομένη. τῶν ὦ ἄλλων οὗ τις ὁράτο.

θάμβησεν ὥ Ἀχιλλέων, μετὰ ὦ ἔτραπτετ', αὐτίκα ὦ ἐγὼ
Παλλάδ’ Ἀθηναίη. δειδὼ δὲ οἱ ὄσσε φάσανθεν
καὶ μιν φωνήσας ἐπεα πτερύειτα προσηύδα:
"τιπτ᾽ αὖτ', αἰγιώχου Δίως τέκοις, εἰλήπουσά;
ἡ ἵνα ὑβρὶν ὑδῇ 'Ἀγαμέμνορος Ἀτρείδαιος;
ἄλλ᾽ ἐκ τοῦ ἐρέω, τὸ δὲ καὶ τελέοσθαι οἶω;

ἥ ὑπεροπλήσιοι τάχ᾽ ἂν ποτε θυμὸν ὀλέσῃ." 205

Τὸν ὦ ἀντε προσέειπε θεᾶ γλαυκώπις Ἀθήνη:
"ἡδον ἔγω παύσουσα τὸ σὸν μένος, αἰ̂ κε πίθαι,
οὐρανόθεν. πρὸ δὲ μ′ ἤκε θεᾶ λευκόλενος "Ὑρη
ἀμφω ὁμῶς θυμῶν φιλέουσά τε κηδομένη τε:
ἄλλ᾽ ὅγε λήγῃ ἔριδος, μηδὲ ξίφος ἐλκεο χειρί;
ἀλλ᾽ ἦτοι ἐπεςιν μὲν ὀνείδουσν ὦς ἐστειλα περ.

ωδε γὰρ ἐξερέω, τὸ δὲ καὶ τετελεσμένον ἔσται,
καὶ ποτὲ τοι τρῖς τότα παρέστεται ἃγλα ὅδρα
ὕβριοι εἰνεκα τῆςδε. σὺ ὦ ἵσχεο, πείθεο δ ἥμιν." 210

Τὴν ὦ ἀπαμειβόμενος προσέφη πάδας ὅκυς Ἀχιλλέων.
"χρή μὲν σφωτερόν γε, θεά, ἐπος εἰρύσασθαι καὶ μάλα περ θυμῷ κεχολωμένου· ὃς γὰρ ἄμεινον· ὃς κε θεοὶς ἐπιπείθηται, μάλα τ' ἐκλυνο ἀυτοῦ."  

'Ἡ καὶ ἐπ' ἀργυρῆ κώπη σχέθε χείρα βαρεῖαν, ἂν δ' ἐς κουκλεόν ὠςε μέγα ἐῖφος, οὐδ' ἀπίθησε μύθῳ 'Αθηναίης· ἢ δ' Ὀδυσσέων ὑβῆκεν ὀφρατ' ἐς αἰγιόχουῳ Δίως μετὰ δαίμονας ἄλλους.  

Πηλείδης δ' ἐξαίτως ἀπαρτηροῖς ἐπέεσσιν 'Ατρείδην προσέπει, καὶ οὐ πώ λήγε χόλον·  

"οὐνοβαρές, κυνὸς ὄμματ' ἔχων, κραδίῃν δ' ἐλάφοιο, οὕτε ποτ' ἐς πόλεμον ἄμα λαψ' χωρηχθήναι οὕτε λόχον' ἕλειν σὺν ἀριστήσασιν 'Αχαιῶν τέτληκας θυμῷ· τὸ δ' τοι κήρ εἴδεται εἰναι.  

ἡ πολὺ λώτον ἐστὶ κατὰ στρατὸν εὐρὺν 'Αχαιῶν ὅρα' ἀποαιρεῖσθαι ὅστις σέθεν ἀντίου εἴπη·  

ὁμοβόρος βασιλεύς, ἐπεὶ οὐτιδανόσιν ἀνάσσεις· ἡ γὰρ ἂν, 'Ατρείδη, νῦν ὅστατα λωβήσασι.  

ἀλλ' ἐκ τοι ἐρέω καὶ ἐπὶ μέγαν ὅρκον ὁμοῦμαι· ναὶ μὰ τόδε σκήπτρων, τὸ μὲν οὐ ποτε φύλλα καὶ ὄζους φύσει, ἐπεὶ δὴ πρῶτα τομὴν ἐν ὅρεσσι λέλοιπεν, οὐδ' ἀναβηλήσει· περὶ γὰρ ρά ἐς χαλκός ἐλεφε φύλλα τε καὶ φλοιῶν· νῦν αὐτὲ μιν νῖες 'Αχαιῶν ἐν παλάμῆς φορέουσι δικασπόλοι, οὐ τε θέμιστας πρὸς Δίως εἰρύσαται· ὃ δ' τοι μέγας ἐξσεται ὅρκος·  

ἡ ποτ' 'Αχιλλῆς ποθὴ ἰξεται νῖες 'Αχαιῶν σύμπαντας· τότε δ' οὐ τι διυήσει ἄχυμενὸς περ χραισμείν, εὕτ' ἀν πολλοὶ ψή 'Εκτορος ἀνδροφόνοιο θυνήσκοντες πέπτωσιν· οὐ δ' ἐνδοθι θυμῶν ἄμυξεις χωμένος ὃ τ' ἀριστον 'Αχαιῶν οὐδὲν ἐτύσασ.

"Ὡς φάτο Πηλείδης, ποτὶ δὲ σκῆπτρων βάλε γαῖῃ χρυσέλους ἦλουσι πεπαρμένου, ἐξετο δ' αὐτὸς·  

'Ατρείδης δ' ἐπέρωθεν ἐμήνει· τοῦτι δὲ Νέστωρ
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Η ΚΕΝ ΓΥΘΗΣΑΙ ΠΡΙΑΜΟΣ ΠΡΙΑΜΟΙΟ ΤΕ ΠΑΙΔΕΣ
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ΚΑΡΤΙΣΤΟΙΟ ΔΗ ΚΕΙΝΟΙ ΕΠΙΧΘΩΝΙΩΝ ΤΡΑΦΕΝ ΑΝΩΡΩ' ΚΑΡΤΙΣΤΟΙΟ ΜΕΝ ΕΣΑΝ ΚΑΙ ΚΑΡΤΙΣΤΟΙΟ ΕΜΑΧΟΝΤΟ,
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ΚΑΙ ΜΑΧΟΜΗΝ ΚΑΤ' ΕΜ' ΑΥΤΩΝ ΕΓΩ' ΚΕΙΝΟΙΣΙ Δ' ΑΥΝ ΟΥ ΤΙΣ
ΤΩΝ ΟΙ ΝΟΝ ΒΡΟΤΟΙ ΕΙΔΙΝ ΕΠΙΧΘΩΝΙΟΙ ΜΑΧΕΟΙΤΟ.
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εἰ δὲ σὺ κάρτερός ἐσσί, θέα δέ σε γείνατο μῆτηρ, 280
ἀλλ' ὁ γε φέρτερός ἐστιν, ἐπεὶ πλεόνεσσιν ἀνάσσει.
'Ατρείδη, σὺ δὲ παῦ τειν μένος· αὐτὰρ ἔγγυς
λίσσοι 'Αχιλλῆι μεθέμεν χόλον, ὅς μέγα πᾶσιν
ἐρκὸς 'Αχαιῶν πέλεται πολέμου οἷοι.

Τὸν δ' ἀπαμειβόμενος προσέφη κρείων 'Αγαμέμνων 285
"ναὶ δὴ ταῦτά γε πάντα, γέρον, κατὰ μοῦραν ἐειπτό.
ἀλλ' ὅδ' ἀνήρ θέλει περὶ πάντων ἔμμεναι ἄλλων,
πάντων μὲν κρατείειν ἐθέλει, πάντεσσει δ' ἀνάσσεων,
πάσι δὲ σημαίνειν, ἂ τιν' οὐ πείσεθαι ὀίω.
εἰ δὲ μιν αἰχμητὴν ἔθεσαν θεοὶ αἰὲν ἐόντες, 290
tούτεκά οἱ προθέωσιν ὑνείδεα μυθήσασθαι θο;"

Τὸν δ' ἁρ' ύποβλήθην ἠμείβετο δίος 'Αχιλλεύς.
"ἡ γάρ κεν δειλός τε καὶ οὐτίδικός καλεοίμην,
εἰ δὴ σοι πάν ἑργον ὑπείξωμαι ὅττι κεν εἴπης: 295
ἄλλωσιν δὴ ταῦτ' ἐπιπέλλεο, μὴ γὰρ ἔμοιγε
σήμαν'· οὐ γὰρ ἔγωγ' ἐτι σοι πείσεθαι ὀίω.
ἄλλο δὲ τοι ἐρέω, σὺ δ' ἐνὶ φρέσὶ βάλλει σής·
χερσὶ μὲν οὐ τοι ἔγωγε μαχήσομαι εἰνεκα κούρης
οὔτε σοι οὔτε τῷ ἄλλῳ, ἐπεὶ μ' ἀφέλεσθέ γε ὀόντες·
tῶν δ' ἄλλων ἂ μοι ἐστι θοῇ παρὰ νῆθ μελαίνη, 300
tῶν οὐκ ἂν τι φέροις ἄνελῶν ἄκοντος ἐμείοι,
εἰ δ' ἄγε μὴν πείρησαι, ἵνα γνώσω καὶ οἴδη·
αἰφά τοι αἴμα κελαιῶν ἐρωθήσει περὶ δοῦρι." 305

"Ως τὸ γ' ἀντιβλουσι μαχήσαμένω ἐπέσσων
ἀνοτήτην, λῦσαν δ' ἀγορην παρὰ νησίν 'Αχαιῶν·
Πηλείδης μὲν ἐπὶ κλυσίας καὶ νῆθας ἔδας
ἡι σῶν τε Μενουτιάδη καὶ οῖς ἐτάρουσίν·
'Ατρείδης δ' ἁγα νηθ θοήν ἄλαδε προέρυσσεν, 310
ἐς δ' ἐρέτας ἐκρωκεν ἐξικοσσιν, ἐς δ' ἐκατομβην
βήσει θεῷ, ἀνὰ δὲ Χρυσήδα καλλιπάρηνον
eἰςεν ἄγων' ἐν δ' ἁρχὸς ἐβην πολύμητις 'Οδυσσεύς.
Οι μὲν ἔπειτ' ἀναβάντες ἐπέπλευον ὑγρὰ κέλευθα, λαοὺς δ' Ἀτρείδης ἀπολυμαίνεσθαι ἀνωγείν'.
οἱ δ' ἀπελυμαίνοντο καὶ εἰς ἀλα λύματ' ἐβαλλον, ἔρδου δ' Ἀπόλλωνι τελέσσας ἐκατόμβασ
ταύρων ἢδ' αἰγῶν παρὰ δὴν ἄλος ἀτρυγέταιον' κυίση δ' οὐρανόν ἵκεν ἐλισσομένη περὶ καπνῷ.

"Ὡς οἱ μὲν τὰ πένοντο κατὰ στρατόν' οὐδ' Ἀγαμέμνων λήγ᾽ ἔριδος, τὴν πρῶτον ἔπητελήσε Ἀχιλῆ, ἀλλ' ο' γε Ταλθύβιον τε καὶ Εὔρυβάτην προσέειπε,
τοὶ οἳ ἔσαν κήρυκε καὶ ὅτρημο θεράπουτε' " ἔρχεσθοι κλισίν Πηληίδεω Ἀχιλῆος.
χειρὸς ἐλοντ᾽ ἀγέμεν Βρισηνδα καλλιπάρην' εἰ δὲ κε μὴ δῶμεν, ἐγὼ δὲ κεν αὐτὸς ἔλωμαι ἐλθὼν σὺν πλεώνεσσι' τὸ οἳ καὶ βίγιον ἔσται." "Ὡς εἰπὼν προείπε, κρατερον δ' ἐπὶ μύθον ἐτελλε' τῶ δ' ἄεκοντε βάτην παρὰ δὴν ἄλος ἀτρυγέταιον, Μυρμιδόνων δ' ἐπὶ τε κλισίας καὶ νῆας ἵκεσθην.
τοὺ δ' εὐρον παρὰ τε κλισία καὶ νη' μελαίη ἤμενον' οὐδ' ἁρὰ τῷ γε ἱδον γῆθησεν Ἀχιλλεὺς.
τῷ μὲν ταρβίσαντε καὶ αἴδομένω βασιλῆα στήτην, οὐδὲ τὶ μιν προσεφάνωεν οὐδ' ἐρέοντο' αὐτὰρ ὁ ἐγὼ ἵσων ἐνὶ φρεστί φώνησέν τε' "χαίρετε, κήρυκες, Δίως ἄγγελοι ἤδε καὶ ἀνδρῶν, ἄσσων ὑμᾶς' οὐ τι μοι ἤμμες ἐπαίτιοι, ἀλλ' Ἀγαμέμνων' ὁ σφαῖρ προείπε Βρισηνδος εἰνεκα κούρης.
ἀλλ' ἄγε, διογενὲς Πατρόκλεες, ἔξαγε κούρην καὶ σφωίν ὅδος ἄγειν' τῷ δ' αὐτῷ μάρτυροι ἔστων πρὸς τε θεῶν μακάρων πρὸς τε βιοτῶν ἀνθρώπων καὶ πρὸς τοῦ βασιλῆος ἀπηρέος, εἰ ποτὲ δὴ αὐτὲ χρείω ἐμείῳ γένηται ἀεικέα λογίαν ἀμώναι τοῖς ἄλλοις' η γὰρ ο' γ' ὁλοίηστι φρεστί θείει, οὐδὲ τι οὖν νοήσαι ἀμα πρῶσω καὶ ὅπτισσω,
οπτοὺς οἱ παρὰ νησὶ σὸν μαχέοντο Ἀχαίοι."  

"Ὡς φάτο, Πάτροκλὸς δὲ φίλῳ ἔπεπειθὲ έταίρῳ, 345
ἐκ δ' ἀγαγε κλισής Βρισηίδα καλλιτάρρην,
δῶκε δ' ἄγειν· τὸ δ' αὐτὸς ὑπὶ παρὰ νῆας Ἀχαίων·
ἡ δ' ἀέκουσ' ἀμα τοῖς γυνὴ κίεν' αὐτὰρ Ἀχιλλεὺς
dακρύσας ἔταρων ἀφαρ ἔζετο νόσφι λιασθείς,
θῶν' ἐφ' ἄλος πολιῆς, ὅρῶν ἔπ' ἀπείρουν πόλτον' 350
πολλὰ δὲ μητρὶ φίλῃ ἦρῆσατο χεῖρας ὅρεγνυς·
"μητέρ, ἐπεὶ μ' ἔτεκες γε μυεσκάδιον περ ἑντα,
tιμήν πὲρ μοι ὁφελλὲν Ὀλυμπίος ἐγγυαλάξαι
Ζεὺς ὑψιβρεμέτης· νῦν δ' οὐδὲ με τυτθὸν ἔτισεν' 355
ἡ γὰρ μ' Ἀτρέίδης εὐρυκρεῖων Ἀγαμέμνων
ητίμησεν· ἐλών γὰρ ἔχει γέρας, αὐτὸς ἀπούρας."

"Ὡς φάτο δάκρυ χέων, τοῦ δ' ἐκλυν πότνια μήτηρ
ημένη ἐν βένθεσιν ἄλος παρὰ πατρὶ γέροντι·
cαρπαλίμως δ' ἀνέδου πολιῆς ἄλος ἦν' ὁμίχλη,
καὶ ῥα πάροιθι αὐτοῖο καθέζετο δάκρυ χέοντος, 360
χειρὶ τὲ μιν κατέρεξεν, ἔπος τ' ἐφατ' ἐκ τ' ὀνομαζέ·
"τέκνου, τί κλαίεις; τί δὲ σε φρένα ἱκέτο πένθος;
ἐξαύδα, μὴ κεῦθε νῶφ, ἵνα εἰδομεν ἀμφω." 365

Τὴν δὲ βαρὺν στενάχων προσέφη πόδας ὅκυς Ἀχιλλεύς,
"οἴσθα· τὶ τοι ταῦτα ἴδυῃ πάντ' ἀγορεύων;
φόξομεθ' ἐς Θῆβην, ἱερὴν πόλιν Ἡετίωνος,
τὴν δὲ διεπράθομεν τε καὶ ἣγομεν ἐνθάδε πάντα·
καὶ τὰ μὲν εὖ δάσσαντο μετὰ σφίσιν υῖες Ἀχαίων,
ἐκ δ' ἔλοιν Ἀτρέίδη Χρυσηίδα καλλιπάρρην.
Χρύσης δ' ἀυθ' ἱερεὺς ἐκατηβόλου Ἀπόλλωνος 370
ἥλθε θοᾶς ἐπὶ νῆας Ἀχαίων χαλκοχιτῶνων
λυσόμενος τε θύγατρα φέρων τ' ἀπερείσ' ἄπωνα,
στέμματ' ἔχων ἐν χερσίν ἐκηβόλον Ἀπόλλωνος
χρυσέω ἀνὰ σκήπτρῳ, καὶ λίσσετο πάντας Ἀχαίους,
Ἀτρέίδα δὲ μάληστα δύω, κοσμήτορε λαῶν.
1. ΙΛΙΑΔΟΣ Α.

ἐνθ' ἄλλοι μὲν πάντες ἐπευφήμησαν Ἀχαιοὶ
alideisai θ' ἱερὶ καὶ ἀγλαὶ δέχθαι ἄπωνα·
ἀλλ' οὐκ Ἀτρείδη Ἀγαμέμνον ἤμαθαι θυμῷ,
ἀλλὰ κακῶς ἀφίει, κρατεὶν δ' ἐπὶ μῦθον ἔτελλε·
χωόμενοι δ' ὁ γέρων πάλιν ψχετο· τοῦ δ' Ἀπόλλων 380
ἐνδαμένου ἦκουσεν, ἐπεὶ μάλα οἱ φίλοι ἦν,
ἡκε δ' ἐπ' Ἀργείουσι κακὸν βέλος· οἱ δὲ νῦ λαοὶ
θυήσκον ἐπασύνετοι, τὰ δ' ἐπῴχετο κῆλα θεοῖο
πάντη ἄνα στρατῶν εὑρὼν Ἀχαίων· ἅμμι δὲ μάντις
ἐν εἰδὼς ἀγόρευε θεοπροσίας ἐκάτου.

αὐτίκ' ἐγὼ πρῶτοι κελώμην θεῶν ἰλάσκεσθαι·
Ἀτρείῳνον δ' ἐπείτα χόλος λάβειν, αἰφα δ' ἀναστᾶς
ἡπείλησεν μῦθοι, ὁ δὴ τετελεσμένος ἐστὶ·
τὴν μὲν γὰρ σὺν ψηθ' θοῆ ἔλκωσε Ἀχαῖοι
ἐς Χρύσῃν πέμπονυιν, ἄγουσι δὲ δόρα ἀνακτῷ·
τὴν δὲ νέου κλισίθεν ἐβαν κήρυκες ἄγοντες
κοῦρην Βρισῆν, τὴν μοι δόσαν ὑπὲρ Ἀχαίων.
ἀλλὰ σὺ, εἰ δύνασαι γε, περίσχεο παιδὸς ἔγος·
ἐλθοῦσ' Οὐλυμπὸνδ' Δία λύσαι, εἰ ποτε δὴ τι
ἡ ἐπεὶ ὄννεος κραδήν Δίως ἦ' καὶ ἐργῷ.

πολλάκι γὰρ σεο πατρὸς ἐν μεγάρουσιν ἄκουσα
ἐυχομένης, ὥτ' ἐφήσθα κελανωφεῖ τοῦ νου
οὴ ἐν ἀθανάταισιν ἄεικέα λογίσθαν ἄμυναι,
ὑπὸτε μὲν ἔυνθησαι Ὀλυμπίων ἰθελον ἄλλοι,
'Η ὅτι τ' ἴδε Ποσειδάων καὶ Παλλᾶς Ἀθήνη·
ἀλλὰ σὺ τὼν γ' ἐλθοῦσα, θεά, ὑπελύσαο δεσμῶν,
ὁχ' ἐκατόγχειρον καλέσαο εἰς μακρὸν Ὀλυμποῦ,
ὅν Βριάρεων καλέσαο θεοτ' ἀνδρεῖ δὲ τε πάντες
Ἀιγαῖον·—ὁ γὰρ αὐτὲ βην οὐ πατρὸς ἀμελῶν—
ὡς μα παρὰ Κρονίων καθέζετο κύδεὶ γαῖων·
τὸν καὶ ὑπέδεισαν μάκαρες θεοί οὐδὲ τ' ἐδησαν.
τὼν νῦν μὲν μνήσασα παρέζεο καὶ λαβεῖ γούνων,
αἱ κεν πως ἐθέλησιν ἐπὶ Τρῶεσιν ἀρῆξαι,
tους δὲ κατὰ πρύμνας τε καὶ ἀμφ' ἀλὰ ἐλσαι Ὁχαιόως
cτεινωμένους, ὅσα πάντες ἐπαύρωνται βασιλῆος,
yνῷ δὲ καὶ Ἀτρέδης εὐφυκρείων Ἀγαμέμμων
ἡμ ἄτην, ὁ τ' ἀριστοῦ Ὁχαιῶν οὐδὲν ἔτισεν.

Τὸν δ' ἰμελβετ' ἐπείτα Θέτις κατὰ δάκρυν χέονσα:
"ὡμοι τέκνον ἔμον, τὶ νῦ σ' ἔτρεφον αἰνὰ τεκοῦσα;
αἴθ' ὀφελεὶς παρὰ νησίν ἀδάκρυτος καὶ ἀπήμων
ἡσθαί, ἐπεί νῦ τοι αἴσα μύννθα περ, οὐ τι μάλα δήνν
νῦν δ' ἀμα τ' ὕκυμορος καὶ οὐξυρὸς περὶ πάντων
ἐπλεο' τῷ σε κακῇ αἰσῇ τέκων ἐν μεγάρωισι.
τοῦτο δὲ τοι ἐρέουσα ἔτος Δι' τερπικεραύνη
ἐϊ' αὐτὴ πρὸς Ὄλυμπον ἀγάνυφον, αἰ' κε πίθηται.

ἀλλὰ σὺ μὲν νῦν νησὶ παρῆμενος ὤκυπόρουσι
μῆν' Ὁχαιόσώ, πολέμου δ' ἀποπαυέο πάμπαν'
Zeûs γάρ ἐσ' Ὅκεανον μετ' ἀμύμωνος Ἀθηοσῆσας
χθιζ' ἐβη κατὰ δαίτα, θεοὶ δ' ἀμά πάντες ἐποντο'
δωδεκάτη δὲ τοι αὐτίς ἐλεύσεται Ὀλυμπόννδε,
καὶ τότ' ἐπείτα τοι εἰμι Διὸς ποτὶ χαλκοβατὲς δῶ,
καὶ μν γνωσόμαι καὶ μν πείσεσθαι δῶ.

"Ὡς ἄρα φωνήσας' ἀπεβήσετο, τὸν δ' ἔλιπ' αὐτοῦ
χωμενον κατὰ θυμὸν εὐζώρου γυναίκος,
τὴν ρα βῆ ἄκοντος ἀπηύρων' αὐτὸρ Ὀδυσσεὺς
ἐς Χρύσην ἰκανεν ἀγὼν ἱερήν ἐκατομβήν.

οἱ δ' ὅτε δὴ λιμένος πολυβενθέος εὐτὸς ἱκοντο,
ἰστία μὲν στειλαντο, θέσαν δ' ἐν νῆι μελαίνῃ,
ἰστὸν δ' ἱστοδόκη πέλασαν προτόνοισιν υφέντες
καρπαλίμως, τὴν δ' εἰς όμοι προέρεσαν ἐρετμοῖς.

ἐκ δ' εὐνᾶς ἔβαλον, κατὰ δὲ πρυμνήσι' ἔδησαν'
ἐκ δὲ καὶ αὐτό βαύνον ἐπὶ ῥηγμῖν χαλάςσης,
ἐκ δ' ἐκατομβήν βήσαν εκηβόλω Ἀπόλλωνι'
ἐκ δὲ Χρυσῆ' νηὸς βῆ ποιτοπόροιο.
τὴν μὲν ἔπειτ' ἐπὶ βωμὸν ἄγων πολύμητος Ὅδυσσεὺς 440
πατρὶ φίλῳ ἐν χερσὶ τίθει, καὶ μιν προσέειπεν
"ὁ Χρύσης, πρὸς μ' ἐπεμψεν ἀναξ ἀνδρῶν Ἀγαμέμνων
παΐδα τε σοι ἄγομεν, Φοῖβῳ θ' ἱερὴν ἐκατόμβην
ῥέξαι ὑπὲρ Δαναῶν, ὃφρ' ἱλασόμεσθα ἄνακτα,
ὅς νῦν Ἀργείουσι πολύστοια κήδε' ἐφήκεν."

"Ως εἴσον ἐν χερσὶ τίθει, ὃ δ' ἐθέξατο χαίρων
παΐδα φίλην· τοι δ' ὥμα θεῷ κλειτήν ἐκατόμβην
ἐξεῖθ' ἐστησαν ἐὕδημητον περὶ βωμὸν,
χερνψαντο δ' ἐπείτα καὶ οὐλοχύτας ἀνέλοντο.
τούσιν δὲ Χρύσης μεγάλ' εὐχετο χείρας ἀνασχῶν
"κλαθ' μεν, ἀργυρότοξ', ὃς Χρύσης ἀμφιβέβηκας
Κίλλαν τε ζαθέν τενεέδω τε ἱφι ἀνάσασεις·
ήμεν ὅν ποτ' ἐμεῖν πάρος ἐκλυνες εὐξαμένῳ,
τίμηςας μὲν ἐμὲ, μέγα δ' ὦμα λαὸν Ἀχαιῶν
ηδ' ἐτι καὶ νῦν μοι τόδ' ἐπικρήμην ἐέλδωρ;
ηδ' νῦν Δαναοῖσιν ἀεικέα λογον ἄμμον."

"Ως ἔφατ' εὐχόμενος, τοῦ δ' ἐκλυνε Φοῖβος Ἀπόλλων.
αὐτὰρ ἐπεὶ τ' εὐξαντο καὶ οὐλοχύτας προβάλλοντο,
αὐερνυσαν μὲν πρῶτα καὶ ἐσφάζαν καὶ ἐδείραν,
μηροῦς τ' ἔξεταμον κατὰ τε κυίση ἐκάλυψαν
ὅπτυχα πούσσαντες, ἐπ' αὐτῶν δ' ὁμοθέτησαν
καὶ δ' ἐπὶ σχίζῃς ὁ γέρων, ἐπὶ δ' αἰθούσα οἴνου
λείβε· νέοι δὲ παρ' αὐτῶν ἐχοὺν πεμπώβολα χερνίν.
αὐτὰρ ἐπεὶ κατὰ μηρ' ἐκάκη καὶ σπλάγχνη' ἐπάσωσον,
μᾶστυλλόν τ' ἀρα τάλλα καὶ ἀμφ' ὀβελοῦσιν ἐπειραν, 465
ὀπτησάν τε περιφραδέως, ἐρύσαντο τε πάντα.
αὐτὰρ ἐπεὶ παύσαντο πόνου τετύκοντο τε δαίτα,
δαίμων', ὤνδ' τι θυμὸς ἐδεύετο δαιτῶς ἠύσης.
αὐτὰρ ἐπεὶ πῶσιον καὶ ἐδιητῶς εἰς ἔρον ἐντο,
κοῦροι μὲν κρητῆρας ἐπεστέψαντο ποτοῦ,
νῷμησαν δ' ἁρὰ πῶσιν ἐπαρξάμενοι ἔπειτεθυν.
οὺ δὲ παινημέριοι μολπῇ θεῶν ἱλάσκοντο
καλὸν ἀείδουτες παιήνα κούροι Ἀχαίων,
μέλπουντες ἐκάργγον· ὦ δὲ φρένα τέρπετ’ ἀκούων.

"Ἡμος δ’ ἡέλιος κατέδυ και ἐπί κνέφας ἤλθε, 475
δὴ τότε κοιμήσαντο παρὰ πρωμῆσια νηὸς·
ημος δ’ ἤργιγενίαι φάνη βοοδάκτυλος Ἡώς,
καὶ τὸτ’ ἐπέτι ἀνάγουν μετὰ στρατὸν εὐρὸν Ἀχαίων
τοῖσιν δ’ ἰκμενον οὐρον ἰοι ἐκάργγος Ἀπόλλων·
οὶ δ’ ἵστον στήσαν’ ἀνὰ θ’ ἰστία λευκὰ πέτασαν,
ἐν δ’ ἀνεμος πρῆσει μέσον ἰστίων, ἀμφὶ δὲ κύμα
στείρῃ πορφύρειον μεγάλ’ θαχε νηὸς ηοῦς·
ἡ δ’ ἐθεοι κατὰ κύμα διαπρήσσουσα κέλευθον.
αὐτάρ ἐπεὶ ρ’ ἵκοντο κατὰ στρατὸν εὐρὸν Ἀχαίων,
νῆα μὲν οὐ γε μέλαιναν ἐπ’ ἴππεροιο ἑρυσσαν 480
ὑψοῦ ἐπὶ ψαμάθους, ὑπὸ δ’ ἔρματα μακρὰ τάνυσαν·
αὐτοὶ δ’ ἐσκίδωναι κατὰ κλισίας τε νέας τε.

Αὐτάρ ὁ μήνις ὕπωτι παρήμενος ὄκυπόρωσι
διωγενῆς Πηλεός νὺς, πόδας ὅκυς Ἀχιλλεύς·
oὔτε ποτ’ ἐις ἀγορήν πωλέσκετο κυδιάνειραν
οὔτε ποτ’ ἐς πόλεμον, ἀλλὰ φθινόθεσκε φίλον κήρ
ἀθῆρι μένων, ποθέσσε σ’ αὐτήν τε πτώλεμον τε.

"Αλλ’ ὅτε δὴ ρ’ ἐκ τοῦ ὑπωδεκάτη γένετ’ ἦρως,
καὶ τότε δὴ πρὸς Ὀλυμπον ἴσαν θεοὶ αἰὲν ἐόντες
πάντες ἀμα, Ζεύς δ’ ἤρχε: Θέτις δ’ οὐ λήθετ’ ἐφετ-
μέων

παιδὸς ἔσθ’ ἀλλ’ ἦ γ’ ἀνεδύσετο κῦμα θαλάσσης,
ἡρήν δ’ ἀνέβη μέγαν οὐρανὸν Ὁλυμπότον τε.
εὐρεν δ’ εὐρύστα Κρονίδην ἀτερ ἰμενον ἄλλων
ἀκροτάτη κορυφῆ πολυειράδος Ὁλυμποῦτοι·
καὶ ῥα πάροι τ’ αυτοῦ καθέζετο, καὶ λάβε γοῦν
σκαγῆ, δεξιτερῆ δ’ ᾧ ὑπ’ ἀνθερεών ἐλοῦσα
λισσομένη προσεέπει Δία Κρονίωνα ἀνακτα·

490
495
500
"Ζεῦς πάτερ, εἴ ποτε δὴ σε μετ’ ἀθανάτοισιν οὔνησα
ἡ ἐπεὶ ἡ ἔργῳ, τόδε μοι κρήνην ἐέλλισθ’
τύμησον μοι βίον, ὡς ὀκυμορώτατος ἄλλων
ἐπλετ’· ἀτάρ μοι νῦν γε ἀναξ ἀνδρῶν Ἄγαμέμνων
ἡτίμησεν’ ἐλῶν γὰρ ἕχει γέρας, αὐτὸς ἀπούρας.
ἀλλὰ σὺ πέρ μων τίσον, Ὁλύμπιε μητίετα Ζεῦς,
τόφρα δ’ ἐπὶ Τρῶεσσι τίθει κράτος, ὁφρ’ ἄν Ἀχαιοὶ
βίον ἐμὸν τίσωσιν ὀφελλώσων τέ ἐ τιμῆ."

"Ὡς φάτο· τὴν δ’ οὔτι προσέφη νεφεληγερέτα Ζεῦς,
ἀλλ’ ἀκέων δὴν ἴστο. Θέτις δ’ ὡς ἤψατο γοῦνων,
ὡς ἐχετ’ ἐμπεφυία, καὶ εἰρετὸ δεύτερον αὐτὸς.
"νημερτὲς μὲν δὴ μοι ὑπόσχεο καὶ κατάνευσον,
ἡ ἀπόδειπ’, ἐπεί οὐ τοι ἐπὶ δέος, ὁφρ’ ἐν εἰδῶ
ὁσον ἐγὼ μετὰ πᾶσιν ἀτιμοτάτη θεῶς εἴμι."

Τὴν δὲ μέγ’ ὀχθῆσας προσέφη νεφεληγερέτα Ζεῦς·
"ἡ δὴ λούγια ἔργ’ ὅτε μ’ ἐχθοδοπήσαι εὐφήσεις
"Ηρη, ὡτ’ ἄν μ’ ἐρέθησιν ὀνειδεῖοι ἐπέεσσιν·
ἡ δὲ καὶ αὐτῶς μ’ αἰέν ἐν ἀθανάτοις θεοῦς
νεικεῖ, καὶ τέ με φησι μάχῃ Τρῶεσσιν ἀρίγειν.
ἀλλὰ σὺ μὲν νῦν αὐτὴς ἀπόστιχε, μή τι νοήσῃ
"Ηρη’ ἐμοὶ δὲ κε ταῦτα μελήσεται, ὁφρα τελέσσω·
εἰ δ’ ἀγε τοι κεφαλῆ κατανεύσομαι, ὁφρα πεποίθης·
tοῦτο γὰρ εξ’ ἐμέθεν γε μετ’ ἀθανάτοις μέγιστον
τέκμωρ’ οὖ γὰρ ἐμὸν παλινώγρετον οὐδ’ ἀπατηλὸν
οὐδ’ ἀτελεύτητον, ὃ τι κεν κεφαλῆ κατανεύσω.”

"Ἡ καὶ κυναέρσιν ἐπ’ ὁφρύσι νεῦσε Κρονίων’
ἀμβρόσιαν ὃ ἄρα χαῖται ἐπερρώσαντο ἀνάκτος
κρατὸς ἀπ’ ἀθανάτων μέγαν ὁ ἐλέλυξεν Ἕλυσμον.
Τῶ γ’ ὡς βουλεύσαντε διέτριβει· ἡ μὲν ἐπειστ’
eἰς ἄλα ἄλτο βαθείαν ἀπ’ αὐγήληστος Ὁλύμπον,
Ζεῦς δὲ ἐν ψός δῶμα· θεοί δ’ ὃμι πάντες ἀνέσταν
ἐς ἐδέων σφοῦ πατρὸς ἐναίστον’ οὐδέ τις ἔτην

C
μείναι ἐπερχόμενον, ἀλλ' ἀντίοι ἔσταν ἀπαντεῖς. 535
δ' ὅ μὲν ἐνθα καθέζετ' ἐπὶ θρόνον' οὐδὲ μιν Ἰρη
ήγοινεσέν ίδον' ὅτι οἱ συμφράσσατο βουλάς
ἀργυρόπεζα Θέτις θυγάτηρ ἀλίου γέροντος;
αὐτίκα κερτομίουι Δία Κρονίωνα προσηῦδα:
"τέσ ὅτι αὐ τοί, δολομῆτα, θεῶν συμφράσσατο βουλάς; 540
αἰεὶ τοι φίλον ἔστιν ἐμεῖ οπονύσφων ἑόρτα
κρυπτάδια φρονέοντα δικαζόμεν; οὐδὲ τί πώ μοι
πρόφρων τέτληκας ἐπειδ' ἔποα ὅτι νοήμης."
Τὴν δ' ἡμείσθε' ἔπειτα πατὴρ ἀνδρῶν τε θεῶν τε;
"Ἦρη, μη δὴ πάντας ἐμοὺς ἐπιέλπεο μύθοιν 545
εἰδήσεων' χαλεποί τοι ἔσουτ' ἀλόχω περ ἐουση'.
ἀλλ' οὐ μέν κ' ἑπιεικὲς ἀκουέμεν, οὐ τις ἔπειτα
οὔτε θεῶν πρότερος τὸν γ' ἐίσεται οὔτ' ἀνθρώπων·
οὐ δὲ κ' ἐγών ἀπάνευθε θεῶν ἑθέλωμι νοήμαι,
μή τι σὺ ταύτα ἑκαστα διείρεο μηδὲ μετάλλαι." 550
Τὸν δ' ἡμείσθε' ἔπειτα βοῶπις πότιμα "Ἦρη·
"αἰνότατε Κρονίδη, ποιῶν τὸν μύθον ἐειπεῖς.
καὶ λήπν σε πάρος γ' οὔτ' εἴρομαι οὔτε μεταλλὼ,
ἀλλ' μάλ' εὐκήλος τὰ φράζει ἀσσ' ἐθέλησοθα.
τὸν δ' αἰνῶς δείδοικα κατὰ φρένα μή σε παρέβη 555
ἀργυρόπεζα Θέτις θυγάτηρ ἀλίου γέροντος·
ἡερή γὰρ σοὶ γε παρέζετο καὶ λάβε γούνων·
tῇ σ' ο' ὅτι κατανεύσαι ἐτήτυμον ὅς Ἀχιλῆς
τιμήσης, ὀλέσης δὲ πολέας ἐπὶ νησὶν Ἀχαιῶν.
Τὴν δ' ἀπαμεβόμενος προσέψῃ νεφεληγερέτα Ζεὺς· 560
"δαιμονίη, αἰεὶ μὲν ἄτει, οὐδὲ σε λήθω·
πρῆξαι δ' ἐμπῆς οὔτι δυνήσεαι, ἀλλ' ἀπὸ θυμοῦ
μᾶλλον ἔμοι ἔσται· τὸ δ' τοι καὶ ῥίγιον ἔσται.
εἰ δ' οὔτω τοῦτ' ἐστίν, ἐμοὶ μέλλει φίλον εἰναι·
ἀλλ' ἀκέοντα κάθησο, ἐμῷ δ' ἐπιπείθεο μύθῳ,
μή νῦ τοι ὃ χραίσμωσιν ὅσοι θεοὶ εἰς' ἐν Ὁλύμπῳ
ἀσσον ἰόνθ', ὅτε κέν τοι ἀόπτους χείρας ἐπείω.

"Ὡς ἔφατ', ἐδδεισεν δὲ βοώπις πότυνα Ἡρη, καὶ ὤ ἀκέουσα καθήστο, ἐπιγνάμψασα φίλον κήρ' ὥχθησαν δ' ἀνὰ δῶμα Δίως θεοὶ Ὀὐρανίωνες· τοίσιν ὡ "Ἡφαίστος κλυτοτέχνη ἦρχ' ἀγορεύειν, μὴτρὶ φίλῃ ἐπὶ ἥρα φέρων, λευκολένω "Ἡρη· "ἡ δὴ λογία ἐργα τάδ' ἐσσεται οὐδ' ἔτ' ἀνεκτά, εἰ δὴ σφώ ἕνεκα θυντῶν ἐρυθάνετο ὥδε, ἐν δὲ θεοίς κολφῶν ἔλαυνετον' οὐδὲ τι δαιτὸς ἐσθλής ἐσσεται ἢδος, ἐπεὶ τὰ χερείωνα υἱκᾶ. μὴτρὶ δ' ἐγὼ παράφημι, καὶ αὐτῇ περ νοεούσῃ, πατρὶ φίλῳ ἐπὶ ἥρα φέρεων Δώ, ὄφρα μὴ αὐτὲ νεικείσου πατήρ, σὺν δ' ἡμῖν δαίτα ταράξῃ.

εἰ περ γὰρ κ' ἐθέλησιν Ὀλυμπίους ἀστεροσητῆς ἐξ ἐδέων στυφελίξαι· ο̣ γὰρ πολὺ φέρτατός ἐστιν· ἀλλὰ σὺ τῶν γ' ἐπέεσσοι καθάπτεσθαι μαλακοῖσιν· αὐτίκ' ἐπειθ' ἱλαος Ὀλυμπίους ἐσσεται ἡμῖν·" Ὡς ἐρ' ἐφη, καὶ ἀναίξας δέπας ἀμφικύππελλον μητρὶ φίλῃ ἐν χειρὶ τίδει, καὶ μιν προσειπτε· "τέτλαθι, μήτερ ἐμή, καὶ ἀνάσχεο κηδομείη περ, μή σε φίλην περ ἐοῦσαν ἐν ὀφθαλμοῖσιν ἱδὼμαι θευμομείην, τότε δ' οὗ τῷ δυνήσομαι ἀχρύμενον περ χραισμεῖν· ἀργαλεός γὰρ Ὀλυμπίων ἀντιφέρεσθαι· ἦδη γάρ με καὶ ἀλλοτ' ἀλεξέμεναι μεμαώτα μήψε ποθὸς τεταγών ἀπὸ βηλοῦ θεσπεσίον, πᾶν δ' ἡμαρ φερόμην, ἀμα δ' ἡμείω καταδύντι κάππεσον ἐν Λήμυρῳ, ὄλυγος δ' ἔτι θυμὸς ἐνῆσεν· ἐνθα με Σίμνης άνδρες ἀφαρ κομίσαμε τεσόντα·" Ὡς φάτο, μειόησεν δὲ θεᾶ λευκολένος "Ἡρη, μειοῦσα δὲ παιόνις ἐδέξατο χειρὶ κύπελλον· αὐτὰρ ὄ τοις ἄλλοις θεοῖς ἐνδέξα πᾶσιν οἰνοχόει γλυκῆ νέκταρ ἀπὸ κρητῆρος ἀφύσσων·
ἀσβεστος δ᾿ ἄρ’ ἐνῷρτο γέλως μακάρεσσι θεοῖσιν,
ὡς ᾠδον Ἄρηστον διὰ δόματα ποιησόμενα. 600

"Ως τότε μὲν πρόπαν ἡμαρ ἐς ἡμίοιν κατάδωτα
daínont', οὐδὲ τι θυμὸς ἐδεύετο δαιτὸς ἔσης,
οὐ μὲν φόρμιγγος περικαλλέος, ἢν ἔχ᾽ Ἀπόλλων,
Μουσάων θ', αἱ ἀειδον ἀμειβόμεναι ὁπλεί καλή.

Αὐτὰρ ἐπει κατέδω λαμπρὸν φάος ἥμιλιοι,
oἱ μὲν κακκείοντες ἐβαν οἰκόναδε ἐκαστος,
ἡχὶ ἐκάστῳ δώμα περικλυτὸς ἀμφιγνήεις
"Ἄρηστος ποίησεν ἵδυμησι πραπίδεσον:
Zeus δὲ πρὸς ὅσιν λέχοι ἥπ᾽ Ὄλυμπων ἀστεροπητής,
ἐνθα πάρος κοιμᾶθ' ὅτε μιν γυναῖκα ὑπνον ἱκάνου:
ἐνθα καθεῦδ' ἀναβάς, παρὰ δὲ χρυσόθρονος Ἄρης.
PECULIARITIES OF HOMERIC GRAMMAR.

FORMS OF THE VERB.

§ 1. Introductory—Definitions.

1. A Greek Verb consists in general of—
   (1) The **Stem**, giving the Predicate, i.e. the thing asserted (commanded, wished, &c., as the case may be).
   (2) The **Person-Ending**, giving the Subject, about which the assertion (command, wish, &c.) is made.

   E. g. φα-μεν we say consists of φα-, the stem which denotes saying, and -μεν, an ending = the Pronoun we.

2. In certain Verbs the **quantity** of the Stem varies: thus—
   (a) φη- is the Stem of φη-μι I say, φη-ς, φη-σι, ε-φη-ν, ε-φη-ς, ε-φη—the Sing. Indic. of the Active.
   (b) φα- is the Stem in all other parts of the Verb.

   So in the regular Verbs in -μ, as ἵστη-μι, Plur. ἵστα-μεν, &c.: also ἐi-μι I go, Plur. ε-μεν, &c.; ε-βη-ν I went, 3 Dual βα-την (II. 1. 327).

   The same variation appears in οἶδα, Plur. ὠδ-μεν; and other examples will be noted under the several Tenses. The general rule evidently is, that the longer Stem goes with the shorter Endings, and *vice versi*; and accordingly the Person-Endings are divided into **Light** Endings—mainly those of the Sing. Indic. Active—and **Heavy** Endings—those of the Dual and Plural, the Imper., Inf., and Part., and the Middle.

3. In the **Tenses** characteristic of Verbs in -ω (the Pres., the Impf., the Second Aor., and the Fut.), the Ending is preceded by the vowel ε or ο (in the Subj. η or ω), the rule being that ο is found before μ and ν, and ε in other cases: e.g. λέγω-μεν, λέγω-μαι, λέγω-ταυ, Subj. λέγω-μαι, λέγω-ταυ, but λέγε-τε, λέγε-ται, Subj. λέγη-τε, λέγη-ται, &c. This variable vowel is called the **Thematic Vowel**, and the Tenses or forms in which it occurs are called **Thematic**.

   The distinctions between longer and shorter forms of the Stem, and between Thematic and Non-Thematic Stems, are especially important for the Homeric Verb; to which we now proceed, beginning with the—

§ 2. Person-Endings.

1 Sing. The Ending -μι appears in the Subj. of some Thematic Tenses: ἔθλω-μι (II. 1. 549 &c.), τύχω-μι, ἑδω-μι, ἐπώ-μι, ἀγώγω-μι.

2 Sing. -σι occurs in ἐσ-σι thou art.
The ending -σθα is found in a few forms, chiefly of the Subj., as ἐθέλη-σθα, ἐχρη-σθα, εἰπη-σθα, πάθη-σθα, &c.; also in the Impf. ἤσθα thou wast, and ἤφη-σθα thou didst say: cp. the Pf. οἶσθα.

3 Sing. -σι(ν) appears in the Subj., chiefly in the Tenses which have the 1 Sing. in -μι, ἐθέλη-σι, τύχη-σι, εἰπη-σι, ἀγάγη-σι, εὐδη-σι, βάλη-σι, πάθη-σι; also ἤγι-σι (ἔσι), ἦγι-σι, ἦφη-σι and ἦφι-σι.

3 Plur. The Verbs in -μι form ιστάσι (for ιστα-ντι, ιστα-νσι), τιθεῖσι, διδοῦσι, ξεγνῦσι; not, as in Attic, ιστάσι (i.e. ιστά-άσι), τιθε-άσι, διδ-άσι. ξεγνῦ-άσι. But -άσι appears as the Ending in ι-οι they are, ι-οι they go, also in the Perfect, as μεμά-άσι (§ 6).

Non-Thematic Past Tenses often take -ν (for -ντ), as ἐ-φα-ν, ἐ-τίθε-ν, ἐ-βα-ν, ἢγερθε-ν; but the later -σιν is also common in Homer.

The 3 Plur. Middle ends in -άται, ἠτο, after consonants and ι, as τετεῦχ-άται, δεδαί-άται, πυθό-άτο, sometimes after υ, η, as εἰρύ-άται, βεβλή-άται. But after α, ο, we find only -νται, -ντο.

Note that the Imper. Endings -τωσαν, -σθωσαν are post-Homeric.

§ 3. The Second Aorist.

A. Without Thematic Vowel.

The Active forms of this Tense are mostly the same in Homer as in Attic; ἐβη-ν &c. Note the Imper. κλῦ-θι hear (the Indic. ἐκλυ-ν being Thematic): also (with a peculiar short vowel) ἐ-κτά he slew, and οὔτα he wounded.

Non-Thematic forms of the Middle are common in Homer; e.g. ἐ-πτά-το flew, ἐ-φθι-το perished, ἐ-χῦ-το was shed, ἐ-βλῆ-το was struck, ἐ-στρα-το was strewed, πλῆ-το drew near, ἄλ-το leaped, ὄρ-το was roused, δέκ-το received (Inf. δέχθαι), μίκ-το was mixed, πέρθαι to sack, φθά-μενος coming beforehand, κτῆ-μενος built, ἄρμενος fitted, ἵκ-μενος coming, i.e. favourable. In later Greek such forms are almost unknown.

B. With Thematic Vowel.

E.g. ἐ-πρίθα-μεν we sacked, πίθε-σθε obey, κλείν moved.

Aorists of this kind are much commoner in Homer than in Attic. As a distinct formation we have to notice—

§ 4. The Reduplicated Second Aorist.

E.g. πέ-φραδε showed, set forth, κε-χάρω-ντο rejoiced, πε-πίθα-μεν (Opt.) might persuade, τε-τύκω-ντο made for themselves. τε-ταγών grasping, ἐ-ἡπ-αφε deceived, ἦρ-αρε made to fit, ἄλ-αλκε warded off, ἦρ-αξε vexed &c. ἐ-ἐπισ-ν (also εἰπο-ν) said is of this kind, contracted from ἐ-ἐπισ-ν (ἐ-ἐπο-ν, § 54). Besides εἰπον, the only Attic example is ἡγ-αγο-ν led.

A peculiar Reduplication is found in ἤρων-ακε checked (Pres. ἐρύκω) and ἴνιπ-απε rebuked (ἐνιπη rebuke).
§ 5. The Aorists in -ā and -āụ.

1. The endings -ā, -āụ &c. (instead of -ōv, -ēs &c) are found in ē-ei̯pa (ei̯pa) said, and ē-καρκα brought. Cp. § 8, A, 3.

2. The four Aorists ē-κενα (also ē-κενα) poured, ē-σενα hurried, ē-καρκα burned, and ἡλέεα-το avoided (Opt. ἀλέα-ι-το, Imper. ἀλέα-σθε) may belong to this head; or they may be First Aorists with loss of σ.

3. The three forms ē-ηκα (also ἡκα) sent forth, ē-θηκα placed, ē-δωκα gave. are used in the Sing. Indic., occasionally in the 3 Plur. Thus—

1 Sing. ē-θηκα 1 Plur. ē-θε-μεν
2 ē-θηκα-s 2 Dual ē-θε-τον 2 ē-θε-τε
3 ē-θηκε(ν) 3 ē-θε-τήν 3 ē-θε-σαν and ē-θηκα-ν.

It will be seen that the forms in -κα, as longer forms of the Stem, are used only with Light Person-Endings. § 1, 2.

§ 6. The Perfect.

1. Most Homeric Perfects are conjugated (like ὤδα) with varying Stem (§ 1, 2). Thus, ἐσκα I am like, 3 Dual ἐκ-τον, 3 Dual Plpf. ἐκ-τήν. Part. ἐσκ-ώς, Fem. ἐκ-νία; πέποιθα I trust, 1 Plur. Plpf. π-πέπωθ-μεν: ἀρρη ὥσ, Part. Fem. ἄρρη-νία; τεθηλ-ώς blooming, Fem. τεθηλ-νία; πέφηγα I have escaped, Part. Mid. πεφην-μένος.

2. When the shorter Stem ends in a vowel, the longer Stem is formed either (1) as in μέμονα (μεμα-), or (2) as in τετλήκα (τετλά-): Thus—

μέμονα I am eager, Short Stem μεμο- (cp. αὐτό-μα-τος).

1 Sing. μέμονα 1 Plur. μεμ-μεν
2 μέμονα-s 2 Dual μεμ-τον 2 μεμ-τε
3 μέμονε 3 μεμ-τον 3 μεμά-ασι
(Plpf. μεμ-τήν) (Plpf. μεμ-σαν).

Imper. 2 Sing. μεμα-θι
3 μεμά-τω.


Part. μεμα-ως, Plur. μεμά-ωτες and μεμά-ωτες, Fem. μεμα-νία.

So γέγονα (γεγά-) I am born, πέποιθα (πεπάθ-) I have suffered.

τετλήκα I dare, Short Stem τετλ-.

1 Sing. τετλήκα 1 Plur. τετλ-μεν
2 τετλήκα-s 2 Dual τετλ-τον 2 τετλ-τε
3 τετλήκε 3 τετλ-τον 3 τετλάσι
(Plpf. τετλά-τήν) (Plpf. τετλά-σαν).


Imper. 2 Sing. τετλά-θι. 3 Sing. τετλα-τω.

Inf. τετλά-μεναι, τετλά-μεν.

Part. τετλη-ώς, Plur. τετλη-ωτες, Fem. τετλη-νία.

So ἔστηκα (ἔστα-) I stand, βεβηκα (βεβά-) I stride, τεθηκα (τεθά-)
PECULIARITIES OF HOMERIC GRAMMAR.

I am dead, πέφυκα (πεφύ-) I am born, δείδουκα (δείδι- or δείτ-) I fear; also κέλυ-θι listen, which stands to the 2 Aor. Imper. κλύ-θι as τέτλα-θι to τλή-θι.

3. Sometimes the 3 Plur. is formed from the longer Stem; e.g. πετοίθας (II. 4. 325), ἐστήκας (II. 4. 434); also λελύγχασι, πεφύκασι (Od.). In one case the Sing. is formed with a short Stem, viz. δείδα (used as well as δείδουκα).

4. The shorter Stem is used in the Middle, except with the 3 Plur. in -άταυ, -άτο, as τετεύχ-άταυ are made, Plpf. ἑ-τετεύχ-άτο.

§ 7. The Pluperfect.

The Pluperfect is formed in two different ways:

1. In the Dual and Plural (as in the Passive) by the Augment (which may be dropped), and the Endings of Past Tenses: ἐ-πέπιθ-μεν, ἐ-δείδι-μεν, ἐ-δείδι-σαν; ἐκ-τυρν, ἐκ-γεγα-τυν, ἐστα-σαν, βέβα-σαν, &c. This form is rarely found in the Singular; ἐπένήσωθε (II. 2. 219), ὄνησωθε (II. 11. 266), δείδε (II. 18. 34).

2. In the Singular, by the Augment and the Suffix -εα, as ἐ-τεθήπ-εα, ἡνώγ-εα, ἡδ-εα. In the 2 and 3 Sing. -εας, -ες(ν) are contracted -ης, -ει. But οἶδα gives 3 Sing. Plpf. ἑ-δη.

§ 8. The Present and Imperfect.

A. Non-Thematic Formations.

1. The Presents formed by the Suffixes -να- and -νυ- (with Light Endings -νη- and -νυ-) are mostly peculiar to Homer: e.g. δάμ-νη-μι I subdue, περ-νασ selling, κύρ-νη mixed; Mid. μάρ-να-ται fights, σκίδ-να-ται is scattered, πίλ-να-ται comes near, ἄγ-νυ-τον (Dual) they break, ὄπ-νυ-θι arouse, ἄπ-ομόργ-νυ wiped away, ἰην-νυσι they break, δαι-νυ he feasted, ἑργ-νυ he shut in; ΜΧ. γά-νυ-ται is gladdened, τά-νυ-ται is stretched, ἀχ-νυ-μαι I am vexed, ἄρ-νυ-μενας earning, τί-νυ-νται they punish, ἔννυ-το (for ἑσ-νυ-το) he put on, ἄγ-νυ-ντο were opened, κ-νυ-ντο were moved, &c.

The forms in -αννυ-μαι, -εννυ-μαι, are post-Homeric.

2. Other Non-Thematic forms are: ἦ he said, ἐρα-μαι I love, δίδη he bound, βιβάς striding; with unvarying vowel, ἰη-θι be appeased, ἰ-μεναι to blow (Dual ἰ-τον, Mid. ἰ-το, ἰ-μενος), κιχη-τυρν (Dual) they caught (Inf. κιχή-μεναι, Part. κιχή-μενος).

Some forms of Verbs in -αω, -εω, -ωω belong to this Non-Thematic group: συλή-τυρ despooled, φορή-μεναι (also φορη-μαι) to carry, φιλή-μεναι to love, βιώ-ται to live, and a few others.

3. Two Verbs form an Impf. in -αι:—

eiμι (ἐσ-) I am. Impf. ἥα and ἥα, 3 Sing. ἥεν (also ἥν, ἤν, ἤνεν).

eiμι (ἐ-) I go. Impf. ἥ-ια, 3 Sing. ἥ-ιεν, ἥ-εν, also (without the augment) ἥ-εν.
PECULIARITIES OF HOMERIC GRAMMAR.

B. Thematic formation.

1. Presents in -ιω, -αιω, -ειω, -υιω, are much commoner in Homer than in later Greek; thus we have—

In -ιω, τιω I honour, ἰδιο-ν I sweated, μὴνιε be angry, μάστιε whip, κοινιο-ντει raising dust.

In -αιω, ἀγαίο-μαι I am amazed, ἄαε kindled, ἀαε-το divided, κέραε mix, μαἰ-σθαι to feel (one's way, &c.), γαϊων rejoicing, λαλαε-αι
dost desire.

In -ειω, τελειω I bring to pass, ὄκνειω I shrink, νεικει-ςι shall quarrel, ἄκει-μενοι being healed, μαχει-μενοι fighting, οἰνοβαρείων drunken; also (from Roots in ὑ) πνειω I breathe, θέιω I run, πλειω I sail, χειω I pour, κλειω I celebrate.

In -υιω, ὄπνιω I have to wife.

When the diphthong comes before a vowel there is a tendency to drop
the i: thus we have τελειο-ν as well as τελειο-ν: ἀγαία-σθε (for ἀγαίε-σθε)
from ἀγαίο-μαι; κεράα-σθε from κεραίω. Similarly i before a vowel is
shortened: e.g. τιω, sometimes τιω.

2. The name Assimilation has been given to a process found in the
Verbs in -αιω. Instead of contraction, one of the vowels is assimilated
to the other; and this assimilation follows the rule of contraction, that
a prevails over a following e or η, but is changed by ο or ω; e.g. ὄραω
becomes ὄραω, but ὄραιεis becomes ὄραες.

The a (which is long in πεναφων hungering, δεφαων thirsting, ἀναμαμάει
rages through,) sometimes becomes ο, as μενοινάω I am eager, μνω-ντο
they bethought themselves, ἡβω-ντει vigorous.

When the first vowel is short, the second is usually lengthened, as
ὄροιω-ντει, ὄροψ-τε, ὄραες (not ὄρααις). In one or two cases both vowels
are long, as ὄρωσαι (for ὄραουσαι), ἡβώσαος.

The Verbs in -αιω in Homer are nearly always either assimilated or
contracted; e.g. ὄραω or ὄρω, not ὄραω.

3. A few traces remain of a group of Verbs in -ωω; τείων he lives.

In ὄρω-ντει sweating, ὄπνω-ντει sleeping. Verbs in -οω sometimes lengthen
the second vowel, as δηιω-ντο, δηιω-ντει, δηιω-εν (like ὄρω-ντει,
ὀρω-εν &c.).


1. When the vowel before the -σα is short, the σ is often doubled;

φράσας-το and φράσα-το, ἐκομίσαα and κωμίσεν, ἐρόσας and ἐρόσαι &c.

This σσ arises, in some cases at least, from assimilation of a dental
in the Stem; e.g. φράσας-το is for *φραδ-σας-το.

2. A few Stems in λ and ρ form Aorists in -λσα, -ρσα, viz. ἀρ-σα I
roused, ἐλ-σας they pressed, κελ-σας to run aground, ἀρ-σας having fitted,
ἐ-κερ-σα I shore (Att. ἐκειρα), κύρ-σας meeting, φύρ-σω (Subj.) I will mix.

On the Aorists formed by -α alone see § 5.
3. Some Aorists are formed with the Thematic Vowel in place of ā, as ἵκνυν came, ἐβῆσα-το stepped, ἐ-δώσα-το sank down, ἀγε-μέναι to bring, and the Imperatives λίγε-ο lie down, ὁρε-ο arise, perhaps ὁδησ-υε bring.

§ 10. Iterative Tenses.

The Suffix -σοκ- or -σοκ- (with Thematic Vowel) is used to form ordinary Presents, as φά-σκω, βά-σκε, ἀπαρ-ήσκω, and also to form the Iterative or Frequentative Tenses. It is attached to the Stem of the Present or Aorist: thus we have—

From the Present, ἐσκέ (for ἐσ-σκε) used to be, ἐχε-σκε used to hold, καλ-εσκε, ὀθε-σκε, ἰπτα-σκε, &c. Note that Verbs in -εω form either ἐςκέ or ἐσκέ, according to metrical convenience.

From the Aorist, εἰπε-σκε used to say, ἐρημύσα-σκε used to check, ὀσα-σκε, δασά-σκε-το, &c.

§ 11. Reduplication and Augment.

1. Many seeming irregularities are due to loss of consonants: e.g. ἐ-ελ-μένιος cooped in (for ἔ-πελ-μένιος), ἐδών (for ἔ-θδων), ἐκχον (for ἐ-σεχον), ἕμα I sent (for ἔ-γημα), 1 Plur. ἐμεν (for ἔ-γε-μεν). On ἐ see § 54.

2. Verbs beginning with the Liquids and σ offer varieties of which one or two examples may be noticed.

Reduplication:—ἐμορθε has as his share, εἴμαρ-ταί is given as share (perhaps for σέ-σμορθ, σέ-σμαρ-ταί); ἐσσον-ταί is eager, Part. ἐσσον-μένος; βερσσομένα (instead of ἐρρ-) befouled.

Augment:—ἐρήξα I did, as well as ἐρρήξα (for ἐ-φρήξα); ἐλλίσσετο entertained (never ἐ-λίσσετο); ἐλλάβε took; ἐννέω swam (stem perhaps originally σν-); ἐσσεω urged on.

3. The Augment is in ἦ ἵα I went, and perhaps in one or two other cases.

4. Initial ἐ is often lost before another vowel; thus ἐννυμ I put on (Stem ἐςο-), Pf. Mid. εἴμαι, ἐσ-σαι, Plpf. ἐσ-σο, ἐσ-το, Part. εἰμένος. Except in this way the Reduplication is hardly ever lost: cp. § 51, 7.

5. Loss of the Augment is common in Homer.

In the Impf. and the Aorists the forms without the Augment are nearly as numerous as those which retain it. In the Plpf. it is more commonly wanting.

The Augment is never found with the Iterative Tenses, § 10.

§ 12. The Future.

1. Liquid Verbs (i.e. Verbs of which the Stem ends in λ, ρ, μ, ν) form the Future in -εω, as μεν-έω I will remain; so βιλ-έω, ἀγγελ-έω, ἱρ-έω,
Contraction occasionally takes place, as 

\[ \text{báλ-ω, ὄρ-εῖ-ταί will be roused, καμ-εἶ-ταί will be weary.} \]

2. Some Stems in \( ρ \) form -ροσ, as δια-φθέρ-σει will destroy, ὄρ-σουσα (II. 21. 335), ἑρ-σῶ-μενος (Od. 19. 507).

3. The Stems which take \( σσ \) in the First Aorist sometimes form the Future in the same way; thus we have ἐσομαι and ἐσομαι: I shall be, φράσσω-μαι and φράσσω-μαι I shall consider, χάσο-νταί they will yield, δᾶσσ-νταί they will divide.

More commonly, especially in dissyllabic stems, the Future is formed without \( ς \). Thus we have: 1 Aor. τελέσσαι to finish, Fut. τελέ-ω; ὄλεσα I destroyed, Fut. ὅλε-ε-σθε, contr. ὅλε-ταί; ἐ-τάννυσε stretched, Fut. τανύ-ω; ὄμοσα I swore, Fut. ὄμούμαι; ἐρώσα I drew, Fut. ἐρύ-ω, ἐρύ-ε-σθαί; ἐκώμισα I brought, Fut. κομιῶ (and so ἄεικὼ, κτερισσάι, ἀγλαίεσθαι, from Verbs in -ικόν); ἐδάμασσα I subdued, Fut. δαμόω (for δαμα-ω by Assimilation, § 8, B, 2), δαμῇ; ἀντίσας meeting, Fut. ἀντίω, Inf. ἀντίααν; ἠλίσα I drove, Fut. ἱλίω, Inf. ἱλίαν; κρεμάσας hanging, Fut. κρεμώ, ἐπέρασσα I sold, Fut. περάν.

4. A Future in -σεω (σεο-μαί) appears in ἐσ-σεῖ-ται will be (II. 2. 393, 13. 317); and πεσέν-νται will fall.

5. One or two Futures seem to be formed from the stem of the Reduplicated Second Aorist: κεχαρή-σε-ται will be gladdened (κεχάρο-ντο), κεκαθη-σό-μεθα we will give way (κεκάδο-ντο), πεφιδή-σε-ται will spare (πεφιδέ-σθαί).

6. Of the Second Future Passive there are two examples (at most), viz. μαγή-σε-οθα (II. 10. 365), and δαν-σεαι (Od. 3. 187 &c). The First Future Passive is unknown in Homer.


A. Tenses which do not take the Thematic Vowel in the Indicative form the Subj. by inserting the Thematic Vowel: e.g. ἕ-μεν we go, Subj. ἑ-ο-μεν let us go; φη-σί he says, Subj. φή-γη; ἔ-στη-τε ye stood, Subj. στῆ-ε-τε; ἔ-φθι-το perished, Subj. φθί-ε-ται; ἔ-πελάσσο-μεν we brought near, Subj. πελάσσο-μεν; ἔ-πέπιο-μεν we trusted, Subj. πεπιό-θο-μεν.

But the forms of the Sing. and 3 Plur. Active, and those of the 2 and 3 Dual and Plur. Middle take η or ω, as in Attic. Hence the paradigm is—

Second Aorist Subj. of ἓ-στη-μι I set.

<table>
<thead>
<tr>
<th></th>
<th>Sing. στῆ-ω</th>
<th>1 Plur. στῆ-ο-μεν</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>στῆ-ης</td>
<td>2 Dual στῆ-ε-τον</td>
</tr>
<tr>
<td>3</td>
<td>στῆ-η</td>
<td>3 στῆ-ε-τον</td>
</tr>
</tbody>
</table>

The 1 Plur. is also στέω-μεν (so φθέω-μεν &c.), by ‘Metathesis of Quantity’ (§ 51, 4). Contraction occurs in δᾶω-μεν (ἕ-δάμη), and a few other cases.
First Aorist Subj. of τίω I honour.

<table>
<thead>
<tr>
<th></th>
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<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sing. τίο-ω</td>
<td>τίο-ο-μαι</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>&quot;</td>
<td>τίο-ης</td>
<td>2</td>
<td>Dual τίο-ε-τον</td>
</tr>
<tr>
<td>3</td>
<td>&quot;</td>
<td>τίο-γ</td>
<td>3</td>
<td>&quot;</td>
</tr>
</tbody>
</table>

1 Plur. τίο-ο-μεν Mid. τιο-δ-μεθα
2 "    | τίο-ε-τε | τίο-η-οθε
3 "    | τίο-ω-νται | τιο-ω-νται

When the Stem varies the longer form is generally used in the Subj., as φη-η, βή-ομεν, Πτ. τεποιδ-ομεν, ἑστηκ-η, πεφυκ-η. But the three Aorists that form the Sing. Ind. in -κα (§ 5, 3) form the Subj. with a long vowel only (without κ), as (ἀν-)η-η, θη-νς, Plur. δω-ομεν, δω-ωσι.

Verbs conjugated like τιθημ (Stems in ε) form the 1 Sing. in -ειω, Plur. -ειομεν: as θελ-ω, θελ-ομεν; so κιχε-ω (Ind. ε-κιχη-ν), τραπε-ομεν (Ind. ε-τράπη-ν). But see Curt. Verb. II. 60–63.

ειλμ (Stem εις) forms εω (for ες-ω), 3 Sing. εγωι and εν.

B. Thematic Tenses form the Subj. by lengthening the Thematic Vowel. The 2 Sing. Mid. has -γαι, rarely shortened to -εαι (μίσγε-αι, Il. 2. 232). The forms in -μι, -θα, -η(ν) are noticed in § 2.

§ 14. The Optative.

1. Tenses which do not take a Thematic Vowel usually form the Optative by inserting -η before Light Endings, -ι before Heavy Endings: e.g. φαίη-ν (φα-ί-ν) I would say, 1 Plur. φαί-εμεν; θέ-ίν-υ I would place, 2 Plur. ἐπι-θει-τε; τεθα-ίη-ς mayest thou die.

2. The Aorist in -σα forms the Optative in two ways—

   (1) In -σειω, used for the 2 and 3 Sing. and the 3 Plur. Active.
   (2) In -σα-μι, used for the 1 Sing. and 2 Plur. Active, and for all Middle forms.

3. ελμ forms είη-ν (for ες-η-ν); also ἑως, ἑω (Il. 9. 142, 284).
   ελ-μι forms ἵοι (Il. 14. 21) and ἴ-η (Il. 19. 209).

§ 15. The Infinitive.

A. Non-Thematic Tenses form the Infinitive with the Endings -μεναι (also -μεν) and -έναι or -βαι.

Of these -μεναι is the most usual: -μεν is only found after short vowels, as ἵ-μεν to go, τεβνα-μεν to die; the accent is the same as in the corresponding forms in -μεναι.

The Ending -έναι occurs in ἵ-έναι to go; also, with loss of ε by contraction, in στη-ναι, θελ-ναι, δού-ναι, βιω-ναι, άν-ναι, φορη-ναι, &c.

The Attic Infinitives in -βαι with a preceding short vowel, such as ισται-ναι, τιθε-ναι, and the corresponding Perfect Infinitives in -έναι, are unknown in Homer.
B. Thematic Tenses form the Infinitive in -έμεναι (-έμεν) and -ειν: εἰπέ-μεναι, εἰπέ-μεν, βάλλ-ειν. The Second Aorist forms -έειν, contracted -ειν, as ἵδε-ειν, βάλε-ειν and βάλειν.

DECLENSION.

§ 16. The Vocative.

Note the α in νύμφα, and in some words only used in the Vocative, πάππα, ἀττα, τέττα, μαία—Homeric forms of address.
Also, Αἰαν (Ajax!), Κάλχαν, and ἀνα lord! (in prayers.)

§ 17. The Nominative.

Some Nouns of the first Decl. have -ά for -ης, viz. ἵπποτα horsemam, ἡπίπτα loud-calling, ἰππηλάτα driver of horses, αἴχυματα spearmen, νεφελη-γερέτα, μητίτεα, εὐρύπος, ἀκάκητα, κανοναίτα, and one Proper Name, Θεόστα. Except Θεόστα, these words are titular epithets: ἵπποτα Πηλεύς, μητίτεα Ζεὺς &c.

§ 18. The Accusative.

1. Nouns in -ισ, Gen. -ιδ-ος (Stem -ιδ-), sometimes form the Acc. Sing. in -ιν as well as -ιδα; as Κύπρ-ιδα and Κύπρ-ιν, ἐρ-ιδα and ἐρ-ιν, always ἵππιν, Ὁτείν, ἄρατιν. Note that no oxytones form the Acc. in -ιν.
2. Nouns in -ισ and -ις (Stem -ι-, -ι-) with an Acc. Sing. in -ιν often form the Acc. Plur. in -ισ, -ις (for -ις, -ιςς); πόλις as well as πόλι-ας and πόλη-ας, οἶς, αἰκαίτις, σός, ἵχθος, ὄφρος, νέκυς (as well as σύ-ας &c.) and βοῦς as well as βό-ας.
3. But Nouns in -ις, Gen. -εις, -ης have only -ει-ας and -η-ας in Homer. For the Personal Pronouns see § 23.

§ 19. The Genitive.

1. Nouns in -ις, -ις (Stems in -ι, -ιυ) form the Genitive either in -ι-ος, -ι-ις, or in -εις, sometimes -η-ος, as πόλι-ις, Gen. πόλι-ος and πόλη-ος; πολυ-ης, Gen. πολε-ος.
2. Nouns in -εις form -η-ος and -ε-ος, as βασιλεύ-ες, βασιλη-ος; Τυδεύς, Τυδέ-ος; so those in -ης, as νηυ-ες, νη-ος and (less commonly) νε-ος.
3. Nouns in -ο-ς (Stems in -ο) form the Gen. in -ο-ο, -ου; probably also in -οο, since we should read ἵφιτοο (II. 2. 518), Ἰλίοο (II. 1. 66, 21. 104), ὑμοίοο (II. 9. 440 &c.), ἴγριοο (II. 22. 313), ὄο (for ὄν, II. 2. 325, Od. 1. 70) &c. Cp. the Gen. of Pronouns in -εω, -εο, -ευ (Stem in -ε).
4. Masc. Stems in -α form -αο, less commonly -εω, or (after another vowel) -ω, as Βορε-ω, Ερμει-ω, εὐμελι-ω.
§ 20. The Dative.

1. The Dat. Sing. generally follows the Gen., as βασιλεύ's, βασιλῆ-ι; νη-σ, νη-τ, Τυδεύ's, Τυδέ-ι; πόλι-σ, πόλη-ι, and πόλη-ι.

2. Nouns in -us, Gen. -v-os, form the Dat. in -v, as πληθυν, νέκυν. In later Greek this diphthong can only occur before a vowel.

3. Stems in -o sometimes form a ‘Locative’ in -oi (as well as the Dat. in -o), as οἶκον at home; cp. χάμα-ι.

4. Of the Dat. Plur. there are two main varieties, viz. in -σι(ν) and -εσσι(ν), both often used for the same word, as βου-σι and βό-εσσι, ἀνδρα-σι and ἀνδρ-εσσι, μνηστήρ-σι and μνηστήρ-εσσι, patience or patience (for ποδ-σι) and πόδ-εσσι. Note that all forms in -εσσι are proparoxytone.

5. Stems in -es, -ūs generally form three varieties: thus we have ἐπί-εσσι, ἐπεσ-σι, ἐπεσι; δεπά-εσσι, δέπασι-σι, δέπασι— the third being a subordinate variety of the second.

6. Stems in -o form -οςι(ν), and Stems in -a form ησι(ν). These become -οισ and -ης, but chiefly before a vowel, where the loss of η may be due to elision: e.g. σοις ἑτάρωσι.

7. The Gen. and Dat. Dual ends in -οίν, as ποδ-οίν, ἵππ-οίν.

§ 21. Forms in φι(ν).

The Homeric dialect has also certain Cases formed by suffixing -φι(ν) to the Stem, as ἕνυ-φι, βίη-φι, ὑρεα-φι, στήθεσ-φι, ναῦ-φιν, κοτυληδον-όφιν, &c The use of these forms is explained in § 40.

§ 22. Irregular Declension of Nouns.

1. The ι of the First Declension is retained in θεά a goddess, Gen. θεάς. Acc. θεάν, Dat. θεάις. Similarly ι is retained in a few Proper Names: Nom. Ἕρμελας, Αἰνελας, 'Ρέα, Ναυσικά : Gen. θεάς, 'Ρεΐας.

2. Heteroclite forms are those which are declined from different Stems: e.g. ἐρήμο-ς (Second Declension), Plur. ἐρήμ-ες, ἐρήμ-ας; δίπτυχ-ο, Ακδίπτυχ-ά; ἀλκή, Dat. ἀλκ-ι (only in the phrase ἀλκι πεποιθώς); ύμινη, Dat. υμιν-ι; ἰοκη, Acc. ἰοκ-α; 'Αιδή-ς, Gen. 'Αίδα-ο and 'Αίδ-ος, Dat. 'Αίδ-ι. So we have forms of φύλακ-ος and φύλαξ, μάρτυρο-ς and μάρτυρ, δάκρυ-ν and δάκρυ, πολλό-ς and πολλ-ς. Note also 'Αρης, Gen. 'Αρη-ος and 'Αρε-ος, Voc. 'Αρέ, Acc. 'Αρηα and 'Αρή-ν.

In the Cases of τίτις σοι, we have three Stems—

τιο- : Nom. τιο-ς, Voc. τιέ (τιον, τιέ, are very rare).
τι- : τι-ος, τι-ι, τι-α, Plur. τι-ες, τι-άς, τι-ας, Dual τι-ε.
τιεν- : τιε-ος, τιε-ι, τιε-α, Plur. τιε-ες, τιε-ες.
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It is especially common to find Neuter Stems with alternative forms in -οτ, as in Attic γόνα, δύνα, οὐδώρ, &c. So in Homer, πρῶσωπον, προσώπατα, δεσμύς, δέσματα; πειρόμενον, πειρατα; ἥμαρ, ἡματα &c. Also κάρη, Gen. καρῆτας, κάρητας, κράατας, κράατ-ός.


1. The forms of the Personal Pronouns in use are:—

<table>
<thead>
<tr>
<th>1st Person</th>
<th>2nd Person</th>
<th>3rd Person</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nom. ἐγών, ἐγὼ</td>
<td>τόνη, σῦ</td>
<td>—</td>
</tr>
<tr>
<td>Acc. ἐμέ, με</td>
<td>σέ</td>
<td>εἴ, ἐ; μῦν</td>
</tr>
<tr>
<td>Gen. ἐμείο, ἐμείο, ἐμεί, μεν</td>
<td>σείο, σείο, σείο</td>
<td>είο, είο, είο</td>
</tr>
<tr>
<td>Dat. ἐμοί, μοι</td>
<td>σοί, τοί; τείν</td>
<td>ἐοί, ὀί</td>
</tr>
</tbody>
</table>

Plur. Nom. ἡμεῖς  
Acc. ἄμμε, ἡμέ-ας    
Gen. ἡμεῖών, ἡμέων   
Dat. ἄμμιοι, ἡμίν   

Dual Nom.  
Acc.  
Gen.  
Dat.  

Note especially the Gen. in -θεν (properly an Ablative), and the Acc. Plur. ἄμμε, ἡμέ, σφε, like the Acc. Sing. in being without Case-Ending.

2. The Pronoun τίς is declined from two stems, τι- and τίν-. The forms in use, with those of the compound Rel. ὅστις (for which Homer has also ὅ-τις, formed like ὅ-πας &c.) are as follows:—

| Sing. Nom. τί-σ; Neut. τί | ὅστις, ὅτις; ὅτι; ὅτι |  
| Acc. τιν-ά (encl.) | ὅτινα, ὅτινα; ὅτινα; ὅτι |  
| Gen. τίο, τίν | ὅτε, ὅτεν, ὅτεν |  
| Dat. τίω, τίν (encl.) | ὅτεφ, ὅτφ |  

Plur. Nom. τίν-ες | ὅτινες; ὅσσα (for ἀ-τι-α) |
Acc. τίν-άς (encl.) | ὅστινας, ὅστινας; ὅστινας; ὅσσα |
Gen. τίον | ὅτεων |
Dat. — | ὅτεωσι. |

Homer also uses ὅσ τέ, which may be regarded as ὅστις with the second stem undeclined.

3. In the Art. we find Nom. Plur. τοί, ταί, as well as ολ, ολ.

4. The second part of the Demonstrative ὅςε is sometimes declined, viz. in the Dat. Plur. τοίο-δεσσίν or τοίο-δεσίν.

The chief Suffixes used to form Adverbs in Homer are as follows:—
-θεν, place whence, used with nearly the same Stems as -θε; as ὅ-θεν, πό-θεν, κεί-θεν, ἑτέρω-θεν, ἱῶ-θεν, &c. It is often used after ἐξ and ἄπό, as ἐκ Διό-θεν, ἀπ' οὐραν-θεν. There is also a Suffix -θε(ν) in front, ὄποι-θε, ὄπι-θεν behind, ὄπερ-θε(ν), ἐνερ-θε(ν), πάροι-θε(ν).
-σε, place whither, as πό-σε, κεί-σε, ἑτέρω-σε, ὑμό-σε, πάντο-σε.
-τος, place, ἐν-τος, ἐκ-τος.
-χι, in ἦ-χι where (lit. which way, like Lat. quâ).
-χα, -χθα, with Numerals; δι-χα two ways, τρί-χα, πέντε-χα, and τρι-χθα, τετρα-χθα.
-δι, place whither, suffixed to the Acc., as οἰκόν-δι, πόλεμόνδι, ἀλαδε &c.
-δις, direction or manner; χάμα-δις to the ground, ἀμν-δις together, ἄλλυ-δις.
-α, manner; ἀρ-α (lit. fittingly), ἀμ-α, μάλ-α, θάμ-α thickly, τάχ-α, σάφ-α, κάρτ-α, βεί-α, ἳκ-α, ἵκ-α, αἶφ-α, λέγ-α, σίγ-α, βίμφ-α, πίκ-α, κρύψ-α.
-η, way, direction; πάντ-η every way.
-ει, -ε, time, manner; αὐτο-νυχ-εί that very night, τρι-στοιχ-ε in three rows, ἀναμωτ-ε bloodlessly, ἀμογγ-ε without effort.
-ου, place, ποῦ, ὄμ-ου, ἀγχ-ου, τηλ-ου, ὑφ-ου, αὐτ-ου, in meaning like the Adverbs in -όθε, which are more common in Homer.
-ος, manner; a Suffix of which there are comparatively few examples in Homer: ὄσ, τῶς, πῶς, ὄμως, φίλως, αἰνώς, κακώς and a few others from Stems in -ο. From other Stems, ἀφραδ-ος, περιφραδ-ος, προφρονεός.
-ω, chiefly from Prepositions; εἰς-ω towards, ἐξ-ω onwards, πρός-ω forwards, ὑπίσσω backwards, προτέρ-ω farther on, ἐκαστέρ-ω, ἐκαστάτ-ω farther, farthest, ἀσοτέρ-ω nearer; ὅ-δε, ὅτ-ω are exceptional.

Many Adjectives are used adverbially in the Acc. Neut.: see § 37, 1.
Variations in the endings of Adverbs to be noted:—
1. Moveable final -s; ἀμφίς and ἀμφῖ, μέχρις and μέχρι, μεσηγγύς and μεσηγγύ, ἱδός and ἱδό, πολλάκις and πολλάκι, &c.
2. Prepositions: παράι, κατάι, ὑπαί (perhaps locatives, like χάμαι); προτι and ποτι (fuller forms of πρός); ἐν (ἐν). Cp. αἰεὶ and αἰέν.
3. Ἀροσαπε occurs in ἀνά (ἀν δέ, ἀμ πεδίον, &c.), κατά (καθ δέ, κατ' πεδίον, καββάλε, &c.), and παρά; also in the Particle ἀρα.
MEANINGS OF THE TENSES.

The meanings of the chief Tenses may be shortly summed up as follows:—

The Aorist is used of a single action or event (or of any series of events regarded as a single fact).

The Perfect is used of a state of things.

The Present is used of progressive or repeated action—an event or series of events regarded as a process.

These meanings have nothing to do with the distinctions of past, present, and future Time. The notion of past Time is given by the Augment; accordingly it is only found in the augmented forms of the Indicative, in which it is combined with the general meaning of the Tense. Thus the Pluperfect (Pf. with Augm.) denotes a past state, the Imperfect (Pres. with Augm.) a process going on in the past. The Aorist is peculiar in having no Indicative form for present time; but the general meaning above assigned to it appears sufficiently in the other Moods—most clearly, perhaps, in the Imperative and Infinitive.

§ 25. The Aorist.

It is only necessary to mention the uses of the Aorist in which it does not answer to the English Past Tense.

1. The Aorist is used of an action just completed, where we should use the Perfect with 'have'; as II. 1. 362 τί κλαίεις; τί δὲ σε φρένας ἵκετο πένθος; why dost thou weep (Pres.), and what sorrow has touched thy heart? 2. 114 νῦν δὲ κακὴν ἀπάτην βουλεύσατο νῦν ἦν θεοίκειον ἔτη, ἐπίθυμον "Εκτόρα διὸν we have gained great glory, we have slain Hector.

In a context relating to past time this Aorist is equivalent to the English Pluperfect, as αὐτῷ ἐπεί βρεχαντο when they had made their prayer: 2. 642 οὐδ' ἀρ' ἐτ' αὐτὸς ἑρν, θὰν δὲ ξανθὸς Μελέαγρος ὦρ was he himself still living, and Meleager had died.

2. The Aorist is used (as well as the Pres.) when no particular time is thought of, where we can only use the Present. Thus it is found

(a) in general sayings; as II. 1. 218 ὅστε ἐπειδῆσαι μάλις τ' ἔκλεψαν αὐτοῦ whom obeys the gods, him surely they hear. This is the 'Gnomic Aorist,' or Aor. of maxims.

(b) in Comparisons, as II. 3. 23 ὡστε λίων ἐχάρη ας a lion rejoices.

§ 26. The Perfect.

1. The Perfect in Homer ought to be translated, if possible, by a Present Tense;—such instances as ἵστηκα I stand, γέμησα I rejoice, μέπωσ-
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μαί I remember, are not exceptional, but the contrary. Accordingly—to take a few examples from the first book of the Iliad—

ἐμμορος is not 'has divided', but has for his share;

εἰρωσταὶ is not 'have saved,' but keep safe;

προ-βέβουλα is not 'I have wished rather,' but I prefer; and so generally.

2. Note the number of Homeric Perfects, expressing states of mind or body, temper, attitude, &c.: κέκμηκα I am weary, ἐρρυγε shudders, τέθηκα I waste away, ὄρωρε is astir, ἔολπα I hope, μέμονα I am eager, τέθητα I am in amazement, σέσπε is rotten, δεδεγμένος in waiting, πεποτήσατε are on the wing, δέδορκε is gazing, ἐσσυμα I am in hot haste, δεδάκρυσαν art in tears, τέτληκας thou hast the heart, πεπυζότεις in flight.

3. Verbs expressing sustained sounds, especially the cries of animals, are usually in the Perfect: e.g. βέβρυκε roars, γέγονε shouts aloud; κεκληγόω, μεμηκόω, τετριγόω, λεληκόω, ἀμφι-ιαχύνα.

§ 27. The Present and Imperfect.

The Imperfect is used of an action the time of which is fixed by reference to some other event, as in II. 1. 424. χθιζόσ ἔβη κατὰ δαῖτα, θεοὶ δ' ἀμα πάντες ἐποντό (=the gods all following). So in v. 495 Θέτις δ' ὑπὶ λήθετ' ἐφετεμένων Θητίς meanwhile did not forget: 2. 85 οἱ δ' ἐπανεστήσον ἐπίθουτ' τε they rose up in obedience to, &c.

Homer constantly uses the Imperfect in this way where the later language would use a Participle, or a subordinate clause; e.g.

II. 22. 277 ἀψ δ' Ἀχιλῆς δίδον λάβει δ' "Εικόρα (="δ.δυόσα ἑλαθε).

1. 15. 372 εἰ ποτέ τίς τοι . . . εὔχετο νοστήσας, ὅς δ' ὑπέσχεο = 'if, when any one prayed to thee, thou didst promise.'

§ 28. Transitive and Intransitive Tenses.

1. The Present is often Transitive in meaning, when the Second Aorist and Perfect are Intransitive, as in ἵστημι, φῶ, &c. Homeric instances of this are—

ἐλπὼ I encourage, Pf. ἔολπα I am in hope.

τεῦχω I make, Pf. τεύχεις is made, subsists.

ὄρνυμι I rouse, Pf. ὀρνύειν is astir.

So several Verbs are Middle in the Present, and Active in the Second Aorist and Perfect; βούλομαι, βέβουλα: δέρκομαι, ἔδρακον, δέδορκα: ἔρχομαι, ἡλυθον, ἑληλυθα, &c.

2. The Reduplicated Aorist is nearly always Transitive or Causative: ἐκ-λέλαθον made to forget (II. 2. 600), ἱραπε fitted, ἱμαχε vexed, πέφραδε showed, set forth, δέδαεν taught, πεπυζοῦν to persuade. Sometimes it is intensive, as ἐκέκλετο shouted, τεταγών seizing, λελαβέσθαι to seize hold of.
3. The First Aorist is usually Transitive: ἔβησα, ἔστησα, ὄλεσα, ἀψα. Hence the Middle in εἰσατο he made himself like, εἰσάτω he went, &c.

MEANINGS OF THE MOODS.

§ 29. The Subjunctive in Principal Clauses.

The Subj. in independent or Principal Clauses expresses either (1) what the speaker wills or purposes, or (2) what he insists upon as sure to happen.

1. Simple will is expressed by the 1 Sing., as ἀλλ' ἄγε...ἀρήα τεῦχεα δῶν come, I will put on my armour; (εἰ δὲ κε μὴ δῶσιν) ἔγω δὲ κεν αὐτὸς ἐκωμα (if he do not give her) I will take her myself. This Subj. stands to the Fut. Indic. nearly as the English I will to I shall.

2. In the 1 Plur. the Subj. acquires a 'Hortatory,' and quasi-Imperative force, as in Attic.

3. With an interrogative tone it becomes 'Deliberative,'—'shall I,' or 'shall we,' do so and so?—and this is also an Attic use.

4. In the Second and Third Person the Subj. generally takes the second meaning, that of insistence or confident expectation, especially as to events in which the speaker has a share or interest; thus answering to the English thou shalt, he shall, &c.; as Il. 1. 205 τάχ' ἄν ποτε θυμόν ἀλέσηγ quickly shall he lose his life (a threat of what the speaker will do). So in the phrase καὶ ποτὲ τίς εἶπησι μεν shall one day say, used in sanguine anticipations.

5. With μὴ the Subj. expresses either Prohibition (as in Attic) or Fear, warning, &c., as Il. 2. 197 μὴ τι χολωσάμενος ἰέγη κακὸν I will not have him work a mischief (=I fear he may).

6. With οὐ the Subj. has the emphatic Future meaning, as Il. 1. 262 οὐ γάρ πω τοῖν εἶδον ἄνερας οὖδὲ ἰδωμα I never saw, and never may see, such men.

§ 30. The Optative in Principal Clauses.

1. The Opt. without ἄν or κεν (i.e. in unconditional sentences, see § 31) usually expresses a Wish or Prayer.

2. In the Second Person it is equivalent to a gentle or respectful Imperative; as Il. 11. 891, ταῦτ' εἶποις Ἀχιλῆι suppose you say this to Achilles: Od. 4. 192 πῶθω μοι ἵππον I pray you listen.

3. The Opt. of Wish is also found with εἰ or αἰ (more commonly εἰδε, αἰδε, εἰ γάρ, αἰ γάρ): e.g. Il. 24. 74 ἀλλ' εἰ τίς καλιέσεις κ.τ.λ., would that some one would call. It is usual to complete such sentences by supplying καλῶς ἄν εἶχα, or the like: but probably in these cases εἰ does not mark a condition at all. Note that εἰδε (or αἰδε) is generally used in hopeless wishes, as Il. 11. 670 εἰδ' ὦς ἵβωσίμη κ.τ.λ.
4. Sometimes the Opt. expresses not so much wish as Concession, willingness that something should take place; as II. 4. 18 ἢτοι μὲν οἰκέων πόλεις ἡμών. the city may as well continue to be inhabited. So in the First Person, II. 23. 151 Πατρόκλῳ ἦραξε κόμην ὀπάσαμι φέρεσθαι I am ready to give the lock of hair as a gift to Patroclus.

5. Lastly, the Opt. with ἄν or κεν (see § 31, 4) usually expresses Supposition, willingness to admit something to be true, as II. 1. 100 τότε κεν μὲν ἡλεοσάμενοι πεπίθυμεν then we may hope to appease him.

6. Homer sometimes has the Opt. with ἄν or κεν to express what would have taken place in an event which has not happened (where an Attic writer would use the Indicative with ἄν), as II. 5. 311 καὶ νῦ κεν ἐνθὰ ἀπόλοιπο . . . εἰ μὴ ἄρ’ ὑμῖν νύσσε would then have perished, if &c.; 17. 70, ἐνθα κε βεία φέροι . . . εἰ μὴ κ.τ.λ.

§ 31. Use of ἄν and κεν in Principal Clauses.

The general rule is that ἄν or κεν is used in order to show that a particular occasion or state of things is contemplated.

1. The Subj. of Purpose in an independent clause takes κεν when the purpose is coupled in any way with a future event, as II. 16. 129 ὅσον τεϊχεα θάσσαν ἐγὼ δέ κε λαὸν ἀγέρω put on your armour and (while you do so) I will collect the people: so II. 1. 137, 183, &c.

2. The Subj. of emphatic prediction usually takes ἄν or κεν, as II. 3. 54 ὀνικ ἄν του χράσμη (when you meet Menelaus) it shall not avail you. But the Subj. is unqualified whenever the speaker avoids confining himself to a particular occasion: as in καὶ ποτὲ τις εἰπήσει, and the use with οὐ, § 29, 6.

3. The Opt. of pure Wish never takes ἄν or κεν—a wish as such being unconditional. When the Opt. expresses Concession or readiness to accept a state of things, κεν may be used; but only (it seems) in disjunctive sentences, as II. 22. 253 ἔλοιμι κεν ἤ κεν ἀλῶν I am ready to slay or be slain: cp. § 33, 1, f.

4. The Opt. of Supposition generally takes ἄν or κεν, as an assertion about the likelihood of an event is almost necessarily made in view of particular circumstances. Occasionally however Homer expresses the unconditional possibility of an event by the unqualified Opt.: as Od. 3. 231 ἰδεῖα θεός γ’ ἐθέλων καὶ τηλόθεν ἄνδρα σαώσαι, where ἐθέλων expresses the only condition. So with οὐ, II. 19. 321 οὐ μὲν γάρ τι κακώτερον ἄλλο πάθοιμι I do not suppose I can suffer a worse ill. This last use is the counterpart of the Subj. with οὐ (§ 29, 6).

§ 32. Subordinate Clauses.

The Subordinate Clauses which contain a Subj. or Opt. may generally be assigned to one of two groups, viz.
1. Conditional Clauses, together with such Relatival and Temporal Clauses (i.e. Clauses with ὅσ, ὅτε, ὅσως, &c.) as have the effect of imposing a condition or limitation upon the Principal Clause.

2. Final Clauses, viz. those which give the end or aim of the action expressed by the Principal Clause.

The difference between these two kinds of Clauses is not generally shown by the form of the Clause: thus—

(1) A Clause introduced by a Relative may express

(a) a condition, as ξεινοδόκον κακά βέβαιο ὅν κεν φιλότητα παρασχὼ το ὅδειλ το ἡμοῖον το ἤτοι το ἡμεῖς ἡμᾶς ἐπὶ τὸ ἱερὸ το ἐπὶ τὸν ἀλλοτρίον, who (i.e. when he) has given friendly treatment.

(b) an end, as ἡ ἄλλων πέμπωμεν ἰκανίμεν ὅς κε φιλήσῃ σαλαμί τήν ἡμῶν, who (i.e. in order that he) shall entreat him well?

(2) ὥστι and ὅσως sometimes express a condition (so long as), sometimes a purpose.

(3) ὃς with the Subj. most commonly expresses purpose, but has the force of a limitation in sentences like ὃς ἀν ἐγὼν εἰπών πειθόμεθα πάντες. So in comparisons, as ὃς δὲ λέων... ἐκείνη as a lion breaks, &c.

(4) Clauses with εἰ are commonly conditional, but may also express purpose, as εἰ μή αὐτή πρὸς Ἰομπόν ἀγάνηφον αἱ κε πίθηται (not if he has listened, but) in the hope that he will listen.

§ 33. The Subjunctive in Subordinate Clauses.

The general rule regarding ἄν or κεν is the same as for independent Clauses.

1. The Subj. in Conditional and Temporal Clauses does not take ἄν or κεν when the reference is meant to be general or indefinite: viz.

(a) in maxims and sayings of general application; as Il. 1. 163, 'ἐρέσων γὰρ βασιλεὺς ὅτε χώσεται ἀνδρὶ χέριν' εἰπέρ γάρ τε χύλον γε καὶ αὐτήμαρ καταπέφη κ.τ.λ. a king has the best of it when he has a quarrel with a common man: for even if he has swallowed his rage for the day, &c.

(b) in similes, with ὅτε and ὃς ὅτε (passim).

(c) of events happening repeatedly, or at an indefinite time, as Il. 1. 263, 'οὗ μὲν σοὶ ποτὲ ἵσον ἐχὼ γέφας ὑπ' ὄπιοτ' Ἀχαιὸς Ἱππέρως' εὖ ναιόμενον πτολίθρων when the Greeks take one of the Trojan towns: Il. 1. 270 δάρῳ ἀποκρείθαι ὅτος ἀέδεν ἀντίναν εἰπή, i.e. from any man who speaks against thee: so I. 341, 543, &c.

(d) after a negative Principal Clause, as Od. 1. 206, 'οὗτ' εἰπέρ τε αὐτός δέσμαιν δέσμαιν' εἰπρον (he will not be long away) even if iron bonds hold him: so Il. 5. 258; 20. 363; 21. 322.

But ἄν or κεν is used in these Clauses—

(c) when a particular event is in view: as Il. 1. 128 ἀποτίσαμεν αἱ κε ποθό Ζεῦς δῇσαι πόλιν Τροίην... ἔναλλάμπται we will repay you if ever Zeus gives us Troy to sack (contrast Il. 1. 163, quoted above).
peculiarities of Homeric Grammar.

(f) when alternative suppositions are distinguished: as—
II. 6. 224 ῥῶ νῦν σοι μὲν ἐγὼ ἔσινος φίλος Αργεῖ μέσσων εἰμί, σὺ δ’ ἐν Λυκίᾳ ὅτε κεν τῶν δῆμον ἴνωμαι.
not 'when I come as I shall,' but whenever I come in my turn'.

2. The Subj. of Purpose generally takes ἄν or κεν when the Principal Clause refers to the future (i.e. when the purpose is expressly connected with an expected state of things): e.g. II. 2. 440 ἰομέν ὄφρα κε θᾶσσον κ.τ.λ. let us go, that we may (by our going, &c.) Note however that ἵνα does not take ἄν or κεν, and ὄφρα only in a few places.
The Subj. with µὴ = 'lest' does not take ἄν or κεν: cp. the corresponding Principal Clauses (§ 39. 5).

3. The dependent 'Deliberative' Subj., referring to a future deliberation, takes κεν: as II. 9. 619 φρασάμεθ' ἣ κε νεώμεθ' ἐφ' ἡμέτερ' ἣ μένωμεν we shall consider, are we to return or to stay.

§ 34. The Optative in Subordinate Clauses.

The general principle is that the Opt. indicates an event not regarded in any way as coming within the speaker’s agency. The use of the Opt. in reference to the past is the commonest application of this principle, but not the only one.
1. The Opt. is used in Conditional and Temporal Clauses—
(a) with ἄν or κεν, in a few instances of Clauses with εἰ and εἰπεί. The context generally shows what is the particular event in view of which the supposition is made; e.g. II. 1. 60 ἐφ’ ἀγνοοῦσθεν εἰ κεν θάνατόν γε φύγομεν if (by returning) we may escape death: cp. 5. 373.
(b) When the case to which the condition applies is matter of mere supposition: II. 9. 125 οὐ κεν ἀλήθος εἰπ’ ἀνήρ ὡ τόσα γένοιτο he were no empty-handed man to whom such things come.
(c) After a Past Tense: II. 1. 610 ἐθαν πάρος κοιμάθ’ ὅτε μὲν γλυκὺς ὑπνος ἤταν οὗρ there he slept whenever sweet sleep came to him; cp. the Subj. of indefinite frequency, § 33, 1 (c).

2. The Optative of End is used—
(a) with κεν, when the Clause expresses something expected to follow, but which the speaker does not adopt as his purpose; as II. 1. 64 ἀλλ’ ἄγε ὃν τινα μάντευν ἐρείμεν ἣ ἔρημα, ὦς κ’ εἴπου κ.τ.λ. let us ask a prophet who may tell us,—where the immediate purpose of asking is contrasted with the mere expectation as to the answer.
(b) when the Principal Clause expresses a wish or supposition only,

1 Here κεν is used in spite of the indefinite character of the Clause: the principle being the same as in the indefinite use of the Art. (οἱ µὲν . . . οἱ δὲ = some . . others), viz. that the contrast gives a quasi-definiteness.
as II. 14. 107 νῶν δ’ εἰθ’ ὅς τῆς δέ γ’ ἀμείνονα μὴν εἰσποι may there be (one) who will tell us a better plan than this.

(c) after a Past Tense in the Principal Clause (passim). But if the thing intended is future at the time of speaking, the Subj. may be used after a Past Tense, as II. 5. 127 ἄχλιν δ’ αὖ τοι ἀπ’ ὑφαλμαῖν ἔλον ἦ πρὶν ἐπην ὑφ’ εὖ γενώμενης κ.τ.λ. I have taken away the dimness from thine eyes, so that you shall know, &c.

3. Clauses with ἦ ... ἦ of Deliberation, depending upon a Past Tense, have the Opt. without άν or κεν.

§ 35. άν and κεν with the Future Indicative.

This use is found both in independent and in Subordinate Clauses. The force of the Particle is generally obvious: II. 1. 139 ο δέ κεν κεχολωσται άν κεν ἵκωμαι (I will do so and so) and he (for his part) will be angry to whom I shall come: so II. 1. 174, 523; 2. 229, 258.

§ 36. The Infinitive.

1. The Infinitive expresses aim, direction, or consequence: as ἔνεκτε μάχεσθαι brought together to fight (for fighting), λείπε φορήναι left to him to hear, δός ἅγεν give (her) for taking away, &c.

2. It is often used after a Noun or Adverb, to limit or explain its application; as II. 2. 553 τῷ δ’ οὗ πῶ τις ὄρους ἐπιχθονιῶν γένετ’ ἀνδρῶν κοσμήσαι no one was like him for ordering, &c.; II. 4. 510 ἐπεί οὗ ἕφ’ λίθος χρῶς οὐδὲ σίδηρος χαλκὸν ἀνασχέσαι their flesh is not stone or iron for withstanding, i.e. so as to withstand: II. 4. 345 ἐνθ’ ἕφ’ ὑποταλέα κρέα ἐδρευναι there roast meat is liked for eating, i.e. ‘you like to eat roast meat there’.

3. The Inf. is often found in Homer with the force of an Imperative, but chiefly where an Imperative precedes, the Inf. serving to carry on or complete the command, e.g.

II. 1. 322 ἐρχεσθον κλαίσιν Ἀγαμέμνονος Ἀτρέιδαο, ἔχομεν ἑλώντι ἀγέμεν. Βριστήδα. κ.τ.λ.

3. 458 κεῖτε δ’ Ἀργείην Ἐλένην καὶ κτήμαθ’ αὖ’ αὐτή ἔκδοτε, καὶ τιμῆ ἐποτινέμεν.

So in other cases where the context prepares us for a request or command: especially in prayers after an invocation, as II. 2. 412 ηὔ ἑκδιστε μὴ πρὶν ἐπ’ ἥλιον δώναι κ.τ.λ.

THE CASES.

The Case-endings serve in general to show the relation in which a Noun stands to the Verb of the sentence. The Genitive Ending is an

1 Note that this is grammatically simpler than the regular construction φίλον ἐστὶ κρέα (Acc.) ἐδρευα (lit. there is pleasure for eating meat).
exception, as it usually serves to show the relation of the Noun to another Noun.

§ 37. The Accusative.

A Noun in the Accusative serves to define or complete the notion given by the Verb. The following are the chief Homeric uses:—

1. Neuter Pronouns and Adjectives; as τὸν ἰκάνω I come this time, τάν ὑπάντησεν he is thus mad, πάντα ἐσόμαι he was victorious in all, ἥδη γέλασσαν they laughed a sweet laugh, ἄλλητον πολεμίζειν to war unceasingly: so πολὺ and πολλά, μέγα and μεγάλα, τυτῖνον, νέον, πρῶτον and πρῶτα (also τὸ πρῶτον, τὰ πρῶτα) ὕστατα, ἔξοχα, ἐνδέξια, ὕψ. βαρύν, καλόν, δεινόν, αμερδαλέον, ἑτέον, ἐπιτήδες, and very many more,—the Adverbs in -ος being comparatively rare in Homer. Similarly πᾶν ἔργον ὑπεί-ξομαι I will yield in everything.

2. A Noun of cognate meaning to the Verb is often used in the Acc. as ἐράχοντο μάχην, βουλᾶς βουλέων, ὑπόσχεσιν ἢν περ ὑπέσταν, &c.

Usually this construction is employed to bring in a definition attached to the Acc., as ἐσθλὸν ἐπίσα ἐπος (nearly = ἐσθλὸν ἐπίσα); or the Acc. is sufficiently distinct in meaning to serve as a qualification to the Verb, as ἣπειλήσεν μήδεν uttered a word of threatening, βουλᾶς ἐξάρχας taking the lead in counsel, οὗ τι ψεῦδος ἐμάς ἄτας κατέλεξας no false tale hast thou told of my folly.

3. Some Accusatives are used to qualify the whole fact expressed by a Clause; as II. 4. 155 ὠνατὸν νῦ τοι ὦραι ἐταμον ἔπεικεν making a treaty proves to be death to thee. Hence the use of ἐπίκλησιν in name, πρόβασιν professedly, δὲμὰς πυρὸς in the likeness of fire.

4. The seat of an action or feeling is often expressed by the Acc., as χείρα σαμείται his hand will be weary, εἰσατο δὲ φθογγγην he made himself like in voice, φρένα τέρπετ’ ἄκοιτον was pleased in his soul, βέβηλαι κενεών thou art smitten in the flank. This usage extends to Adjectives expressing qualities, as πῦνας ἄργους. βοὴν ἀγαθὸς. χειρείον ὥσ τέμα ὀδη φυή.

5. An ordinary Acc. of the Person with a limiting Acc. of the ‘part affected’ produces the double Acc. of the Whole and Part (σχῆμα καθ’ ὅλον καὶ μέρος), which is very common in Homer.

6. The Acc. of the point to which motion is directed is very common with ἥνενομαι (ἵκα, ἰκάνω), but rare with other Verbs of motion.

7. Many Verbs that ordinarily take an Acc. of the Thing may be construed with an Acc. of the Person when the real Object of the Verb is some fact about the person. The fact is often given by a Participie following, as II. 7. 129 τοῦ πῦν τῶν εἰ πτώσασοντας ὑπ’ ἔκτος πάντας ἄκοιτας if he were to hear of their all cowering before Hector: 13. 352 ἤχθετο γὰρ ἡ Τροάς διαμυρένως he was vexed at their being subdued (cp. ἀχθοίαι ἔλκος I feel the pain of the wound).

Or it is given by a distinct Clause, as II. 2. 409 ὑδείς γὰρ κατὰ θυμον
§ 38. The Dative.

The Dative in Greek does the work of three distinct Cases; (1) the Dative proper (answering to the Latin Dative), (2) the Locative—‘place (or time) at which’, and (3) the Instrumental or Comitative. The two latter cases are amalgamated in Latin with the Ablative.

1. Dative Proper. Under this head notice the free use made of the ‘Ethical Dative’ in Homer: as Il. i. 104 ὅσσε δὲ υἱὸν ἔμπειρον εἷκτην his eyes were like fire; 1. 250 τῷ δ' ἢδη δύο μὲν γενεάς... ἐφθιάθ' he had seen two generations pass.

2. Locative. Nearly all words of place may be in the Dative; especially names of towns and countries (passim), of the parts of the body (as κεφαλή, ἄμφω and ἡμέρας, φρέσκος, ὅμοιος, &c.), and words like μέσος in the middle, ἐσχάτη at the extremity: note also the use with the familiar distinctions of place, as ὑμῶν in the house, ἄγρῳ αἰεί, νομῷ, χορῷ, ἀγωγῇ, θεραπεία, ἀγώνι, ὑπνῷ.

The true Locative form survives in αἰκόν at home, χάμαι on the ground.

3. Instrumental or Comitative. This group of uses includes the Dat. of manner or circumstance, as στήθος in silence, ἀλατητὸ with a shout, σπουδὴ with zeal, κακὴ αἰσὴ with an evil fate, τριπλῆ threefold; also the idiom αὐτόν κεφαλὴ ἐρύσαμι I would drag them earth and all.

The Comitative sense prevails in the Plural, used of the parts or adjuncts of an object: as ἐπί τ' ἠμένει υποτελέσθων the field bends with the ears of corn (cp. κεφαλὴ κατανεύσομαι); ἔφεσεν αἰθόουσα τευνυμένον built with porticoes; ἐθείρησιν κομφῶντε, ἵππως ἔκτοσαν, &c.

§ 39. The Genitive.

The Greek Genitive is sometimes a Genitive Proper, serving mainly (like the Latin Gen.) to connect a Noun with another Noun which it limits or qualifies; sometimes an Ablative denoting the terminus a quo of the action.

The following are the chief points in which the Homeric usage is peculiar:—

1. After Nouns denoting anger, sorrow, &c. the Genitive expresses either the person who has the feeling, as θεῶν μῆνις, the wrath of the gods; or (more frequently in Homer) the person or thing which is the object or cause of the feeling, as Il. 6. 335 Τρώων χώρα from anger against the Trojans; 15. 138 χόλον νῦν ἔχομαι anger on account of his noble son; so with ἀγός, &c.; cp. σῇ ποθῇ ποθῆ ἐρίσιν regret for thee.

2. The Gen. denotes the Time in the course of which something happens: as ἤδης in the morning, ἐνεμίδης in calm weather; τῶν προτέρων ἐτέων in former years; τοῦτον αὐτοῦ λυκάβαντος this very year.
PECULIARITIES OF HOMERIC GRAMMAR.

3. A Gen. of Place is found—
(a) After a Negative, as II. 17. 372 νέφος δ' οὐ φαίνετο πᾶσης γαίης (=nowhere in the whole country); Od. 3. 251 οὖκ Ἀργεός ἦν he was not (anywhere) in Argos (cp. 21. 108 οὖτε Πόλον κ. τ. λ., and 14. 97).
(b) To denote the space within which motion takes place; often in the Iliad with πεδίου (διωκέμεν, θείειν, ἱών, ἐρχόμεναι, &c.).

4. The Gen. is used of anything that is regarded as a stock from which we draw: πάσσε π' ἀλὸς he sprinkled with salt, ἐπεστέφαντο ποτόο they filled with liquor, χαρδομένη παρεῖώσων gratifying him from the store: also πυρὸς πρήσατi to burn with fire.

5. The general rules for the use of the Gen. with Verbs are the same as in Attic: note that it is used—
With Verbs of anger, grief, &c.: as ἔταρων χολοσάμενος enraged on account of his comrade, πῦς δ' γε κεῖτ' ἀχέων grieved on account of her.
With Verbs of aiming, as ἰκοντίζω, ὕδόμοιαι, ὄρμηθη.
With Verbs of hearing, telling, knowing, esp. hearing from or about a person, knowing or telling about a thing. Thus οἶδα with a Gen. means to be acquainted with, skilled in; and so ἐπιστάμενος πολέμου, &c.

§ 40. The Case-forms in -φι(ν).

The forms in -φι(ν) are evidently not part of the living language of Homer, but have survived as part of a traditional poetic style. They are confined for the most part to certain often recurring words and phrases. They are found with the following Case-meanings:—

The Instrumental Dative, the commonest use; as βίπη by might, ἀναγκαίη by necessity, ἐπέρηφι with the other hand: ἀγλαίηπι πεποιθώς, γενεὴπι νεώτατος, ἄυν ὄχεσφι, ἄμ' ἢσοι διανομένη, θεώφιν μήστωρ ἀτάλαντος.

The Locative, as ὄρεσφιν on the mountains, θύρηφi at the door, κλησίφi in the tent, ἐπί δεξίωφi—ἐπ' ἄριστεροφi, &c.

The Ablative Genitive, especially with Prepositions, as ἄπ φιλόκαί, ἀπ' νευφίναι, ἐκ στήθεσφιν, ἀπ' ναύφιν, ἐκ θεόφiν: also δακρυφό πλήσθεν, ναύφiν ἀρμομένοι, πιτυσκόμενος κεφαλήρηφ, &c.

These uses, it will be seen, answer very nearly to those of the Latin Ablative. Note that the ending -φι(ν) is not found with a word denoting a person, except in θεώφιν.

§ 41. Prepositions—Tmesis.

Two uses of the Prepositions are almost confined to Homer:—

1. The purely Adverbial use; πέρι in πέρι μὲν θείειν ταχύν exceedingly quick in running; ὑπό in II. 3. 34 ὑπό τε τρόμοσ ἐλλαβε γυῖα trembling seized his limbs beneath; πρό and ἐπί in II. 13. Ἀντ' ἄλλοις ἀβρόκτε, ἀπ' ἄλλοι some in front, some after them: and so often with ὄμφι, ἐνί, &c.
Under this head may be placed the use with ellipse of the Verb ἐλμή, as IL. 1. 174 πάρ' ἐμοιγέ καὶ ἀλλοι others are at my command: 1. 515 οὐ τοι ἔπι δέος no fear lies upon thee: 14. 141 οὐ οἱ ἐν φρένες understanding is not in him. So ἀνα as an exclamation,—νηρ!

Anastrophe, or throwing back the accent to the first syllable, takes place in the last-mentioned use, and in some other Adverbial uses, as περί = exceedingly. It is also found with certain Prepositions when they follow the Noun governed, as πόλεμων κάτα, &c.—perhaps because this freer position is a relic of the adverbial use.

2. Tmesis, or separation of the Preposition from the Verb—a term applied to the cases in which the Preposition ceases in sense with the Verb, but is separated by position; as ὑπὸ δ' ἔσχετο μισθὸν he promised (ὑπέσχετο) wages; ἐκ τε καὶ ὑπὲ τελεί he will accomplish it (ἐκέπτελεί) late; οὖς ποτ' ἀπ' Ἀινείαν ἐλώμην which I once took from Αἰνεάς. We must not suppose (as the name Tmesis would imply) that a compound already formed was divided again into its elements. The usage represents a stage in the formation of Compound Verbs at which the meaning of the Preposition and the Verb had blended into the meaning of the compound, but the place of the Preposition was not yet fixed.

§ 42. Prepositions with Nouns.

In the uses of Prepositions with the oblique Cases of Nouns there are many differences between Homer and later Greek.

1. The Dative is used in Homer—

with ἀνά ' upon,' as χρωσέω ἀνά σκῆπτρῳ upon a golden staff;

with μετά, in two senses, (1) 'between,' as μετὰ ποσί between the feet, μετ' ἀμφοτέρωσι between the two sides; (2) 'among,' as μετὰ τρισάτοιο among the men of the third generation. The Gen. with μετά is post-Homeric.

The Dat. with some other Prepositions, as ὑπὸ, παρά, ἀμφί, περί, is much commoner in Homer than in later Greek. Thus παρά with the Dat.—only found in most authors with words denoting persons—is used of things, as παρὰ νησί beside the ships, &c. And the Gen. is hardly ever found in Homer with ἀμφί, or with περί in the local sense.

2. The Genitive with Prepositions denotes either (1) 'motion from,' as with ἐκ, ὑπὸ, παρά, or (2) 'place with respect to,' as with πρό, ὑπέρ, ἐπί, ἀντί. There are few derivative meanings in Homer, and these mostly of an obvious kind; as πρό in defence of, ἀντί instead of.

κατά with the Gen. means either (1) 'down from,' as κατ' οὐρανοῦ down from heaven, or (2) 'down on,' as κατὰ χθόνος ὄμματα πηγας fixing his eyes on the ground.

περί with the Gen. most commonly means 'beyond,' 'surpassing,' as περί πάντων above all men: also 'concerning,' 'on account of,' as μαχησόμενοι περί σείο.
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3. The Aecusative with Prepositions generally denotes either the object to which motion is directed, or the space over which it takes place. Thus—

παρά is used (1) of 'motion to,' as στῆ δὲ παρὰ αὐτῶν ἵνα he went and took his stand beside him; (2) of space, as παρὰ διὰ ἄλος along the shore.

So ὑπό: (1) ὑπὸ Ἰλίου ἡλθεν he came to (under) Ilium; (2) ὑπὸ Κυλλήνης ὁρος αἰτή, of the district under Mount Cyllene; ἀγχα ὑπὸ μὲν πολύκεστος ἵμας ἀπολήν ὑπὸ δεῖρην the thong galled him (where it passed) under his neck.

With ἄνα and κατά the Acc. is one of space; as ἄνα στῆμα καλ κατά δῖναs, up through the mouth and down through the nostrils.

διὰ takes the Acc. in Homer (as well as the Gen.) in the local meaning 'through.' With the Gen. the notion is usually that of making way through an obstacle: διὰ ὠμίλου through the throng; so διὰ αἰθέρος ὄουραν ἴκετ, &c. With the Acc. the space traversed is more prominent, as διὰ δωματα ποιηνύντα bustling through the palace.

§ 43. Compound Prepositions.

Two Prepositions are sometimes combined in one word; thus παρ-εξ (παρέξ), ὑπ-εκ, δι-ἐκ, ἀπο-πρό, δια-πρό, περι-πρό, ἀμφι περί (better ἀμφιπερί). In such cases the first is the more important, and determines the construction: e.g. παρέξ generally takes the Acc., as Il. 9. 7 παρέξ ἀλα φώκος ἐχενε washes up the sea-weed along (the shore of) the sea: and δικ προβυρου through the porch (and so out).

USES OF THE PRONOUNS.

§ 44. The Personal Pronouns.

1. In the Pronoun ἐγὼ the forms μεν, μοι, με are enclitic.

2. In the Pronoun σόου the Dat. σοί is emphatic. τοι is unemphatic and enclitic: in the other Cases the emphatic and unemphatic uses are distinguished by the accent only. These two Pronouns are often made still more emphatic by γε, as ἐγὼγε (or ἐγὼ γε), σού γε, &c.

3. The Pronoun ἐο ὦι ὦ also has its emphatic and its unemphatic uses, distinguished throughout by the accent. The emphatic forms, however, have a special meaning:—

a. When orthotone ἐο is Reflexive (= Lat. sui, sibi, se). This use is not very common except with Prepositions (ἀμφί ὦ, ἀπό ὦ, ἐπί ὦi, &c.)

b. Much more frequently it is enclitic, and is an unemphatic Pronoun of the Third Person, standing for a person just mentioned; sometimes also for a thing, as Il. 1. 236 περί γάρ ὦδ ἐ χαλκός ἐλεψ (of the sceptre).

The Possessive Adj. ὦς or ὦς is nearly always Reflexive (= Lat. suus).
§ 45. οἱ, κεινος, οὗτος.

Of these Pronouns οἱ and κεινος (rarely in Homer ικεινος) are chiefly used to distinguish objects as here or yonder, present or remote: οὗτος generally denotes what has been spoken of, or is supposed to be known.

But οὗτος sometimes answers to Lat. iste, 'that of yours' (II. 1. 131; 4. 37; 7. 110, &c.) and (like iste) often implies hostility or contempt, as II. 6. 352 τούτῳ δ' οὗτ' ἄρ νῦν φρίνες ἐμπεδοὶ κ.τ.λ.

§ 46. αὐτός.

The proper meaning of αὐτός seems to be the very one, that and no other. It can only be used of an object already mentioned or implied. Note the uses:

1. To distinguish a person from adjuncts or surroundings (αὐτός καὶ τοῦ δῶρα τὸν ἄνθρωπον καὶ τὸν φίλον); hence in II. 1. 4 to distinguish the body, as the actual person, from the soul or life. So = alone, as II. 1. 356 αὐτός ἀποθέατον 'taking it by himself,' without the usual concurrence.

2. 'Without change,' 'the same as before,' as αὐτὰ κέλευθα = the way we came. Thus the Adverb αὐτός means 'as before,' and hence, in a bad sense, 'without mending matters,' 'uselessly.' Similarly αὐθὶ = in the same place, hence 'without stirring,' 'idly.'

Besides these uses, in which αὐτός has its full meaning, it is used—

3. In an unemphatic sense, to denote a person or thing already mentioned. But it is not so used in the Nom., or at the beginning of a Clause.

§ 47. The Article.

The Pronoun οὗ τὸ is used in three ways; (1) as a Substantive Pronoun, = he, she, it; (2) as an Article with a Noun; (3) as a Relative.

1. The Substantival use:

In this use—which is by far the commonest in Homer—οὗ τὸ stands to the enclitic forms of ἐν as the emphatic to the unemphatic Pronoun (as ἐμὲ to μὲ, &c.) It is most frequently placed at the beginning of the Clause, and marks a change of Subject or some other contrast. When the Subject is the same, e.g. in II. 1. 191 τοὺς μὲν ἀναστήσεις οἷς ἑτεροίης ἐναρίζων the contrast is between two acts of the same person, should drive away the others and (thereupon) slay Agamemnon.

The Art. is often strengthened by γε, especially in the Nom., so that οἷς γε, ἦ γε, τὸ γε is almost a distinct Pronoun. Thus there are three grades of emphasis in the oblique Cases, e.g. τῶν γε, τῶν, μὲν (answering to ἐμὲ γε, ἐμέ, μέ).  

2. The Attributive use; of which there are several varieties:

(a) With the Noun following as a kind of explanation, as II. 1. 348 ἦ δ' ἀέκοιον' ἀμοὶ τοῖς γυνὴ κίεν; where the Art. alone would suffice for
the sense, and therefore might still be regarded as substantival: cp. i. 488; 2. 105.

(b) When the Noun follows more closely, the Art. serving to usher it in, as it were, and give it prominence: as II. 1. 382 ἦκε δ' ἐπ’ 'Αργείωνι καὶ τῷ βέλος' οἱ δὲ νῦν λαοὶ θύσιον ἐπασύτερον τὰ δ' ἐπάχθετο κύλα θεόν. 'Apollo shot his dart—the army kept perishing—the shafts ceased not.'

This use is chiefly found with adversative Particles, δὲ, αὐτάρ, ἄλλα, &c.; sometimes with καὶ and τε, as II. 1. 340 καὶ πρὸς τοῦ βασιλέως, lit. and before him, too, the king.

(c) As antecedent to a Relatival Clause, e.g. ήματι τῷ ὅτε κ.τ.λ. In this use the Art. generally follows the Noun, often after a slight pause. The later order of words appears in II. 6. 202 τῷ ὅτι ἦν κ.τ.λ.

(d) With Comparatives and Superlatives, Ordinal Numerals, the Possessive Pronouns, ἄλλος, ἐτέρος, αὐτός, and a few other Adjectives that imply contrast or comparison, as Αἴας ὁ μέγας Ajax the greater, τὸ χθοῖν that of yesterday, τῷ κρήνην—τὰ κακά good and bad fortune: also with Cardinal Numerals, when two or more are mentioned as parts of a whole, as II. 5. 271 τοὺς μὲν τέσσαρας αὐτὸς ἔχων ἀτίταλλ' ἐπὶ φάτηρ; τῷ δὲ δού' Αἰνεάς four (not the four) he kept, the other two he gave to Αἰνεάς.

Note that Homer uses the Art. when a particular contrast is intended, as in II. 1. 107 τὰ κακά, when he had mentioned τῷ κρήνην.

(c) With the words γέρων, ἀναξ, ἡρως. In this combination the Art. is the important word, the Noun being a mere title added; somewhat as in English, 'his majesty' = 'he' (the king), i.e. a Pronoun + a title.

(f) With ἐπος and μῦθος, as ποιον τὸν μῦθον ἐκεῖπε. Here also the Noun has little to add to the meaning; e.g. ἐπεὶ τὸν μῦθον ἀκουσὲ is nearly = ἐπεὶ τῷ γ' ἀκουσέ. Cp. 'thing' in 'something,' 'anything.'

(g) Sometimes to express dislike or contempt (as ὁδός in Attic); II. 2. 275 τὸν Ἀρβητῆρα ἐπεσβόλων that securilous brawler.

3. The Relatival use:—

This use arises from the habit of placing the Art. at the beginning of a new Clause, and often can hardly be distinguished from the Demonstrative use: e.g. in II. 1. 320 Ταλθηβίων τε καὶ Εὐρυβάτηρ προσέειπε, τῷ οἱ ἔσαν κήρυκε who were his heralds, or (parenthetically) they were his heralds.

The Relatival use of ὃ ἢ τῷ is much more limited than that of ὃς ἢ ὃ. Thus (1) the Art. always refers to a definite antecedent: it does not mean whoever, or introduce a condition or limitation of the Principal Clause, as ὃς ἢ ὃ often does. Also (2) it almost always comes after the Principal Clause. The line usually quoted for the Relatival Art., II. 1. 125 ἄλλα τὰ μὲν πολίων ἐξεπράθομεν τὰ δέδαστα, is almost the only instance to the contrary; probably we should read ἄλλα ὃ' ὃ μὲν κ.τ.λ.

The Acc. Neut. τῷ is used adverbially (§ 37, 1), to mean on which account, wherefore, as II. 3. 176 τῷ καὶ κλαίουσα τέτηκα.
§ 48. The Relative ὁς ἡ ὥ.

1. The Pronoun ὁς ἡ ὥ, and some of the Adverbs derived from it, are occasionally used in a Demonstrative sense:—

ὁς = thus is common, especially at the beginning of a Clause, and in the phrases καὶ ὁς, ὑντι ὁς, ἐτη ὁς, and the correlative ὥσ—ὁς as—so.

ὁς = he, in καὶ ὁς even he, ὑντι ὁς, ἅθη ὁς; also in ὁς γὰρ κ.τ.λ.

ὁτε and ὥσ are Demonstrative with μέν and δέ; thus ὁτε μέν sometimes, ὁς μέν for a time.

2. The Neuter of the Relative, used adverbially, furnishes the Conjunctions ὁτι (from ὁστις or ὁτις), ὁ τε (from ὁς τε, not always easily distinguished from ὁτε when), and the simple ὁ. The meaning is either (1) because, in that, or (2) that (after Verbs of knowing, telling, &c.).

Thus—

ὁ = because. Il. 9. 534 χωσαμένη ὁ οἱ ὑν τι κ.τ.λ.

ὁ = that. Il. 5. 433 γεννωσκαν ὁ οἱ αὐτός ὑπεριέχει χειρας Ἀπόλλων.

ὁ τε = because. Il. 1. 244 χωσιμενος ὁ τι κ.τ.λ.

ὁ τε = that. Il. 5. 331 γεγωσκαν ὁ τι ἀναλισ έην τεός.

§ 49. The Particles.

The commonest of the Particles used to connect Clauses (καὶ, τε, μέν, δέ, ἀλλά) are the same in Homer as in Attic. One or two are peculiar to Homer, viz. ἡδέ and (ἡμέν—ἡδέ both—and); αὐτάρ, ἀτάρ but (less strongly adversative than δέ): αἱ, used as well as εἰ, ἢν.

There is greater difference between the two dialects in the Illative Particles, and the numerous little words which serve to mark various shades of emphasis, &c. The following seem to require notice, on the ground either of form or usage:—

1. ἦ is affirmative; sometimes used interrogatively, as ἦ ἐδέλεις dost thou indeed wish? In the affirmative use it is combined with various other Particles: thus we have ἦ μὴν (or ἦ μέν, see below), ἦτοι (ἡ τοι), ἦ τε, ἦ βα, ἦ νῦ τοι, ἦ βά νυ.

The combinations ἦ μὴν and ἦ καὶ are sometimes = and yet, and that though (καὶ τοι not being Homeric).

2. ἦ or ἦ has the meanings or and than; in correlation either—or, for which we find ἦτοι—ἡς (ἡ). In the meaning than we have also the combinations ἦ τε and ἦ περ.

3. ἄρα, ὁρ, ὃ (encl.) accordingly, so; often used with Clauses that express alternatives, especially with the first of the two, as εἰτ ὁρ—εἰτε, οὔτ ἄρ—οὔτε: also in ἐπί ὃ, ὡτί ὃ, γάρ ὃ.

The combination τ ὁρ (τ ὁρ, sometimes written τάρ) is used with interrogatives, as τὶς τ ὁρ, πῶς τ ὁρ.

4. ἦ μὴν is a Particle of strong affirmation, for which Homer often uses μὲν (ἡ μέν, καὶ μέν, οὐδὲ μέν), sometimes (in the Iliad) μᾶς.
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5. δή now, at last, really, may come at the beginning of a Clause in the combinations δή τότε, δή γάρ.

6. τόι then, surely, usually enclitic, but comes first in τοίγαρ so then. Homer never has τοίνυν or καίτοι.

7. θην (encl.) I suppose, ironically, (= Attic δήνον).

8. περ (encl.) very, certainly, placed after the word which it strengthens, as καὶ ἄχνύμενός περ even being so grieved, ὡς ἔσται περ even as it shall be (not καίπερ, ὡςπερ, as in Attic). It may often be translated although, but not regularly (like καίπερ in Attic).

9. τέ is found in combination with various connecting Particles, as καὶ, μέν, δέ, γάρ, ἄλλα; also with the Relative, and the Adverbs ὡς, ὅτε, ὅτι, &c.

The correlatives τέ—τέ may be combined with other correlative words, as μέν τέ—δέ τέ, εἰπερ γάρ τέ—ἄλλα τέ (II. 1. 81).

METRE AND QUANTITY.

§ 50. Caesura.

The two main rules of the Homeric Hexameter are:—

1. The third foot must not end with a word: that is to say, there must be no break which would allow the line to fall into two equal parts. For the Hexameter (like the Iambic Trimeter) consists rhythmically of three parts of two feet each.

The break in the middle of the line is prevented by a Caesura (τομή, i.e. the division between words falling before the end of a foot).

The commonest Caesura is that 'at the third trochee' (τομή κατὰ τρίτον τροχαίον), as in—

οὐλομένε—| νυσ ὑ | μυρὶ | Ἀ—| χαιοῦ ἄλγε' ἐθηκε,

so called because it divides the third foot into a trochee (μυρὶ-) and a short syllable. In the first book of the Iliad, out of 611 lines, 356 have this Caesura.

Somewhat less common is the Caesura 'after five half-feet' (τομή πενθ-μη-μερής): as μῆνιν ἀ—| εἰδὲ θε— | ἀ Α— | .

'Occasionally the principal Caesura comes after the middle of the line, in the fourth foot (τομή ἐφθ-μη-μερής as):—

ὁς κε θε—| οἰς ἐπι—| πειθη—| ταυ, Λ μάλα | τ' ἐκλυνο αὐτοῦ.

This occurs six times in II. 1.

2. There must be no Caesura at the fourth trochee: e.g. we cannot have such a line as—

Πηλεὺς θῆν μοι ἐκεῖτα γυ—| ναίκα Λ γα—| μέσοται αὐτός,

the reading of all the MSS. in II. 9. 394; where Aristarchus gives—

Πηλεὺς θῆν μοι ἐκεῖτα γυ—| ναίκα γε Λ | μάσοται αὐτός.
The division after the fourth foot, as in—

\[ \text{\begin{align*}
\textit{hr\\wta}, & \textit{a\\tou} & \textit{di} & \textit{el\\wtri} & \mid \textit{te\\u03b8e} & \textit{kn\\we\\sso}\\n\end{align*}} \]

is called the Bucolic Diaeresis. This is the most rhythmical division, and consequently the best place for a pause in the sense.

§ 51. Hiatus, Elision, Contraction, &c.

**Hiatus** is not avoided in Homer (as it is in Attic poetry), but a vowel or diphthong before another vowel is affected in various ways.

1. A **long vowel** or diphthong at the end of a word is usually shortened before hiatus, as τὴν δ᾿ ἔγῳ | οὗ λύσω.

2. If however the syllable is in ársis (i.e. in the first half of the foot, on which the ictus or rhythmical stress falls), it may remain long, as ἥμετέρω | ρω ἔρι | υἷκς. In **thesis** (the second or unaccented half of the foot), a vowel followed by hiatus is almost always shortened.

3. The principle of these rules applies to many cases of a long vowel or diphthong before another vowel in the same word: thus—

(a) The vowels α, ι, υ before another vowel are often ‘doubtful’ in quantity; as ἵλας and ἵλας, κονίη and κονίη, ἱερός and ἱερός, ἰομεν (— ο — but ἄλλη ἰομεν); so in most Verbs in -ω and -ω, Comparatives in -ων, Nouns in -η, &c.

(b) η and ε are interchanged, as ἦς and εῦς, ἀν-ηγη and ἀν-ηγ (Subj., § 13), νης and νεός (Gen. of νης).

(c) Diphthongs interchange with short vowels, viz. αι, ει, οι with ἄι, ει, οι; as in the Verbs in -αι and -ειω (§ 8, B. 1), νειάς and νεός, ἥμειων and ἥμιεων, βαθείης and βαθείας, ὀλοιος and ὀλοος, &c. Instances of a less common kind are δειμαι and δεόμαι, ἔχεα and ἔχεα, λούσθαι with ἰ Αορ. λοχόσατο, and the shortening of the first syllable in νέος.

4. The shortening of the first of two vowels is sometimes accompanied by the lengthening of the second, as in the Genitives in -ω for σο (through an intermediate -ηο), and the Subj. στίνω-μεν, φθέω-μεν, &c. (for στη-μεν, φηθ-μεν, see § 13, A). This is called ‘Metathesis of Quantity.’

5. The diphthong -αι may be elided in the Verbal Endings -μαι, -ται, -σθαι, as βούλλωμ' ἔγω, &c. οι is occasionally elided in μοι, σοι.

6. 'The form of a final long vowel forms one syllable with the initial vowel of the next word. This is found with δη αὔ, δη οὔτω, ἐπεί οὔ, ἦ οὗ, and a few other cases.

7. The combinations εα, εαι, εο, εοι, εω may be scanned as one syllable; as γρψαια, ε- | πειτα, οι- | κέοιτο τό- | λις, χρυσέω ό- | να, &c.

8. **Initial ε** followed by a vowel may often be dropped, as ε-ἐλπομαι and ελπομαι, ε-εἰκοσι and εἰκοσι, ε-εδνα and εδνα: so in the Πf., ἐρχαται (for ἐ-ἐρχαται, i.e. Πf-ἐρχαται), ἐστο and ἐ-εστο (Πf-ἐσστο).
9. **Contraction** is comparatively rare: the rules are the same as in Attic, except that εο is contracted to ευ. On **Assimilation** see § 8, B, 2.

§ 52. **Position.**

When a short vowel is followed by two consonants, the syllable is long. This holds for all consonants: e.g. τρ in πατρός, ἔπι Τρώεσσι; πρ in ἐπόμενα πρὸ τ' ἑώντα; φρ in περιφράδεως, ἐπὶ φρεσκ., &c.

Exceptions sometimes occur before τρ, πρ, κρ, βρ, very rarely before other combinations of Mute and Liquid. But they are chiefly found in words which could not otherwise be brought into the verse: as τράποντο, προσηύδα, κρατάως, βροτῶν, Ἀφροδίτη, Κλυταιμνήστη, πλέων, &c. The same excuse applies to the short vowel before Σάμανδρος, Ζέλεια, Ζάκυνθος, σκέπαρνον—words which the poet could not altogether avoid using.

§ 53. **Doubtful Vowels.**

1. The number of vowels which may be made either long or short, as suits the metre, is somewhat larger in Homer than in Attic poetry. Besides the instances explained in § 51, 3, we have (e.g.) ἀνήρ (ἀ), Ἀρῆς (Voc. Ὄρης Ὄρης), ἵσις (— Ὡ and Ὠ); φιλός, but φιλέ κα—| σίγνυτε; δῦν and δῶ; also interchange between ε and ηε, ο and ου, as ἐνεκα and εἶνεκα, πολίς and πονίλς, &c.

These cases, in which the vowel is doubtful in the usage of Homer, may be compared with those in which the Homeric quantity is fixed, but differs from the Attic. Thus we find in Homer, κάλος, φᾶρος, φθάνω, ἵσος, πῖν, φθινό, ξεῖνος, πείρας, μοῦνος, κόρος, νόος, &c., in which the vowel of the corresponding Attic forms is regularly short.

2. In a few instances vowels are lengthened to suit the metre, e.g. the first α of ἀθάνατος, ἀκάματος. Ἀπαλλόων, ἀπονέσσαι, the ν of θυγατέρες (ν in trisyllabic forms, θύγατρα, &c.), the ι of Πριαμίδης, &c.; also final α in ἀμφρεφέα (II. 1. 45), and a few others.

3. Sometimes, also, a short syllable followed by a caesura is allowed to count as long; as II. 1. 153 δεῦρο μαχησόμενος, ἐπὶ κ.τ.λ.; 2. 223 πρωτίστῳ ἔδομεν, εὖτ' ἀν κ.τ.λ. This is hardly ever found except before a pause in the sense.

§ 54. **Digamma.**

The alphabets used in some parts of Greece (especially the Peloponnesus) contained the letter Ψ, called the digamma, answering in form to the Latin F, in sound (probably) to the V, our v or w. In Ionia neither the character nor any sound answering to it were known in historical times. In all probability, indeed, the letter never was used for the Ionic dialect.
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In Homer, however, there are many words which are regularly treated, for the purpose of the metre, as words beginning with a consonant; and the same words are either actually written in other Greek dialects with an initial \( F \), or may be shown from the cognate languages to have had the sound which the \( F \) was used to denote. From these facts it is inferred that the sound existed in the language at the time when the Homeric poems were composed. This is not indeed quite certain: for (1) there are many passages which resist the restoration of an initial consonant, and (2) the habit of allowing hiatus before certain words might be a piece of poetical tradition, handed down from an earlier time. At all events, however, the traces in the Homeric poems are sufficient to show that the sound in question existed at the time when Epic poetry was first composed in Greece. Whether the \( F \) was ever used in the written text of Homer is a wholly different question.

The chief words which show clear traces of initial \( F \) are—\( \dot{a}g-\nu\nu m, \dot{a}n\dot{a}s, \dot{a}s\dot{a}n, \dot{e}p\dot{a}s, \dot{e}k\dot{a}stos, \dot{e}k\dot{a}si, \dot{e}p\dot{a}w, \dot{e}n\nu m (\text{'f}\nu s)-, \dot{e}p\dot{o}s (e\pi\tau e\iota)n, \dot{e}r\dot{g}\nu n (\dot{e}\rho\dot{d}w), \dot{e}\sigma\pi\rho\dot{e}s, \dot{e}t\dot{o}s, \dot{e}\delta e\iota \text{and } \dot{a}d\dot{a}(\text{'f}\nu t)-, \dot{e}i\kappa w \text{and } \dot{e}i\kappa k\dot{a}(\text{'f}w)-, \dot{i}\acute{a}\chi\dot{w} (\dot{i}\acute{a}\chi\dot{h}, \dot{i}\chi\dot{h}), \dot{f}o\dot{s}, \dot{f}u, \dot{a}k\dot{e}s, \dot{a}n\dot{os}.

Initial '\( F \) (for an older \( \sigma F \)) appears in \( \dot{a}n\dot{\nu}\acute{a}w, \dot{h}\dot{d}\dot{\nu}s, &c. (\sigma\dot{f}\dot{a}\dot{d}-), \dot{e}\dot{\omega}w (e\iota\omega\dot{d}a), \dot{e}\kappa t\nu r\nu s, \) and the Pronoun \( \dot{e}\dot{o}, o\dot{t}, e. \) We even find \( o\dot{u} o, o\dot{u} \dot{e}\dot{t}e\nu, &c. \) (instead of \( o\dot{u}x o \) &c.) in the text of Homer.

Initial \( Fp \) may be traced in \( F\dot{r}e\acute{e}w \) (cp. \( F\dot{r}\dot{g}\nu n \)), \( F\nu h-\nu m, \) perhaps \( F\pi\dot{h}t\dot{u}s, F\pi\nu m\dot{a}i, &c.

Initial \( \delta F \) in \( \delta\dot{f}\acute{e}os (\delta\acute{e}\dot{d}i\dot{a} for \delta-e\dot{d}f\dot{a} &c.) \) and \( \delta F\dot{\eta}w.

§ 55. Doubling of Consonants.

1. \( \sigma \) and \( \sigma\sigma \) interchangeable in the 1 Aor. (§ 9, 1), the Dat. Plur. (§ 20, 4), also in \( \dot{\sigma}\dot{a}s, \dot{t}\dot{\sigma}\dot{a}s, m\acute{e}\dot{s}os, \dot{O}\dot{\dot{a}}\dot{d}u\dot{e}\dot{u}\dot{s}: \lambda \) and \( \lambda \lambda \) in '\( A\chi\iota\lambda l\lambda e\dot{\iota}\dot{s}; \tau \) and \( \tau\tau, \pi \) and \( \pi\pi \) in the Indefinite Rel., \( \ddot{\sigma}t\ddot{t}\ddot{t}, \dot{\sigma}\ddot{p}\ddot{\rho}\ddot{a}s, &c.

2. Certain initial consonants have the value of double letters (§ 52). Thus we never find a short syllable before \( \dot{d}\epsilon\nu s \) (\( \dot{d}\epsilon\nu \dot{\omega}s, \dot{d}\epsilon\iota\dot{\sigma}t\dot{a}i, &c. \)).

3. With the Augment, and in Composition, the initial consonant in the same group of words is doubled: \( \dot{e}\dot{l}\dot{\dot{a}}\dot{i}\dot{\dot{s}}\dot{e}\dot{t}t\dot{a}, \dot{\dot{a}}\dot{r}\rho\dot{e}\dot{m}t\dot{t}t\dot{s} (\dot{\rho}\dot{\gamma}n\nu m, \dot{\acute{a}}l\dot{\dot{a}}\dot{r}\dot{f}o, \dot{\dot{e}}\acute{v}\dot{m}\dot{m}e\dot{\dot{a}}\dot{i}n, \dot{\dot{a}}\gamma\acute{a}n\nu f\dot{\dot{a}}\dot{s}, \dot{e}\dot{p}\dot{i}\dot{\dot{s}}\dot{\dot{a}}\dot{s}e\dot{u}\dot{w}, \dot{\dot{e}}\dot{d}\dot{\dot{e}}\dot{i}\dot{e}\dot{s}e\dot{n} \text{(or } \dot{e}\dot{d}\dot{e}\dot{i}\dot{e}\dot{s}e\dot{n}, \text{ scanned } - - )\).

In most of these cases we may suppose that a consonant has been lost, so that \( \rho \) stands for \( Fp \) or \( \sigma p \), \( \lambda \) for \( \sigma \lambda \) or \( \gamma \lambda \), \( \mu \) for \( \sigma \mu \), \( \nu \) for \( \sigma \nu \) or \( \ddot{\nu} \), \( \delta \) for \( \delta F \), &c.
PECULIARITIES OF HOMERIC GRAMMAR.

DIALECT AND STYLE.

§ 56. The Epic Dialect.

1. The dialect of the Iliad and Odyssey—called by the ancient Grammars the 'Epic'—is best described by the term Old Ionic, as being an older form of the Ionic which was spoken in historical times, and was adopted by Herodotus as the language of his history. The differences between Homeric and Herodotean or 'New Ionic' grammar are not slight, either in the inflexions or the syntax: but they are precisely the differences which are found to grow up between the earlier and the later stages of the same language. The Homeric poems, therefore, are monuments of an early Ionic literature. At what time they were composed—whether before or after the colonisation of Ionia, whether in Europe, or the islands of the Ægean, or the Asiatic coast, or by a poet equally at home in all Ionian cities—are questions which the language does not enable us to decide. It cannot be rash, however, to connect the school of poetry, of which these poems are doubtless the highest efforts, with the political and commercial greatness which we know to have been attained in the pre-historic times of Greece by the Ionian race.

2. The most striking characteristic, and the main difficulty, of the Epic dialect is the variety of forms which it employs,—a variety greater than we can suppose possible in any single spoken language.

3. The forms in actual use, however, are not quite so numerous as they appeared to be in the older grammars. For instance, γέγονα and γέγα-μεν, the regular Homeric 1 Sing. and 1 Plur. Pf. of γέγομαι, were treated as forms of two distinct Perfects, γέγονα and *γέγα. And the same grammarians tell us in general terms that η and ω in the Endings of the Subj. might be shortened to ε, ο: not observing that the short vowel is regularly found in the Non-Thematic Tenses, and in no others. In these two instances, and in others of the same kind, the seeming variety and 'irregularity' were really the working of older and more complex rules.

4. Much of the Epic variety, again, is due to doubtful vowels (§ 53), the doubling of certain consonants, especially σ (§ 55), Metathesis (as καρδίη and καδίη) and other phonetic influences (see § 51). In such cases we may suppose that the ordinary pronunciation was intermediate or fluctuating, so that there was no consciousness of the use of two distinct forms.

5. But after due allowance has been made for these causes of variety, the main difficulty remains, viz. the existence of palpably distinct forms of the commonest inflexions. Such are—
In the Verb,—the forms with and without Augment; the 3 Plur. in -o and -σαν; the Subj. in -ω and -ωμι, -η and -ησι; the 2 Sing. in -s and -σθα; the Inf. in -εν and -εμεναι (-εμεν).

In Declension,—the Gen. in -ας and -ωσ, -αων and -αων, -οιο and -ου, and (in the Pronouns) in -ευς, -εο, -ευ and -εθεν; the Dat. Plur. in -σι and -σσι (often with different accent); the Acc. Plur. in -ις, -ις, and -ις, -ις; the Pronominal forms άμμες, άμμε, άμμ(ν), ύμμες, ύμμε, ύμμ(ν), along with ήμείς, ήμείς, &c.; the Prepositions παρά and παραί, πρόσ προτί and ποτί.

In the forms of Stems,—πολυ-ς and πολλο-ς, χείρων and χερείων, οστίς and οτις, ις and είς, πόλις and πτόλις, πόλεμος and πτόλεμος.

§ 57. The Epic Style.

1. This multiplicity of grammatical forms can only be explained by the consideration that the language of Epic poetry was more than a dialect: it was a highly cultivated and consequently in some degree a conventional style, in which older forms were preserved by the force of poetical tradition. The use of archaic inflexion in such a style is not unknown in English: we retain in this way the 3 Sing. in -eth, many Past Tenses in -ed, the Pronoun ye, the Possessives mine and thine for my and thy, &c. The Homeric richness of inflexion is probably a phenomenon of the same kind, only on a much larger scale. How far the poetic dialect differed from the ordinary spoken 'Old Ionic' of the poet's contemporaries can only be guessed.

2. This character of the dialect appears also in the vocabulary, especially in the use of 'fixed epithets,' and in many conventional phrases and turns of expression. Several words and phrases are evidently used without any distinct meaning. Such are the epithets άμυρον, γλαυκώς, αἰγίοχος, ἡργήνεια, the phrases μερόπων ἀνθρώπων, πολέμιοι γέφυρα, ἀδρώτητα (καὶ ήβην), and the like.

3. A few peculiarities of form may arise from 'mixture' of dialects. Thus we find an Æolic form πεμπάβιλα (for πεντ-) for the five-pronged forks used at the sacrifice; see II. 1. 463. The custom of using these forks is said to have been Æolic, so that the word may have been adopte with the thing.

§ 58. Metro and Syntax.

1. When Homeric and Hesiodic poetry were the only forms of literary composition—the Poetry and Prose of an age before written literature—it was natural that the structure of the Sentence should be based upon that of the Hexameter, so that the rhythmical divisions and pauses of the verse (the Caesura, &c.) did much of the work of stops and marks of parenthesis. One illustration of this principle may be mentioned
here, as it sometimes helps us in following the train of thought in Homer:

The rhythmical stress or accent is at the beginning of each line, and consequently a Clause which is meant to be subordinate or unemphatic is regularly introduced in the latter part of the line. Such Clauses are often parenthetical, and do not disturb the main construction: e.g.

II. 1. 63 ἦ καὶ ὄνειροπόλον, καὶ γάρ τ' ὡναρ ἐκ Διός ἐστιν,
     ὡς κ' εἶποι κ.τ.λ.
  207 ἡλθον ἐγώ παῦσονα το σὸν μένος, αἱ κε πίθηαι,
         οὐρανώθεν.
2. 347 νόσφιον βουλεύωσα', ἀνυσι δ' οὐκ ἔσσεται αὐτῶν,
     πρὶν 'Ἀγοσθ' ἵναι κ.τ.λ.
Sometimes a Clause of this kind runs over into the next line; but in that case it almost always goes on to the end of a line, e.g.

II. 2. 333 ὡς ἐφατ', 'Ἀργεῖωι δὲ μέγ' ἱαχον—ἀμφι δὲ νῆες
     σμερδαλέων κονάβιζον ἀδιάντων ὑπ' 'Ἀχαιῶν—
         μᾶθον ἐπινήσαντες κ.τ.λ.

2. The influence of the metre in determining the use of words, and even in preserving rare words or inflexions, may often be recognised. With the help of Mr. Prendergast's Concordance it would be easy to make a list of forms regularly confined to a particular place in the verse. A single instance may be noticed. The Middle forms of ὅρω and εἴδον, which are used in Homer with an Active meaning, are found (with hardly an exception) at the end of the verse.
NOTES.

The numbers with the mark § refer to the 'Homeric Grammar.'

The subject of the Iliad is an episode of the siege of Troy—a quarrel between Agamemnon, the supreme king of the Greek army, and Achilles, their greatest warrior. When the poem opens, the Greeks are encamped on the coast near Troy: nine years have passed, and many Trojan towns have been taken and plundered, but the city itself still holds out.

The poet begins by announcing his subject (vv. 1—7), and then relates shortly the events which led to the fatal quarrel (vv. 8—53). The remainder of the first book may be divided into four parts, according to the changes of scene:

1. The debate in the Assembly and quarrel (vv. 54—317).
2. The taking of Briseis, and complaint of Achilles to Thetis (vv. 318—430).
3. Interval of twelve days—restoration of Chryseis (vv. 430—492).
4. The prayer of Thetis for the defeat of the Greeks, and the half-comic scene between Zeus, Hére, and Hephaestus (vv. 493—611).

1. θεά, the Muse, who sings by the mouth of the poet.

Πηληγιάδεω. The two Patronymic Endings -ίον-ς and -τίδη-ς, with the doubtful vowel of the Stem (Πηλείς, Gen. Πηλή-ς and Πηλέ-ς), give the forms Πηληγιάδεω-ς and Πηληγιαδεω-ς. -δεω is scanned as one syllable, by 'Synizesis,' § 51, 7.

2. οὐλόμενος is an Epic variety of the Part. ὄλομενος, meaning 'miserable,' 'accursed;' as ὄλομοι is a form of curse. Cp. ὄνημενος 'blessed' (Od. 2. 33), and ὀνακο, a form of blessing.

Θηκε 'made,' 'brought about;' cp. II. 3. 321 τάε ἔργα . . θηκε.

3. 'Αἰδη, heteroclite Dat. of 'Aἰδης, § 22, 2. 'Aἰδης is usually a person
in Homer, the god of the lower world; but cp. II. 23. 244. Here the sense of place is required by προϊάονεν, 'hurled forth to Hades.'

4. τεύχε (for ἐ-τευχε, § 11, 5). The Impf. shows that this Clause is really subordinate, 'while it made,' &c., § 27.

κών-εσσιν, Dat. Plur., § 20, 4. αὐτοῖς, i.e. their bodies, § 46, 1.

5. πᾶσι 'of all kinds;' cp. 5. 52 ἄγρια πάντα, 'all kinds of game.' Here vultures are especially meant. ἐτελείετο, § 8, B, 1.

6. ἔξ où goes with ἔδει (v. 1), the poet wishing to mark exactly the part of the Trojan story which he has taken for his subject, viz. the quarrel of Achilles and Agamemnon. So Demodocus in the Odyssey sings of a strife of Odysseus and Achilles (8. 74 ff.), and again he sings (8. 500) ἐνθεν ἐλών ὡς κ.τ.λ., 'taking up the story from the point where,' &c. And the Odyssey itself opens in the same way.

The parenthesis (vv. 2–5) explains how the 'wrath' yielded matter for an Epic poem. Δίος δ' ἐτελείετο βουλή does not refer to any particular purpose of Zeus; compare Δίος μεγάλου διὰ βουλάς in the sketch of Demodocus' song, Od. 8. 82.

dιαστήτην 'parted:' στήριξ (2 Aor.) generally implies motion.

8. τίς τ' ἄρ. θεῶν 'which then of the gods,' &c.: on τ' ἄρ(α) see § 49, 3. σφω, § 23.

ἔριδι, with ἔννεψε, 'brought them together in strife.'

ξέν-έψε, § 5, 3. The ε of ἐ-ήμα is the Augment.

μάχεσθαι 'for fighting;' 'so that they fought;' § 36, 1.

9. δ' 'he,' the common meaning of the Art. in Homer, § 47, 1.

10. νοῦσος is Ionic for νόσος, § 53, 1. ὀλεκοντο δ' λαοί is subordinate (see on v. 4), so that the next line is construed with ἄροε. A prose writer would have said νόσον κακὴν καὶ τοῖς λαοῖς ὄλεθριαν, or the like.

11. τὸν Χρύσην. This use of the Article is scarcely to be paralleled in Homer. In other examples with a Proper Name it is used with an adversative Particle (αὐτάρ, μέν, δέ), and only of a person already mentioned: e.g. 2. 105 αὐτάρ δ' αὔτε Πέλαγ. It may be meant to introduce a new person on the scene, § 47, 2, b.

13. λυσόμενος. The Act. means simply 'to release;' the Mid. means 'to obtain the release for oneself,' 'to ransom.' The notion of 'getting a thing done,' as opposed to doing it, is not the essential one: see Riddell's Digest, § 87.

ἀπερείσσα, 'boundless:' πέρας, 'end.'

14. στέμματα (from στέφω) 'a chaplet' of wool, his symbol as priest of Apollo, which as a suppliant he does not wear, but carries on his staff (Ameis). Note that στέμματα and στέμμα (v. 28) are used without distinction: so τόξον and τόξα. On the ἀ of Ἀπόλλωνος, § 53, 2.

18. = 'May the gods grant you victory, &c., if you release my daughter.' θεοί scanned as one syllable, § 51, 7.

NOTES.

20. λύσατε. The Opt. is a gentle form of Imperative, § 30, 2.

τὰ δ' ἀποινα. The Art. points the antithesis: not 'take this ransom,' but 'take instead the ransom,' § 47, 2, b.

dέχεσθαι, Inf. used as an Imperative, § 36, 3.

The pres. dέχεσθαι brings the act into connexion with λύσατε ('release her, while you receive ransom for so doing'), see on v. 10. Conversely in v. 23 the Aor. dέχθαι is the main verb, αἰδεῖσαι subordinate.

22. ἐπενεφήμησαν 'gave their voices in favour:' ëπι expresses the direction of the assent given: so ἐπινείω.

23. αἰδεῖσθαι. The word αἰδῶς in Homer includes all shrinking from complaint or disapproval—shame, respect, pity, &c. δέχθαι, § 3, A.

24. θυμῶ, a locative Dat., 'in his soul.'

25. ἐπί, in Tmesis, § 41, 2. μιθον, cognate Acc., § 37, 2, 'enjoined a hard speech,' i.e. 'gave him an injunction in hard words.'

26. κυκεῖω, Subj., § 13, A. μη κυκεῖω is virtually an Imperative, 'see that I do not find you,' § 29, 5.

28. μη 'lest;' οὗ κραίσμην 'avail not;' τοι, encl. Dat. of σύ.

31. ἐπισκομένην. The ἰστός or beam was upright, and the worker moved backwards and forwards; cp. Lat. obire telam.

ἀντιώσαν 'presenting herself for,' 'coming to,' Part. (with Assimilation, § 8, B. 2) of ἀντιώ. Elsewhere ἀντιώ and ἀντίαω take a Gen. with the notion of 'coming to take part in' something (μάχης, ἔργον, &c.)

32. νέμαι, on the form of the Subj., § 13, B.; on the meaning, § 33, 2.

33. ἐδείσαν, also written ἐδείσαν, § 55, 3. The original form was ἐ-δείσασα (Curt. Stud. viii. 466); as to F, see § 54.

35. ὁ γεραιός, on the Art. see § 37, 2, e.

37. κλύθι, 2 Aor. Imperative, § 3.

42. ἀμφίβεθκας lit. 'dost stand over;' the metaphor is from bestriding for protection, cp. II. 17. 4 ἀμφί δ' ἄρ' αὐτῷ βαίν' ὡς τις περὶ πόρται κυκλο. Note that Apollo in the Iliad is especially a Trojan deity. The prominence of Apollo in Greek religion dates from Dorian times.

38. Τενέδοιο, Gen. with ἀνάσασσα: so with ἡγέομαι (see on v. 71). κρατέω (v. 79). ἰφι 'mighty,' Neut. of *ἰφις, 'strong;' on the Hiatus, probably due to loss of F, see § 54.

39. Σμύνδευ, epithet, said to be from a town Σμύνδη; or = μυκτός, from σμύνδαν, a mouse.

ἐπι .. ἐρέσα 'roofed in,' i.e. 'built.' It seems strange to couple the building of a temple with the every-day service. Possibly, however, the temples here meant were mere temporary structures of branches (I'ausan. x. 5. 5). Others explain 'decked with boughs' (Virg. .En. 2. 248).

40. μηρία, see the sacrifice, v. 460 ff. κατά .. ἐκκα, Tmesis.

41. ἤδε 'and;' see § 49. κρητηνον, 1 Aor. Imper. (κρηταινω).

44. κατά is here 'down from,' § 42, 2.
47. αὐτοῦ ‘he,’ as opposed to the arrows.

κινηθέντος ‘when he moved’ (not ‘while he moved’).

νυκτί ἑούκως: so 12. 463 νυκτὶ θοῦ ἀτάλαντος ἑπίσεια ‘his brows the image of swiftly coming night.’ ἡεῖ (ἐἰμ), § 8, A, 3.

48. μετὰ ‘in their midst,’ adverbially.

50. ἐπ-φικέτω. ἐπὶ = the English ‘over’ in go over, tell over, &c.; so in ἐπ' αὐτῷ, ‘to go round and collect’ (v. 126), ἐπάρχεσθαι (v. 471).

51. αὐτάρ, § 49. αὐτοίς, the men, § 46, 1. ἐχε-πευκές ‘holding sharpness,’ hence ‘painful.’

52. θαμεαῖ ‘burned thickly.’

54. ἄγορηνδε, § 24. καλέσσατο, Mid. = ‘had them summoned,’ by heralds. For the σι see § 9, 1, and § 55, 1.

56. ὅτι ἡ, § 49, 3. ὃρατο, Mid., § 58, 2.

57. ἱγερθεν, 3 Plur., § 2.

58. τοῖς δ’. This δέ is not to be translated; it marks the ‘apodosis,’ or Clause completing the sentence introduced by ἐπει.

59. ἀμμε, ἡμᾶς, § 23. παλμπλαγχέντας ‘driven back,’ πλάζω is ‘to send adrift.’ πάλιν ‘back’ (never ‘a second time’).

60. εἰ κεν . . . φύγωμεν ‘supposing always that we escape death:’ γε marks the contrast of θάνατος to flight.

61. εἰ δή ‘if it has come to this that.’ δαμψ. Fut., § 12. 3.

62. ἐρείσσον, a Subj., in form like κοινέω (v. 26).

63. ἀνειροπόλον, one who is ‘conversant with dreams,’ who gets divine direction in dreams. καὶ γάρ τε, § 49, 9.

64. ὅς κ’ εἰπον, Opt. of the more remote End, § 34, 2, a.

ὅ τι τόσον ἑκώσατο ‘wherefore he has taken such offence,’ § 37, 1.

65. εὐξωλής ‘whether his complaint is about a vow (unperformed),’ § 39, 5. On εἰτ’ ἄφ’, § 49, 3.

66. αὐτ’ κεν πως κ.τ.λ. (let us ask) ‘in the hope that it will be his pleasure’ &c. βουλεσω, however, cannot be a Subj., since the short vowel is not found in the Pres Subj. of Verbs in -ω. Probably the true reading is βουλητ’ ἄτικας (Curt. Verb. ii. 72).

70. The μάντις does not merely predict: he understands the whole case, and knows the mind of heaven regarding it. A θεοπρόπιον (v. 85) is a revelation of the mind or temper of a god, given either directly or by signs. θοη. Plpf., § 7, 2. On the Art., § 47, 2, d.

71. νήσεσι, § 20, 4. ἡγεόμαι with the Dat. means ‘to guide,’ with the Gen. ‘to command.’ εἰσω is here = εἰς; not ‘within,’ as in Attic.

72. ἦν, from ὅς = sunt. τήν, Art. = Rel., § 47, 3.

74. κέλεα μέ. Calchas has not been named, but understands Achilles to appeal to him as μάντις of the army.

76. συνίθεο ‘give heed.’

77. ἦ μέν, § 49, 4. πρόφρων, with ἀρήσεν (= προφρονέως), ‘that thou wilt be forward in succouring me.’
78. χολωσέμεν 'that I shall enrage.'
79. καὶ οἱ κ.τ.λ. 'and whom the Greeks obey.' The second member of the sentence of the Relative; cp. v. 95.
80, 81. χώσεται, Subj. with short vowel, § 13, A. χέρης 'a subject' (= ὑποχείρος), serves as Positive to χείρων or χερείαν, 'inferior.' χώσεται and (v. 81) καταπέψῃ are instances of Subj. without ἂν in a general reflexion, § 33, 1, a.

χόλον γε 'his fit of rage,' opposed to κότος, 'resentment,' 'spite.'
82. ἄλλα marks the apodosis, = 'yet.' The correspondence of the two Clauses εἰ περ—ἄλλα, is further marked by τε—τε, § 49, 9.
83. ζώντος καὶ. . . δερκομίνοιο, a pleonasm, used for the sake of solemnity: cp. ζόντων καὶ οὖν τῶν Ἀθηναίων; cp. also v. 99 ἀπριάτην ἀνάσταυν = 'without money and without price.'
84. κοίλης, for κόλησι, § 20, 6. ἐποίσει (ἐπιφέρω).
85. συμπάντων Δαναόν, with οὗ τις in v. 88.
86. θάρσης 'took courage.'
87. ἥλκωμιδα, probably 'with well-rounded face.' The Masc. occurs at v. 389 ἥλκωστες Ἀχαιοί. ἥλις always implies a bent or twisted form: thus νέες ἀμφιέλισσαι 'ships evenly rounded:' ἥλικας βοῦς 'well-rounded, goodly oxen.'
88. ἀπριάτην is an Adv. in Od. 14. 317, and so perhaps here.
89. πεπιθώμεν, a Reduplicated Aor., § 4.
90. ἀμφιμέλαιναι is to be taken with the Verb πιμπλαντο,—were filled (so as to be) black (with rage) on both sides.' ἀμφι is used in this way of various feelings, e.g. II. 3. 442 ἔρως φρένας ἀμφεκάλυφεν; 6. 355 πόνος φρένας ἀμφιβεβηκεν; Od. 8. 541 ἄγχος φρένας ἀμφιβεβηκεν. Similarly peri in II. 11. 89 peri φρένας ἰμερος αἴρει.
The notion of blackness as a sign of anger is natural enough; cp. νυκτὶ ἐσσικός (v. 47), also II. 17. 591 τὸν δ' ἄχεος νεφέλη ἐκάλυψε μέλαινα. (This interpretation, which comes in substance from the Alexandrian Grammarians, is defended at length by Authorich, in his edition of Nagelsbach's commentary. He reads ἀμφι μέλαιναι—perhaps rightly.)
91. λαμπτέωτωτι, § 8, B. 2. εἰκ-τὴν, Πλψ., § 7.
92. πρωτ-ιστά, a double Superl.
93. κάκ' ὀσσόμενος 'with mischief in his look.'
94. 'Evil is dear to you to prophesy,' i.e. it is your pleasure to prophesy evil, § 38, 2. On the Att. see § 47, 2, d.
95. δὴ gives a shade of irony, like our 'really.'
96. πολὺ βούλομαι 'I greatly prefer,' cp. v. 117. αὐτὴν 'herself' (rather than any ransom). On the Pl. προβεβοῦλα 'I prefer,' § 20.
97. έθέν, § 23, 1, 44, 3, 54. χερείων, see on v. 80.
98. ὡς, Demonstr., § 48, i. δό-μεναι, Inf., § 15.
99. ἐσ, Subj., § 13, A.
100. λεύσετε is emphatic, 'it is in full view of all that my prize
is going from me.' ἦ = 'that' (not in agreement with γέρας), see § 48, 2.

123. γὰρ. The speech begins (somewhat abruptly) with the reason for the proposal which is made in v. 127, but is already in the speaker’s mind.

124. ἧνυήτων is ‘a piece of common property,’ from ἤνυός ‘common’ (like ἧνυήτων, the gift of a ξείνος).

125. τὰ μέν. The Art has the force of a Rel.; but see § 47, 3.

εἰπράθομεν ‘have taken by sack from.’

126. παλάλλογα goes closely with ἐπαγείρεων, ‘to collect back.’ The notion of ‘collecting’ is given both in παλαλ-λογα and ἐπα-γείρεων, Achilles dwelling on it with rhetorical variety of phrase. λαοῦς is best taken (as Mr. Paley suggests) after ἐπαγείρεων, which is construed as a Verb of ‘asking’ or ‘taking from,’ with a double Acc. Otherwise we should have the Dat.; cp. 4. 34. αὐθοῖν μὲν τ’ ἐπείκεικε κ.τ.λ. Besides, the collection would be made from, not by, the λαοῖ, the rank and file.

128. αἱ, § 49. ποθί, § 24. On the force of κεφ, see § 33, 1, e.

129. ἑφίσταν, Subj., § 2.

131. μῆ δὴ οὕτως, § 51, 6.

132. κλέπτε οὐκ ‘do not seek to trick by scheming;’ = do not try to contrive a trick. παρελεύσεαι ‘get beyond,’ ‘get the better;’ so παρε-ξελεύειν Δώς νόον (Od. 5. 104) ‘to outwit Jove.’

133. ‘Do you mean, in order that you may have a prize for yourself, that I should sit down tamely in want of one—and accordingly tell me to give back this maiden?’ αὐτάρ marks the apodosis (as II. 3. 290): κάλει δε κ.τ.λ. would be in Prose κέλεύων or ὅτι κέλευες, ‘(is this what you want) when you bid me,’ &c. On αὑτός see § 46, 2.

135. εἰ μὲν κ.τ.λ. The apodosis is left unexpressed because it is only on the second of the two alternatives (‘if they do not give’), that anything is to follow.

136. ἐρπαντίσε ‘making it fitting,’ pleasing, to my mind; cp. the Adj. θυμήρης ‘pleasant,’ αὐτάριον ‘an equivalent,’ for Chryséis.

137. δὲ-σώσται, § 13. On the second δὲ, see on v. 58. The Subj. ἔλωμαι gives a peremptory tone (= 1 am resolved to take); § 29, 1.

139. κεφ with the Fut. κεχολώσεται, § 35; so v. 175, 523.

δὲ κεφ ἵναματ ‘whom (in the case supposed) I shall come to,’ § 33, 1.

140. ἦτοι (properly ἦ τοι) is a strong affirmative, § 49, 1; distinct from ἦ τοι ‘either.’

141. ἑρύσσομεν, Aor. Subj., § 13, Λ: so ἅγειρομεν, θείμεν, βήσομεν.

144. The order is, εἰς τις, ὁ ἥρμον θουληφόρος, ἐστὼ ἄρχος.

148. ὑπόδρα ιδών ‘with a scowl;’ properly ‘looking from beneath’ (his eye-brows).

149. ἐπεμέμενε ‘that dost wear’ as a coat of armour; ἐννυμί, § 11, 4.
150. πρόφρων, cp. v. 77. πείθηται, Subj., § 29, 3, 'how shall any one obey words for thee,' = obey thy words.

152. αἰχμητάων, Gen., § 19, 5.

154. οὐδέ μὲν 'nor yet,' = Attic οὐ μὴν οὐδέ, ἄλλη οὐδέ.

155. Φθίη, in Thessaly, the home of Achilles.

156. ἐπετή (μοι), for ἐπετι; so τιν for τι, v. 365.


158. μέγα 'very.' χαίρησι, for the sequence of Tenses see § 34, 2, c.

159. τιμήν 'vengeance.' lit. payment; cp. v. 286-288.

160. τῶν, Neut.; the Gen. with Verbs of emotion, &c., as v. 180, 429.

162. δόσαι δὲ κ.τ.λ., cp. v. 79. vies, § 22, 2.

163. μέν, = μὴν, § 49, 4. ἰσον, for Φίσον, § 54. ὑπόπωτε, § 55, 1.

164. Τρώων ποσλείδρον, not Troy itself, but any Trojan town (such as Chryse, Thebe); hence the Subj. without άν, § 33, 1, c.

165. πολυάικος, i.e. full of rapid movement, onset, flight, &c. (άίσσω).

167. τό, Art. of contrast, § 47, 2.

168. κάμω. The Aor. expresses the access of weariness.

170. ἵμειν, Inf., § 15, Α. κωρωνίσων 'curved.'

οὐδέ σ' ὄτω, σ' is for σοι; ὄτω is ironical, 'I do not fancy,' 'I have no notion,' cp. v. 296. ἀφύξεν, Act., of drawing for another's benefit. Achilles declines to be the humble minister to Agamemnon's avarice.

173. ἐπέσσου-ται, Pres. ἐπι-σσείων: Reduplication, § 11, 2.

174. ἤμεικα, § 23. πάρα, =πάρεσαι, § 41, 1.

175. κε, as v. 139, 'will honour me' (if you do not). μητίετα, § 17.

180. Μυρμίδόνες, the Thessalian people of whom Achilles was chief.

184. πέρεψ, Fut. Ind., of what he is obliged to do: ἄγω, Subj., of what he does of his own will; κε shows that the latter depends on the former, 'I in that case will,' &c., § 31, 1.

186. στυγεώ is the strongest word in Homer for the feeling of fear.

187. Literally, 'to think (of himself) alike with me:' ἰσον is a Neut. used adverbially, cp. ἵσα in Od. 15. 520 τὸν ἴσα θεῷ Ἡθαινόεις εἰσορώσαι, 'look upon him equally with a god,' i.e. as equal to a god.

δομωθήμεναι ἄντιν 'to put himself in comparison with me face to face.' The Aor. in -θην is here Reflexive, like the Middle.

188. ἐν is adverbial, στήθεσσι a locative Dat., 'his heart within debated in his breast.'

192-192. ὅ γε gives point to the alternatives, ἦ — ἦ, § 47, 1.

In v. 191 ὅ (δέ) marks the contrast with τοὺς μὲν κ.τ.λ.

191. ἀναστήσειν 'make them rise,' i.e. break up the assembly. τοὺς means 'the others,' the rest of the assembly.

194. ἄλθε δ' is the apodosis to εἶστο κ.τ.λ.; see on v. 58. The change from the Impf. to the Aor. makes this clear.

197. στῆ 'came and stood,' cp. v. 6. κύμης 'by the hair.'

200. οἶ, Athene, 'her eyes looked terrible.'
201. πτερόεντα. Words are so called because they fly from the speaker to the hearer—a kind of personification.

μν, with προσηώδα. φωνήςας 'raising his voice.'

203. ἐστι, Mid.: cp. ὀρᾶσθε, v. 56. Some ancient critics read ἔδης.

205. τάχα ἄν... δέλεσθαι, a solemn threat, § 29, 4. τάχα 'quickly.'

211. ὑνείδισον ὦς ἐσταί περ 'revile him (by telling him) how it will be;' ὦς ἐσταί περ standing as object to ὑνείδισον: cp. Od. 21. 212 σφάων δ' ὦς ἐσταί περ ἀληθεῖν καταλέξω, 'I will tell you the truth as to how it will be.' ἤτοι, see v. 140.

216. εἰρύσσασθαι 'to uphold, save:' Aor. of the act of obedience which kept the command from failing.

217. καλ.. περ, § 49, 8. ὦς, 'so,' § 48, 1.

218. ἐκλυνον, Gnomic Aor., § 25, 2. αὐτοῦ is emphatic, 'he who listens to the gods is heard himself in return.'

219. ἦ 'spoke,' § 8, A. 2: the I Sing. ἦμι, 'I say,' occurs in Aristoph.

221. βεβήκει 'took her way:' βέβηκα expresses properly the attitude of walking, the step or stride, § 26, 2; hence βεβήκει, 'was in act to go,' comes to mean 'started to go' (not 'had gone'). The intervention of Athene was evidently suggested by the difficulty of understanding why Achilles should have given way to Agamemnon so much as he did. The difficulty is inherent in the subject of the Iliad: the anger of Achilles is made as fierce and calamitous as possible, but it must not bring on a catastrophe at this point of the story.

226, 227. πόλεμος, the ordinary battles in which the whole army (λαὸς) took part, is opposed to λόχος, ambush, which was the work of chosen champions (ἀριστίτης). πόλεμον, § 53, 3.

228. τετλήκας 'hast the heart,' § 26, 2. κηρ 'destruction.'

230. ὅστις κ.τ.λ. 'from any one who speaks in opposition to you,' the Clause standing as object to ἀποιμήσαται.

231. δημοβόρος βασιλέας is an exclamation (not Nom. for Voc.).

Note that the charges of cowardice and avarice are merely rhetorical, and do not answer to anything in Homer's character of Agamemnon.

232. ἦ γὰρ ἄν κ.τ.λ. 'else this had been the last outrage,' § 30, 6.

234 ff. The sceptre does not belong to Achilles. It is borne by the Achaean δικαστόλος, i.e. it is held by each speaker in turn, to show that he is 'in possession of the house.' Achilles casts it down when he has done speaking, v. 245: cp. the scene, II. 18. 505.

236. περὶ... ἐλέπιει takes a double Acc., as a Verb of 'taking from.'

238. θέμιστας 'judgments,' the usages which in a primitive society answer to what we should call 'the course of justice.'

εἰρύσαται 'have in their keeping,' 'uphold,' § 26.

πρὸς Διὸς 'at the hands of Jove,' by his authority.

239. ὅρκος, here in its strict sense, the object sworn by.

244. ὁ τ' 'that,' § 48, 2.
NOTES.

245. ποτί, in Tmesis, = προσέβαλε γαῖρ.

250. τῶ, Dat., § 38, 1. μερόσων, a conventional Epic word, the meaning of which is unknown; see § 57, 2.

251. τράφεν ἕδ' ἐγένοντο. The more important word is put first.

256. κεχαροιάτο, Reduplicated Aor., § 4.

257. Lit. ‘If they were to hear all this about you fighting,’ = of your fighting; πυθόσαι τι τινός, to hear a thing of a person.

258. περί... ἵστε ‘are beyond,’ ‘excel.’

262. ἑδώμαι, Subj., § 29, 6: on the Priatus, § 54.

263. οὗν Πειριδοῦν = οὗς ἕν Πειριθοῖος, by ‘Attraction.’

265. This line is probably interpolated (from Hes. Scut. 182), in order to bring in the Athenian hero, Theseus.

268. Φηρσίν, the Centaurs; φήρ is Ἀθλικον for θήρ (Thessaly being Ἀθλικον), and is here used as a proper name. The reference is to the war of the Centaurs and Lapithae.

270. ἄπιθης, possibly ‘distant,’ ἡς ἄπιθης γαῖς being a repetition of τῆλον. Or, ἄπιθη γαῖ may be an old name for the Peloponnesus; see Mr. Gladstone’s ‘Studies on Homer,’ I, 379.

271. κατ’ ἐμ’ αὐτὸν ‘by myself,’ as an independent πρόμαχος.

273. καὶ μίν = καὶ μήν, § 49. ξύνεν, § 2.

274. ὑμεῖς (= ὑμεῖς), said to be Ἀθλικον; § 23.

275. ἄποιρεο, for ἄπο-αιρέ-εο.

277. ἐθελ’. The ὡ forms one syllable with the final η of Πηλείδη. The choice is between this unusual Synizesis and the post-Homeric form θέλω.

278. οὗ ποθ’ ὑμοίης κ.τ.λ. ‘has a right to no common measure of honour;’ ὑμοίος is often = ‘common to all.’

283. ‘Ἀχιλλῆι μεθέμεν χόλον ‘to let go your anger in favour of Achilles;’ constr. as in Ιορ. Οδ. 3, 3, 33, ἵθα... Μαρτί πολέματο.]

284. ἔρκος πολέμου ‘a bulwark against war,’ § 39, 1.

289. ά τιν’ οὗ κ.τ.λ. ‘in which (Acc., § 37, 1) I deem that some one [meaning himself] will not obey him.’

291. ‘Therefore do his revilings dash forward to be spoken?’ i.e. ‘is that a reason for this outburst of abuse?’ The ὀνείδεα are half personified (like ἔπεα πτερώμενα, v. 201); as in Ιορ. 7, 160 ὀνείδεα κατόντα ἀνθρώπων φιλέει ἐπανάγειν τῶν θυμόν, ‘hard words when they go down into a man are apt to stir up his wrath;’ cp. also Ιορ. 1, 112 ὡς κατόντοι τοῦ οἴνου ἐς τὸ σῶμα ἐπαναπλώειν ὑμῖν ἐπία κακά, ‘when the wine goes down evil words are floated up.’ With προθέσω, cp. Οδ. 24, 320 ὑμεῖ τέλι προθέσεις ‘rage charged forward’ (like Τρώες δὴ προθέτησαν in the II.). On the Inf. μυθήσοσθαί see § 30, 1.

292. ὑποβληθήν ‘taking up,’ ‘interrupting;’ there is no form of address in this last speech of Achilles.
294. ἐργον, Acc., § 37, 1. ἡπείξομαι, Fut. with εἰ δὴ 'if really,' 'if it must be that,' cp. v. 61.

296. ὅω, cp. v. 170. Achilles echoes v. 289, mockingly.

299. γε points the contrast between ἀφέλεσθε and δώντες, 'since you have but taken away what you gave.'

302. εἰ δὲ (εἰ δὲ βούλεις, &c.) is generally explained by supposing an Ellipse (εἰ δὲ βούλεις), but this is very doubtful. γνώ-ωσι, § 13.

306. ἔσσας. An Epic variety for ἔσας, used in certain phrases only.

307. ἡμι, Impf. of ἔμι, § 11, 3. Μενοτιάδης, Patroclus.

311. ἕν is adverbial, 'went among,' i.e. with them.

314. λύματα, = Attic καθάρματα, 'off-scourings.'

317. ἐλυσσομένη περὶ κατνψ, 'eddying round the smoke,' i.e. borne up in the smoke-wreaths. So in II. 22. 95 ἐλυσσόμενος περὶ χεῖη, of a serpent 'coiling himself round (the inside of) his nest.'

320. Ταλθύσιον. A family of heralds claiming descent from him existed in historical times in Sparta, Hdt. 7. 134.

322. κλωτήν, Acc. with a Verb of motion, § 37, 6.

323. αὔγυμεν, Inf. = Imperative, § 36, 3.

324. δώμοιν, usually δω-γ, § 2. ἐλωμαί, v. 137.

326. ἐπὶ μῦθον ἔτελλε, v. 25.

331. ταρβῇσαντε 'struck with awe;' cp. βαρσῆσας, v. 85.

333. ἴσουν, for Ἐβρόν, § 54.

338. τῷ δ' αὐτῷ κ.τ.λ. 'they themselves.'

340. καὶ πρόσ τοῦ, not 'the king,' but 'him too, the king,' § 47, 2, b. δὴ αὐτὲ, cp. δὴ οὕτας, v. 131; § 51, 6.

342. ὀλούησι, ὀλοῦσ, § 51, 3, c.

341. γένηται, Subj. with εἰ, § 33, 1, c.

343. πρόσσω καὶ ὑπίσσω, i.e. 'backwards as well as forwards:' he sees only πρόσσω, does not look round and consider the whole case.

344. μαχέωντο should probably be μαχεῖατ', § 2, (3 Plur.)

349. ἐτάρων with νῶσφι λιασθέσι.

350. ἐπὶ ἀπείρωνa. So Aristarchus: the MSS. have ἐπὶ οὖν να.

351. αὐτός, by his own act, § 46, 1. ἀπούρας, Part. of ἀπούραν.

352. περ, in its simplest use, 'very.'

353. τιμῆν περ 'honour, surely, he ought to have bestowed on me.' ὀφέλειν, Homeric form for ὠφειλεν.

354. σε φρένας, Acc. of 'whole and part,' § 37, 5.

355. εἶδομεν, for Φείδομεν, § 54. Besides the long and short Stems in εἶδ-(ε), εἶδ-(μεν), this Pf. uses two others—


εἶδ-, in the Subj. εἶδ-ω (or εἴδω), εἴδης, εἴδη, 3 Plur. εἴδωσι; also Opt. εἴδε-η-ν, and Fut. εἰδή-σων.
365. πάντα is governed by ἀγορέυω, 'why do I tell you this (telling it) all to one who knows it?' On ἰδινὐὴ see the last note.

368, 369. The division of the spoil, according to the constitutional usage of the time, was made by the army. Each 'king' was given a separate 'prize' (γέρας), a piece of spoil taken out (ἐξαρπετόν) before the general division, which was no doubt made by lot.

382. On the Art. see § 47, 2.

388. μιθὸν, Acc. of cognate meaning, § 37, 2.

393. περι-σχέο 'protect,' metaphor as in ἀμφιβεβηκας, v. 37. ἐγος, Gen. of ἐὖ 'good,' with peculiar rough breathing.

394. λίσαι, Imper. of the 1 Aor. ἐλλισά-μην. The λ of this Verb always has the value of a double letter: hence Δία λίσαι, see § 55, 2.

396. σεο with ἄκουσα. πατρός 'my father,' Peleus; but cp. v. 358. The ancient critics were perplexed by the question where Thetis lived; see Ar. Nub. 1067-8.

399. ὀππότε 'whenever the time was that.'

403. Βριάρεων—Αἰγαίων. Where two names are given, one said to be used by the gods, the other only by men, it will be found that the divine name is the one which has the clearer meaning. Βριάρεως is of course from βριαρός, 'strong.' The Greeks liked proper names to convey some meaning of good omen.

408. ἐπὶ with ἄρρεξα, Tmesis, § 41, 2.

409. τοὺς δὲ . . . Ἀξιαύν, § 47, 2. ἀκατάκαλπα, the camp being in the bay between the two promontories, Rhoeceum and Sigeum. ἐλσαί is 'to pen,' drive into a corner (Root χελ).

412. ὁ τ' 'in that.' § 48, 2.

414. αἰνά τεκὼσα 'miserable in my child-bearing:' the idea is repeated in v. 418, τῶ σε κακὺ αἰσθη τέκων. αἰνά, Adv., § 37, 1.

416. 'Thou hast thy portion (of life) for a little while indeed.' ἐγὼ lengthens the preceding syllable, § 55, 2.

418. ἐπλέο 'hast come to be' (2 Aor., formed like ἐ-σχέ-το, ἐ-σπέ-το).

αἵσην, Instrumental Dat., § 38, 3.

419. τὸῦτο, here = 'this matter of yours,' like lat. ists, § 45.

424. κατὰ δαίτα 'about a feast,' 'on the business of a feast.'

428. ἀπεβήσητο, § 9, 3. αὐτοῦ 'where he was.'

430. ἀίκοντος, with βῆς, 'doing violence to his unwillingness.'

434. προτόνουσα 'by the forestays,' i.e. ropes from mast to prow.

436. In this mode of mooring ships the stern faced the shore, and was made fast by stern-hawsers (πρωμυνήσια), while the bows were prevented from swinging by blocks of stone (ἐνωφά) thrown out with ropes attached to them: see Riddell and Merry's Odyssey, Appendix 1, § 18.

449 ff. οὐλοχύτας 'meal of sprinkling.' The word οὐλαί (not οὐλαί) meant barley-meal, prepared in a primitive fashion that seems to have survived in ritual.
NOTES.

The sacrifice began by washing of hands and the lifting up of the οὐλαὶ (οὐλοχυτας ἄνελοντο) ready for sprinkling. The prayer followed, accompanied by the act of sprinkling (οὐλοχυτας προ-βάλοντο, v. 458), and also by the cutting off and burning of the forelock of the victim, which is not mentioned here; cp. Od. 3. 446. After these preliminary rites (κατάρχεσθαι) the attendants raised the victim’s head—a symbolical way of offering it to one of the ‘upper’ gods—and the chief officiating person—king or head of the family—killed and flayed it. The thigh-bones were cut out (μηροῦς τ’ ἔξεταμον) and covered up between two layers of fat (κνίση); slices of meat from other parts of the carcasse were laid upon the fat (ἐπ’ αὐτῶν ὤμοθέτησαν), and the whole was burned, with libations of wine, as the portion of the gods. Cp. Od. 3. 440–460, with Riddell and Merry’s notes.

There is some difficulty about the forms μῆρα (v. 464) and μηρία (v. 49, &c.)—both used only in speaking of sacrificial rites. Probably they are old synonyms of μηροί, applied to the parts actually offered (viz. the bones and fat), because these parts were supposed to be accepted by the gods as equivalent to the whole thigh. This is indicated by the story of the trick played by Prometheus (Hes. Theog. 535 ff.).

454. ἵμαο ‘dost bear hardly on,’ ‘punish.’ cp. ἵμ-ιπή ‘rebuke.’
461. δίπτυχα, Acc. Fem.; the ordinary Nom. is δίπτυχος: § 22, 2.
462. ἐπί, with λείβε, ‘poured over them.’
466. ἔρυσαντο ‘drew off’ (from the spits).
467. τετύκοντο, redupl. Aor., § 4.
468. ἔσης ‘even,’ fair to all; cp. v. 306.
470. ἐπεστέψαντο ‘filled up.’ ποτόο, Gen. of Material, § 39, 4.
471. ἐπαράξεμιν Δεπάσσον ‘having given first drops all round into the cups’ (to be poured out as libations before the cups were filled). The Verb ἀρχεσθαι may be applied to any preliminary ritual, and ἐπί gives the notion of going ‘over’ or round the company, as in ἐπαφέκτο (v. 50), ἐπαγείρετε (v. 126); see Merry and Riddell on Od. 3. 340.
473. καλῶν, Adv. = Attic καλῶς, § 37, 1. παίνονα, the song of rejoicing.
474. φρένα, Acc. of the seat of feeling, § 37, 4.
475. ἐπί, in Tmesis, = κνέφας ἐπηλθέ.
478. καί, here used to mark the apodosis: so in v. 494.
479. ἐκ-μένον ‘favoring,’ Lat. secundus; 2 Aor. Part., § 8, A.
481. πρήσεν. πρῆσω has the meanings ‘blow’ and ‘burn.’
κύμα is the broken surface of the sea; cp. v. 483 ‘the ship coursed through the κύμα;’ also v. 496.
481, 482. ἀμφί is used adverbially, στείρη is a locative Dat.; cp.
NOTES.

67

αἰγαλῶ βρέμεται, II. 2, 210, also the note on v. 188 (above). νηός, with στείρη, ‘on the stem of the ship as it sped along,’ πορφύρεον expresses a dark and turbid quality of colour.

484. ἐπεὶ ὅ, § 49, 3. κατὰ στρατόν ‘off the camp.’
486. ἔρματα ‘stays,’ ‘props.’ ὑπό, Adv., ‘under it.’
490 if. πολέσκετο, φθινόθεσκε, ποθέσκε are Iterative forms, § 10.
492. πτόλεμος is an Epic form for πόλεμος: so πτώλις for πόλις.
493. ἐκ τοῖο, i.e. from the meeting with Thetis. δυνάκατη, v. 425.

Note the dramatic skill with which the blank caused by the twelve days’ delay is filled by the episode of the restoration of Chryseis, so that there is no sense of pause in the action.

495. οὐ λήθετ’, Impf. ‘did not meanwhile forget,’ § 27.
496. ἀλλ’ ἣ γ’, Art. as in v. 320, § 47, 1. ἀνέδυσετο, § 9, 3.
497. ἡρτή ‘in the early morning,’ cp. ἦρι ‘early,’ also αὐριον. For the use of the Adj. of time, cp. v. 424 χθίσος ἐβη, v. 472 πανημέρου ἀλάσκοντο, &c.

498. εὐφύσα ‘looking far and wide,’ here an Acc., as if from εὐφύσαθ: more commonly it is a Nom., § 17.

509. ἐπὶ . . . τίθει, Τνεσίς, ‘bestow on;’ τίθημι as in v. 2.
510. ὄφελλοσν ‘increase,’ ‘glorify.’
513. ὡς ‘so,’ § 48, 1. ἐμπεφυντα, ‘clinging close:’ on the form. § 6, 2.

515. ἀπόειπε ‘refuse.’ ἐπὶ = ἐπαστι, § 41, 1. ἐπὶ δέος. § 55. 2.
518. λοίγα ἐργ’, sc. ἔσται. ἐχθροδοπηθαι ἐφήσεις ‘wilt set me on to get into a quarrel.’

520. αὐτώς ‘as it is,’ i.e. without fresh provocation, § 46.

523. κε with the Fut., § 35: cp. v. 139.
524. εἰ δ᾽ ἄγε, v. 302. πεποίθησ, Hf. Subj., § 13, A.
526. οὐ γάρ ἐμόν ‘for nought that comes from me,’ ‘no word of mine,’ cp. εἰ ἐμέθειν in v. 525. παλινγρήτου ‘to be taken back.’

528. ἐπὶ . . . νεύσε, Τνεσίς, ὄφροι, being an Instrumental Dat., § 38, 3.
529. ἐπερρώσαντο. The Verb ὑπομαί is used of quick, springing movement: here of the hair tossing forward with the nod.

531. διετμαγεν ‘parted,’ § 2; τοιγγο = τέμνω (II. 16. 390).
536. μν, with ἄγνοιήσεσ, ‘she was not unaware (about him) that he,’ &c., Acc., § 37, 7. ιδούσα ‘when she saw him:’ on seeing him she divined what had happened.

540. τίς . . . θεῶν ‘which of the gods.’ δὴ αὖ, § 51, 6.
546. εἰδήσειν, see on v. 363. χαλεποί κ.τ.λ. = ‘it will be difficult for you to know them,’ § 30, 2: cp. v. 589.

550. ταύτα ἐκαστα ‘all these questions of yours,’ § 45; cp. io. 432, 23. 95.

552. ποίον τὸν μῦθον, Art., § 47, f, ‘what is the word which,’ &c.

553. καὶ λίην ‘assuredly:’ λίην (like μάλα, v. 85, 173) is used to
NOTES.

strengthen the affirmation. πάρος, with a Pres., 'I have not hitherto been in the habit of asking you.'

55. μή σε παρείπη 'lest she have gained thee over.' παρείπειν, like παράφημι in v. 577 (Attic παραγορεύω), 'to talk over.'

558. ὥσ... τιμήσῃς 'that thou wilt honour;' the corresponding independent clause would be τιμήσω (Subj.) ὀλέσω δὲ κ.τ.λ. The Subj. is retained after κατανεόσαι because the event is still future.

561. δαμονίη 'unaccountable,' 'infatuated,' implying a blindness or perversity caused by a god: as we say 'what possesses you?'

562. ἀπὸ θυμοῦ 'away from my heart,' i.e. out of favour.

567. ἀσσον ἱόνθ, i.e. ἱόντα, Acc. after χραίσμωσι, 'avail not against the assault.' χραίσμειν usually takes an Acc. of the thing kept off; here ἀσσόν ἱόντα (με') = 'my coming on,' § 37, 7. ἀάπτος 'not to be touched,' 'irresistible.' ἐφείω 'put forth,' 2 Aor. Subj., § 13, A.

572. ἐπὶ ἤρα φέρων, by Tmesis for ἐπιφέρων ἤρα 'offering pleasing service,' = 'making himself agreeable.' The ancient reading was ἐπίηρα: see Mr. Merry's note on Od. 3. 164.

575. κολωφόν 'noise,' 'a wrangle.' ἐλαύνετον 'carry on,' 'keep going,'

579. σῦν... ταράξῃ, Tmesis; cp. con- in confundo.

580. εἰ περ κ.τ.λ., 'for suppose he chooses' &c. No apodosis is necessary: cp. v. 135.

582. καθάπτεσθαι 'take him in hand:' Inf., § 36, 3.

586. τέταβλι, Pf. Imperative, § 6, 2. ἀνάσχεω 'bear up,' 'endure.'

589. ἄργαλός... ἄντιφέρεσθαι, i.e. 'it is a hard matter to set oneself against him,' § 36, 2.

591. τεταγών, a Reduplicated Aor., § 4, § 28, 2: cp. Lat. tango.

593. κάππεσον, for κατ-ἐ-πεσον, § 24 sub fin.

596. παῖδος ἔδέχατο 'took from her son.' χερί 'in her hand.'

598. οἶνοχέει is applied to 'nectar,' by a slight extension of use. So χαλκεύς came to mean a worker in metal generally.

600. διά with the Acc. of motion 'through,' § 42, 3.

603. οὐ μέν 'nor yet,' § 49, 4.

606. κακελοντες, Fut. Part. of κατάκειμαι.

ἐκαστὸς. Note the Sing.; 'they went—each one.'

610. ἱκάνω, Opt. of indefinite frequency, § 34, 1, e.
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