HOMER

ODYSSEY, BOOK I

WITH INTRODUCTION, NOTES, AND TABLE OF HOMERIC FORMS

BY

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INTRODUCTION.

To edit the First Book of the Odyssey in a separate form may perhaps be justified by the special wants of Schools or the requirements of Examinations. But an Editor must hope that the marked incompleteness of the book may stimulate readers to study for themselves the delightful story of the wanderings and adventures of Odysseus, to which it only serves as prelude.

We get a glimpse of the palace of the absent King in Ithaca; we see the insolence of the Suitors for the hand of his wife Penelope; we just begin to sympathise with the difficulties of the young Telemachus; we wish him well in his voyage for tidings of his father — and there the book ends. Odysseus himself does not appear, but we hear incidentally that he is far away in a distant isle, prisoner of the Island Queen, who loves him too well to let him go. While Telemachus is on his journey, we may try to fill in with a few touches the perils which his father had to undergo before he landed again in Ithaca and rejoined his son.

Calypso, the Island Queen, is warned by heaven to release her prisoner, and sends him away in a boat of his own fashioning. But the wrath of Poseidon follows him on the sea, and wrecks his frail craft on the shore of Scheria, the happy land of the Phaeacians. But he is rescued by the fair princess Nausicaa, who brings him to the palace of her father, King Alcinous, where he is royally entertained.

At the bidding of the King he tells the strange story of his wanderings from the time he left Troy till he was thrown upon the coast of Ogygia, where Calypso lived. He had landed in the country of the Ciconians, and left there many of his comrades dead: he had seen the homes of the Lotus-eaters, and could scarcely tear his men away from the dreamy charm of the land. He had faced the cannibal Cyclops in his mountain-den, and revenged himself on the monster by blinding his solitary eye, after escaping from his clutches by a grotesque stratagem.
INTRODUCTION.

Next we hear of him at the floating isle of Aeolus, and see him blown back from the very shores of his own country through the treachery of his sailors, who opened the Bag of Winds that Aeolus had given him.

Then, in the far West, where the sun reaches the limit of his daily course, he visits the Laestrygonian giants, and next the Enchantress Circe, breaking by the help of heaven the cruel spells by which she had turned men into wild beasts and swine.

Then we are carried beyond the confines of the world of living men to the Land of Darkness, where the ghosts are called up from Erebus, and gather round the pit which had been filled with the blood of sacrifices, telling each their own sorrows and giving warnings and revelations to Odysseus about his own fate. Then we see him passing by the shore of the Sirens, and hearing their bewitching songs; for the ears of his rowers had been stopped and he himself was bound fast in the vessel; else he could never have torn himself away. Lastly, he has to run the awful passage between Charybdis and Scylla, and only by the favour of heaven escapes the horrors of the Ogress and the Whirlpool. The little band that was left find themselves on the Island of the Sun, and in the straits of famine the sailors eat his sacred kine—their crowning act of folly; for all are lost at sea in the vengeful storm that followed them, and only the Captain survives, wrecked on the island of Ogygia.

This delightful romance is, of course only one side of the story. The meeting between Telemachus and his father, and the great deeds done in Ithaca, are touched on in the Argument to Book I.

But the Odyssey ought to be read through from beginning to end: or, at any rate, the first half with its thrilling tales of adventures which seem peopled with the Ogres and Princesses of our familiar Fairy-land, with Sindbad the sailor, and Queen Labé, and perhaps with stories from the far North, of Icebergs, and Ocean Currents, and the Midnight Sun.
ARGUMENT OF BOOK I.

The poet invokes the muse to sing of the hero who, after the fall of Ilium, wandered over perilous seas and distant lands; and though at last he himself reached his home in safety, he lost all his comrades, for they brought destruction on themselves by their own reckless folly (ll. 1–10). Here the action of the book begins. Odysseus had been wrecked on the island of Ogygia in the far west, and Calypso, the Lady of the Isle, had rescued him, and for her love of him had kept him an unwilling prisoner. All the Gods pitied him, except Poseidon, whose relentless wrath against him prevented their succouring him (ll. 11–21).

Now Poseidon had gone to visit the far off land of the Aethiopians; and during his absence, when the Gods were assembled for council in Olympus, Zeus began to speak of the fate of Aegisthus, and the stubbornness which had brought him to his doom, in spite of special warnings from Heaven (ll. 22–43).

But Athena, the daughter of Zeus, turns the subject away from the fate of the guilty assassin, and reproaches her father for his neglect of the poor prisoner in Ogygia (ll. 44–61). To which Zeus replies, that with all their goodwill for Odysseus, they are barred by the inexorable wrath of Poseidon against him, because he had blinded the Cyclops. Yet he is willing to counsel means for the return of the wanderer and the conciliation of Poseidon (ll. 62–79).

Athena seizes the favourable moment, and demands that Hermes be sent to Ogygia to bid Calypso set her hapless lover free (ll. 80–87).

Meanwhile Athena, assuming the character of Mentor, king of the Taphians, visits the palace of Odysseus in Ithaca. There she is welcomed by his son Telemachus, who leads her into the hall, apart from the noisy rout of those chieftains and princes who, on pretence of wooing Penelope, the wife (or, as they asserted, the
widow) of Odysseus, were carousing day after day in the palace (ll. 88–157). Telemachus complains bitterly to his guest of this outrage, which could never have taken place, he says, had his father been yet alive.

Then Athena, speaking in the person of Mentes, claims to be an old friend of Odysseus, and confidently affirms that he still lives, and will soon return home. But she wonders at the sight of the insolent and overbearing company in the house (ll. 158–229). Yes, replies Telemachus, they are emboldened by the assurance of my father's death; they persecute my mother with their importunities, they devour my substance, and by and by they mean to destroy me (ll. 230–251). Athena, indignant at such cruelty and cowardice, counsels Telemachus to summon an assembly of the people of Ithaca, and publicly order the suitors to quit the palace. Penelope may go back to her own parents' home, and Telemachus must make a journey to Pylos and Sparta to learn from Nestor and Menelaus about his father's fate. If he hears that he is alive, he may still patiently endure: but if he gets tidings of his death, there will be serious work for him to do. While Telemachus is thanking his kindly guest and seeking to detain him yet awhile, suddenly he passed out of sight, and Telemachus knew that king Mentes had been no mortal king, but one of the heavenly powers (ll. 252–324).

Now Phemius the harper was singing for the suitors the sad story of the return of the Achaians from Ilion. Then Penelope came down from her bower, and bade the minstrel choose some happier theme. But Telemachus asserts his own will in the matter, and sends his mother from the banqueting hall. After this he announces the assembly for the next day, and sternly rebukes the suitors, calling down on them the wrath of heaven.

Antinous and Eurymachus, two of the leading chiefs, make reply, and mock him for his brave words, and question him about the guest who has just departed (ll. 325–420).

Thus the day ends, and Telemachus is lighted to his room by the faithful old nurse Eurycleia; and all night long he lies awake, thinking of the journey he has to take to learn news of his father (ll. 421–444).
Here the first book of the Odyssey ends. The story goes on to tell how the assembly is convened, and how Zeus sends a favourable omen for all men to see, which is interpreted as pointing to the return of Odysseus and the destruction of the suitors.

Telemachus, in spite of every obstacle and menace, sets sail for Pylos; and Athena, this time taking the character of Mentor, an old friend of the house, accompanies him.

So Telemachus visits Nestor, who sends him on to Menelaus at Sparta, where he hears of the revelation made by Proteus, that Odysseus is detained in the island of Ogygia. When Telemachus returns from Sparta to Ithaca, Odysseus has already landed there, and is in the hut of the loyal swineherd Eumaeus. But, as Athena has disguised Odysseus as a beggar, Telemachus fails to recognise him, though the old house-dog Argus knows his master. Then Odysseus discloses himself; and the father and son devise a plan for slaying the insolent suitors. Odysseus, by a stratagem of Penelope, gets his own famous bow into his hands, and the suitors are soon shot down in the palace. Athena appears once more upon the scene, to make reconciliation between Odysseus and the people of Ithaca, who had been enraged at the slaying of the suitors, among whom they had many relatives and friends; and the story ends with the happy reunion of the long-parted family.

But a hint is given at the end of the tale that the aged king can find no rest in the quiet of restored sovereignty. He cannot cease from travel. We hear him calling his old comrades round him once more:—

Come, my friends,
'Tis not too late to seek a newer world.
Death closes all: but something ere the end,
Some work of noble note may yet be done,
Not unbecoming men who strove with Gods.
ΟΔΥΣΣΕΙΑΣ Α.

Θεών ἀγορά. Ἀθηνᾶς παραίνεσις πρὸς Τηλέμαχον.

Invocation of the Muse.

'Ἀνδρα μοι ἐννεπε, Μοῦσα, πολύτροπον, δε μάλα πολλὰ πλάγχθη, ἐπεὶ Τροίης ιερὸν πτωλεθρον ἐπερσει' πολλῶν δ' ἀνθρώπων ίδεν ἄστεα καὶ νόσον ἔγνω, πολλὰ δ' ἵ ἐν πόνῳ πάθεν ἄλγεα δυ κατὰ θυμὸν, ἀρνύμενος ἵν τε ψυχήν καὶ νόστον ἐταῖρων. 5 ἄλλ' οὖθ' ὡς ἐτάρους ἐδρύσατο, ιέμενός περ' αὐτῶν γὰρ σφετέρισσιν ἀτασθαλίσσιν ὀλοντο, νήπιοι, οἳ κατὰ βοῶς 'Τυπερλονος 'Ηελλοιο ἡσθιον' αὐτάρ ὁ τοῖσιν ἀφελετο νόστιμον ἰμαρ. τῶν ἁμόθεν γε, θεά, θύγατερ Διός, εἰπὲ καὶ ἰμῖν. 10

The detention of Odysseus in Calypso’s isle.

'Ενθ' ἄλλοι μὲν πάντες, δοσι φύγον αἰτῶν ὡλθρον, οἴκοι ἔσαι, πόλεμόν τε πεφευγότες ἦδε θάλασσαν τὸν ὁ ὁιον, νόστου κεχρημένον ἦδε γυναῖκος, νύμφη πότιν' ἔρυκε Καλυψώ, διὰ θεάν, ἐν σπέσσι γλαφυροῖς, λιαυμένη πόσων εἰσαι. 15 ἄλλ' ὡς ὃτι ἔτος ἦλθε περιπλομένων ἐνιαυτῶν, τῷ οἱ ἐπεκλώσαντο θεοί οἰκόνω υέσθαι εἰς Ἰθάκην, οὐδ' ἐνθα πεφυγμένον ἕνεν ἀθλν, καὶ μετὰ οἶοι φίλοισι. θεοὶ δ' ἐλέαρον ἀπαντες
νόσφι Ποσειδάνωσ. ο δ' ἀσπερχὲς μενέαινεν
ἀντιδέψ 'Οδυσής πάρος ἥν γαῖαν ἰκέσθαι.

Athena, in Poseidon’s absence, claims the protection
of Zeus for Odysseus.

' Άλλ' ο μὲν Αἴδηλος μετεκλάθε τῆλθ' ἐόντας,
Αἴδηλος, τοι διχθὰ δεδαλαύτα, ἐσχατοὶ ἄνδρῶν,
οἱ μὲν δυσσομένου 'Ὑπερλόνος, οἱ δ' ἄνιόντος,
ἀντίόν ταῦρων τε καὶ ἄρνειῶν ἐκατόμβης.

ένθ' οι τερέπτεο δαιτὶ παρῆμένοι. οι δὲ δὴ ἄλλοι
Ζηνὸς ἐνι μεγάροισιν 'Ολυμπίου ἄθροι ἦσαν.
τοῖς δὲ μόθων ἦρχε πατὴρ ἄνδρῶν τε θεῶν τε
μυθὸτα γὰρ κατὰ θυμὸν ἄμυμονος Ἀἰγίσθοιο,
τὸν β' 'Αγαμεμνόνης τηλεκλυτὸς ἔκταν 'Ὀρέστης'
τοῦ δ' γ' ἐπιμηνεῖες ἔπε' ἀδανάοισι μετηώδας.

"Τῇ πόλιι, οἷον δὴ νῦ θεοὺς βροτοὶ αἰτιώνται.
ἐξ ἡμέων γὰρ φασὶ κἂν ἐμεμείαν. οἱ δὲ καὶ αὐτοὶ
σφῆσιν ἀτασθάλισσιν υπὲρ μόρον ἄλγε' ἔχουσιν,
ὡς καὶ νῦν Ἀἰγίσθος ὑπὲρ μόρον 'Ἄτρείδαο
γῆμ' ἄλοχον μνηστὶν, τὸν δ' ἔκταν νοσησάντα,
εἰδὼς αἰτῶν δλεθρον. ἐπεὶ πρὸ οἱ ἐπιμεμεί ήμεῖς,
'Ερμελάων πέμφαντες, εὐσκοποῦν ἄργειφόντυν,
μήτ' αὐτῶν κτείνων μήτε μνᾶσθαι ἀκοίνων
ἐκ γὰρ Ὀρέσταο τῶις ἐσσεται 'Ἄτρείδαο,
ὅπποτ' ἄν ἡβήσῃ τε καὶ ἦς ἰμέλεται αἰής.
ὡς ἔφασ' 'Ερμελάων, ἀλλ' οὐ φρένας Ἀἰγίσθου
πείθ' ἀγαθὰ φρονέων νῦν δ' ἄθροι πάντ' ἀπέτισε.'

Τὸν δ' ἴμελβετ' ἔπειτα θεὰ γλαυκώπις 'Αθήνη
"Ω πάτερ ἴμέτερε Κροέα, ὑπατε κρειόντου,
καὶ λήπν κείνῳ γε δοικότι κείται δλέθρῳ.
ὅς ἀπόστασι καὶ ἄλλος δις τοιαύτα γε ἰδεῖν.
ἀλλὰ μοι ἀμφ' 'Οδυσήι δαθροῦν δαλεῖαι ἱτιο
δυσμόρφῳ, δὲς δὴ δῆθα φίλων ἀπο πήματα πάσχει.
1. ΟΔΥΣΣΕΙΑΣ Α.

νήσῳ ἐν ἀμφίρρητῃ, δεί τ’ ὄμφαλός ἐστι θαλάσσης. 50
νῆσος δευδρήσσα, θεὰ δ’ ἐν δώματα ναλεί,
"Ατλαντὸς θυγάτηρ ὁλοφρονος, ὅσ τ’ θαλάσσης
πάσης βένθεα οἶδεν, ἔχει δ’ τ’ κύωνα αὐτὸς
μακρᾶς, αἶ γαίαν τε καὶ οὐρανὸν ἀμφίς ἔχουσι.
τοῦ θυγάτηρ δύστηνον ὄνυρομενον κατερίκει,
αἰεὶ δὲ μαλακοῖ καὶ αἰμυλλοίς λόγοις
θέλγει, ὅπως Ἰδαίκης ἐπιλήσεται: αὐτὰρ ’Οδυςσεύς,
λέμενος καὶ κατυν ἀποδρώσκοντα νοῆσαι
ἡς γαίας, θανεέως ἤμερται. οὐδὲ νῦν σοι περ
ἐντρέπεται φίλων ἦτορ, ’Ολύμπιε. οὐ νῦ τ’ ’Οδυςσεύς
60
’Αργείων παρὰ νηυς χαρέζει ιερὰ μέζων
Τροήν ἐν εὐρείᾳ; τί νῦ οἱ τόσον ὁδύσαο, Ζεῦ;’

Τὴν δ’ ἀπαμειβόμενος προσέφη νεφεληγερέτα Ζεῦς:
‘τέκνον ἐμὸν, ποίον σε ἔποιο φύγεας ἔρκος ὑδάτων.
πῶς ἄν ἔπειτ’ ’Ονυσσης ἐγὼ θεόιο λαθολημν, 65
ὅσ περὶ μὲν νόου ἐστὶ βροτῶν, περὶ δ’ ἱπτ θεοίσων
ἀθανάτοις ἔδωκε, τοῖ νοῦν εὐρύν ἔχουσιν;
ἂλλα Ποσειδάων γαῖησος ἄσκελες αἰεὶν
Κύκλωπος κεχόλωται, δυν ὄφθαλμοι ἀλάσσειν,
ἀντίθεον Πολυφημον, δου κράτος ἐστι μέγιστον
70
πάσιν Κυκλώπεσιν: Ὅδωσα δ’ μν τέκνα νύμφης,
Φόρκυνος θυγάτηρ, ἄλος ἀτρυγέτοιο μέδουσος,
ἐν σπέσι γλαφυροίς Ποσειδάων χαείσα.
ἐκ τοῦ δὴ Ὅνυσση Ποσειδάων ἐνοςίχων
οὐ τι κατακτείνει, πλάξει δ’ ἀπὸ πατρίδοις αἰεὶς.
75
ἄλλ’ ἄγεθ’, ἥμεις οἴδε περιφραζῶμεθα πάντες
νόστοιν, ὅποιον ἔλθην: Ποσειδάων δὲ μεθέσει
δυ χόλου οὐ μὲν γὰρ τι δυνήσεται ἄνω πάντων
ἀθανάτων ἄκητη θεῶν ἐριδώμενοι οἶος.’

Τὸν δ’ ἠμείβετ’ ἔπειτα θεὰ γλαυκῶπες Ἀθηνῆ

80
‘ὡ πάτερ ἡμέτερε Κρονίδη, ὅπατε κρείοντων,
1. ΟΔΥΣΕΕΙΑΣ Α.

ei mēn δὴ νῦν τοῦτο φίλον μικαρέσσοι θεοῦς, νοστήσαι Ὀδυσέα δαίφρονα δοῦδο δομοῦδε, Ἐρμελαύν μὲν ἔπειτα, διάκτερον ἄργειφόντης, νῆσον ἐσ Ὀμυγήν ὄτρυνομεν, ὄφρα τάχιστα Νόμφη ἑπλοκάμφε ἐπη νημερτέα βουλῆν, νόστον Ὀδυσσήον ταλασίφρονος, ὦς κε νέται. αὐτάρ ἔγων Ἰδάκην ἐσελεύσομαι, ὄφρα οἱ νῦν μᾶλλον ἐποτρύνω, καὶ οἱ μένος ἐν φρεσὶθελω, εἰς ἀγορὴν καλέσαντα κάρη κομόωντας Ἀχαιός πάσιν μηστήρεσσεν ἀπειπέμεν, οὐ τε οἱ αἰεὶ μῆλαι ἀδυνά σφάζουσι καὶ εἰλίποδας ἠλικὰς βοῦς. πέμψω δ' ἐσ Σπάρτην τε καὶ ἐς Πύλον ἠμαθόεινα, νόστον πενσόμενον πατρὸς φίλου, ἢν ποὺ ἀκούσῃ, ἢδ᾽ ινα μιν κλέος ἐσθλὼν ἐν ἀνθρώποις ἔχησιν.'

Athena appears to Telemachus in Ithaca, assuming the person of Mentor.

"Ὄσες εἰπὼν ὡς ποσιν ἐδήσατο καλὰ πέδιλα, ἀμβρόσια, χρύσεια, τὰ μιν φέρον ἦμεν ἐφ' ὑγρῆν ἦδ' ἐπ' ἀπείρονα γαίαν ἁμα πνοιῆς ἀνέμου. [ἐλεῖον δ' ὄλκιμον ἔγχος, ἀκακχέον οξί μὲν χαλκῷ, βριθῷ, μέγα, στειβάρον, τῷ δάμησις στίχας ἀνδρῶν ἦρων, τοῖς ὑπὲρ τὸ κόσμουδα δημοπάτης.] βή δὲ κατ' Ὀλύμπῳ καρῆνων ἀίξασα, στῇ δ' Ἰθάκης ἐνὶ δῆμῳ ἐπὶ προθύρους Ὀδυσσῆος, οὐδοὶ ἐπ' αὐλέον παλάμῃ δ' ἐξε χάλκεον ἔγχος, εἴδομένει ξειφή, Ταφών ἡγήτορι, Μέντη. εὑρε δ' ἄρα μηστήρας ἁγήνως. οἱ μὲν ἐπείτα πεσσοῦσι προπάροισθε θυράων θυμὸν ἔτερπον, ἢκενοὶ εἰν μινοῖ βοῶν, οὐς ἐκτανον αὐτοὶ. κήρυκες δ' αὐτοῦσι καὶ ὄρνησι θεράπουτες οἱ μὲν ἀρ' ὀνον ἐμισγον εἰνὶ κρητήριοι καὶ ὑδωρ, οἱ δ' αὖτε σπόγγοις πολυπρήτοις τραπέζας
νίξον καὶ πρότιθεν, τοῖ δὲ κρέα πολλὰ δατεύτω.

Τὴν δὲ πολὺ πρῶτος ὑπὲρ Τηλέμαχος θεοειδῆς,

ὁσόμενος πατέρ' ἐσθιλῶν ἐνὶ φρεσκῷ, εἷς ποθεῖ ἐλθὼν

μυστήριους τῶν μὲν σκέδασιν κατὰ δόματα θείη,

τιμῆν δ' αὐτὸς ἔχοι καὶ κτήμασιν οἶσιν ἀνάσβοι.

τὰ φρονεῖν, μυστήριοι μεθήμενοι, εἰσὶν Ἄθηνη.

βῆ δ' ἵδος προθόροιο, νεμέσσῃκη δ' ἐνὶ θυμῷ

ζεῖνον δὴ θύρησιν ἐφεστάμεν' ἐγγόθε δὲ στάς

χεῖρ' ἐλε δεξιερῆν καὶ ἔδεξατο χάλκεους ἐγχος,

καὶ μιν φωνῆσας ἐπεα περιεῦντα προσφιδὰ:

Χαίρε, ζεῖνε, παρ' ἄμμι φιλήσεαι' αὐτὰρ ἐπείτα

δείπνοι πασσάμενοι μυθῆσεαι οττεό σε χρή.

Ως εἰπών ἤγειθ', ἥ δ' ἐσπευτο Παλλὰς Ἄθηνη.

οί δ' ὅτε ὑπὶ β' ἐντοσθέν ἐναυ δόμου ὑψηλοῖο,

ἐγχοσ μὲν β' ἐστησε φέρων πρὸς κλονα μακρὴν

δουροδόκης ἐντοσθέν ἐνδόου, ἐνθα περ ἄλλα

ἐγχέ' Ὀυσισῆσ οταλασφρόνοι ιστατο πολλὰ,

αὐτὴν δ' ἐς θρόνον εἴσευν ἄγων, ὑπὸ λίτα πετάσσας,

καλὸν δαιδάλεου ὑπὸ δεθρήνυ ποσιν ἧν.

πάρ δ' αὐτὸς κλίσιμον θέτο ποικίλοι, ἐκτοθεῖν ἄλλων

μυστήριων, μὴ ζείνοις ἀνικεθεὶς όρμαγῳφ

δείπνῳ ἀδήθεις, ὑπερφιαλοῖσι μετελθὼν,

ἡ' ὅπως μιν περὶ πατρὸς ἀποικομένου ξέροιτο.

χέρυβα δ' ἀμφίπολος προχόφ ἐπέχευε φέρουσα

καλὴ χρυσείη, ὑπὲρ ἀργυρείου λέβητος,

νύξασθαι' παρὰ δε ξεθὴν ἐξάνυσσε τράπεζαν.

σίτων δ' αἰδολὴ ταμή παρέθηκε φέρουσα,

εἴδατα πολλ' ἐπιθείσα, χαριζομενή παρέθηκον

δατρὸς δὲ κρειῶν πῖνακας παρέθηκεν ἄελρας

παντολων, παρὰ δὲ σφί τίθει χρύσεια κυπέλλα

κήρυξ δ' αὐτοῦσιν θάμ' ἐπιθετο ὀινοκοινων.
The suitors in the palace of Odysseus.

'Εσ δ' ἦλθον μνηστήρες ἄγνωρες. οἱ μὲν ἔπειτα ἐξεῖσιν ἐξουτοῦ κατὰ κλισμοῦς τε βρόντους τε.

τοῖσι δὲ κήρυκες μὲν ὑδωρ ἐπὶ χεῖρας ἔχευαν, σύνον δὲ δμολαὶ παρενήχεον ἐν κανέοις,

κοῦροι δὲ κρήτηρας ἐπεστήγαντο ποτοίον.

οἱ δ' ἐπὶ ὀνείλας ἑτοίμα προκείμενα χεῖρας ἔλλαλον.

αὐτὰρ ἐπεὶ πόσιοι καὶ ἔδητος εἴς ἔρον ἔντο

μνηστήρες, τοῖσι μὲν ἐνὶ φρεσιν ἄλλα μεμήλει,

μολῆτι τ' ὀρχηστός τε τ' γάρ τ' ἀναθήματα δαιτός.

κήρυξ δ' ἐν χερσιν κηθαρίν περικαλλέα θηκε

'Ἐνμέφ, ὃς ἐκείνοι παρὰ μνηστήρων ἀνάγκη. τοι ὁ φορμιζων ἀνεβάλλετο καλῶν ἱεδειν,

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'Telemaechus converses with Athena, and enquires about his father.

αὐτὰρ Τηλέμαχος προσέφη γλαυκῶπιν Ἀθήνην,

ἀγχι σχῶν κεφαλήν, ὅπα μη πευδολαθ' οἱ ἄλλοι.

'Ἔκεις φίλε, ἡ καὶ μοι νεμεσίσεαι ὅτι κεν ἐξω;

tοῦτοις μὲν ταύτα μέλει, κιθαρίς καὶ ἁοἰάθ,

 βεί', ἐπεὶ ἀλλότριοι βίοτον νήπιον ἔδουσι,

ἀνέρος οὖ δὴ ποὺ λεύκι ὅστεα πόθεται ομβρίφ

κείμεν' ἐπὶ ἦπερθου, ἡ εἰν ἀλὶ κῦμα κυλινθεῖ.

eι κέων γ' Ἰθάκηρε ὀδολατο νοστήσατα,

πάντες κ' ἀρητόλατρ' ἐλαφρότερι πόδας εἶναι

ἡ αὐνείστεροι χρυσοῦτ' τε ἐσθητός τε.

165

νῦν δ' ὃ μὲν ὃς ἀπόλωλε κακὸν μόρον, οὐδὲ τις ἡμῖν

θαλπωρή, εἰ πέρ τις ἔπιξθονόν ἄνθρωπον

φίσων ἐλεύσεσθαι τοῦ δ' ἄλετο νόστιμον ἦμαρ.

ἀλλ' ἄγε μοι τόδε εἴπε καὶ ἀττηκέως κατάλεξον:

tίς πόθευ εἰς ἄνθρωπων; πόθοι τοι τόλμῃ ἢδὲ τοκῆς; ὁππολὴς τ' ἐπὶ νῆσος ἀφίκεο; πῶς δὲ σε ναύται

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ἡγαγον εἰς Ἰθάκην; τίνες ἐμενενει εὐχετόνων:
1. ΟΔΥΣΕΙΑΣ Α.

οὐ μὲν γὰρ τι σε πεζον ὅλομαι ἐνθάδ᾽ ἱκέσθαι. 175
καὶ μοι τοῦτ' ἀγρόευσον ἐπήτυμου, ὅφρ᾽ εὖ εἰδὼ,
ἡν νέον μεθέπεις, ἢ καὶ πατρώος ἔσσι
ζείως, ἐπει πολλοὶ ἵσαν ἄνέρες ἡμέτερον δῶ
ἄλλοι, ἐπει καὶ κείως ἐπιστροφός ἢν ἀνθρώπων.'

Τὸν δ᾽ αὖτε προσεῖπε θεᾶ γλαυκώνς 'Αθηνή
τοι γὰρ ἐγώ τοι ταῦτα μᾶλ' ἀτρεκέως ἀγορέυσω.
Μέντης Ἄγχιάλοου δαφρονος εὐχόμαι εἶναι
νῦν, ἀτρα Ταφίουσι φιληρέτμουσιν ἀνάσσω.
νῦν δ᾽ ὅπει ἔδω νη κατήλθουν ἦδ᾽ ἔταροις,
πλέων ἐπὶ οἰωνα πόντου ἐν ἀλλοθρώοις ἀνθρώποις,
ἐς Τεμέσθν μετὰ χαλκῶν, ἄγω δ᾽ αἰθώνα σύλην.
νῦν δὲ μοι ἦδ᾽ ἔστηκεν ἐν ἀγροῦ νόσφι πόλης,
ἐν λυμένι 'Ρείθρῳ, ὑπὸ Νηῆφ τύχαντι.
ζείωι δ᾽ ἀλλήλων πατρώοι εὐχόμεθ᾽ εἶναι
ἐκ ἀρχῆς, εἰ πέρ τε γέρουτ᾽ εἴρησε εὐελθών
Λαέρτην ἥρωα, τοῦ οὐκετί φασι πολυδε
ἐρχεσθ᾽, ἄλλ᾽ ἀπανεθεὶν ἐπ᾽ ἀγροῦ πήματα πάσχειν
γρη σὺν ἀμφιπόλῃ, ἢ οἱ βρώσων τε πόσων τε
παρτιθεί, εῦρ᾽ ἂν μω κάματος κατὰ γνώρισιν
ἐρπούσοτ᾽ ἀνὰ γονιδίων ἀλώης οἰωνεῖδου.
νῦν δ᾽ ἥλθοιν δὴ γὰρ μων ἐφαντ᾽ ἐπιδήμου εἶναι,
σὺν πατέρ᾽ ἄλλ᾽ οὐ τὸν γε θεοὶ βλάστουσι κέλεσθον.
οὐ γὰρ τοι τέθυκεν ἐπὶ χοῦν δοὺς Ὀδυσσεύς,
ἀλλ᾽ εὖ τοι ζωὸς καταρύκεται εὐρεί πόντῳ,
νήφῳ ἐν ἀμφιρύτῃ, χαλεποὶ δὲ μω ἄνδερε ἐχουσιν,
ἀγροῖς, οἱ ποι κείνον ἐρυκανόῳ ἄκουσα
αὐτὰρ νῦν τοι ἐγὼ μαντεύσομαι, ὡς εὖν θυμή
ἀθάνατοι βάλλουσι καὶ ὅσ τελεσθαί ὅω,
οὕτε τι πάντες ἔων οὗτ οἰωνῶν σάφα εἰδώς.
οὐ τοι ἐγὼ ἤρον γε φίλης ἀπὸ πατρίδος αἰθή
ἐσσεται, οὐδ᾽ εἰ πέρ τε σιδήρεα δέσματ᾽ ἐχροῖ.
1. ΟΔΥΣΣΕΙΑΣ Α.

φράστεται ὡς κε νέηται, ἐπεὶ πολυμήχανός ἔστιν. 205
ἀλλ’ ἄγε μοι τόδε εἰπῆ καὶ ἀτρεκέως κατάλεξον,
el ὃ ἐξ αὐτοῦ τόσος παῖς εἰς Ὀδυσσῆος.
αὐώς γὰρ κεφαλὴν τε καὶ ὄμματα καλὰ ἔοικας
κεῖσθαι, ἐπεὶ θαμὰ τοῦτον ἐμαυγόμεθ᾽ ἀλλήλους,
πρὸς τὸν ἔς Τροίην ἀναβῆμεναι, ἐνθα διὰ τέλοι
Ἀργεῖων οἱ ἄριστοι ἔβαν κοιλῆς ἐπὶ νησίων
ἐκ τοῦ ὃ οὖν Ὀδυσσῆα ἐγὼν ἰδον οὖν ἐμὲ κεῖσθαι.'

Τὴν δ’ αὖ Τηλέμαχος πεπνυμένος ἀντίον ἡδα:
'tοιγαρ ἐγὼ τοι, ξείνε, μάλ’ ἀτρεκέως ἀγορεύσω.
μήτηρ μέν τ᾽ ἐμὲ φησί τοῦ ἔμεναι, αὐτὰρ ἐγώ σε
οὐκ οἶδ᾽· οὐ γὰρ πώ τις ἔδω γόνον αὐτὸς ἀνέγνω.
ὡς δὴ ἐγὼ γ᾽ ὀφελοῦν μάκαρος νῦ τεν ἔμεναι νῦν
ἀνέρος, δι κτείσεσσον ἑώς ἐπὶ γῆς ἔτεμεν.

νῦν δ’ ὃς ἀποτιθάτο πέτον θυτῶν ἀνθρώπων,
τοῦ μ’ ἐκ φασι γενέσθαι, ἐπεὶ σὺ με τούτ’ ἐρεείνεις.'

Athena complains of the presence of the suitors,

Τὸν δ’ αὖτε προσέειπε θεὰ γλαυκῶτις 'Ἀθηνής,
'οὐ μέν τοι γενεθῆν γε θεοὶ νῶνυμον ὁπίσω
θῆκαν, ἐπεὶ σε γε τούτον ἐγελύνατο Πηνελόπεια.
ἀλλ’ ἄγε μοι τόδε εἰπῆ καὶ ἀτρεκέως κατάλεξον
τὸς δαίς, τὸς δὲ ὅμιλος ὃς ἐπέλεγο; τίπτε δὲ σε ἱερῶ;
εἰλαπτὴν ἦ γάμους; ἐπεὶ οὐκ ἔρανος τάδε γ’ ἔστιν. 226
ὡς τε μοι ύβριζούτης ὑπερφιάλως δοκέουσι
δαύνουσαν κατὰ δῶμα. νεμεσοσήνατό κεν ἀνὴρ
ἀξοχα πολλ’ ὄροων, ὃς τοῖς πυντὸς γε μετέλθοι.'

Τὴν δ’ αὖ Τηλέμαχος πεπνυμένος ἀντίον ἡδα:
'ξείνε, ἐπεὶ ἄρ δὴ ταῦτὰ μ’ ἀνέρεικα ἢδὲ μεταλληζε,
μέλλει μὲν ποτὲ οἶκος ὃς ἀφνεῖος καὶ ἀμύμων
ἔμεναι, ὅφη ἐπὶ κεῖσθαι ἄνηρ ἐπιδήμως ἤν;
νῦν δ’ ἐτέρως ἐβολοῦντο θεοὶ κακὰ μητίωντες.
1. ΟΔΥΣΕΙΑΣ Α.

οι κείνου μὲν ἄιοτου ἐποίησαν περὶ πάντων ἄνθρωπον, ἔπει οὗ κε θανόντι περ ὁδ' ἀκαχολῆμα,
εἰ μετὰ οἷς ἔγαροσι δόμη Τρώων ἐνὶ δήμῳ,
ἡε φίλων ἐν χεραίν, ἕπει πόλεμον τολύπευσε.
τῷ κεν οἷς τούμβοι μὲν ἐποίησαν Παναχαῖοι,
ἡδὲ κε καὶ φ' παιδὶ μέγα κλεὸς ἦρατ' ὀπίσω.

νῦν δὲ μιν ἀκλειῶσι ἀρπνιαί ἀνηρεύσατο:
οἴχετ' ἄιστος, ἅπυστος, ἐμοὶ δ' ὀὖνας τε γόους τε κάλλιπεν' σοὶ δ' ἐπὶ κείνου ὀδυρόμενοι στεναχίς
ὁδον, ἔπει νῦ μοι ἀλλὰ θεοὶ κακὰ κήδε' ἐτευχαν.

δοσοὶ γὰρ νῆσοισιν ἐπικρατέωσιν ἀριστοὶ,

Δουλιχίῳ τε Σάμῃ τε καὶ ὑλήντει Ζακύνθῳ,
ἡδ' δοσοὶ κραναήν 'Ἰθάκην κάτα κοιρανέοις,
τόσοι μητέρ' ἐμὴν μνώται, τρύχουσι δὲ οἴκον.

ἡ δ' οὔτ' ἀρνεῖται στυγεροῦ γάμου οὔτε τελευτῆρ
ποίησα δῶναται' τοι δὲ φθινόθουσιν έδωντες
οἴκον ἐμὸν' τάχα δὴ με διαφαίνουσι καὶ αὐτὸν.'

Τὸν δ' ἐπαλαστήσασα προσηύδα Παλλὰς Ἀθηνή
'ὁ πότοι, ἢ δ' πολλὸν ἀποιχομένου 'Οδυσσός
dεῦ, δ' κε μυστηρίσῳ ἀναιδείς χεῖρας ἔφειν.
εἰ γὰρ νῦν ἐλθὼν δόμοι ἐν πρώτης θύρῃς

σταίη, ἔχων πῆληκα καὶ ἀσπίδα καὶ δύο δοῦρε,

τοῖος ἐνν οἷον μυν ἡγ' τὰ πρῶτ' ἐνόησα

οίκῳ ἐν ἡμετέρῳ πίσοντά τε τερπομενον τε,

ἐξ 'Εφύρης ἀνώτατα παρ' Ἰλίου Μερμερίδαιον

φάρμακον ἀνδροφόνοι διζήμενοι, όφρα οἱ εἰς

λοὺς χρεεσθαι χαλκήρεας· ἀλλ' ὁ μὲν ὁι

δώκεν, ἔπει μαθώ νεμεσίζετο αἰὴν ἐconti,

ἀλλὰ πατὴρ ὁ δώκεν ἐμὸς· φιλέεσκε γὰρ αἰνώσ.

τοῖος ἐνν μυστηρίσῳ ὄμιλήσειν 'Οδυσσός

πάντες κ' ἀκύμοροι τε γενολατο πικρόγαμοι τε.
bids Telemachus dismiss them,

仿 η τοι μεν ταῦτα θεών ἐν γούνασι κεῖται,
η κεν νοστήσας ἀποτίσεται, ἢ καὶ οὐκ,
οὐκαὶ εὖλ μεγάροισί: σὲ δὲ φράζεσθαι ἄνωγα
ἐπ' ἐς κυνηγητάς ἀπάσει ἐκ μεγάρου.

el δ' ἀγε νῦν ἔμθελε καὶ ἐμῶν ἐμπάζεο μῦθων
ἀφροῦν έσα ἀγόρην καλέοσα ηρωας Ἄχαιοις
μύθον πέφραδε πᾶσι, Θεοί δ' ἐπιμάρτυροι ἔστων.

μυστήρας μὲν ἐπὶ σφέτερα σκληναθαὶ ἄνωχθι,
μητέρα δ', εἰ οἱ θυμὸς ἐφορμᾶται γαμέσθαι,

ἐπὶ ἢτω ές μέγαρον πατρὸς μέγα δυναμένου·
οἱ δὲ γάμου τεύξουι καὶ ἀρτυνέουσιν ἐξένα
πολλὰ μάλ', δοῦναι εἰοίκε φυλῆς ἐπὶ παιδὸς ἐπέσθαι.

and counsels him to set out in search of his father.

σοι δ' αὐτῷ πυκνῶς ὑποθήσωμαι, αἰ κε πίθηαν

νῇ' ἄρας ἔρέτησιν ἔεικοσιν, ἢ τις ἄριστη,

ἔρχεο πενούμενοι πατρὸς δὴν οἰκομένου,

ὅτι τις τοι ἐσημι βροτῶν, ἢ δοσαν ἀκούσης

ἐκ Δίως, ἢ τε μάλιστα φέρει κλέος ἀνθρώπουι.

πρώτα μὲν εἰς Πύλον ἐλθέ καὶ εἴρεο Νέστορα δίον,

κεῖθεν δὲ Ἑπαρτήριο παρὰ εὐανθόν Μενέλαον

δε γαρ δεύτερος ἦλθεν Ἄχαιῶν χαλκοχιτῶν.

εἰ μὲν κεν πατρὸς βλοτον καὶ νόστον ἀκούσης,

ὅτι ἄν τρυχομενός περ ἐτὶ τλαίτις ἐνιαυτόν·

εἰ δέ κε τεθημέτος ἀκούσης μηδ' ἐτ' ἐόντος,

νοστήσας ὅτ' ἔπειτα φίλην ἐς πατρίδα γαῖαν

σήμα τε οἷς χεῖναι καὶ ἐπὶ κτέρεα κτερεῖξαι

πολλὰ μάλ', δοῦναι εἰοίκε, καὶ ἀνέρι μητέρα δοῦναι.

αὐτῷ ἐπῆν ὅτ' ταῦτα τελευτήσῃς τε καὶ ἔρξης,

φράζεσθαι δὴ ἐπειτα κατὰ φρένα καὶ κατὰ θυμὸν

ὀππος κε μυστήρας εὔι μεγάρουι τεοὺς

κτείσῃς ὅτ' δόλῳ ἢ ἄμφαδον' οὐδε τί σε χρή.
ηπιών δηέεων, ἐπεὶ οὐκέτι τηλίκος ἑσσὶ.
ἡ οὖν ἄλεις οἶον κλέος ἔλλαβε δίος Ὀρέστης
πάντας ἐπ' ἀνθρώπους, ἐπεὶ ἐκτανε πατροφοῦνα,
Αἴγυπτου δολόμητω, ὦ οἱ πατέρα κλυτὸν ἐκτα;
καὶ σὺ, φίλος, μάλα γὰρ σὺ ὁρὼ καλὸν τε μέγαν τε,
Ἀλκιμός ἐςσ', ἵνα τίς σε καὶ ὁψιγόνων εὖ ἐπη.
αὐτὰρ ἐγὼν ἐπὶ νῆα θοὴν κατελεύσομαι ἕδη
ἦ δὲ νῖκος, οἱ ποὺ μὲ μάλι' ἀσχαλώσηι μένοντες
σοι ὃ αὐτῷ μελέτω, καὶ ἐμῶν ἐμπάξει μόθων.'

Τὴν δ' αὖ Τηλέμαχος πεπνυμένος αὐτὸν ἦδη:
'ξείω', ὃ τοι μὲν ταύτα φίλα φρονέων ἀγορεύεις,
ὡς τε πατήρ ἡ παιδι, καὶ οὐ ποτὲ λήσομαι αὐτῶν.
Ἀλλ' ἄγε νῦν ἐπίμενοι, ἐπειγόμενος περ ὄδοιο,
ὁφρα λοεσσάμενος τε τεταρπόμενος τε φίλου κήρ,
ὡρον ἔχων ἐπὶ νῆα κῆρος, χαλὼν ἐνι θυμῷ,
τιμῆσαι, μάλα καλὸν, δ' τοῖς κειμήλιον ἐσται
ἔξ ἐμεῖ, οἷα φίλοι ξείων ξείνοις διδοῦσι.'

Τὸν δ' ἡμεῖσθαι ἔπειτα θεὰ γλαυκώπης Ἀθηνή:
'μὴ μ' ἔτι νῦν κατέρκε, λαλιαομένον περ ὄδοιο.
ὡρον δ' ἐτί κέ μοι δοῦναι φίλου ἦτορ ἀνώγη,
ἀυτᾶς ἀνερχομένως δόμεναι οἰκόνε φέρεσθαι,
καὶ μάλα καλὸν ἑλών: σοι δ' ἐξιόν ἐσται ἀμοίβης.'

The goddess vanishes.

'Ἡ μὲν ἄρ' ὃς εἰποῦ' ἀπέβη γλαυκώπης Ἀθηνή,
ὅρος δ' ὃς ἀνωπαία διέπτατο· τῷ δ' ἐν θυμῷ
θήκε μένος καὶ θάρσος, ὑπέμνησέν τε ἐ πατρὸς
μᾶλλον ἔτ' ἡ τὸ πάροιχε. δ' ὃς φρεσὶν ἔστι νοήσας
θάμβησεν κατὰ θυμών· ὅσοτο γὰρ θεον εἶναι.
αὐτικ' ὃς μυστηρίας ἐπίκετο ἵσθεος φῶς.

The song of Phemius attracts Penelope.

Τοῖς δ' ἄοιδοις άείδε περικλυτος, οἷ δ' σιωπή
1. ΟΔΥΣΕΙΑΣ Α.

ελέας ἀκούστης ὁ δ' Ἀχαίων νόστου ἀείδε λυγρῶν ὑπὲρ Ἱπτερατο Παλλᾶς Ἀθηνη. 830
Τού δ' ὑπερωθεύν φρεάλι σῶθε ἡθῆς ἀοίδης κούρη Ἰκαρίης, περίφρον Πηνελόπεια,
κλίμακα δ' ὑψηλὴν κατεβήσετο οὐκ ὁδοίοι,
oὐκ οἶκη, ἀμα τῇ γε καὶ ἀμφίπολοι οὗ ἔποντο.
ἡ δ' ὡσ τῇ μυστήρας ἀφίκετο δίᾳ γυναικῶν,
στῇ βα παρὰ σταθμὸν τέγεος πῦκα ποιητοῖο,
ἀντα παρείας σχομένη λιπαρὰ κρήδεμα
ἀμφίπολος δ' ἀρα οἱ κευμὴ ἐκάστης παρέστη.
335 δακρύσαςα δ' ἔπειτα προσῆδα θείοις αοίδοίν

'Φήμε, πολλὰ γὰρ ἄλλα βροτῶν θελκτήρια οἶδας,
ἐχεὶ ἀνδρῶν τε θεῶν τε, τὰ τε κλείουσιν αοίδοις,
τῶν ἐν γέ σφιν ἀείδε παρήμενοι, οἱ δὲ σιωπῆ
οίνον πινόντων ταύτης δ' ἀποπαύει αοίδης
λυγρῆς, ἢ τε μοι αἰεὶ ἐνι στήθεσοι φίλοι κήρ
τείρη, ἑπεὶ με μάλιστα καθίκετο πένθος ἀλαστοῦν
τοῖν γὰρ κεφαλῆς ποθέω μεμηκένη αἰεὶ
ἀνδρῶς, τοῦ κλέος εὐρί καθ' Ἑλλάδα καὶ μέσον "Ἀργος."
340 ἔην δ' αὖ Τηλέμαχος πεπνυμένος ἀυτῶν ηῦδα:
'μὴτερ ἐμὴ, τί τ' ἄρα φωνεῖς ἔρθηρον αοίδον
τέρπεις ὄπη οἱ νόσος ὁρνται; οὐ νῦ τ' αοίδοι
ἀιτίοι, ἀλλὰ ποθει Ζεὺς αἰτίοις, ὅσ τε δίδωσιν
ἀνδράσιν ἀλφηστήσιν, ὅπως ἔθελησιν, ἐκάστῳ
τὸῦ ὅσ δ' οὔ νέμεσιν Δαναῶν κακών οἶτον ἀείδειν
tὴν γὰρ αοίδην μᾶλλον ἐπικλείουν' ἄνθρωποι,
ハウス ἀκούντεσσι νεωτάτη ἀμφιπέληται.
345 σοι δ' ἐπιτολμάτω κραδή καὶ θυμὸς ἀκούειν
οὐ γὰρ Ὀδυσσεύς οἰος ἀπάλεσε νόστιμον ἠμαρ
ἐν Τροίᾳ, πολλοὶ δὲ καὶ ἄλλοι φώτες ὀλουτο.
[Αἰλ' εἰς οἴκον λουσά τὰ σ' αὐτῆς ἔργα κόμισε,
ἰστὸν τ' ἠλακάτην τε, καὶ ἀμφιπόλους κέλευε
1. ὈΔΥΣΕΙΑΣ Α.

ἔργον ἐποίχεσθαι· μῦθος δ' ἄνδρεσσι μελήσει
πάσι, μάλιστα δ' ἐμοι· τοῦ γὰρ κράτος ἔστ' ἐνὶ οίκῳ.]

' Η μὲν θαμβήσασα πάλιν οἰκώνε ὑβήκει·
πάιδος γὰρ μῦθον πεπνυμένον ἐνθετο θυμῷ.
ἐς δ' ύπερφ' ἀναβάσα σὺν ἀμφιπόλοις γυναῖξι
κλαίειν ἔπειτ' Ὀδυσσῆα, φίλοι πόσιν, ὃφρα ὦ ὑπνον
ἡδὺν ἐπὶ βλεφάροις βάλε γλαυκῶπις Ἀθήνη.

Telemachus bids the suitors take their leave:

Μηστήρες δ' ὑμᾶδθαν ἀνά μέγαρα σκιῶντα·
πάντες δ' ἤρησαντο παρὰ λεχέσσοι κλιθήναι.
τοῦτο δὲ Τηλέμαχος πεπνυμένος ἤρχετο μῦθόν·
' Μητρὸς ἐμῆς μηστήρες ὑπέρβιον ὑβρίσιν ἔχουσε,
νῦν μὲν δαινύμενοι τερπόμεθα, μηδὲ βοητὸς
ἐστω, ἐπεὶ τὸδε καλὸν ἀκούμεν ἐστὶν ἄοιδοι
τοιοῦτ' οἶδο δ' ἐστὶ, θεοὶ ἐναλλίκιοι αὐθήν.
ἡδεῖν δ' ἀγορήνυδε καθεξώμεσθα κιόντες
πάντες, ὅ ύμων μῦθον ἀπηλεγέως ἀποεῖτω,
ἐξεναι μεγάρων ἄλλας δ' ἀλεγύνετε δαίτας,
ὑμᾶ κτήματ' ἔδοντες, αμειβόμενοι κατὰ οἴκους.

εἰ δ' ύμῶν δοκεῖ τὸδε λωτερὸν καὶ ἄμενον
ἐμεναι, ἀνδρὸς ἐνὸς βιοτον νήπιον ὀλέσθαι,
κελρετ' ἐγὼ δὲ θεοὶ ἐπιβῶσομαι αἷν ἑώτας,
αἱ κέ ποθι Ζεὺς ὁδίνι παλύτιτα ἐργα γενέσθαι
νήπιων κεν ἐπείτα δόμων ἐντοσθὲν ὀλοισθε.'

"Ως ἔφασθ', οἱ δ' ἄρα πάντες ὅδας ἐν χείλεσι φῶντες
Τηλέμαχον θαύμαζον, ὁ θαρσαλέως ἄγορευε.

Antinous retorts, and Eurymachus asks about their guest who had just gone.

Τὸν δ' αὐτ' Ἀντίνους προσέφη, Εὐπείθεος νῦν·
'Τηλέμαχ', ὁ μάλα δὴ σε διδάσκουσιν θεοί αὐτοὶ
ψαγόρην τ' ἐμεναι καὶ θαρσαλέως ἀγορεύειν.
μη σε γε ἐν ἀμφιάλω Ἰδάκη βασιλῆα Κρονίων
ποιήσειν, δ’ τοι γενεή πατρώιοι ἔστιν.’

Τὸν δ’ αὐτ Τηλέμαχος πεπνυμένοι ἄπτον ἡδα: 390
‘Αὐτώ, ἢ καὶ μοι νεμεσήσεαι ὅτι κεν εἴπω;
καὶ κεν τούτ’ ἐθέλοιμι Δίδος γε διδόντος ἄρέσθαι.
ἡ φήσ τούτο κάκιστον ἐν ἀνθρώποισι τετύχθαι;
οὐ μὲν γὰρ τι κακῶν βασιλεύεεμεν’ ἀιθη τὲ οἱ δῶ
ἀφεινών πέλεται καὶ τιμήστερος αὐτός.

ἀλλ’ ἢ τοι βασιλῆς Ἀχαιῶν εἰσί καὶ ἄλλοι
πολλοὶ ἐν ἀμφιάλῳ Ἰδάκη, νέοι ἢ δὲ παλαιοὶ,
τῶν κεν τίς τόδ’ ἔχουσιν, ἐπεὶ θάνε δίοις Ὄδυσσεύς
-autar ἐγὼν οἶκοι άναξ ἔσομ’ ἥμετέροιο
καὶ δμώων, οὕς μοι λησσατο δίοις Ὄδυσσεύς.

Τὸν δ’ αὐτ’ Εὐρώμαχος, Πολύβου παῖς, ἄπτον ἡδα: 395
‘Τηλέμαχ’, ἢ τοι ταῦτα θεῶν ἐν γούνας κεῖται,
ὡς τις ἐν ἀμφιάλῳ Ἰδάκη βασιλεύεσσι Ἀχαιῶν
κτῆματα δ’ αὐτῶς ἔχοις καὶ δόματι σοῖς ἀνάσσοις.
μη γὰρ δ’ γ’ ἔλθοι ἀνήρ ὡς τίς σ’ ἀκούντα βῆφι
κτήματ’ ἀπορράεσει, Ἰδάκης ἐτὶ ναυηγώσης.

ἀλλ’ ἐθέλω σε, φέριστε, περὶ ξείνων ἐρέσθαι, 400
ὀππόθεν οὕτως ἀνήρ, ποίης δ’ ἐξ εὐχεται εἶναι
gάισ, πού δὲ νῦ οἱ γενεή καὶ πατρίς ἀρουρα:
ἢ τιν’ ἀγγελίην πατρὸς φέρει ἐρχομένοιο,
ἡ ἤδον αὐτοῦ χρέεις ἑκάδομενος τόδ’ ἰκάνει;
οἷον ἁναίζας ἀφαρ οἰχεῖται, οὐδ’ ὑπέμεινε
γνώμεναι: οὐ μὲν γὰρ τι κακῆ εἰς ὀπα ἐφκει.’

Τὸν δ’ αὐτ Τηλέμαχος πεπνυμένοι ἄπτον ἡδα: 405
‘Εὐρώμαχ’, ἢ τοι νόστος ἀπάλετο πατρὸς ἐμοὶ:
οὔ’ σων ἀγγελίη ἔτι πείθομαι, εἰ ποθεν ἐλθοῦ,
οὔτε θεόπροπης ἐμπάζομαι, ἢ τινα μῆτηρ
ἐς μέγαρον καλέσασα θεοπρόποιν ἐξερέθηται.
ξείνως δ’ οὕτως ἐμὸς πατρώιοι ἐκ Τάφου ἐστὶ.
Μέντης ο’ Αγχιάλοιο δαήφρονος εὑχεται εἰναι νῖς, ἀτὰρ Ταφλοισι φιληρέτμοισιν ἀνάσσει.’

"Ωσ φάτο Τηλέμαχος, φρεσί ο’ ἀθανάτην θεοῦ ἔχων. οἱ ο’ εἰς ὁρχηστῶν τε καὶ ἱμερόδεσσαν δοῦδην τρεψάμενου τέρποντο, μένου ο’ ἐπὶ ἐσπερον ἐλθεῖν. τοῖς δὲ τερπομένοισι μέλας ἐπὶ ἐσπερος ἦλθε· δὴ τότε κακκελοντες ἔβαυ ὀλικόνδε ἐκαστος.

Telemacon ponders all night on Athena's advice.

Τηλέμαχος ο’, ὅτι οἱ θαλάμους περικαλλέος αὐλῆς ύψηλῶς δέδμητο, περισκέπτω ἐνι χώρῳ, ἐνθε ἐβή εἰς εἰνὴν πολλὰ φρεσὶ μερμηρίζων. τῷ ο’ ἄρ’ ἀμ’ αἰθομένας δαίδας φέρε κέδνα ίδυα Εὐρύκλει’, Ωμῶς θυγάτηρ Πεισηνορίδαο, τὴν ποτε Λαέρτης πριντο κτεάτεσσιν ἐοίσι, πρωθήμην ἐτ’ έοῦσαν, εὐκοσάδοια ο’ ἐδωκεν, ἱσα δέ μιν κεδνὶ ἄλχφ τίν ἐν μεγάροισι, εἰνὴ ο’ οῦ ποτ’ έμικτο, χόλον ο’ ἀλέεως γυναϊκός· ἢ οἱ ἀμ’ αἰθομένας δαίδας φέρε, καὶ ἐ μάλιστα ὁμώδων φιλεσκε, καὶ ἐτρεφε τυτθὸν ἐόντα. 435 ὡιξέν δὲ θύρας θαλάμου πῦκα πουτοίο, ἐξετο ο’ ἐν λέκτρῳ, μαλακὸν ο’ ἐκδοῦσε χιτῶνα· καὶ τῶν μὲν γραθής πυκνιοῦσας ἐμβαλε χερσίων. ἡ μὲν τῶν πτύξασα καὶ ἀσκήσασα χιτῶνα, πασσάλη ἀγκρεμάσσασα παρὰ τρητοίσι λέχεσσι, 440 βῆ β’ ἵμεν ἐκ θαλάμοιο, θύρην ο’ ἐπέρυσσε κορώνη ἀργυρή, ἐπὶ δὲ κληδ’ ἐτάνυσσεν ἰμάντι. ἔνθ’ ο’ γε παντόχως, κεκαλυμμένος ολὸς ἄταφ, βούλενε φρεσὶν ἰσιω ὀδον τὴν πέφραδ’ Ἀθηνή.
SKETCH OF PRINCIPAL HOMERIC FORMS.

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§ 1.

The Epic dialect, in which the Homeric forms are preserved, may be described as the Early-Ionic, of which Attic was a later development. But we cannot venture to regard these poems as a monument of a particular dialect prevalent at any one time. For the Epic is rather a poetical dialect; its forms largely modified by the metrical requirements of the hexameter, and by the many changes necessarily produced by an indefinitely long period of oral transmission, before writing was invented or had become common.

§ 2.

Besides the twenty-four letters of the Greek classic alphabet, there existed formerly a letter called, from its sound, Vau (equivalent to our v or w), and, from its form (Ϝ, i.e. f), the double gamma or digamma. This letter fell early into disuse in the written language, so that it is not found in our Homeric text; but there are unmistakeable traces of its previous existence there. We must be content with pointing out the commonest. In such a combination as τὸν δ’ ἡμεῖσθ’ ἐπιέτα ἄναξ or μέγα μήσατο ἔργον, we should expect to find ἐπιέτ’ ἄναξ and μήσατ’ ἔργον. Instead of ἀποεἰκων or ἀποεἰκῶν, we should naturally write ἀποεἰκω and ἀποεἰκῶ. But there was a time when the words were pronounced φάναξ, φέργον, ἀποεἰκω, ἀποεἰκῶ, so that no elision took place. The presence of an original digamma may be inferred not only from its effect upon the metre and the forms of words, but from a comparison of Greek with cognate languages, e.g. Fōkos, Sanskrit veṣas, Lat. vicus; Folvos, vinum, "wine"; Fέσωφος, vesper; Fίδείν, videre: Fέργον, "work."
§ 3. Vowels.

(1) The η in Attic generally appears in the Homeric dialect as η, e. g. ἄγορη, πείρησομα, πρῆσω, λίτην. Sometimes η is changed to η, as ἄντρηθ, ἄντρων; or to ο, as παπά, καταμαρτός.

(2) ε may be lengthened to ει, χρύσειος. κεινῦς, εύως, ἔρμελας, στειός, ἑδώ: into ἦ, τιθήμενος, ἦς.

(3) ο lengthened to οῦ, πούλας, μοῦνος, οὐλος for δλος: to ο, πονη, ἀγνοήσε: to ο, Δίανυσος, ἀνάστωσ.

(4) η shortened to η, as in Conjunctives ἱδύνετε, ἐδέτε, πείρησετα, μαγεας: ω to ο, as in Conjunctives τραπείμενεν, ἐγείρομεν.

(5) Before or after η the addition of ε is not uncommon, as ἐηκε = ἤκε, ἠλιος = ἠλις, as also before ε, as ξεδνα, ξέικος.

(6) οὐ (ο) often changes to ο, as Ἀτρείδαιο, Ἀτρείδεω. This interchange between short and long vowels is called Metathesis quantitatis; as in ξαν often read as ἔλο. Op. ἀνερέσιος and ἀπερείσιος.


(1) Contraction generally follows the ordinary rules, with the exception that ο and ου may contract into ευ, as ἑκώνευς, γεγώνευν, βάλλευ.

(2) Frequently words remain uncontracted, as δέκαν, πάντα, ἡστα. Sometimes contraction takes place when it does not occur in Attic, as in ἱπός (ἱπός), βώσας (βοήσας).

(3) When two vowels which do not form a diphthong come together, they are often pronounced as forming one syllable, as κρέα, Ἀτρείδεω, ἤ ο, ἢ ἐβδομος, ἤτε ω. This is called Synizesis.

§ 5. Hiatus.

The concurrence of two vowels without elision or contraction taking place is called Hiatus. This generally occurs when one word ends and the next begins with a vowel. Hiatus, which is rarely admissible in Attic poetry, is frequent in the Homeric hexameter, especially (1) after the vowels ι and ο, as παῖδι | ὄπασσεν: or (2) when there is a pause in the sense between the two words, as Ὀλυμπε: | οὖ νῦ ῥ' Ὀδυσσεα: or (3) when the final vowel is long, and stands in Arsis, as ἀντεῦθε | Ὀδυσή: or (4) when a final long vowel or diphthong is made short before a vowel following, as πλάγχθη | ἤτε (− ο −), οἶκοι | ἔσαν (− ο −). Many apparent cases of Hiatus are only traces of a lost digamma. See § 2.


In the Homeric hexameter not only are the vowels α, ε, ο, elided, but also frequently the diphthongs αι, as βούλωμ' ἕγω, and οι in μοι and τοι, as well as ι in the dative and in δει. The ν ἕφελκνυτικνυ stands before consonants as well as before vowels.
§ 7. Apocope.

Before a following consonant, the short final vowel in ἀρα, παρα, ἀνά, κατά, may be dropped. This is called Apocope. The τ of κατ[ά] so shortened assimilates itself to the following consonant—κάππεσε, κάμμορος, κάπ πέδιον, καὶ κορυφήν, κάλλιτε, καὶ δ ἀρα; and similarly the ν of δν[ά] before a following π or λ, as ἀμ πέδιον, ἀλλεσκε.


We often find—
(1) Metathesis, especially with ρ and α, e.g. καρδίη and κραδίη, ἥρασις and ἥρνας, κάρτιστος and κράτιστος.
(2) Doubling of a consonant, especially of λ, μ, ν, ρ, as ἐλλαβον, ἔμμαθον, εὐνητος, τόρνος: so, also, ὤτος, ὑττο, πελεκάω, ἔδεις. A short final vowel is often made long when followed by a word which begins with λ, μ, ν, ρ, σ, δ, or which originally began with the ι (§ 2), as πολλαλ λισομενος, ἔτι νῦν, ἐν μεγάροις.
(3) Conversely, a single λ or σ may take the place of the double liquid or sibilant, as Ἀχιλεύς, Ὀδυσσεύς.

DECLENSIONS.


(1) For ά in the singular, Homer always has η, Τροή, θήρη, νεμῖνη, except θεά and some proper names.
(2) ά remains unchanged, as βασίλεια, except in abstract nouns in εια, οια, as ἀληθεία for ἀληθειά.
(3) The Nom. sing. of some masculines in ης, is shortened into ά, as ἰωντά, νεφεληγερέτα.
(4) Gen. sing. from masc. in ης ends in οι or ει (see § 8. 6); sometimes contracted to οι.
(5) Gen. plur. ends in αοι or εοι, sometimes contracted to οι, as γαϊάοι.
(6) Dat. plur. οις or ης, as πύλησι, σχίζης; but θεαίς, δειαῖς.

§ 10. Second Declension.

Special forms—
(1) Gen. sing. in οιο.
(2) Gen. and Dat. dual οιον.
(3) Dat. plural οισι[ν].

§ 11. Third Declension.

(1) Dat. and Gen. dual οιον.
(2) Dat. plur. εοι, εοςι, and, after vowels, οιοι.
(3) Nouns in ης (εις) and ος (Gen. εος) and αε (Gen. αος) retain for the most part the uncontracted forms; εος is often contracted into ευς. In the
terminations eos, ees, eas, the e often coalesces, not with the vowel of the termination, but with a preceding e, into ei or η, as εὔφρα-eos contracts into εὔφραεος, στε-εος into στησος, Ἡρακλ-εος into Ἡρακλησος, -ηι, -ηα.

(4) Words in ες form their cases with η instead of e, as βασιλης, -ηι, -ηα; the Dat. plur. often ends in ηςεςι. But proper names may retain the e, as Τυδέα, Ὀδυσσεία.

(5) Words in εs generally retain e in their cases, as πόλεις, πόλις, πόλει, πόλες, λαος, λαος, λεσσι. But we find also πόλης (ср. μάντης), πόλης, πόλης, πόλης. The Dat. plur. sometimes makes εςαι, and the Acc. plur. ες.

(6) For ναι Homer uses νης, declined with both e and η. Gen. νες or νης, Dat. νης, Acc. νης or νης, Dat. plur. νηωλ, νηςεςι, and νεςεςι.

(7) Among anomalous forms may be mentioned:—

(a) Nom. and Acc. κάρης, Gen. κάρηςος, καρήσιος, and κράτος (as if from κράτει, neut.), and κρατος, Dat. κράτιςι and κρατὶ, Acc. κράτα (from κράτει, masc.).

(b) γόνιου and δόρου make γονατος, γοναδ, and δουρατος, δουρώδες.

(c) vός, besides the regular forms in Second Declension, has Gen. vός, Dat. vός, Acc. vός, Nom. plur. vός, Dat. vόςι, Acc. vόςι, Dual vός.

§ 12. Special Terminations.

(1) The termination φι[ν] (appearing with nouns of First Declension as ηφι, of Second Declension as οφι, and of Third Declension as, generally, εφι) serves for a Genitive or Dative sing. and plur.; e.g. Gen. ἐξ εὐφραφί, ἀν' ἱερόφι, ἀν' στήθεσφι, ιστεθόφιν; Dat. θύρηφι, βίβηφι, φανομένηφι, θεόφιν, συν ἵπποισω καὶ δίκεφι, προς κοτυληδονόβιν (κοτυληδόσι), and, in anomalous form, ναφί. In the form ἐσχαρόφιν we find the vowel of Second Declension attached to a noun of the First.

(2) There are three local suffixes:—

(a) Answering to the question where? in θι, as ὁλκόθι, Ἰλιόθι πρό, κρόθι.

(b) To the question whence? in θεν, as ὅλοθεν, θεόθεν : also with prepositions, as δι' ουρανόθεν, κατα κρήθεν.

(c) To the question whither? in δε, as δι' άγορηθε, λόχονθε, διάθε (also εις διάθε), and analogous forms φίγαθε, όλκαθε. With "Αίδόθεν supply δώμα, to the house of Hades." In the phrase διθε διόμονθε the termination is added both to the possessive and the noun.


(1) The Femin. of Adjectives of Second Declension is formed in η instead of α, as ομοίη, ἀλαχρη, except δα.

(2) Adjectives in ος are sometimes of two, sometimes of three, terminations. The Attic rule is not strictly observed, for an uncompounded Adjective may have but two, as is the case with πυρις, etc., and the compounded three, as εἴδεςτη, ἀπειρεσίη.

(3) Adjectives in ις are also often of two terminations only, and often shorten the Femin. ις to ις or η, as βαδέι, ἄκεια.

(4) A common termination is εις, εσσα, εν. In this form ηεισ may contract to ϊς, as τιμήςις, τίμης, and οεις may contract οε to ον, as λατεύντα for λατάντα.
SKETCH OF PRINCIPAL HOMERIC FORMS.

(5) πολὺς is declined from two stems, πολύ- and πολλο-, so that we have as Homeric forms πολύς Gen. sing., πολές Nom. plur., πολέων Gen. plur., πολέσων, πολέσι, πολέσι Dat. plur., and πολέας Acc. plur.

(5) In the Comparison of Adjectives, the termination οὐτν-, οὐτα-, is admissible in the case of a long vowel in the penult. of the Positive, as λαρύτατος, οὗτρωτάτος. The Comparative and Superlative forms in ων, ὦντας are more frequently used than in Attic.

§ 14. The Article.

Special forms of the Article are:—Gen. τοῖος, Dual Gen. τοῖον, Nom. plur. τοῖ, ταῖ, Gen. τάοιν, Dat. τοῖς, τῆς, τῆς.

§ 15. Pronouns.

(1) Special forms of the Personal Pronouns are as follows.

<table>
<thead>
<tr>
<th>Nom. Sing.</th>
<th>(a) First Person</th>
<th>(b) Second Person</th>
<th>(c) Third Person</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ἐγὼν</td>
<td>τύη</td>
<td>ἕξο, ἕυ, ἑλο, ἑθν</td>
</tr>
<tr>
<td>Gen.</td>
<td>ἐμέν, ἐμεῖ, μεν</td>
<td>σέο, σεύ, σείο</td>
<td>σέθεν</td>
</tr>
<tr>
<td>Dat.</td>
<td></td>
<td>τοί, τεύν</td>
<td>σί, σον</td>
</tr>
<tr>
<td>Acc.</td>
<td></td>
<td></td>
<td>τε, τει, μν</td>
</tr>
<tr>
<td>N. A. Dual</td>
<td>νῶν, νᾶ (Acc.)</td>
<td>σφωήν, σφών</td>
<td>σφαί</td>
</tr>
<tr>
<td>G. D.</td>
<td>νῦν</td>
<td>σφωήν, σφών</td>
<td>σφαί</td>
</tr>
<tr>
<td>Nom. Plur.</td>
<td>ἄμμες</td>
<td></td>
<td>σφαίε</td>
</tr>
<tr>
<td>Gen.</td>
<td>ἧμεαν, ἡμεῖαν</td>
<td></td>
<td>σφαίος, σφαῖος, σφών</td>
</tr>
<tr>
<td>Dat.</td>
<td>ἁμμὶς, ἡμῖν</td>
<td></td>
<td>σφαίος, σφαῖος, σφών</td>
</tr>
<tr>
<td>Acc.</td>
<td>ἁμμὲ, ἡμέας, ἡμας</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(2) Special forms of the Possessive Pronouns.

<table>
<thead>
<tr>
<th>Sing.</th>
<th>Plur.</th>
<th>Dual.</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Person</td>
<td>τεά, ἦ, ὄν</td>
<td>ἄμας and ἄμοις (ἀ), ἦ, ὄν</td>
</tr>
<tr>
<td>Second Person</td>
<td>τοά, ἦ, ὄν</td>
<td>ὑμᾶς, ἦ, ὄν</td>
</tr>
<tr>
<td>Third Person</td>
<td>ἄμα, ἦ, ὄν</td>
<td>σφόες, ἦ, ὄν</td>
</tr>
</tbody>
</table>

(3) Special forms of the Pronoun τίς.

<table>
<thead>
<tr>
<th>Sing.</th>
<th>Plur.</th>
<th>Dual.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gen.</td>
<td>τέο, τεῦ</td>
<td>ναῦτερος</td>
</tr>
<tr>
<td>Dat.</td>
<td>τίφ</td>
<td>τίοισι</td>
</tr>
</tbody>
</table>

(4) Special forms of the Pronoun ὅστις.

<table>
<thead>
<tr>
<th>Nom.</th>
<th>Sing.</th>
<th>Plur.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gen.</td>
<td>ὅστις, ὅτι</td>
<td>ὅτιον</td>
</tr>
<tr>
<td>Dat.</td>
<td>ὅτευ, ὅτεο, ὅτευν</td>
<td>ὅτεοι</td>
</tr>
<tr>
<td>Acc.</td>
<td>ὅτις, ὅττι</td>
<td>ὅτινας, ὅσα</td>
</tr>
</tbody>
</table>

(5) Special forms of Relative Pronouns.

| Gen. ὅν, (al. ὅ), ἅν | Dat. plur. ὅτα, ἥτα |

(5) τηνος is declined from two stems, τον- and τολο-, so that we have as Homeric forms τονος Gen. sing., τολε ος Nom. plur., πολον Gen. plur., πολεσον, πολεσι, πολεσι Dat. plur., and πολε ας Acc. plur.
VERBS.

§ 16. Augment and Reduplication.

(1) The syllabic and temporal Augments may be omitted. After the syllabic augment λ, μ, ν, σ are often doubled; ρ may be doubled or not at will, as ἔρρεον, ἔρεβα.

(2) Reduplication of the Second Aor. Act. and Med. is common. Cp. ἐ-πέραδον (φρά(ω), ἔπεφων and πέφων (φέω), πεπίθαμεν (πέθω), πεπεδέομαι (φείδομαι), ἐρύκω makes a sort of reduplicated Aor. in ἔρνακον and ἐνίστω in ἥρνασον.

(3) Some of the reduplicated Aorists give also a reduplicated Future, as πεπιθήσαι, πεπεδήσομαι, κεκαθήσαι, κεκολόσομαι.

(4) The forms ἐμορα (μερομαι) and ἔσσωμαι (σεω) follow the analogy of the reduplication of verbs beginning with ρ. But cp. βρεντάρε, Od. 6. 59. In δέγμαί (δέχομαι) the reduplication is lost, in δείδεγμαί, δείδα (root δεί) it is irregular.

§ 17. Terminations.

(1) The older forms of the termination of the verb (Sing.) μ, σα, σι are common in Homer; cp. ἠθέλωμι, ἠσμι, ἠθέλρης, βάλρης, ἠθέλησα, καλοσθά.

(2) The termination of the third person Dual in historic tenses is τον as well as την, in Pass. σον as well as σον, διώκοντον, θαρήσσεσθον. In the plural μεσθά is frequently used for μεθα, Dual first person μεσθόν.

(3) In the second person sing. Pass. and Med. σ is omitted from the termination σαι, σο, as λιλάεια, βούλεια, Conjunct. ἵχαία. This mostly remains uncontracted. εο, as in ἐπελεο, often makes ev, viz. ἐπελευ. In Perf. Med. for βέβλησαι we find βέβλησα.

(4) The third Plur. in νται and ντο mostly appear as σται and στο, as δεδαιαία, κιάτο (ἐκείντο), ἀπολοίατο.

(5) The termination of the Inf. is frequently μεναι, or μεν. Pres. ἄκου-έ-μεναι(αι), Fut. κελευ-έ-μεν(αι), Perf. τεθάμεναι(αι), Pass. Aor. βλήμεναι(αι), μυχθήμεν(αι), Second Aor. Act. ἦλθεμεν(αι). Another termination is εειν, as πιέειν, θανείν, and from some -αω and -εω verbs we have -ήμεναι and -ήναι, as φορήναι.

(6) The terminations σκον and σκομην express repetition of the action (iterative form). They are attached to Imperf. and Second Aor. of verbs in ω by the connecting vowel ε, or sometimes σα, βέλγεσκον, ἔθεσκον, βάπτασκον, κρύπτασκον. In the First Aor. Act. the term, follows the aoristic vowel α, ἐλάσσα-σκον, μνησο-σκετο. In μ verbs the terminations are attached directly to the stem, δό-σκον, στά-σκον, ἐσκόν for ἐσ-σκον (εἰμι), κέ-ακετο from κείμαι. These forms are rarely augmented. Cp. φάνεσκε, Od. 11. 587, from ἐφανην.

§ 18. Contracted Verbs.

(1) Verbs in εω (for the most part uncontracted) change ee and eei into ei, sometimes ee into η, eo or eou to ev. In the uncontracted form the stem vowel ε is sometimes lengthened into ei, as ἐτελέετο for ἐτελέετο.
SKETCH OF PRINCIPAL HOMERIC FORMS.

(2) Verbs in ὀω are for the most part contracted. In these verbs the long vowel produced by contraction has often a corresponding short (sometimes a long) vowel inserted before it, as ὄρω (ὅρω), ὄρα (ὅρα), ὄρωσι (ὅρωσι), μνάσθαι (μνάσθαι). Occasionally this short vowel appears after the long vowel of contraction, as ἤδωντες, from ἤδω, ὀρώμι from ὀρῶ.

(3) Verbs in ὀω are generally contracted. In forms that remain uncontracted the ο is often lengthened to ω, as ὄννώντες. Such forms as ὀρῶσι (ὅρωσι) and ὄνεσεν (ὅνεσεν) follow the rule of verbs in ὀω.


(1) (a) Pure verbs which do not lengthen the vowel of the stem in forming their tenses, often double the σ in Fut. and Aor. I. Act. and Med., as (νεκέω) νείκεσσα, (αλδέομαι) αλδίσσομαι, (γελάω) γέλασσα. This is sometimes the case with verbs in ζω, as (ἀναχαζομαι) ἀναχαζάσσεσθαι, (φράζομαι) ἑφράζεσθαι. (b) Or the σ may be altogether dropped in the Fut., as τελεί, μαχέονται, ἀντίω, i.e. ἀντίάσσαι, ἀντία, ἀντίῳ, expanded by the principle explained in § 18. 2.

(2) The future of liquid verbs, i.e. that have for characteristic ι, μ, ν, ρ, commonly have the Fut. uncontracted as βαλέοντι, κατακτάνοιναι, υπανεῖ. Some liquid verbs have a σ in Fut. and Aor. I., as εἴλασε, κύρσω, κέλσαι, and there is an anomalous form κένσαι (κέντεω).

(3) Conversely some verbs, not liquid, form an Aor. I. without σ, as χέω ἐχεῖν ἔχεα, καλὼ ἐπικα, σεῖω ἐσσεῖνα. Cp. εἶπα for εἶπον.

§ 20. Aor. II.

(1) The Aor. II. contains the root of the verb in its simplest form. The present tenses to which certain Aor. II. are referred are often of later formation, e.g. ἔστηνων is more primitive than στηγέω, ἐκτυπον than κυτυπέω ἐμακον than μεκάομαι, ἔγγαραν than γράσκομαι, ἔχραον than χράω.

(2) Reduplicated Aor. II. Act. and Med., see § 16. 2.

(3) 'Mixed Aor.' with κ and κ instead of ο. We find such forms as ἱζον (ἱκώ), ἱβοῦστο (βαίνω), ἱδοῦστο, δυσόμενος (δύνων), ὄρο (ὄρυμ). ἑξε (ἀγω), ἔξετε (ἄγω), ἔσε (ὁς = φέρω), ἔξεμεν, ἔρέμεν.

(4) Syncopated Aor. II. An Aor. is common, formed, on analogy of Aor. of verbs in μ, without connecting vowel, as (Act.) ἐκτάν (κτείνω), ἐμπλήτηρ (βάλλω), ὄτα (οὐτῶ). In the Med. these forms are often without augment, and are distinguishable from Plpf. Pass. only by want of reduplication, e.g. ἔδεγμεν, δέγμενος (δέχομαι), φῆμι (Opt. from φθίνω), λῦτο (λύω), ἔκτω, χύμενος (χέω), σύτο (σεῦω), δρότο (ὄρυμ).


(1) The First Perf. is only found with verbs having a vowel stem. The Second Perf. is the commonest, and is formed without aspiration, as κέκασθαι. Even in vowel verbs the Perf. is often without a κ, as βεβαρῆσθι, πεφύσαι, ἀστῆσθε, δεδοτες, etc.
24. SKETCH OF PRINCIPAL HOMERIC FORMS.

(2) The Pluperfect is found with the uncontracted terminations "α, εας, εε (ν) = εε (ν)"; sometimes εε becomes η, as in γδη.

§ 22. Aor. I. and II. Passive.

(1) The 3rd pers. plur. Indic. often ends in "εν instead of ησαν, as εμυχθεν, τράφεν, εσταθεν, and the Infin. in ησαναι and ησεν instead of ησαν.

(2) In the Conjunctive the uncontracted form in εαν is generally used, and ε is often lengthened to η or η, while the connecting vowel in Dual and Plural is shortened; e.g. δαΐω (δίαν), σαϊη (σανα), μαγης, (al. μαγεψα), μαγεσαι, δαμέσετε.

§ 23. Verbs in μ.

(1) The principal peculiarities of the verbs ἱστημι, τίθημι, ἦμι, δίδωμι, are given as follows.

<table>
<thead>
<tr>
<th>Indic. Pres.</th>
<th>(a) ἱστημι</th>
<th>(b) τίθημι</th>
<th>(c) ἦμι</th>
<th>(d) δίδωμι</th>
</tr>
</thead>
<tbody>
<tr>
<td>2nd Sing.</td>
<td></td>
<td>τίθησαθα</td>
<td>ιεισ</td>
<td>διδοϊσαθα</td>
</tr>
<tr>
<td>3rd Sing.</td>
<td></td>
<td>τιθει</td>
<td>ιει</td>
<td>διδοθ</td>
</tr>
<tr>
<td>3rd Plur.</td>
<td></td>
<td>τιθεωθι</td>
<td>ιεισι</td>
<td>διδοβοσι</td>
</tr>
<tr>
<td>Indic. 1st Aor.</td>
<td></td>
<td></td>
<td>ιεικα</td>
<td></td>
</tr>
<tr>
<td>Imperf.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Imperat.</td>
<td>ιοτα</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Infin. Pres.</td>
<td>ιστάμεναι</td>
<td>τιθεμεναι</td>
<td>ιεμεν[ai]</td>
<td></td>
</tr>
<tr>
<td>&quot;2nd Aor.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Perf.</td>
<td>ιστάμεν[ai]</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Conjunctive

<table>
<thead>
<tr>
<th>2 Aor.</th>
<th>1st Sing.</th>
<th>2nd Sing.</th>
<th>3rd Sing.</th>
<th>1st Plur.</th>
<th>2nd Plur.</th>
<th>3rd Plur.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>στεω (στεω)</td>
<td>θεω (θεω)</td>
<td>θες (θες)</td>
<td>θεσεω (θεσεω)</td>
<td>θεετε</td>
<td>θεηθεν (θεηθεν)</td>
</tr>
<tr>
<td></td>
<td>σιθησι</td>
<td>θηση (θησ)</td>
<td>θης</td>
<td>[διςης</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>σιθηρщ</td>
<td>θηθη (θηθη)</td>
<td>θηθη</td>
<td>διςηα, ου</td>
<td>διςηα, αύ</td>
<td></td>
</tr>
<tr>
<td></td>
<td>σιθηρθ</td>
<td>θηθεμθ (θηθεμθ)</td>
<td>θηθεμθ</td>
<td></td>
<td>διςηθα</td>
<td></td>
</tr>
<tr>
<td></td>
<td>θημεν (θημεν)</td>
<td>θημεν (θημεν)</td>
<td>θημεν (θημεν)</td>
<td>θημεν (θημεν)</td>
<td>θημεν (θημεν)</td>
<td>θημεν (θημεν)</td>
</tr>
</tbody>
</table>

(2) In the Third Plural of Past tenses εν is a common termination for "εσαν, as τιδεν, leν: also εσαν and σαν=εστησαν, εφαν=εφασαν, εφιν=εφυσαν, εβαν and βαν=εβησαν. Notice also the forms εσταδε, εστεδε, perf. act. particip.; and 2nd pers. plur. perf. εστατε, 3rd pers. plur. pluperf. εστασαν.

(3) Ειμι (ιβο) has the following peculiar forms.

<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>Third Sing.</td>
<td></td>
<td>ελοα</td>
<td>ισοθα</td>
<td></td>
<td>ιειθ</td>
</tr>
<tr>
<td>First Plur.</td>
<td></td>
<td></td>
<td>ισον</td>
<td></td>
<td>ιομεν</td>
</tr>
</tbody>
</table>

(3) Ειμι (ιβο) has the following peculiar forms.
SKETCH OF PRINCIPAL HOMERIC FORMS. 25

Imperf. First Sing. ἡια, ἡιον  Third Sing. ἡιε(ν), ἣε(ν), ἣεν  Dual ἢτην
First Plur. ἡμεν, ἤμεν  Third Plur. ἡσαν, ἴσαν, ἴον
Fut. ἐσομαι, ἐση, ἐσεται  Aor. I. ἐσάμην, ἐσεάμην.

(4) ἐμι (sum) has the following.

<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>First Sing.</td>
<td>.. ..</td>
<td>..</td>
<td>..</td>
</tr>
</tbody>
</table>
| Second Sing. | εσι, είς  | ..   | ειος | εισο
| Third Sing.  | .. ..     | ..   | ειοι | ..
| First Plur.  | εμεν     | ..   | ..   | ..
| Second Plur. | .. ..     | ..   | ..   | ..
| Third Plur.  | εσι     | ..   | ..   | ..

(b) Inf. ἐμεν[α] and ἐμεν[α].
(c) Particip. ἐν, ἐνα, ἐν, Gen. ἐντος.
(d) Imperf. First Sing. ἡα, ἡα, ἡον, Second ἡσθα, Third ἡεκ, ἠν, ἠν, Third Plur. ἡσαν.
(e) Iterative tense ἐσον, Fut. ἐσομαι, Third Sing. ἐσεται.

(5) Under φημι we find φη(ν) (Third Sing. Conjunct.), φας (Particip.), φα (Imp. 2 Sing.).
(6) Under κεῖμαι we have κείται, καλαται, and κεῖνται = κεῖνται: κεῖτο. κεῖται = ἐκεῖτο: κήται = κήται. Iterative tense κεκόμην, Fut. κέω, κείω. Inf. κείμεν, Particip. κέω.

(7) Under ἠμαι, ἠται, ἠται for ἡνται: ἠιατο, ἠιται for ἡντο.
(8) Under ἀθα

(a) Pres. Indic. Second Sing. ἀθα, First Plur. ἀθαν.
(b) Conjunct. First Sing. ἀθα, First Plur. ἀθαι, Second ἀθτατε, Particip. ἀθαν, Inf. ἀθαναι, ἀθαν.
(c) Imperf. First Sing. ἀθα, Second Sing. ἀθαθα, Third ἀθασε, ἀθικη, Third Plur. ἀθαν, Fut. ἀθαισω.
HOMERIC SYNTAX.

It would be impossible to attempt here anything like a complete sketch of Homeric Syntax, or to point out the contrast that it offers to the later constructions used by Attic writers, but a few hints may be given, that can be more fully worked out by the student for himself.

THE USE OF THE ARTICLE.

To enable us to define accurately the use of the Article peculiar to the Greek of the Homeric poems, all doubts ought to be cleared up as to the date of the composition of the poems, the number and the age of interpolated passages, and the relation of the existing text to the original language. In the midst of so many uncertainties it is impossible to establish definite rules. We shall find the Article sometimes used with the force of a demonstrative, or relative pronoun, sometimes approaching more nearly the ordinary Attic use.

a. Pronominal use, as a weak Demonstrative.

Od. 2. 160 δ φρονέων ἄγορήσατο.

In this sense it may be the repetition of something mentioned before,

Od. 3. 11 νήσα ἱσοψα ἱστία . . . τὴν δ' ἀρμισαν,
or may introduce a contrast,

II. 4. 9 ἀλλ' ἦ ταὶ ταῖς νόσφι καθήμεναι εἰσφόρωςα

τέρπεσθον τῷ δ' αὕτη, κ.τ.λ.

In this sense the Article frequently begins a new clause, generally with the addition of a conjunction; e. g. ὃ μὲν—ὁ δὲ—ὁ γὰρ—αὐτῷ ὃ.
The combination ὃ γρ mostly serves to resume the main subject of the sentence, as

Od. 2. 131

παντὶ δ' ἔμεθ ἀλλοθρογίας,

ζωεὶ δ' γ' ἦ τεθνηκε;
The Article may also sum up or repeat a foregoing relative clause,

Od. 11. 147. ὃν τινα μὲν κεν ἐν ἐς νεκών καταβεβηκότων

ἀλματος ἀσαν ἴμεν, ὃ δὲ τοι νημερτὰς ἐνίφεις,
or may prepare for a subsequent relative clause, as

Od. 2. 119 τὰς ν ὅ δ' πάρος ἤβας.

β. Attributive use.

The commonest form of this is when the Article stands at the beginning of the clause, and the subject is expressed later by a sort of apposition; e. g.

ὁ μὲν ὧρ' ὧδ' εἰποῦσ' ἀπέβη—γνακάκτω ποι τῆθην.
HOMERIC SYNTAX.

When the Article draws nearer to the subject to which it belongs, we naturally approach the regular Attic use. In the Homeric poems when the Article is used in direct combination with a noun it will be found for the most part that this noun either serves to point a contrast or to add a definition: thus we find οἱ ἄλλοι—τὰ πρῶτα—τοῦ ἐπίρποιο—τὸ χαῖς—τὰς πέντε, where one class of things is marked off from another.

In the frequent combinations ὅ ξεῖνος—ὅ ἀνά—ὅ ἱππος, the noun substantive must be regarded as a regular title.

γ. The Relative use.

This arises from the common custom in an early stage of literary composition of putting together two or more demonstrative clauses without a connecting link (asyndenton). e. g.

II. 1. 330 ἀλλ' ὅ γε Ταλθοῦδιόν τε καὶ Εὐρυβάτην προσέεισε,
τῶ οἱ ἔσαι τήρηκε.

The τὸ here is merely the demonstrative, and the sentence has no syntactical connection with the preceding clause. "They were his heralds." Attic Greek would write οἱ, and English idiom render 'who were his heralds,' but the simpler Homeric syntax leaves the two clauses distinct. Cp.

Od. 9. 334 οἱ δ' ἔλαχον || τοὺς ἀν καὶ καὶ ἰθελον.
II. 7. 452 τοῦ δ' ἐπιλήσοντα || τὸ ἐγὼ καὶ Φοῖβος . . . πολίσαμεν.

From this usage the transition to the real relativaive force is natural. Cp.

II. 1. 125 ἀλλά τὰ μὲν πολλὰς ἐξεπράθομεν, τὰ δὲδασται,
i. e. quae vero ex urbibus diripimus, ea sunt divisa.

Od. 4. 349 ἀλλὰ τὰ μὲν σοι ξεῖτε γέρων . . .
τῶν οἰδὲν τοι ἐγὼ κρύψα ἔπος.

These last instances will serve to introduce a new feature of Homeric Syntax, viz.

COORDINATION OF SENTENCES.

If we examine a paragraph in some Attic writer, we shall find that the sentences are elaborately connected with and subordinated to one another by means of relative pronouns, relative conjunctions, participles, etc. In Homeric syntax the mere juxtaposition of two sentences is often the only link of connection between them. This is called Coordination or Παράτασις. Cp.

Od. 1. 433 εἰνηδ' οὗ πορ' ἐμεκτο, χόλων δ' ἀλείειν γυναῖκος.

Here we might expect χόλων γᾶρ οὐ . . . Χ. ἀλειίνων.

Od. 2. 10 βῆ δ' ἰμεν εἰς ἀγορῆν, παλάμη δ' ἔχε χάλκεον ἐγχος
=παλάμη ἔχων.

Ib. 18 Ἀντιφός αἱμιτῆτας τὸν δ' ἀγορος ἀκανεν Κύκλαψ
=δ' ἄγρη. ἐκ Κ.

See also Od. 2. 20, 86, 313; 3. 252, 291; 4. 374, 729; 6. 234; 7. 30, 171, 263; 9. 8, 374; 11. 520. Cp. also
HOMERIC SYNTAX.

Π. 6. 147 φύλλα τὸ μὲν τ’ ἄνεμος χάμαδος χέει, ἄλλα δὲ θ’ ἡλη
tηλεόνων φύει, ἔφαρος δὲ ἐπιγέννεται ἄρη.
=ἐπιγεγομένης ἄρης στ’ ὕποταν ἐπιγένεται.

Analogous to this is the tendency noticeable in Homeric syntax to drop
from a construction with the Relative to the simpler one with the Demo-

strative; e. g.

Od. 2. 225 Μένταρ, ὅς β’ Ὄδυσσος ἀμρόμοιος ἦν ἔταιρος,
καὶ οἱ οὐν.. ἐπέτρεπεν.

,, 9. 19 εἰμ’ Ὄδυσσε Ὀλεριάδης ὅς πᾶσι δόλοσιν
ἀνθρώποις μέλεις.. καὶ μεν κλέος οὐρανὸν ἤθε.

Π. 1. 79
δ’ μέγα πάντων
Ἀργείαν κρατεῖς, καὶ οἱ πείδονται Ἀχαίοι.

This disconnected style of syntax is peculiarly favourable to the frequent
use in Homer of

EPEXEGESIS*.

This ‘ appended explanation’ is thus described by Schol. on Π. 22. 468
ἔτι δ’ συνηθίς Ὅμηρος τὸ τοῖς ἀφελόμενον ἀπλῶς ἐρμηνεύεσθαι ἐν δυοὶ περι-

κοπαῖς ἐκφέρειν.

The simplest form of this is where one substantive explains or adds a
closer definition to the preceding,

Od. 2. 420 σιθῶν .. Ζέφυρων,
,, 6. 122 κοφρίαν ὡθῇ .. νυμφών,
or when the constituent parts of a whole are expressed,

Od. 7. 114 δένδρα .. δυχχαί .. ῥωϊ .. μηλέα,
,, 10. 5 παίδες .. ἡ θυγατέρες .. ἡ νήσες,
,, 12. 330 ἀγρίν .. ἰχθύ .. ὄρνιθας.

By a similar epegeesis we may explain the idiomatic use of ἄλλος.

Od. 1. 132 ἄλλον .. σ. μνηστήρων,
,, 5. 105 ἄλλον .. σ. τῶν ἄνδρων,
,, 10. 485 ἄλλον .. σ. ἔταρων.

There is also a frequent epegeesis of pronouns,

Od. 1. 194 μν .. σον πατέρα,
,, 2. 307 ταῦτα .. νη, ἐρτας.

Such an epegeesis may be corrective, where, in Attic Greek, we should find
μὲν σον used,

Od. 3. 208 σο μοι .. πατρὶ τ’ ἐμῷ καὶ ἱμῷ,
where the latter clause is a more accurate statement than the former, unless
we prefer here to explain μοι as an ethical dative. Occasionally, the epe-
gegetic reference is grammatically irregular, as

Od. 1. 50 νῆσος .. νῆσος δενδρήσσα.

We find an epegegetic use of the infinitive,

Od. 4. 197 τοῦτο νῦν καὶ γέμας οἴων .. κείρασθαι κόμην.

* See note on Od. 1 1.
HOMERIC SYNTAX.

This infin. generally refers to a noun in the nom. or acc., but cp.

Od. 10. 431  
τι κακῶν ἵμερετε τούτων
Κύριε  ἐστιν του ἐκαθήμενον;

where the reference is to a noun in the genit. This restriction is not
found when the combination of the definite article with the infin. has come
thoroughly into use.

A participial sentence may serve as an epexegetis,

Il. 1. 473 ἱλάσκοντο . . . ἀείοντες, μέληκοντες,
Od. 11. 582 δαγα' ἐχωντα . . . ἐσταότ' ἐν λήμιν.

An adverb may be explained by an epexegetis,

Od. 4. 348 παρέξ . . . . παρακλίδων,
,, 8. 279 καθυπερτε . . . μελαθρόφιν,
,, 4. 312 δείρο . . . ἐν δακδέασον,
and αὐτοῦ is constantly explained by some such addition, Od. 2. 317; 3. 397;
9. 194; 11. 187.

Sometimes one whole sentence is made to explain another, as

Od. 8. 402 ἐγὼ τὸν βίον ἐφέσωμεν ἀφόεσομαι . .
δώσω οἱ τῶν ἀνω.


Sometimes again a single word may be explained by a periphrasis, following,

Od. 1. 1 πολύτροπον . . . δι μάλα πολλὰ πλάγια φη.
Cp. Od. 1. 300; 2. 65; 3. 382; 9. 271.

The so-called σχῆμα καθ' δλον καὶ μέρος is a form of epexegetis, the μέρος
being added to make a closer definition of the δλον: e. g.

Τρῶς τρόμος ἐλλαθε γυν. κ. τ. λ.

MOODS.

Among the peculiarities of the use of Moods in Homer, the student will
note with respect to the Conjunctive, that (1) it often stands absolutely,
alogous in meaning to the future Indicative:

Il. 1. 262 ἱναις, 7. 87 ἐπεσα, 24. 551 πάθοσα,
Od. 2. 333 ἰπληπται, 5. 299 γένηται.

Similar to this is the use of the Conjunctive to introduce the possible and
likely, though not actual, circumstances of a simile, Od. 4. 337; 5. 328, 368.

(2) The Imperativel use of the Conjunctive in Homer in 1st pers. sing. and
plur. is always accompanied by ἀλλ' ἄγε . . . ἄγετε . . . δεῦτε, Od. 9. 37;
10. 44. Here should be noticed a usage which couples such a Conjunctive
mood with a foregoing Imperative.

Il. 6. 340 ἀλλ' ἄγε νῦν ἐπιμενον, ἑρμ' ἐκείνοις δῶι,
Od. 3. 18 ἀλλ' ἄγε νῦν ἑσ' κλα . . εἰθομεν (Conj.).

This is really the earliest or paratactic stage of syntax which afterwards
developes into the subordinated use with ἔστιν, ἀπορεῖ, ἀποροι. Cp. also Il. 22. 417.
450: 23. 71.
THE USE OF δν AND κεν.

While the Attic poets employ only δν as the conditional particle, with indic., optat., infin., and particip., and with conjunct. only in combination with a relative pronoun or adverb, Homeric Greek uses both δν and κε(ν) with much fewer restrictions. The use of δν is more common in negative sentences than in affirmative in the proportion of 2:1. Κε(ν) is not unfrequently repeated in each element of a disjunctive sentence, as

II. 20. 311 ἐκ κεν μν ἐρώσσεαι ἐκ κεν ἔσσεσι,
        ,, 22. 253 ἐλοιμ᾽ κεν ἐκ κεν ἀλοιμ,

while δν is never so used. Similarly we find the double κε(ν) in Homer, as Od. 4. 733, and δν κε together, as Od. 5. 361; 6. 259; 9. 334, but never the double δν.

In Homeric Greek both δν and κε(ν) may be used with an independent conjunctive; δν is only so used occasionally, and then almost without exception in negative sentences, as

II. 3. 54 οὐκ δν τοι χραίομι κيثαρις.

The only exceptions to this negative use being II. 1. 205; 22. 505: κε(ν) with the conjunctive is not uncommon, but is always found in affirmative sentences. Cp. Od. 1. 396; 10. 507; 17. 418: κε(ν) is also freely used with indicative future; cp. II. 1. 139, 523; 3. 138; 4. 176; 8. 404; 9. 61, Od. 3. 80; 4. 80; 12. 346; 14. 99; 16. 297: but δν with the indicative future is only found three times, II. 22. 49, 66. Od. 6. 221; for in II. 9. 167 the δν belongs to the relative.
NOTES.

N.B. The sections and numbers in thick type refer to the 'Homerische forms,' pp. 17 foll.

line 1. ἔννεπε, 'tell of.' Buttmann (Lexil. 123 foll.) takes ἔννεπα as a lengthened form of ἔΠΙΩ, through a step ἔπω. It seems rather to be compounded of ἐν and ἐπω, i.e. ἔπω, and the second ν represents the original digamma, § 2.

πολύτροπον = the man 'of many wanderings;' the word explained by the next clause ἃς ... πλάγχθη. So inf. v. 300 πατροφονῆ, ἃς οί πατέρα κυρίων ἔπισα. Cp. also Od. 2. 65, 66; 3. 383 and 9. 271. This 'appended explanation' is called in Gk. ἐπεξήγησις. Others render the word, 'clever,' 'of many devices or shifts,' cp. Od. 9. 19, 20.

1. 2. πλάγχθη = ἔπλάγχθη. The syllabic and temporal augment are dropped or retained at will in Homer; as πλάγχθη ... ἐπεσα. Cp. § 16. 1.

1. 3. νόον = mores, as Horace translates it, Ep 1. 2, 20; A. P. 141.

1. 4. ἄγρα, generally used to make an emphatic reference back to the original nominative. Cp. Od. 2. 327; 4. 821. See on p. 26, a.

1. 5. ἅν from ἄν, ἃν = suus. ἄρνυμ., 'trying to win.'

1. 6. οὔδ' ἄν, 'not even thus' = notwithstanding all his efforts; explained by ἕμενοις ἐπερ. For the ἐπερ in ἐπερίστατο, see § 16. 1.

1. 7. αὐτῶν σφέτερον = suis ipsorum.

1. 8. Join κατ-ὑσθίον. This separation of the preposition from a compound verb is called Tmesis (τμῆσις, τέμνω = 'cutting').

1. 10. 'Of these things (from some point of them at least), tell us too.' τῶν (= the whole story of the wanderings) is the genit. after αἰτᾶ, as αἰτᾶ πατρᾶ, Od. 11. 174. ἀμβεν γε [ἀμβὲ Doric for τις, cp. οὐδ-αμοῦ and ἀμωσγέων] adds a qualification: the poet only asks to know some portion of the story. Cp. ἐθὲν ἐλὶμ, Od. 8. 500, 'taking it up at that point.' καὶ ἠμῖν = 'even as thou hast told others,' or, perhaps, 'even as thou thyself knowest it.' The ἄνθα of v. 11 is, then, the point at which the Muse consents to begin; viz. the eighth year (Od. 7. 261) of the captivity of Odysseus in Calypso's isle, and the tenth after the sack of Troy.

1. 11. αἰτῶν, properly 'steep.' Death is regarded as a plunge down a precipice. Cp. Soph. O. T. 877 ἀπότομον ἄνθων ἐλ ἄνγκας. Trans. generally 'violent.' Cp. the use of praeceps in Latin.
1. 13. ἔχρημένον. The perf. pass. of χράομαι has in Epic the sense of ‘yearning after.’ Cp. εἰνής ἔχρημένον, II. 19. 262.

1. 16. ἑπαυτός is a year regarded as a series of seasons; ἔτος, as a date. ‘But when the year came as the seasons revolved (περι[ε]λλομένων in which the Gods destined for him,’ etc.

1. 18. οὕτως ἔθα, ‘not even then (antith. to ὅτε ἔθα) was he escaped from his trials and [safe] among his friends.’ i.e. The time for his return was come, but there were still many ordeals to undergo, before he found himself safe in Ithaca. περιγυ. with genit. implies escape from troubles in which one has been actually involved: with the accus. (cp. Od. 9. 455) it implies that one is spared them altogether. Others render less well. ‘Not even there (sc. in Ithaca) was he safe from troubles even when among his friends,’ alluding to the struggle with the suitors still in store.

1. 21. πάρος, used, like πρόν., with infin.

1. 24. δυσομένου Τερέλονος, here a local genit., as ‘Ἀργεός, ‘at Argos,’ Od. 3. 251. For δεδαλείας, cp. § 17. 4; δυσομένου, § 20. 3. For ἀντίδων, cp. §§ 18. 2; 19. 1.

1. 28. τοῦτον, ‘for them.’

1. 29. δυσόμονος, i.e. in point of birth or beauty, not of virtue.

1. 32. αἰτίωνταί, § 18. 2; ἡμέων, § 15. 1.

1. 33. δι', ‘whereas they, even of their own selves, by their infatuation, have sorrow beyond the claims of fate.’ Every man had a certain amount of suffering which he could not forego, but this minimum could be indefinitely increased by recklessness and folly; σφηντ, § 15. 2.

1. 36. νοστήσαντα, ‘slew Agamemnon on his return [from Troy], though well aware of an awful doom, since we told him beforehand.’

1. 38. ἄργειφόντω. This epithet represents Hermes as the slayer of Argus the watchful guardian of Io. The word originally had some connection with the ‘brightness of day,’ ἄργεις-φαῖνω (the change from φαῖντις to φαῖντις being an Aeolic variation), and the latter story seeks to explain an epithet whose meaning had become unintelligible.

1. 39. μνάσσαι for μνᾶσσαι, § 18. 2.

1. 40. τίτα Ἄρτηδας = ‘vengeance for Agamemnon.’

1. 41. ἰμερηταί for ἰμερηται, conjunct., § 3. 4.

1. 44. γλαυκώμος, ‘with flashing eyes.’ Cp. of Athene Il. 1. 200 δεινῷ δι' οἱ δεξαμένων. Cp. γλάφη, γλαυξ, λάω (‘I see’). Others render ‘grey-glittering;’ cp. γλαυκός as epithet of the olive.

1. 46. καί λίπνη. ‘Aye verily! that man lies low in befitting destruction; so perish too any one else!’

1. 50. δῆτε. Notice the Epic τε, used not as a copulative, but appended to pronouns, adverbs, and particles, adding a slight tinge of indefiniteness, by pointing rather to general cases than to a special instance. It is retained in Attic in οἴδας τε = ‘the sort of person to do so and so.’
1. 53. ησος, ἦσιν being omitted, as in Od. 4. 606. But a similar anacolouthon occurs II. 6. 396 θυγάτηρ Ἡτιώνος...Ἡτίων ὃς ἐναυεύ, κ.τ.λ.; εὖ here is adverbial = 'therein.'

1. 54. ἀδούρφων. Atlas is called a being 'of baleful mind,' because of his deep knowledge. With ignorant nations a very clever man has something 'uncanny' about him. A wizard is only 'one who knows.' (Germ. wissen.)

1. 55. αὐτός, emphatic. ἀμφίς ἔχουσι, 'keep asunder, so ἀμφίς ἔργει, II. 13. 706. The name Ἀτλας (τλάω) signifies the 'upholder.'

1. 56. δηορόμενον, to be taken predicatively with κατερύκει. For δηορόμενον see Od. 10. 322. 'You are the one to whom I am answerable.'

1. 57. καλ' καταλύν, 'if it were but the smoke,' θανέν, § 17. 5.

1. 58. οὐδὲ νῦν σοι περ, 'and ibine heart even recks not of it.' οὐ νῦ τὰς, § 8.

1. 59. ἄβασι, only the first aor. and perf. pass. (cp. Od. 5. 423) used in Homer. The word contains a pun upon the name of Odysseus.

1. 60. νεφεληγέρετα, § 9. 3.

1. 61. σε... ἔρκος. In Epic diction a personal accusative is often joined with an epexegetical (see on v. 1) accusative of the part affected, τόν δὲ σκότος δοσι κάλυψεν. It is sometimes found in Attic, as ποῦ μ' ἐπεξέγειν πόδα; Eur. Hec. 812.

1. 62. έρκος δηοντον = 'the fence formed by the teeth,' like πύργου βῆμα, 'a defence in the shape of a tower.'

1. 63. σε ρεφι μν, i.e. σε ρεφι... ἕστι βροτῶν νόον, 'who is beyond mortals in wit (so περίεσσα γνωρικῶν, Od. 18. 248), and beyond all others (ρεφι = περίσσωσ) gave offerings.'

1. 64. Πολυφήμων, assimilated in case to οὖν. For οὖν cp. § 15. 5.

1. 65. Κυκλώπεωσι, a local dat., 'among the C.' Cp. Πυλίουι μέγ' ἐξοχα, Od. 15. 227.

1. 66. οὗ τι κατακτᾶτε, parenthetical; as we should say, 'without indeed slaying him.'

1. 67. ήμεις οἴδα, 'we here,' in opposition to the absent Poseidon. Ἕθεσι, § 17. 1.

1. 68. Χρησάνεμεν (§ 17. 5) οἷος ἄντια πάντων, 'to contend alone against all,' viz. in despite of ἄθ. θεῶ.

1. 69. τοῦτο, sc. ἔρχομαι 'O3.

1. 70. δινε δημονδε, 'to his home,' § 12. 2. (c.)

1. 71. διάκοτος, 'guide,' from διάγω. Cp. Od. 11. 616. Buttman refers the word to διάκω = διάκω, and renders the runner.'

1. 72. δτρύνομεν, i.e. δτρύνομεν, § 3. 4.

1. 73. θεῶ, cp. §§ 3. 2 and 23. 1.

1. 74. καλάζαντα, attracted into construction of accusat. with infin. κομάζαντας, from κομάω, § 18. 2.

1. 75. άπειρεν, § 17. 5, 'to tell out,' as inf. ν. 373.

1. 76. δδωδα, descriptive epithet, 'close-thronging.' οἰλικώδας expressed
the circling movement of the foot, which is brought round at each step, instead of being lifted fairly and set down again. Buttmann would render 'heavy tramping.' But 'roll' is the primary notion of root ηλ- or ηλ-. Αἰκας has its meaning decided by κεφαίειν έλυτας, Hymn. Herm. 192.

l. 95. έχεις, cp. II. 17. 143 ή έ' αθόσας κλέος έσθλόν έχει.
l. 97. έφρη, a femin. adjec. used substantively, as έσφρη, Od. 7. 119; έσφρη, Od. 9. 42.

l. 100. δάμνης, from form δάμνημι.

l. 101. τοιάντας τε κοτέσσεται, i. e. κοτέσσεται, §§ 3. 4 and 8. 2 = qui bis

υεύσ- cunlies irata fuerit. The lines 97-100 were rejected by the Alexandrian critics as an interpolation from II. 10. 135 and 5. 746 foll. Athene does not go to Ithaca in the character of a war-goddess.

l. 110. ολ μεν takes up έρυξεν, and of δ' αυτε refers to θεράντων.

l. 112. πρόσθε = προ[ε]τίθεσαν, § 22. i; 'set them in the front of the seats,' cp. Od. 10. 354. Δατεύτω, § 4. i.

l. 114. τετίμαι-μένος and τετίμων (II. 9. 30) are the only forms in use of a root ΤΙΕ.

l. 116. μυστήραν τοις μέν. The demonstrative rarely follows the noun unless a relative clause succeeds, as Od. 2. 119; 10. 74. Here it strengthens the antithesis to τοιήν δ' αυτός. σκέδασσαν θεία = σκέδασσε ε.

l. 120. έφεστάμεν, § 23. i.

l. 122. Έπιμεν προστύθαν τε αλήφα δ' δρ' έβιμαι έτεια περήν τυφήσαν, Od. 17. 543, the verb being used with a double accusative.

l. 124. πασσάμενος (παστώμαι), § 19. i. With δττεό σε χρη, cp. Od. 4. 463 = ευμετ τε τί βόρος σιτ.

l. 125. ή δ' έτωτο II. A. In Epic diction a clause often begins, as here, with the article, and the noun follows later by a sort of apposition.

'She, i. e. Pallas Athene.' See p. 26.

l. 130. εῦσα, aor.; εῦσον, imperat. A defective verb from a present "ΕΩ. Join ύπ&omega;τάσασας, § 19. i. That άληθα is accus. sing. from a masc. nom. λης seems settled by the dat. άλης, II. 18. 352; others take it as accus. plur. from an old nom. άρω=λογος, λορον, 'smooth,' i. e. not embroidered. In any case the epithets καλόν δαίδ. will be referred back to θρόνον (cp. Od. 10. 314, 366), the words ύπ&omega; τάσασας being parenthetical.

'And below (ύπ&omega;, adverbial) was a stool for the feet.' The κλεφός is a low easy chair with a back: the θρόνος had none.

l. 132. πάρ δέ (§ 7), 'and beside it,' adverbial.

έκτοθεν διάλλων μυστήραν. This use is explained by taking μυστήρα as the epexegetic of διάλλω, 'apart from the others,' sc. the suitors. So Soph. Aj. 516 διάλλη μοίρα = 'something else,' i. e. fate. Phil. 38 διάλλα βάιη = 'other things,' viz. rags. Cp. Livy 4. 41. 8 plausira jumentaque aia. See p. 28.

l. 134. άθάνατε, 'should feel a loathing at,' properly the loathing that
comes from satiety. ἡπειρον = Lat. sa-tur, sa-tis. ὑπερφιλασ, from ὑπερ-
φυτο = 'over-grown,' i.e. over-weening; for φυτο changing to φυτο, cp.
φυτον with φυτον.
1. 136. Join προχρησφορον. ἱπέχειν, sc. over their hands, above
the basin. νίψωσθαι, 'to wash withal.'
1. 138. παρει ἐπάνω, 'drew to their side.'
1. 140. ἰπεθείσα, 'having laid on [the board] many cates, lavishing
from her stores.'
1. 141. κρασόν, § 3. 2.
1. 143. Join αὐτοίον κοινοχοσφον.
1. 147. παρανήγεων, imperf. from unused form νηνεω, reduplicated from
νην = 'to heap.'
1. 148. ἰπιστεφεσθαι, Lat. stip-are = 'to fill brim-full of drink.' Cp.
Od. 2. 431. Virgil's vina coronant means to wreath the bowl with
flowers. (Aen. 1. 724; 3. 525.)
1. 150. ἔξε . ἔξο, from ἔξοσθαι, to dismiss from one's self.
1. 152. ἀναιθήματα = 'appendages,' i.e. accompaniments. The notion
of 'ornaments' is later.
1. 155. ἀνεβάλλετο, 'struck up,' the prelude.
1. 160. ρεια, 'lightly.' νηπωσον = 'without payment.'
1. 163. ἵδολοτο, ἄρησαλατο, § 17. 4.
1. 164. With the double comparative, of two qualities contrasted in
the same object, (the latter comparative being assimilated to the former),
cp. Hdt. 3. 65 ἡποίησα ταχύτερα ἡ σοφότερα. Lat. libentius quam verius,
Cic. pro Mil. 29.
1. 167. εἰ περὶ πας, 'even supposing any one should declare.' φηον,
the conjunct. of an imaginary case.
1. 170. τίς πόθεν; two questions fused into one. At δωροειν appears
an indirect question after καταλέξον, the direct is resumed at ποίς.
1. 172. εὐχετάμοντο, εὐχετάμωμα, § 18. 2.
1. 173. πεῖον. Notice the naïveté of this remark in the mouth of an
islander.
1. 175. The general interrogative particle is ἡ, but the rule of the
early grammarians was to write in a double question (where Attic would
have used πότερον ... ἡ) ὡ or ἢ in the first clause, and, in the second, ἡ
or ἢ. (See La Roche, Hom. Textkrit., s. v.)
παρρώμοι, 'ancestral.'
1. 176. ἱσων, § 23. 3. So ἴν χάρον, Od. 18. 194.
1. 177. ἄλλοι, i.e. strangers.
1. 182. ἄδει = 'as you see,' 'thus;' never in Homer = bero.
1. 183. πελίον, one syllable, § 4. 3.
1. 184. Τεμέσις, in Cyprus, the great storehouse for copper (cuprum =
aes Cyprium).
1. 185. ἀδει = 'yonder;' he points as he speaks.
NOTES.

1. 185. ἐπ’ ἄγρον refers to the ‘cultivated land,’ as opposed to the city. πόλις, § 11. 5.

1. 190. ἔρχεσθαι, § 6.

1. 191. παρατιθεῖται = παρατίθει, §§ 7 and 23. 1. Join κατα-λάβῃσι. Trans. ‘crawling along the slope (γονύς from γόνυ) of his vineyard-plot.’

1. 193. ἀλωθή, properly ‘a threshing-floor,’ stands for any plot of smoothed land. In Il. 9. 579 οὐνόσεθον stands as substantive.

1. 195. βλάπτουσι κελ., ‘bar him from his homeward voyage.’ Cp. Od. 4. 380. βλαβ-εῖν seems connected with λαβ-εῖν.

1. 199. ἐρυκανώσω, from ἐρυκανάω, § 18. 2.

1. 201. τελέσθαι, fut., § 19. 1.

1. 204. ἔχρησθ, sc. αὐτόν, δέσματα is the subject of the verb.

1. 207. τόσος = τύλικος, ‘grown so big.’

1. 209. θάμα τοίον, like our familiar ‘ever so often.’ This addition of τοίον gives an emphasis which was probably marked by some expressive gesture. Cp. στήγη τοίον, i. e. with finger on lip. Od. 4. 776; see also Od. 3. 321, and 11. 135.


1. 213. ποταμόνιον. Irregular perf. parf. from πτέρω. Lit. ‘having the breath of life’ (Od. 10. 495), and thence ‘intelligent.’ Cp. the Lat. anima and animus.

1. 216. γόνον = γονη, ‘parentage.’

1. 217. τέκνον = τίνος, § 15. 3.

1. 218. ἄντεμα, i. e. ἄντεμα, redupl. second aor. (§ 16. 2) from unused pres. τέμα.

1. 220. τόο μέ φανε ἔγεινοσθαί = nunc vero, qui infeliciissimus est bominum, ejus me filium dicunt esse.

1. 222. νόμυμον ὄφλισα, ‘inglorious for the time to come.’ We speak of ‘looking forward’ to the future. To Homer it appeared as the unseen things coming up behind us. Cp. ἔμπροσθεν in the sense of ‘the past.” Plat. Phaedr. 277 D.


1. 225. ἔπει [ἲ]λεο, (πέλομαι,) the aorist, where our idiom uses the present. Cp. Tempus erat, Hor. Od. 1. 37. 4. τίπτε [i. e. (κατὰ) τί ποτε ;] δι σε χρέω; literally, quanam de re opus est babet? With χρέω supply γίγνεται as Od. 4. 634, or ἥκε, as Od. 2. 28. The sense is, ‘What do you want with this sort of thing?’

1. 226. ἐλασίν | ἐλασίν | μοε, § 4. 4. τάδε, ‘this that I see.’

1. 227. ὅς τε μοι, ‘since with insolent behaviour these men seem to me to be arrogantly feasting.’ Cp. Od. 3. 246. Others render, ‘How insolently!’

1. 229. ὅς τοῖς, ‘who might chance to come among them with his senses about him.’
1. 232. μᾶλλον, 'was like to be,' or, as we say, 'to have been.' Cp. μᾶλλον ἀκούειν, Od. 4. 94, 181. The Schol. interprets it by ὠφείλειν, debut.

1. 234. ἵβόλοντο, for ἵβολα., as ἰδέλλοντες, for ἰδέλλοντες, Π. 8. 409. μητρώοντες, § 18. 2.

1. 235. περὶ πάντων, prae caeteris, i.e. He has been lost to our sight, under sadder circumstances than any other man; not merely removed by death.

1. 238. ἐν χειρὶ, 'in the arms.'

1. 239. τῷ, 'in that case,' taking up δόμη.

1. 241. ἔμπνευ, = 'the snatchers,' a personification of storm-winds.

Cp. Od. 20. 66, 77, where the same thought is expressed by ἄνελοντο θείλλαι. The Harpies of Virg. Aen. 3. 210 are a later creation.

1. 243. οἶχεῖ[α], § 6.

1. 246. Ithaca, Samò [Cephallenia], and Zacynthus (Π. 2. 631), formed the kingdom over which Odysseus ruled; but it did not include Dulichium (ibid. 625), which is supposed to have been one of the Echinades, perhaps afterwards joined to the mainland by the deposit of the Achelous.

1. 249. τελευτὴν πολέμοι, sc. by choosing a husband.

1. 251. τάχα, in Homer always = 'quickly;' never = 'perhaps.'

Join καὶ ἢμ' αὐτόν.

1. 253. πολλὸν, § 13. 5.

1. 254. δι' ἑκρα ἐφεί, qui manus inferat.

1. 255. εἰ γάρ. This combination = utinam; it is resumed by the simple optative in v. 265, but it also introduces a protasis, to which πάντες κε gives the apodosis (v. 266). The use of the Latin si is similar.

1. 259. Ἐφύρης. There are several places of this name. The choice here lies between the Thesprotian and Elean Ephyra.

1. 261. ὀφρα ol eι, 'that he might have it, to smear his arrows withal.'


1. 264. φιλέσκε, § 17. 6.

1. 267. ἐν γούνασι. This phrase seems to be interpreted by the expressions γοῦναξιμαι, τὰ σά γούναθ' ἱκάνω, Od. 3. 92 and 11. 68. Cp. also Π. 6. 303, where the votive robe is laid upon Athena's knees.

1. 268. ἀποτλέσω. Indic. fut. with κε, as in Π. 1. 175 οὗ κε με τιμήσουσι.

1. 270. διπότως, (§ 8. 2), trans. 'how thou wilt expel.'

1. 271. εἰ δ' ἄγε. Generally interpreted as an ellipse for εἰ δ' [βούλει] ἄγε. But εἰ may be an exclamation, like Latin sìa.

1. 273. πέραθε, (φαῦω), imperat., § 16. 2.

1. 275. μητέρα... ἄψ ἱτῳ, an anacoluthon. The sentence would rightly have run, μητέρα δι [ἀεωμί] ἄψ λέναι.

1. 277. οὖ δὲ, i.e. the father and other members of the family. οὐ
παῦς = 'along with.' ἐν with genit., when used with verbs of motion, means, literally, 'taking the direction of,' as Od. 3. 171.
1. 280. ἄρσας, ἄρω, § 19. 2.
1. 283. κλᾶς, 'news,' got by hearsay. Cp. Π. 2. 486 ἕμετρ δὲ κλάσ
οὐν ἀκόουμεν, οὐδὲ τι ἔμεν.
1. 286. ὅς γὰρ, (demonstr.), 'for he came back last.'
1. 288. προχομένως περ, sc. by the suitors of his mother.
1. 291. χεῖμα, (χέω, § 19. 3), κυρείξα, δοῦναι, φράζονται, are all
infin. imperat. ἐν = 'besides.'
1. 297. νηπίας. The nom. νηπίῃ is lengthened to νηπίῃ (§ 3. 5), cp
Π. 9. 491; and analogously the acc. νηπίας to νηπίας, as αὐτάδοσσα to
αὐτάδοσσα, Π. 10. 120. 'You ought not to practise childishness, since
you are no longer of the age for it.' Homer uses plurals where in later
Greek we find an abstract noun. Cp. Od. 2. 346; 5. 250.
1. 298. ἱ ὄν, § 4. 3.
1. 299. εἶν' ἀνθρώπος, 'spreading over.' πατροφόνησα, δ οἴ το Π. Κ.
ἐκτο. See on Od. 1. 1, and p. 228.
1. 302. ἄσω[ν], § 23. 4.
1. 310. τεταρτόμενος, (τετρων), § 10. 2.
1. 313. οἰα, sc. κυμήλια. διδοῦν, § 23. 1.
1. 315. λαυαμένων περ, 'very eager.' περ here intensive and not
concessive.
1. 317. δομεναι, see on sup. v. 291.
1. 318. καλ μᾶλα καλὸν ἀλὼν, i.e. 'taking it out from among your
treasures, (not = 'choosing'), and it will be worth a return-present to
you,' i.e. when you visit me, I will give you as good an one.
1. 320. ἄνωτα. The meaning and accentuation of this word are
altogether uncertain. It is interpreted, (1) 'upwards' (cp. Anopaia, as
name of mountain-pass, Hdt. 7. 216); (2) 'the anopaia,' a sort of
sea-eagle; (3) 'up the smoke-vent;' ὁν, (query if ὁν' ὁνιάτ),
and (4) 'unseen,' (ἄ + ἄνω-ωπα). The choice seems to lie between (1)
and (2).
1. 326. ἄνω [ον], § 24. 7.
1. 328. ὑπερωθέν (ὑπερών) § 12. 2 (b).
1. 330. κατεβάοπτο, § 20. 3.
1. 337. πολλά γὰρ. The clause containing the reasons of her action is
1. 338. κλίνου, § 3. 2.
1. 343. μεμνημένη, 'calling it to mind.' The particip. stands free
from the construction, (as in Od. 4. 151), and ἄνορ Dios depends on κεφαλή,
'the person, I mean, of a man who,' etc. Cp. sup. v. 161 and Od. 11. 549.
The phrase Ελλάς καλ μέσον''Ἀργος is a sort of familiar saying like
'from Dan to Beersheba,' and signifies the whole of Greece. Hellas,
properly a district in Thessaly, is extended to signify all extra-
Peloponnesian Greece, and μᾶςον Ἀργοῦ (sc. Ἀχαῖων), the kingdom of Agamemnon, is taken to include the whole of the Peloponnesse.

1. 347. ὁδὸν τοῖς, § 6, 'are not the cause,' sc. of your sorrow.
2. 349. ἀλφαῖος, generally interpreted 'enterprising,' 'gain-getting,' from ἀλφᾶυ, is also explained as 'corn-eating,' from ἀλφέων. Cp. σιτοφάγος, Od. 9. 191; 8. 222. ἐκάστος, is in apposition with ἄνδράς.  
3. 350. ὅκον here, and ὅκονδα (§ 12. 2), ν. 360 = βάλαμαν.  
4. 359. τοῦ resumes the ἵμοι, 'to this person (sc. to me) belongs.' The lines 356-359 were rejected by the Alexandrian critics as an interpolation from Hector's interview with his wife, II. 6. 990.  
5. 365. καλάντα, probably because the only light came through the door when opened; or through the smoke-vent.  
7. 370. τόδε καλὸν, 'this is a fine thing,' viz. ἀκοῦεμεν δούδον. Cp. sup. v. 82, inf. v. 376.  
8. 376. ἐξίνα, infin. explaining and in apposition with μῶθαι.  
9. 375. οὐδ’ § 15. 2. ἀναβαίνοντι κ. ὀπλ., 'changing about from house to house,' i.e. the guest of to-day is the host of to-morrow, and so on.  
10. 377. νηποῦν, ν. 380 νηποῦν, 'without rempence;' in first case - without paying; in second - unavenged.  
11. 378. ιππώσουμαι, § 4. 2.  
12. 379. ἐποιμηντα, § 23. 1. παλιντρογία ἰγνς, 'acts of requital.'  
13. 381. ἀμφίπληκτη χείλη οῷδς, 'fastening on (lit. 'growing on') their lips with set teeth.' Ὀ-βα, ὀά-ν-ω = Lat. mordicus.  
14. 382. δι' 'in that;' propter id quod = δι’.  
15. 385-389. Antinous and Eurymachus preserve their characteristics throughout; the insolent scoffer, and the smooth man of false professions.  
16. 387. πατρόκλοι, 'thine ancestral right.'  
17. 391. τοῦτο κατοντων. Telem. pretends to believe that Antinous must have thought it a bad thing to come to the throne, since he hopes Telem. may be spared that burden. The subject to βασιλεύειν is not expressed, but it is implied by the αἱ that follows. Ἐω = Ἐως.  
18. 394. βασιλῆς, 'chieftains.'  
19. 396. ἄν εἴχον, 'may have this' = Attic opt. with ἄν. Cp. Od. 4. 692; 10. 507.  
22. 404. ἀποφάσασα σα κτήματα, double accusative on the analogy of the construction with ἀμφιπληκτη.  

ναυτοκωσ (not ναυτόκωσ, § 18. 2), 'existing,' properly = 'dwelling,' as if the lands stood for their inhabitants. So Soph. Aj. 595  
"Ο κλαυνδ ἁλαμῆς ὁδ μὴν του  
ναῦτας διπλακτος εἰβαίμων."
NOTES.

1. 406. ἔπισθεν, indirect question after ἐρέσθαι, πολὺς and ποῦ direct.
1. 409. Trans. 'Or comes he thus, desiring his own business [done]' τὸ δὲ ἴκανος; lit. 'comes he this coming?' = τὴν δ' ἀφιξὲν ἄφικνεῖται; cp. Od. 5. 215.
1. 411. γνώμεναυ, 'for us to know him;' and he need not have been so shy, οὐ γὰρ τι κακῷ, κ.τ.λ.
1. 414. εἰ ποθὲν ἄθων, sc. ἄγγελη; others make πατὴρ ἐμὸς the nom.
1. 417. The nom. to the sentence is οὗτος, 'this man.'
1. 420. ἄθανάτην, § 18. 2.
1. 424. κακκεῖοντες, §§ 7 and 23. 6.
1. 425. σύλης, local gen., as "Αργεῖος, Od. 3. 251. Others make it depend on διὶ, like ἄλλοι γαῖς, Od. 2. 131.
1. 428. κόζων ἤνα (i.e. Φίδων, § 2), 'with trusty heart.' This use of οἷα is common, to denote character; e.g. ἄκμιστα, ὀλοφωνα, ἀσίμα, εἶδος.
The fem. of particip. εἰδώς has the shortened vowel, as τεθηλῶς, τεθαλιᾶ.
1. 433. χόλον δὲ, where one would expect χόλον γάρ. The connection of clauses in Homer is often marked only by their thus being put side by side (co-ordinated) instead of being made dependent on one another (subordinated). See p. 27.
1. 436. ἔξεσθε, (οἴκω), Attic form φίλα.
1. 439. ἀσκίσασα, 'smoothed.' τρητὸς, not bored with holes to carry the ropes that supported the bedding, but bored with holes in order to be bolted together.
1. 441. Trans. 'She pulled the door to with the silver hook, and drew home the bolt by its strap.' The κλῆς here is a bar on the inner side of the door. There was a hole in the door, through which passed a strap fixed to the bar. When you had left the room, and shut the door after you, the next thing was to pull the loose end of the strap which hung outside the door, and this drew the bolt across the door into a socket made to receive it in the jamb (σταθμὸς). The bar could be lifted again from the outside by passing through the strap-hole a hook or key (also called κλῆς). See Od. 21. 47 foll.

THE END.