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TWENTIETH CENTURY TEXT-BOOKS

CLASSICAL SECTION

EDITED BY

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HOMER.

Ideal bust in the Museum of Naples. (After a photograph from the original marble.)
This edition of the Iliad includes the books commonly required for admission to American colleges, and in addition liberal selections from the remainder of the poem,—in all, the equivalent of nearly eight books. It has been long felt as a defect of Homeric study in our schools that the average student obtains no just conception of the unity of the Iliad as a work of literature and of art; this is particularly true, of course, when not over a year is given to the study of Homer and when the reading of the Iliad is not carried beyond the sixth book. This volume represents an attempt to meet the situation; it is offered with the hope that it may enable the student, in his first year's study of the Iliad, to gain a comprehensive view of the great epic, both in its plot and in its larger literary aspects. The method used in making the selections will be readily seen on examination of the following pages. The Greek text has not been disturbed by any reckless process of abbreviation; but entire books or entire episodes from single books are chosen. These are connected, wherever it has seemed necessary, by short summaries of the omitted portions. If time fails for reading the whole volume, the plan that I have employed will permit the exercise of some choice among the selections, without altogether de-
stroying the continuity of the story. The notes and grammatical helps on the selections from Books V and VI have been purposely made more complete for the benefit of any students who may not read Books II and III.

Very unusual words—chiefly such as are found *only once* in the text of Homer—are defined in foot-notes. This principle has naturally not been extended to all proper names that occur but once; these are mentioned in the foot-notes only in rare and special instances, chiefly when a difficulty about understanding or interpreting the name would confront the inexperienced student. Sometimes, too, in the case of compound words or of simple words that are common in Attic Greek, the foot-notes suggest rather than define the meanings. It is believed that these devices, which are novel in a work of this nature, will wisely save time for the student. The quantities of long vowels (ā, ā, and ō) have been marked in the Grammar and in the Vocabulary.

The notes have been adapted to the practical needs of the student. They also contain material which it is hoped will prove interesting in itself and stimulative to further reading. I have, of course, examined the ancient Scholia, which have a peculiar interest on account of their antiquity and literary traditions, and I have made many excerpts from them. I have examined, too, the leading modern editions of the Iliad, and to all of them I acknowledge my indebtedness. I have found particularly useful the standard German editions, and the edition by the Dutch scholars Van Leeuwen and Da Costa, all of which are mentioned in the Bibliography (pages xxxiv, xxxv).
My text follows closely that of Dr. Paul Cauer (Leipzig, 1890–91). The principal deviations are mentioned on page xvii. To Dr. Cauer, who has kindly permitted this use of his critical text, I acknowledge my especial obligation. His contributions to the study and interpretation of Homer are of great importance, and should be better known than they appear to be by American teachers of Homer. I have several times made reference to them throughout this volume.

In the preparation of the short Grammar, which is to a considerable extent based on an independent inspection of the text, I have been particularly helped by Van Leeuwen’s *Enchiridium dictionis epicae*; nor have I neglected to consult the large Grammar of Kühner, edited by Blass and Gerth; Monro’s *Homeric Grammar*; and Goodwin’s *Syntax of the Moods and Tenses of the Greek Verb*. To both of the last-named books I give credit in the notes for suggestions or for material occasionally used.

In making the Vocabulary I have found Gehring’s *Index Homericus* invaluable; Prendergast’s *Concordance to the Iliad of Homer* has been helpful; and I have freely used the latest editions of the German school dictionaries. In particular I have constantly consulted, at every point, the large *Lexicon Homericum* of Ebeling and his associates.

Professor Wright, of the editors-in-chief, has been unfailing in his interest and in suggestions at all points of the work. Most of the proof-sheets have been read by him; and his kind criticism has helped me in numerous difficult places. I wish also to thank my colleague, Professor Charles H. Forbes, whom I have often appealed
to for counsel, and who read the larger part of the proof-sheets of the Greek text. And likewise for advice and assistance in reading several sheets of the Greek text my thanks are due to Dr. George R. Noyes, of the University of California. Several other friends have given me valuable advice at different points in the work.

The Vocabulary has been verified from the text by Mr. Arthur Stanley Pease (Harvard, 1902); to his skill and accuracy I am indebted.

Allen R. Benner.
CONTENTS

<table>
<thead>
<tr>
<th>BOOK</th>
<th>TEXT PAGE</th>
<th>NOTES PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I—A entire</td>
<td>1</td>
<td>213</td>
</tr>
<tr>
<td>II—B 1–483, 780–815</td>
<td>26</td>
<td>241</td>
</tr>
<tr>
<td>III—Γ entire</td>
<td>47</td>
<td>256</td>
</tr>
<tr>
<td>V—E 274–352, 432–448</td>
<td>67</td>
<td>269</td>
</tr>
<tr>
<td>VI—Z 237–529</td>
<td>71</td>
<td>272</td>
</tr>
<tr>
<td>IX—I entire</td>
<td>84</td>
<td>281</td>
</tr>
<tr>
<td>XV—O 592–746</td>
<td>116</td>
<td>297</td>
</tr>
<tr>
<td>XVI—I 1–167, 198–305, 419–507, 663–867</td>
<td>123</td>
<td>301</td>
</tr>
<tr>
<td>XVIII—Ξ entire</td>
<td>146</td>
<td>313</td>
</tr>
<tr>
<td>XIX—T 1–73, 276–300, 392–424</td>
<td>172</td>
<td>330</td>
</tr>
<tr>
<td>XXII—Χ entire</td>
<td>178</td>
<td>333</td>
</tr>
<tr>
<td>XXIV—Ω 472–691</td>
<td>201</td>
<td>343</td>
</tr>
</tbody>
</table>

A Table of Parallel References | 346  |

A Short Homeric Grammar | 347–397 |
| Part I.—The Dactylic Hexameter | 349  |
| Part II.—Elision, Contraction, Synizesis, etc. | 357  |
| Part III.—Inflections—Word-formation | 363  |
| Part IV.—Prepositions and Adverbs | 387  |
| Part V.—Syntax | 388  |

A Vocabulary and Greek Index | 399  |

An English Index | 519  |
# LIST OF ILLUSTRATIONS

<table>
<thead>
<tr>
<th>PLATE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Homer, ideal bust in the Museum of Naples</td>
<td>Frontispiece</td>
</tr>
<tr>
<td>I.—The Charioteer of Delphi</td>
<td>xxii</td>
</tr>
<tr>
<td>II.—Caryatid of the Erechtheum</td>
<td>xxiii</td>
</tr>
<tr>
<td>III.—Lapith and Centaur</td>
<td>12</td>
</tr>
<tr>
<td>IV.—Achilles giving up Briseis</td>
<td>15</td>
</tr>
<tr>
<td>V.—The embassy to Achilles</td>
<td>93</td>
</tr>
<tr>
<td>VI.—Nereids bringing the armor of Achilles</td>
<td>172</td>
</tr>
<tr>
<td>VII.—Achilles and Briseis</td>
<td>175</td>
</tr>
<tr>
<td>VIII.—Hector’s body dragged around the tomb of Patroclus</td>
<td>200</td>
</tr>
<tr>
<td>IX.—Niobe and her youngest daughter</td>
<td>206</td>
</tr>
<tr>
<td>X.—Homer, ideal portrait by Rembrandt</td>
<td>212</td>
</tr>
</tbody>
</table>

## IN THE INTRODUCTION

<table>
<thead>
<tr>
<th>FIGURE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.—Chlaena and chiton</td>
<td>xx</td>
</tr>
<tr>
<td>(After I. von Müller’s Handbuch, <em>Die griechischen Privataltertümer</em>, Pl. iii, Fig. 24.)</td>
<td></td>
</tr>
<tr>
<td>2.—Apollo wearing a diplax (double chlaena)</td>
<td>xxii</td>
</tr>
<tr>
<td>(After Arch. Zeitung, 1887, Pl. cxxvii, 3.)</td>
<td></td>
</tr>
<tr>
<td>3.—Dagger blade found at Mycenae</td>
<td>xxiii</td>
</tr>
<tr>
<td>(After Helbig, <em>Hom. Epos 1</em>, Fig. 85.)</td>
<td></td>
</tr>
<tr>
<td>4.—Pattern of the peplus</td>
<td>xxiv</td>
</tr>
<tr>
<td>(After Studnitzka, <em>Altgriechische Tracht</em>, Fig. 1.)</td>
<td></td>
</tr>
<tr>
<td>5.—Girl fastening her chiton</td>
<td>xxv</td>
</tr>
<tr>
<td>(After Baumeister, <em>Denkmäler</em>, Fig. 418.)</td>
<td></td>
</tr>
<tr>
<td>6.—Bronze fibula from Mycenae</td>
<td>xxiv</td>
</tr>
<tr>
<td>(After Perrot and Chipiez, <em>History of Art in Primitive Greece</em>, vol. ii, Fig. 253.)</td>
<td></td>
</tr>
<tr>
<td>7.—Bronze fibula from Crete</td>
<td>xxiv</td>
</tr>
<tr>
<td>(After Am. Jour. Arch., vol. v [1901], p. 138, Fig. 2.)</td>
<td></td>
</tr>
</tbody>
</table>
FIGURE

8.—Fibula from Hallstatt . . . . . . . . . . . . . . xxiv
   (After Revue archéologique, vol. xxvii [1895], p. 49, Fig. 14.)

9.—Woman’s veil . . . . . . . . . . . . . . . . . . . . xxv
   (After I. von Müller’s Handbuch, Die griechischen Privataltümer,
   Pl. iii, Fig. 26.)

10.—Old man facing a hoplite . . . . . . . . . . . . . . xxvi
   (After a drawing from the vase.)

11.—Mycenaean shield, common type . . . . . . . . . . xxvii
   (After Perrot and Chipiez, History of Art in Primitive Greece, vol. ii,
   Fig. 358 [decorative shield].)

12.—Athene, carrying the Aegis, in combat with Enceladus . . . xxix
   (After Baumeister, Denkmäler, Fig. 173.)

13.—Gravestone (stele) of Aristion . . . . . . . . . . xxx
   (After Baumeister, Denkmäler, Fig. 358.)

14.—Mitre of bronze . . . . . . . . . . . . . . . . . . . . . . xxxi
   (After Helbig, Hom. Epos ¹, Fig. 69.)

15.—Helmet from the Warrior Vase of Mycenae . . . . . xxxii
   (After Perrot and Chipiez, History of Art in Primitive Greece, vol. ii,
   Fig. 488.)

16.—Helmet with horns and crest . . . . . . . . . . . . . . xxxii
   (After Reichel, Hom. Waffen ², Fig. 46.)

17.—“Corinthian” helmet . . . . . . . . . . . . . . . . . . xxxiii
   (After Reichel, Hom. Waffen ², Fig. 36.)

In the Notes

Diagram of the shield of Achilles . . . . . . . . . . . . . . . 325

In the Vocabulary

Chariot with ἄνταξ . . . . . . . . . . . . . . . . . . . . . . 412

Loom (ἰστός) . . . . . . . . . . . . . . . . . . . . . . 457

Harness of the Homeric horse (ἄπαδνα and ζεῦγλη) . . . 469

Plan of the central apartments of the palace at Tiryns (μέγαρον, etc.) . 472

(1) Ship (νησ) from an Egyptian temple sculpture . . . . . . 477

(2) Phoenician vessel . . . . . . . . . . . . . . . . . . . . . 478

(3) Sea-fight from the “Aristonothos” vase . . . . . . . . . . 478

Map of the Troad . . . . . . . . . . . . . . . . . . . . . . . 518
INTRODUCTION TO HOMER’S ILIAD

ORIGIN AND TRANSMISSION OF THE GREEK EPIC

1. The fluent verses of the Iliad and the Odyssey mark the end of a long period of cultivation of the poetic art. The oldest memorials of this art preserved to us are, to be sure, these two epics, of which the Iliad appears to be somewhat the older. But before they were produced both their verse (dactylic hexameter) and many of their characteristic phrases doubtless existed through a long and ruder period, which may well have reached far into the second millennium B.C. Not without reason has the early home of epic poetry been sought in Greece itself, in the region north of the Peloponnesus and in the district later known as Thessaly; for from this region are evidently derived many of the fundamental and permanent names of the Iliad, such as Achilles, son of Peleus (cf. Mt. Pelion), and Mt. Olympus, seat of the gods and of the Muses. Achilles’s home was in southern Thessaly; and Mt. Olympus is situated on the borders of northern Thessaly and Macedonia. The local folk-lore of Thessaly has left its traces in many lines of the epic, among which are those that mention the Centaurs and the giants Otus and Ephialtes, who fought against the gods. Apart from this distinctly Thessalian—or northern Greek—coloring, which is capable of much further illustration, the land itself was well adapted to the conditions that formed the background of the early epic. Its broad plains, for example, were splendidly suited to horse-raising and chariot-driving; and in historical times Thessaly and Boeotia were famous for horses. The frequent use of ἵπποδαμος, ‘master of horses,’ and similar words, and the com-
mon employment of the chariot throughout the epic, point to a land of horses as the early home of epic poetry.

If the two great epics developed their primitive form on the mainland of Greece, they were early carried, at any rate, whether by colonizing Achaeans or by wandering minstrels, or, as is likely, by both, to the coast of Asia Minor. And as is indicated by their language, they came at length into the especial keeping of the "Ionic" branch of the Greek stock. Among the early seats of epic song, tradition indicates the Ionian city of Smyrna, near the confines of Aeolis; the island of Chios, off the Ionian coast; Colophon in Ionia; the island of Ios in the Aegaean sea; and Athens. All these places, and many besides, claimed to be the birthplace of Homer (Cicero, Pro Archia, 8, 19; Gellius, III, 11).

One old epigram names as the places that contended for the honor:
Σμύρνα, Χίος, Κολοφῶν, Ἰθάκη, Πόλος, "Ἀργος, Ἀθῆναι.

Another names:
Κώνη, Σμύρνα, Χίος, Κολοφῶν, Πόλος, "Ἀργος, Ἀθῆναι.

2. As the language of the epics shows many traces of what was later called the Aeolic dialect, some scholars have maintained that the primitive songs about the 'Wrath of Achilles' and other epic subjects were composed in this tongue—in other words, that the original Achaean minstrels spoke Aeolic. At any rate, the Ionian minstrels inherited and retained in the conventional epic dialect many words and many endings that did not belong to their every-day speech. Apart from this so-called Aeolic coloring (some traces of which are indicated in the notes of this edition) the poems as preserved to us represent chiefly the Old Ionic dialect; but they show a variety of forms and inflections that only a long lapse of time could produce. These differences may be regarded as the records of successive generations of bards who sang in the princely houses of the early Achaeans and Ionians.

3. The Iliad and the Odyssey probably received their coherence and their symmetry under the molding influence of the Ionian bards. The latter not only safeguarded the an-
cient formulas and traditions of epic song, but doubtless added considerable episodes to the original material. They, too, were of the number of ἄοιδοι, the Homeric minstrels who accompanied their songs with the music of the lyre. During the ninth and eighth centuries B.C. they brought epic poetry to the highest degree of perfection.

By the latter part of the eighth century B.C.—750 to 700—the Iliad must have taken on substantially its present form. This statement does not mean, however, that minor changes were not made even after that date. The interesting question that arises in this connection, as to when the Iliad was first written down, can not be answered. That writing was known in the Homeric age is no longer to be denied; but whether it was used for literary purposes, such as the preservation of popular poetry, is quite another question. It is not unreasonable to believe that the Iliad in large part, if not as a whole, lived for centuries long by oral tradition—on the lips of the minstrels. Not later, doubtless, than the sixth century B.C. it was written down as a whole in its artistic unity.

4. Of Homer, the minstrel, there exists no trustworthy account whatsoever. If a real person, as is not unlikely, he must have been the most eminent of the bards to whom the Greek epics are due, whether he came early or late in the succession. Although Herodotus (II, 53) maintained that Homer lived not more than four centuries before his own day, that is, in the ninth century B.C., there was by no means a general agreement among ancient writers on this point; for some of them believed him to have lived still earlier. The tradition that he was blind appears to rest on a line (172) of the *Hymn to the Delian Apollo* (anciently ascribed to Homer), in which the poet makes mention of himself as a 'blind man' who dwells on rugged Chios (τυφλὸς ἄνηρ, οἶκεὶ δὲ Χίῳ ἐν παπαλοεσση). The places claiming the honor of his birth have already been enumerated (cf. 1). It is an important fact for us that the Greeks themselves believed that he was the author of epic song, Iliad and Odyssey, and much besides.
5. Athens early received the epics. Hospitable always to literature and art, the famous city welcomed the public recitation of Homer at least as early as the sixth century B.C. And as the Athenians far surpassed all the other ancient Greek states in literary culture, and in the production and dissemination of books, the Homeric text naturally was transmitted to the later world through the medium of Athens. That as a result the poems received some local coloring from the Attic dialect is beyond doubt. So a definite text of Homer came into vogue not only for purposes of public recital, but also for use in the Athenian schools. It was quoted by the Attic writers like Plato and Aristotle. And this text, practically uninfluenced by the criticism of the Alexandrians (cf. 8), appears to have survived in the "vulgate" of the mss. known to-day.

6. The Homeric bards (ἀοιδοί, cf. 3) vanished with the conditions that produced them. They were succeeded by a new class of men, the ‘rhapsodists’ (ῥαψῳδοί). The latter, who were no longer creators of epic song like their predecessors, merely practised the public recitation of the Iliad and the Odyssey. They were not accompanied by the lyre; but, holding a wand in the hand, they appeared especially at the great festivals such as the Attic Panathenaea, where prizes were offered for the recitation of Homer. Their selections were called ‘rhapsodies’ (ῥαψῳδαί). The Athenian law prescribed that the verses of Homer, alone of all the poets, should be recited by rhapsodists at each fifth-year celebration of the Panathenaea (Lycurgus, In Leocratem, 102). And another ancient regulation, which apparently dated from early in the sixth century B.C. (cf. pseudo-Plato, Hipparchus, 228 B; Diogenes Laertius, I, 57), required the rhapsodists at the Panathenaea to recite their selections from the epics in the proper sequence, and not at their own free will.

Several of the titles of the rhapsodies may still be seen at the beginning of the different books of the Iliad and the Odyssey. But the present division into books can
not be the same as the ancient arrangement in rhapsodies (cf. 8).

7. The text of the present edition follows closely that of Paul Cauer (Leipzig, 1890, 1891). His object was to reproduce a text of the sixth century B.C. as it was recited by the rhapsodists. ¹

Besides some minor changes in punctuation, the principal deviations from Dr. Cauer's text introduced into the present edition are as follows:


Some desirable readings (suggested by the writings of Dr. Cauer and others) which probably represent the original forms, but which have not been introduced into the present text, are:

A 559 and B 4, πολὺς for πολέας. B 132, έδωσ' (i) for εἰδὼσ' (i). Z 508, ύπρεῖος for ύπρεῖοι. Ο 640, Ἰραικλείη for Ηραικλείη. Π 125, Πατροκλέα for Πατροκλῆα. Π 738, ἀγακλήεος for ἀγακλήος. Π 818, Πατροκλέα for Πατροκλῆα. Σ 117, Ἰραικλείους for Ἰραικλῆος. Σ 402, σπή for σπής. X 67, ὄμεσταί for ὄμεσταί. X 110, ἐνκλεῖος for ἐνκλεῖως. X 304, ἄκλειῶς for ἄκλειῶς. X 331, Πατροκλέε' (a) for Πατροκλῆ' (a).

8. At Alexandria in Egypt, perhaps in the third century B.C., our Iliad and Odyssey were each arranged in the twenty-four rolls of convenient size or "books" that we are acquainted with in the editions of to-day. Xenophon's writings and those of other Greek authors were probably divided into books at the same period. The centuries just before the Christian era likewise witnessed the rise of a famous school of Homeric criticism at Alexandria, of which the chief exponents were the librarians Zenodotus (died about 260 B.C.), Aristophanes of Byzantium (about 262–185 B.C.), and his successor Aristarchus (about 220–145 B.C.).

9. Beginning with the Alexandrians, of whom the greatest was Aristarchus, and continued by later Greek scholars, a mass of Scholia (critical notes) was produced. These possess

¹ Homerkritik, pp. 64, 99.
great value. They are in Greek; and as preserved to us, they are commonly written on the margins and occasionally between the lines of several of the mss. that contain the Homeric text also. They are found alone, apart from the text, however, in a Munich ms. (Scholia Victoriana) and in a very valuable fragment of papyrus recently discovered (Scholia on Iliad XXI in The Oxyrhynchus Papyri, part ii, pages 52–85). Much valuable material besides has been transmitted in the Commentaries of Eustathius and in ancient lexicons. The most important scholia, from which frequent quotations are made in the notes of this edition, are derived from the best ms. of the Iliad, known as Codex Venetus A (of the eleventh century of our era), which is preserved in the Library of St. Mark’s in Venice; and from the ms. in the British Museum at London known as Codex Townleyanus (of the twelfth or thirteenth century). See the Bibliography on page xxxv.

THE HOMERIC AGE:

10. The Homeric Age means the period during which the Greek epics were created, not the period in which the heroes of the poems lived. The time when first the bards sang of Achilles and Agamemnon was coincident with the decadence of the so-called Mycenaean civilization. The earlier parts of the Iliad therefore contain such phrases descriptive of armor, clothing, sacrifices, and dwellings as were appropriate to the actual life of that day. And this phraseology was preserved, as a rule, in similar descriptions by poets of later generations. That is to say, the later poets of the Homeric age seem to have been careful to follow the ancient formulas of the epic style. Yet it is also true that in the midst of the traditional material the Ionian poets introduced, whether consciously or unconsciously, many traits and customs from the life of their own time. So when Homeric antiquities are studied from the text, cognizance must be taken of the fact that they are very likely influenced to some extent by the century to which specific portions of the text owe their origin.
11. It has been possible for scholars to distinguish with some exactness the development and changes of many customs, preceding and during the Homeric age. The hither limit is approximately the beginning of the historic age of Greece; and the customs of the latter part of the Homeric age must to some extent be interpreted by the antiquities of historic Greece, so abundantly illustrated in the monuments and literature. On the other hand, at the farther extreme of the Homeric age was the Mycenaean civilization, the works of which have in recent decades been brought to light in many places about the Mediterranean. They are of great value for confirming the words of the poets in many particulars and for bringing vividly before the eyes illustrations of the oldest parts of the Iliad. But it must always be borne in mind that while the Mycenaean civilization influenced the Homeric age to some extent, yet its prime (generally reckoned about 1450-1250 B.C.) was earlier than the Homeric period. The two eras show, in fact, many differences and contrasts.

Books of Reference on Pages xiii–xix

P. CAUER: Grundfragen der Homerkritik. Leipzig, 1895.
SIR R. JEBB: Homer: An Introduction to the Iliad and the Odyssey. Boston, 1894. [First printed in 1887.]

1 Cf. notes on burial customs (II 456), bronze and iron (X 34), wedding gifts, ἱδρα (X 472).
INTRODUCTION TO HOMER'S ILIAD

On the Mycenaean Age in particular the following may be consulted:


DRESS IN THE HOMERIC AGE

12. The overgarment of the Homeric man, inherited from his Indo-European ancestors, was simple in material and design. It was nothing more than a woolen shawl of rather large dimensions, known as a chlaena (χλαίνα, Fig. 1). Sometimes it was thrown about the shoulders in a single thickness (ἀπλοῦς χλαίνα); sometimes it was worn double (διπλή or διπλαξ, Fig. 2). Generally, and especially if worn double, it was fastened by a brooch (περόνη or τόρτη, Figs. 6, 7, and 8) over the shoulder as was the chlamys (χλαμῦς) of classical times. While simple in design, it needed color and decoration to gratify Homeric taste; so it was dyed to shades of red (χλαίνα φουνικέσσα) or purple (χλαίνα πορφυρέ) and sometimes woven in ornamental patterns. A Homeric man without his chlaena was as undressed (γυμνός) as a Greek of Xenophon's day without his himation (ιμάτιον, Fig. 10 and Plate V), to which indeed the Homeric chlaena in a way corresponded.

13. If the Homeric man laid aside his chlaena, as he did indoors or on preparing for any vigorous exercise (cf. B 183), he still wore his chiton (χιτών). This was a garment of white linen which he had adopted from his Asiatic neighbors—the Semitic peoples. Like a long, rather
PLATE I.—THE CHARIOTEER OF DELPHI.

Bronze statue of a charioteer, dressed in the long chiton characteristic of his profession. An original work of the early fifth century B.C. Found by the French excavators at Delphi, in 1896. (After Monuments et Mémoires, etc., vol. iv, Pl. xv.)
loose gown, it quite enveloped his body, although it had but the rudiments of sleeves (Fig. 1 and Plates I and VIII). On going to bed he slipped it off (α 437, ἐκδύνε) over his head, as he slipped it on (β 42, ἐνδύνε) when he arose; for it was neither buttoned nor buckled; and since it must have had its sides sewed up, it was quite different in style as well as in material from the chlaena.

14. To make a handsome display on a state occasion or at a festival the Homeric man wore his chiton long, reaching perhaps even to his ankles. But of course he could not work or fight or hunt with a cumbersome garment dangling below his knees. So if need came, he tucked up (ξ ἐρά, συνέεργε) his chiton through his girdle (ξυστήρ), shortening it to suit him. A girdle seems often to have been wanting, however. And it is not unlikely that a special short chiton—perhaps the precursor of the familiar classical type—was worn by youths, and also by men when the occasion demanded, as in battle and hunting. The warrior, however, seems regularly to have worn a girdle; often, too, he had this belt overlaid with metal (cf. ξυστήρ παναίολος, Δ 186), when it became a real piece of defensive armor.

15. The word χετών was originally limited in its use to the sewed linen garment, borrowed like the name itself from the
Semites. But among the classical Greeks it had a much wider application, including not only the short woolen undergarment of men, but also the chief dress of women, which in Homer's day was called *peplus* (*πέπλος*). And *πέπλος* itself, as used by the Attic poets, was generalized into 'garment' or 'clothing,' retaining its primitive signification only when applied to the Panathenaic peplus which was offered to Athene.

16. If the chiton of the Homeric man was an imported eastern garment, the question naturally presents itself as to what his ancestors wore besides the chlaena. The primitive undergarment, it is believed, was the *zoma* (*ζώμα*), a loin-cloth such as is seen worn by the hunters of the Mycenaean dagger blade (Fig. 3). And it is not improbable that when the Homeric man went without his chiton, as he occasionally did in battle, he wore the zoma inherited from his Indo-European forefathers. At least, such a custom is suggested by some passages in the Homeric poems; and in particular, the zoma was worn by the contesting athletes at the funeral games in honor of Patroclus (Ψ 683).

17. The Homeric woman's dress was even simpler than the man's. It was the men who were first to imitate and to introduce the advanced styles of their eastern neighbors. The more conservative Homeric woman wore a single garment, corresponding to the man's chlaena, and like it an inheritance from her Indo-European ancestors. This famous dress is commonly illustrated by the monuments of classical Greece,
PLATE II.—CARYATID OF THE ERECHTHEUM AT ATHENS WEARING THE DORIC CHITON.

The garment is drawn up somewhat through the girdle, which is concealed by the fold. (After a photograph.)
in the best period, when it was known as the "Doric chiton." Forms of the garment may be seen worn by the maidens of the Parthenon frieze and by the Caryatides of the Erechtheum (Plate II). Such was essentially the Homeric peplus (πέπλος or ἔμβος). Its material, like that of the men's chlaena, was generally wool. Its pattern is shown by the accompanying sketch (Fig. 4). A large piece of woolen cloth, rectangular in shape, was folded over somewhat along the entire top hem; this fold could of course be made large or small at the pleasure of the wearer. The garment was then so adjusted about the person that the head was inserted between A B and C D. It was fastened above the shoulders in front (at A and B, as in Fig. 5) by brooches (Figs. 6, 7, and 8). The arms appeared through A C F and B D G. The side was either left unfastened, as was the fashion with Spartan maidens, even in classical times, or drawn together with clasps.
18. While the Homeric woman often dressed in shining white raiment of linen (cf. 19), there can be no doubt that her πέπλοι were often dyed to various hues. Garments (πέ-πλοι) woven in many-colored patterns are expressly mentioned (Z 289 ff., o 105 ff.); and saffron color is suggested by the references to Dawn as saffron-robed. About her waist she wore a girdle (ζώνη); and when Homer calls her βαθύζωνος, 'deep-girdled,' he seems to mean that the girdle cut deep into the falling lines of the peplus and gave evidence of a slim waist. In a similar sense he uses εύζωνος and καλλίζωνος, 'fair-girdled.'

19. A splendid robe of linen worn occasionally by both men and women of degree was the pharos (φαρός). When used by men, it took the place of the chlaena. As time went on, women more and more adopted fine linen (cf. Ξ 595, ἄθόνας) as material for dress. This was due to foreign influence, to which the Homeric man had been first to yield. The linen chiton for women, however, was not introduced at Athens until about the middle of the sixth century B.C. And then a century later there came a reaction in favor of the older and historic garment.

20. The Homeric woman was called ἐκεοπέπλος, 'with trailing robe,' from the fact that the back hem of the peplus
might trail on the ground; ταυτεπλος, 'dressed in outstretched [either 'long' or 'broad'] robe,' with reference to the abundant material; καλλισφυρος, 'beautiful-ankled,' because her robe permitted her ankles to show in front; λευκωλενος, 'white-armed,' because her arms were not covered by the sleeveless peplus.

21. Another article of the Homeric woman's dress was the veil (κρήδεμνον or καλυττρη, Fig. 9), probably of linen. This was draped from the top of the head down over the neck and cheeks, but drawn aside from the front of the face. It fell over the shoulders behind. Like the man's chiton, it seems to have had a Semitic origin. (Other articles of women's head-attire are mentioned in the note on X 469.)

BOOKS OF REFERENCE ON PAGES XX—XXV

F. STUDNICZKA: Beiträge zur Geschichte der altgriechischen Tracht (the chief authority for the preceding article). Wien, 1886.

W. HELBIG: Das homerische Epos aus den Denkmälern erläutert. 2d ed. Leipzig, 1887.


W. REICHEL: Homerische Waffen (touches on only a few matters of dress). 2d ed. Wien, 1901.

ARMOR IN THE HOMERIC AGE

22. The familiar outlines of the classical hoplite, seen in ancient vase-paintings (cf. Fig. 10 and Plate VII), illustrate but inadequately, if at all, the armor of the Homeric hero. Great changes in defensive armor seem to have been made during the long course of the Homeric age; and only when one seeks to show the latest development can the classical equipment be made illustrative.
23. The shield (ἀστίς, σάκος) that is clearly demanded in parts of the epic (e.g. Hector's, Z 116–118, and Periphetes's, O 638–646) is evidently the one seen in Mycenaean works of art, such as the dagger blade, Fig. 3. There, two types may be distinguished, both of great size. The far more common one is represented by Fig. 11. It covered a man's body from neck to ankles, and was drawn in at either side slightly above the middle, so that it presented a notched appearance.

The other type was oblong (cf. Fig. 3), and curved in contour like a semicylinder. It had square or nearly square corners, and sometimes an extension of the upper edge, as if to protect the face of the warrior.
24. Such shields were made of layers (πτύχες) of ox-hide, stretched upon wooden frames (κανόνες). Over the whole there was often, if not always, a layer of metal. The pinched-in sides of the common type were apparently not due to any incisions in the leather; rather, they had their origin in an effort to bend the shield into a somewhat hollow form, the better to envelop the person. The great shield of either type was supported and carried by a strap (τελαμών) which passed over the left shoulder, across the back, and under the right arm of the warrior. At his pleasure, the shield could be shifted around, over the back, to permit walking and running more easily.

25. The poet sometimes calls the shield ‘tower-like’ (ἡὺτε πόργον, Η 219, etc.), and sometimes describes it by the following adjectives: ποδηνεκής, ‘reaching to the feet’; πάντοος εἶσθ, ‘on all sides fitting,’ ‘nicely fitting’ to the warrior’s figure; ἄμφιβρότη, ‘man-protecting’; χαλκεί, ‘bronze,’ with reference to a layer of metal over the leather; φαεινή, ‘shining,’ in application to the polished metal exterior; τερμιδέσσα, ‘bordered,’ with reference to a decoration about the edge (τέρμα); and ὁμφαλώσσα, ‘bossed.’

About the last epithet a further explanation is necessary. It is observed that the two bulging halves of the common type of Mycenaean shield are connected by a high central part, where the sides are pulled in. This may be regarded as a true navel or boss (ὁμφαλός). But the word may also describe a projecting disk of metal affixed to the exterior of the round shield (cf. 26) in the center. Such metal bosses, which were designed to strengthen the shield in its most critical part, existed in very ancient times, and examples have been preserved to our day. The classical hoplite’s shield, however, carried no boss, but had instead a device of one kind or another emblazoned on it (Figs. 10, 12).
26. The smaller, round shield, managed by a handle, seems to have been known to the Homeric poets also, and to be referred to in some parts of the epic. In one place, for example (T 374), the radiance of Achilles’s shield is compared to that of the moon. The evidence for the round shield in the Homeric poetry, however, is derived largely from the context, rather than from explicit statement. It must have belonged to a later culture than the Mycenaean design; and doubtless it fell heir to the treasure of epithets which epic poets had originally bestowed on its predecessor (cf. 10). Probably it was one of the every-day sights of the later Homeric poets. In fact, it is illustrated in vase-paintings of Greek origin that are believed to date from the middle of the eighth century B.C. Much earlier records of the antiquity of the round shield exist, however. Sculptures on the walls of Egyptian temples as old as the thirteenth century B.C. show a martial equipment which is certainly not Egyptian, whatever may be its origin. There the small round shield, with its handle, is to be seen borne by the people ‘from the lands of the sea’ who visited Egypt as marauders and who served in the Egyptian army as mercenaries at that early date (1300–1200 B.C.). (See the illustration in the Vocabulary, page 477.)

27. A warrior of ordinary strength could not walk or run a great distance if burdened with the heavy Mycenaean shield. One rawhide may weigh, it is said, from thirty to sixty or more pounds; and as is known (cf. 24), several rawhides sometimes went to the making of a single shield. So the chariot was much used on the battle-field as a means of conveyance for the heavy-armed warrior (cf. also 1); when it came time to fight, usually the warrior dismounted and fought afoot. Only in exceptional cases did he engage in battle from his chariot. The light-armed men, like the archers Alexander, Pandarus, and Teucer, of course did not use chariots when fighting. Mounted warriors came to the fore only in historic times. They do not figure at all in the Homeric battles.
28. Archers (Γ 16 f., Κ 333 f.), and in general the rank and file of Homeric fighters, who naturally could not afford chariots, had nevertheless some protection in place of the great shield. Such was the λαυρήνων, the untanned, hairy skin of an animal like the goat, wolf, panther, or lion. This was the most primitive form of shield, serving for a garment as well as for a protection against weapons. It was worn, for example, by the old hero Heracles.

29. It is in this context that the aegis (ai̯yis) of Zeus and of Athene (Fig. 12) may be best explained. Whatever the

etymology of the word, in the fancy of the epic poets and of the ancient artists, at any rate, the aegis was a skin, a shield of defense corresponding to the λαυρήνων of mortals. The θύσανων were 'tassels,' possibly made from the tufts of hair

Fig. 12.—Athene, carrying the Aegis, in combat with Enceladus.
The breastplate of Enceladus, lacking the flaps (πτέρυγες) of the classical type (cf. Fig. 13, etc.), represents a more archaic form. (Black-figure Attic amphora of the late sixth century B.C. from Vulci; in the Museum of Rouen.)
hanging over the edge of the hide. The idea of metal scales covering the surface was perhaps suggested to later generations by the conventional way of representing hair in archaic art.⁴ Athene's aegis is commonly represented, in classical art, with a fringe of snakes in place of the Homeric tassels, and with a Gorgon's head set in the center.

30. Perhaps, as Reichel has maintained, the greaves (κνημιδές) were originally leggings of cloth or leather (cf. ω 228 f.), designed to guard the shins against the chafing of the edge of the big shield. Therefore archers, who carried no great shields, naturally wore no leggings. Paris, for example, who had come to battle as a bowman, put on κνημιδές only when he prepared for the duel in heavy armor (Γ 330). Such leggings were fastened about the ankles with ankle-clasps (ἐπισφύρια) of silver (Γ 331, etc.).

According to this view, it was only in the later Homeric times, when the smaller round shield had come into use, that the κνημιδές were made of bronze; then, of course, they were intended for a defense against the enemy's weapons (cf. Figs. 12 and 13, which show the classical greaves). Only once in the epic are the Achaeans called χαλκοκνημίδες, 'bronze-greaved,' and that in a part recognized on other grounds as late (H 41). The epithet ἐυκνημίδες, however, which is usually rendered 'well-greaved,' is common enough.

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⁴ Reichel, Homerische Waffen ², p. 56; after Studniczka.
31. Our information about the earliest breastplate (θώρηξ) amounts to almost nothing; and it has even been denied that the warrior armed with the Mycenaean shield needed any or wore any at all. Yet the word for this piece of armor occurs often enough; and the familiar adjective χαλκοχίτων, 'bronze-chitoned,' probably means nothing more than χαλκεοθώρηξ (Δ 448, etc.). It is altogether not improbable that while the early Homeric heroes had no cuirass like that of Xenophon’s day, they were nevertheless familiar with some sort of primitive breastplate.

Occasionally the poet uses the word θώρηξ vaguely in the meaning ‘armor’ (cf. Δ 132 ff., Υ 414 f.); so too its kindred verb θωρήσεσθαι often means no more than ‘arm oneself’ (Ε 737, etc.), and often contains no distinct reference to a cuirass. Then again, in parts of the poem, θώρηξ seems to indicate a breastplate not dissimilar to that of classical times; and its bronze γώαλα, the parts that covered breast and back, are mentioned (Ε 99, Ο 530, etc.). Such lines, it must be believed, date from a period when the smaller shield as well as bronze greaves were in use. This time is to be considered as truly a part of the Homeric age, of course, as any preceding period. Homer never mentions the flaps (πτέρυγες), however, which protected the lower abdomen and hips of the classical warrior (Fig. 13, etc.); and these were doubtless unknown in the Homeric period (cf. Fig. 12).

32. There was a piece of Homeric armor — unknown in its turn to the classical age — which apparently protected the abdomen. This was the mitre (μύτρη). We must believe that it was a broad band of metal (Fig. 14), perhaps laid over and fastened to a leather belt. There is evidence that it was very primitive and that it was worn without the
breastplate. Whether it was ever actually worn in addition to the breastplate is disputed (cf. \( \Delta 132 \) ff.). As the word is not of very common occurrence in Homer, and as the companions of Sarpedon are once designated as \( \delta \mu \tau \rho \alpha \chi \tau \omega \nu \alpha s \) (I 419), the mitre was evidently not universally worn. It seems not to be shown in any archaic Greek vase-painting.

33. The fundamental part of the early helmet (\( \kappa \rho \upsilon \varsigma \), \( \kappa \upsilon \nu \varepsilon \eta \)) was regularly a leather cap that covered the brow, upper part of the temples, and the top of the head (\( \kappa \rho \upsilon \varsigma \ \kappa \rho \tau \alpha \phi \omega i s \ \alpha \rho \alpha \rho \nu \iota \alpha \)) . It was held on by a strap (\( \iota \mu \alpha s \)) that passed under the chin. Around the lower edge of the helmet, to give it strength, was bound a circlet of bronze (\( \sigma \tau e \phi \alpha \gamma \eta \)). Usually there was a plume of horsehair, springing either from the cone-shaped helmet itself, or from a socket. Furthermore, projections of polished horn or metal (\( \phi \alpha \lambda \omega i \)) were sometimes set in the early helmet, their purpose apparently being to avert evil, real or imagined. In one instance (\( \Gamma 361-363 \)) a \( \phi \alpha \lambda \omega i s \) served to receive the blow of a sword. Such horns are illustrated by Fig. 15, a helmet from the Mycenaean “Warrior Vase” (perhaps of the eighth century B.C.), and by Fig. 16, which shows a design\(^1\) copied from a fragment of a bronze vase with figures in repoussé, found at Matrei in the Tyrol. Horned helmets appear also in the equipment of the people ‘from the lands of the sea’ represented in the Egyptian temple sculptures (1300–1200 B.C.; cf. illustration in the Vocabulary, page 477), and are illustrated elsewhere as well.\(^2\)

\(^1\) Described by S. Reinach in Revue archéologique, vol. ii (1888), p. 269; and in the Dictionnaire of Darenberg-Saglio under galea (p. 1439).

\(^2\) Cf. the helmets of the ancient Sardinians, pictured in Perrot and Chipiez's History of Art in Sardinia, Judaea, Syria, and Asia Minor, vol. 4
A helmet with two such horns was called ἀμφίφαλος; with two in front and two behind, τετράφαλος. A four-horned helmet was known also as τρυφάλεια (from τρυφ- shortened to τρυ-, meaning ‘four,’ and φάλος). Men’s fancy seems to have seen eyes in the ends of these horns and for this reason to have called the helmet ἀκλωπός, ‘tube-eyed.’ As a happy illustration Reichel has compared the horns or stalks of snails, which actually carry eyes.

A more usual but certainly less reasonable conjecture about the meaning of φάλος has identified it with the later bronze ridge or comb (κώνος) observed on top of the classical helmet (Fig. 17, etc.). We may well suppose the long-existing uncertainty about the word to have arisen from the fact that when the φάλος disappeared from the Homeric helmet, its original meaning was gradually forgotten also.

The resistance of the leather cap was increased not only by the στεφάνη, but sometimes also by φάλαρα (Π 106), which were probably metal bosses fastened to the leather itself. It is in this connection that κυνέη χαλκήρις may be interpreted: a helmet fastened or strengthened with bronze. The decorative bosses seen on some later bronze helmets are probably inherited from this earlier design in which the φάλαρα served a real purpose.

34. Bronze helmets (χαλκεὴ κόρυς, κυνέη τάγχαλκος) are distinctly mentioned a few times by Homer, and must be recognized as belonging to the warrior’s equipment in the latter part, at least, of the Homeric age. The helmet is even four times called χαλκοτάρης, ‘bronze-cheeked.’ While it is not impossible to make these words fit the early Homeric helmet, it is quite probable that they belong to the later period of Homeric poetry, when bronze greaves and breastplates with the small round shield were also in use. Such a helmet may be illustrated by the so-called Corinthian type (Fig. 17).
INTRODUCTION TO HOMER'S ILIAD

Books of Reference on Pages xxv–xxxiii


W. Helbig: Das homerische Epos aus den Denkmälern erläutert. 2d ed. Leipzig, 1887.


A. Bauer: Die griechischen Kriegsaltertümern. 2d ed. München, 1893 [In I. von Müller's Handbuch.]


A BRIEF SELECTED BIBLIOGRAPHY

[It is impracticable to mention here more than a very small number of the books valuable for the study of Homer. Reference may be made to the lists on pages xix, xx, xxv, and xxxiv for works dealing with the Homeric Text, Antiquities, and kindred matters.]

Some Useful Modern Editions of the Text of the Iliad


Some Editions of the Complete Text with Notes

editions.—J. La Roche: *Homers Ilias*. 3d ed. Leipzig, 1883— (to be kept distinct from the above mentioned text-edition by La Roche).—


**Scholia, etc.**


**Books on Homeric Literature (in English)**


**Homeric Antiquities**

To the books already mentioned in the lists on pages xix, xx, xxv, and xxxiv should be added E. Buchholz: *Die homerischen Realien*. 3 vols. 2 parts in each. Leipzig, 1871–1885. The most complete work of its kind, but no longer authoritative in some subjects, e.g. Homeric dress and armor.

**Works on Homeric Grammar**

J. van Leeuwen: *Enchiridium dictionis epicae*. 2 parts. Leyden, 1892, 1894. Very radical, but suggestive and interesting. In Latin—
INTRODUCTION TO HOMER'S ILIAD


Lexicons, Indexes, etc.


Translations of the Iliad

Into English verse by G. Chapman (1st ed. 1598–1611), A. Pope (1720), W. Cowper (1791), the Earl of Derby (1864), J. S. Blackie (1866), W. C. Bryant (1870), and many others.

Into English prose by A. Lang, W. Leaf, and E. Myers (1882).

Into German hexameters by J. H. Voss (1793).

The Art of Translation

SING, MUSE, OF ACHILLES'S WRATH, WHICH BROUGHT SORROW AND DEATH TO THE ACHAEN CAMP.

Μὴν ἄειδε, θεά, Πηλημάδεω Ἀχιλήος οὐλομένην, ἦ μυρί 'Ἀχαιοῖς ἀλγε ἐθηκεν, πολλὰς δ' ἰδίθιμοι ψυχὰς 'Αἰδι προιάξαν ἥρωαν, αὐτοῦ δὲ ἔλωρα γενέχε κυνέσσων οἰωνοίς τε δαίτα — Δίος δ' ἐτελείτο βουλή —, ἐξ οὗ δὴ τὰ πρῶta διαστήτην ἐρισαντε 'Ατρείδης τε ἀνὰ ἀνδρῶν καὶ δίος ᾿Αχιλλεύς.

CHRYSSES, PRIEST OF APOLLO, COMES TO THE ACHAEPANS TO RANSOM HIS DAUGHTER, THE CAPTIVE AND PRIZE OF AGAMEMNON.

τίς τ' ἂρ σφων θεῶν ἐριδὶ ἐνεγκε μάκεσθαι; Λητοῦς καὶ Δίων νῦν. ὁ καρ βασιλῆι χολωθεὶς νοῦσον ἀνὰ στρατῶν ὠρσε κακῆν, ὀλεκτῷ δὲ λαοῖ, οὐνεκα τὸν Χρύσην ἤτιμασεν ἄρτηπρα 'Ατρείδης ὁ χαρ ἠλθε θρας ἐπὶ νηᾶς ᾿Αχαιῶν λυσομενὸς τε θυγατρα φέρων τ' ἀπερείσι ἀποινα, ἄσεμματ' ἐκὼν εὐ χερσιν ἐκμπόλον ᾿Απόλλωνος χρυσὶς ἀνὰ στιπτρω καὶ λισσετο πάντας ᾿Αχαιοὺς, ᾿Ατρείδαι δὲ μαίστα δὐκ χας ἐκτορε λαῦν. "Ατρείδαι τε καὶ ἄλλοι ἐυκνήμιδες ᾿Αχαιοί, ἕμιν μεν θεου δοιεν Ὀλυμπια δώματ' εὑντεσ
HE IS HARSHLY DISMISSED BY THE GREEK COMMANDER, AND PRAYS APOLLO TO AVENGE HIM.

εἰθ’ ἀλλοι μὲν πάντες ἐπενφημήσαν Ἁχαίοι ἕτεισθαί θ’ ἵππη καὶ ἀγλαά δέχθαι ἅπων τα ἅπων αἴτωσι, ἀλλ’ οὐκ Ἀτρέδος Ἀγαμέμνονι ήνδανε θυμῶ, ἀλλά κακώς ἄφει, κρατερὸν δ’ ἐπί μυθὸν ἑτελλεν.

"μὴ σε, γέρων, κοιλήσων εἴνα παρὰ νησί νἀ χαίεω ἴ αὐτός ἵοντα, μή νῦ τοι ὦ χράσμη σκήπτρον καὶ στέμμα θεοῦ. τὴν δ’ ἐγὼ οὖ λυσώ πρὶν μν καὶ γήρας ἐπεισον ἠμετερον ἐν οἴκῳ εἰν Ἀργείη πηλόθι πάτρης, ἵστον ἐποιχομένη καὶ ἐμὸν λέχος ἀντιάουσαν. ἀλλ’ ἰδι, μή μ’ ἔρεθίζε, σαώτερος ὡς κε νέας.

δο ἐφατ’, ἔδνεσεν δ’ ὁ γέρων καὶ ἐπείθετο μύθω. βη δ’ ἀκέφων παρὰ θυνα πολυφλοίβῳ θαλάσσης. πολλα δ’ ἔπειτ ἀπαρενθε κιον ἧραθ’ ὁ γεραῖος Ἀπόλλων ἀνακτὰ τον ἴκομοο τεκέ Λητὼ.

"κλυθί μεν, ἀργυρότεσ’, δε Χρύσην ἀμφιβεβηκας Κίλλαν τε ξαθην Τενεδού τε ἵ ος ἁράςεις, Σμυνθεί, εἰ ποτὲ τοι χαριέοντ’ ἐπὶ νῆον ἑρεμα, ἴ εἰ δὴ ποτὲ τοι κατὰ πίνα μηρὶ εκῆ ταύρων ὑδ’ αἰγῶν, τὸδε μοι κρήνην εἶλος. τίσειαν Δαναοῖ ἐμᾶ δακρύω σοί βέλεσοιν."
IN ANSWER TO HIS PRAYER, APOLLO SENDS DEADLY SHAFTS THROUGH THE GREEK CAMP.

"Ως ἐφατ' εὐχομένος· τοῦ δ' ἐκλινεν· Φοίβος Ἀπόλλων. βὴ δὲ κατ' Οὐλίμπιοι καρπημόν χωμένοι κηρ, τοῖς ὠμοιοῖς ἔως ἀμφηρεφέα τε φαρέττην. ἐκλαγέαν δ' ἄρ ὁιστοι ἐπ' ὁμοί χωμένοιο, αὐτοὺς κυνηθέντος· δ' ὅ ἢ ἐνυγί ἔθικως. εἰςτ' ἐπείτ' ἀπανεύθεν νεὼν, μετὰ δ' ἴδιον ἐχέκεν. δεινὴ δὲ κλαγή γενετ' ἀργυρέοι βιοι. οὐρῆς μὲν πρωτὸν ἐπ' χιτωτο καὶ κυνᾶς ἄργους, αὐτὰρ ἐπείτ' αὐτοῖς Βέλος ἐχεπευκές ἐφεις βάλλει· αἰτεὶ δὲ πυραὶ νέκυν καίριτο θαμείαι.

ACHILLES CALLS AN ASSEMBLY AND PROPOSES TO APPEASE THE ANGRY GOD.

ἐννημαρ μὲν ἄνα στρατον ὕχετο κῆλα θεοῦ, τῇ δεκάτῃ δ' ἀγορίνυδε καλέσσατο λαόν Ἀχιλλεύς. τῷ γαρ ἐπὶ φρεσι θῆκε θεᾶ λευκόλενος Ἡρή. κηδετο γαρ Δαναῶν, ὅτι δὲ θυσικοῦτας ὅρατο. ο公报 δ' ἐπεὶ οὐν ἄνεβεν διεγερρεῖς τ' ἐγερότο, τοῦτο δ' ἀνισότιμος μετέφη πόδας ώκως Ἀχιλλεύς.

"Ἀτρείδη, νῦν ἀμμε πάλιν πλαγχθέντας δίω ἂψ ἀποκοστήσεσθ, εἰ κεν θανάτῳ γε φύγωμεν, εἰ δ' ὁμοὶ πολεμός τε δαμάς καὶ λομὸς Ἀχαιός. ἀλλ' ἄγε δὴ τινα μάντιν ερείομεν ἥ ἔμπνη ἥ καὶ οὐροπόλων—καὶ γαρ τ' ὄναρ ἐκ Δίως ἔστιν—οὐκ εἴποι, ὅ τι τόπον ἐγειστῶτο Φοίβος Ἀπόλλων, εἰ τ' ἀρ' ὅ' εὐχολῆς ἐπισεμενεται εἰ θ' ἐκατομβής."
THEN THE PROPHET CALCHAS, ENCOURAGED BY ACHILLES, DECLARES THE WRONG COMMITTED BY AGAMEMNON. TO APPEASE THE GOD, CHRYSEIS MUST BE RESTORED TO HER FATHER.

"THEN the prophet Calchas, encouraged by Achilles, declares the wrong committed by Agamemnon. To appease the god, Chryseis must be restored to her father."

75. ἐκατηβελέατο (§ 61, 10), 'the far-darter.' Compare ἔκατος (l. 385), ἐκατηβέλος (l. 370), ἐκηβέλος (l. 14), ἐκάεργος (l. 147).

81. καταπέφη compound, 'swallow'; literally 'digest' (κατά, πέσω, 'digest'; cf. Eng. peptic, pepsin).
THE WRATH

soi koilos para ypsi bareias xeiras epiosei
sypantos Davana, oude yni 'Agamemnona eiptis,
de yin polloin aristos 'Axaivn evxetai einai.'

cal tote het thearsi kei yndae mantes amwuvn
'ou' ar' o y evxolihe epimefetai ou'th ekatombhys,
alle evkei arrhtiros, ou hetymi 'Agamemnon
oude apelusse tyagata ka ouk apedegetai apoina,
toukei ar' alge edwkev ekebolos hit eti dowsa
oude o ge priw Davaiois anektea loygov apowse,
prin y apd patrei filow domenai elikwtpida kourin
apriathtn anaptoinon, anevn oth ierhn ekatombh
es Xvusin tote kyn mn ilasamenei tepidomev.'

STUNG BY CALCHAS'S WORDS, AGAMEMNON RELUCTANTLY CONSENTS
TO GIVE UP CHRYSEIS; BUT IN HER STEAD, LEST HIS DIGNITY
SUFFER ANY INJURY, HE DEMANDS ANOTHER CHIEFTAIN'S PRIZE,
EITHER AJAX'S, OR ODYSSEUS'S, OR ACHILLES'S OWN.

h toi o ywes eipoun kat' ar' ezepto. touso d' anesthe
hronas 'Atpreideis evyn kreak 'Agamemnon
aXynemenos. meneos de megna freves amphiemelainai
pimpvntai', osose de oti puiq lamptasaonti eiktin.
Kalxanta praptostaka kak' doromeneis prospeipen.

'mantikakwv, ou te tote moi to kregunon eitpas:
aiei toi ta kak' esti fila fresi mantevesithai,
estholon d' oute ti pwn eitpas etos oute telessa.
kaiv yin ein Davaiois theopropewn agrpeveis,
ws het touw' evnek' sifin ekphbolos algea teuixe,
ounek' evgo kouris Xvusidos agla' apoina
ouk ethelov deixasei, etpei polu boiloai autin

95. apedegetao comp. t, 'accepted' (ap' and dekoiv).
99. anaptouin t, 'without ransom' (arw, § 161, and apoin, l. 13).
106. to kregunon t, 'the good,' 'what is good.'
οίκοι ἔχειν. καὶ γάρ ρα Ἀκταμνήστρης προβέβουλα κουριδήσει ἀλόχου, ἔπει ὦ θέν ἔστι χερείων, οὐ δέμας οὐδὲ φυνήν, οὔτ' ἀρ φρένας οὔτε τι ἔργα. ἀλλὰ καὶ ὃς ἔθέλω δόμεναι πάλιν, εἰ τὸ γ' ἄμεινον·

βούλομ' ἐγὼ λαὸν σὸν ἐμμεναί ἡ ἀπολέσθαι.

αὐτὰρ ἐμοὶ γέρας αὐτίχ' ἐτομάσατ', ὅφρα μὴ οἶσος

Ἀργεΐων ἀγέραστος ἔως, ἔπει οὐδὲ ξοικεν. λεύσετε γὰρ τὸ γε πάντες, ο μοι γέρας ἔρχεται ἀλλ' τὸν δ' ἥμείβετ' ἐπείτα ποδάρκης δῖος Ἀχιλλεὺς· ἄτρείδη κύδιστε, φιλοκτενώτατε πάντων, πῶς γάρ τοι δώσουσι γέρας μεγάθυμοι Ἀχαιοί; οὐδ' ἔπὶ ποιν ἰδμεν ἰσοφθεὶα κείμενα πολλά· ἀλλὰ τὰ μὲν πολίων ἔς ἐπράθομεν, τὰ δέδασται, λαοὺς δ' οὐκ ἐπέοικε παλίλλογα ταῦτ' ἐπαγείρειν. ἀλλὰ σὺ μὲν νῦν τίνιδε θεῷ πρόες· αὐτὰρ Ἀχαιοὶ τριπλῆ τετραπλῆ τ' ἀποτίσομεν, αἱ κέ πονι Ζεὺς δῷσι πόλιν Τροίην εἰυτείχεον ἐξαλπάζαιν.

τὸν δ' ἀπαμειβόμενος προσέφη κρείων Ἀγα-μέμων·

"μη δὴ οὕτως ἀγαθός περ ἐὼν, θεοείκελ' Ἀχιλλεὺ, κλέπτε νώς, ἐπεί οὐ παρελεύσεαι οὐδὲ με πείσεις. ἡ ἐθέλεις, ὅφρ' αὐτὸς ἅχης γέρας, αὐτὰρ ἐμ' αὐτώς ἂσθαν δενόμενον, κέλεαι δὲ με τήνδ' ἀποδοῦναι;

113. προβέβουλα comp. †, 'I prefer' (πρό, βούλομαι).
119. ἀγέραστος †, 'without a gift of honor' (ἀ., § 161, γέρας).
122. φιλοκτενώτατε †, 'most greedy of gain,' 'most covetous' (φίλος, κτέανων = Homeric [κτέαρ], dative plural κτεάτεσσιν, Z 426, 'possession'; cf. κτόμαι).
126. παλίλλογα †, 'collected again' (πάλιν, λέγω, 'collect').
ἐπαγείρεαν comp. † (ἐπι and ἐγείρω, 'gather').
128. τριπλῇ † τετραπλῇ † τε, 'threefold and fourfold.'
WHEREUPON ACHILLES, INCENSED AT AGAMEMNON'S AVOWED SELFISHNESS AND GREED, THREATENS TO RETURN TO PHTHIA, HIS HOME.

τὸν δ' ἄρ' ὑπόδρα ἱδῶν προσέφη πόδας ἄκυς Ἀχιλλεὺς.

"ὡ μοι, ἀναιδείην ἐπιειμένε, κερδαλεόφρον, πῶς τίς τοι πρόφρων ἐπεσιν πείθηται Ἀχιλῶν ἢ ὄδον ἐλθέμεναι ἢ ἀνδρᾶσιν ἵφι μάχεσθαι; οὐ γὰρ ἐγὼ Τρῶων ἔνεκ' ἡλυθον αἰχματᾶν δεύρο μαχεσόμενος, ἐπεὶ οὐ τί μοι αἰτιῶν εἰσιν· οὐ γὰρ πὼ τοί' ἐμὰς βούς ἦλασαν οὔδε μὲν ὑπόν, οὔδε τοί' ἐν Φθίη ἐριβώλακι βωτιανείρη καρπὸν ἐδηλήσαντ', ἐπεὶ ἢ μάλα πολλὰ μεταξὺ οὐρέα τε σκιόντα θάλασσα τε ἡχήσεσα:

140. μεταφρασόμεσθα (§ 142, 3) comp. †, 'we will consider again' (μετά, φράζομαι).
155. βωτιανείρη †, adjective, 'nurse of heroes'; see § 35.
156. μεταξύ †, adverb, 'between.'
HOMER'S ILIAD

8

HOMER'S ILIAD

166. δασμός, 'distribution' (cf. δέδασται, l. 125).

159. κυνώπα †, vocative noun, 'dog-eyed,' 'hound' (κύων, genitive κυνός, and ἄσψ, 'eye,' 'face'; see note on l. 225, and cf. ἀ 180, κυνώπιδος).
ἈΣ ἐμ' ἀφαίρεται Χρυσηίδα Φοῖβος Ἀπόλλων,
τὴν μὲν ἐγὼ σὺν νητί τ' ἐμή καὶ ἐμῶς ἐτάροισιν
πέμψω, ἐγὼ δὲ κ' ἀγώ Βροσηίδα καλλιπάρην
αὐτὸ τ' ἵνα κλίσῃνδε, τὸ σὸν γέρας, ὁφ' ἐν εἰδῆς,
ὅσσοι φέρτερος εἰμὶ σέθεν, στυγή ἐδ' ἐκαὶ ἀλλὸς
ἰσον ἐμοὶ φασθαί καὶ ὁμοιοθήμεναι ἀντιν.'

ACHILLES'S IMPULSE TO RUSH UPON AGAMEMNON AND EVEN TO
SLAY HIM IS StayED BY THE GODDESS ATHENE.

ὡς φάτο. Πηλεὼν δ' ἄχος γένετ', ἐν δὲ οἱ ἄτορ
ςτήθασιν λασίοις διάδικα μερμηρίζειν,
ἡ δ' γε φάσγανον ὄζεν ἐρυσσάμενος πάρα μηροῦ
τούς μὲν ἀναστηθείσεν δ' ἀτρειδὴν εὐαρίζοι,
ἡ γαὶς χόλον παύσθειν ἐρημίζειν τε βυμόν.

ἡς δ' ταῦθ' ὁμολίγου κατὰ φρένα καὶ κατὰ θυμόν,
ἐλκέτο δ' ἐκ κολεοῦ μέγα ξιφὸς, ἠλθέ τ' Ἀθηνή
οὐρανόθεν, πρὸ γὰρ ἦκε θέα λευκωλένος Ἡρη,
ἀμφοῖ ὁμῶς θυμῶς φιλεοῦσα τε κηδομένη τε.

τη δ' ὀπθείν, ξανθής δ' κομῆς ἐλεί Πηλεώνα,
οὐς φαινομένης τοῦ δ' ἀλλῶν ὑ γις ὀράτο.
θάμβησεν δ' Ἀχιλέως, μετὰ δ' ἐτράπεται,
ἀυτίκα δ' ἐγὼ Παλλάδ' Ἀθηναῖν—δειώ δὲ οἱ ὅσοις ἐπανθεῖν—
καὶ μὲν φωνησάς ἐπεια πτερόεντα προσήδα.

"ἐπὶ τιπτ' αὐτ', αἰγόνοιο Διὸς τέκος, εἰληλουθάς;

ἡ ἱνα ὑβριν ἢδ' Ἀγαμεμνόνοις Ἀτρείδαι
ἀλλ' ἐκ τοῦ ἑρέω, τὸ δὲ καὶ τελεσθαί οὖν,
ὑς ὑπεροπλήσι τάχα ἀν πότε θυμῶν ὀλέσσῃ.'

τὸν δ' αὖτε προσέειπε θεὰ γλαυκώπους Ἀθηνή;
"ἠλθον ἐγὼ παύσουσά το σὸν μένος, αἰ κε πίθηαι,
οὐρανόθεν· πρὸ δὲ μ᾽ ἦκε θεὰ λευκόλενος Ἡρη, ἄμφω ὁμιᾶς θυμῷ πιλέουσά τε κηδομένη τε.

210 ἀλλ' ἤγε, ληγὴ ἔριδος, μὴδὲ ξύφος ἐλκεό χεὶριν. ἀλλ' ἥ τοι ἐπέσειν μὲν ὀνείδισιν, ὡς ἐστεαί περ. ὥδε γὰρ ἔξερεν, τὸ δὲ καὶ τετελεσμένου ἔσται καὶ ποτὲ τοι τρίς τόσσα παρέσσεται ἄγλαα δῶρα ὑβρίσοι εἰνεκά τῆσδε· σὺ δ᾽ ἵσχεο, πείθεο δ᾽ ἡμῖν."  

ην δ' ἀπαμειβόμενος προσέθη πόδας ὦκυς 'Αχιλλεύς.

"Χρῆ μὲν σφωτερόν γε, θεὰ, ἐπος εἰρύσασθαι καὶ μάλα περ θυμῷ κεχωλόμενον, ὡς γὰρ ἀμεινὸν. ὡς κε θεοὶς ἐπιτειθηται μάλα τ' ἐκλυον αὐτοῦ.

215 η, καὶ ἔπ' ἀργυρῇ κατη σχέθε χείρα βαρείαν, ὃς δ' ἐς κουλεῶν ὅπε Μέγα ξύφος, οὐδ' ἀπίθησεν μύθῳ Ἀθηναίης. ἦ δ' Οὐλυμπόνου δεβήκει δώματ᾽ ἐς άιγυόχοιο Δίως μετὰ δαίμονας ἄλλους.

ACHILLES SWEARS A MIGHTY OATH TO HOLD ALOOF FROM BATTLE, WHILE AGAMEMNON SHALL BE DISCOMFITED AND MANY ACHAENS SLAIN.  

Πηλείδης δ' ἔξαυτις ἀτάρτηροις ἐπέέσσων ἀτρείδην προσέειπε καὶ οὐ πιὸ ληγε χόλοιο·  

"οἰνοβαρῆς, κυνὸς ὀμματ' ἐχων κραδίην δ' ἐλά- 

φοι,  

οὔτε ποτ' ἐς πόλεμον ἀμα λαῷ θωρηκχθηναι  

οὔτε λόχουδ ἴεναι σὺν ἀριστήσεσιν Ἀχαίων  

tέτληκας θυμῷ· τὸ δὲ τοι κῆρ εἰδεται εἶναι.  

ἡ πολὺ λώνων ἐστὶ κατὰ στρατῶν εὑρὴν Ἀχαίων  

216. σφωτερόν †, § 113.  

225. οἰνοβαρῆς †, vocative, 'wine-bibber' (οἶνος, 'wine,' and βαρῆς, 'heavy').
δῶρ’ ἀποαιρεῖσθαι, ὡς τις σέθεν ἀντίον εἴπῃ, δημοβόρος βασιλεύς, ἑπεὶ οὔτιδανοῦσιν ἀνάσσεις· ἥ γὰρ ἂν, Ἀτρέιδη, νῦν ύστετα λωβήσαιο. ἀλλ’ ἐκ τοῦ ἑρέω καὶ ἐπὶ μέγαν ὀρκὸν ὄμοῦμαι· ναὶ μά τοῦς σκῆπτρον, τὸ μὲν οὐ ποτε φύλλα καὶ ὀξους φύσει, ἑπεὶ δὴ πρῶτα τομὴν ἐν ὀρέσσι λέλουπεν, οὐδ’ ἀναθηλῆσει· περὶ γὰρ ρά ἐχαλκὸς ἐλευθερία τε καὶ φλοιον· νῦν αὐτὲ μιν νῖες Ἀχαῖον ἐν παλάμαις φορέονσι δικαστόλοι, οἱ τε θέμιστας πρὸς Διὸς εἰρύσσατι: ὦ δὲ τοι μέγας ἔσσεται ὀρκὸς· ἥ ποτ’ Ἀχιλλῆις ποθὴ ἤξεται νῖες Ἀχαῖον σύμπαντας· τότε δ’ οὐ τι δυνήσει ἀχνύμενός περ . χρασμεῖν, εὔτ’ ἄν πολλοὶ υφ’ “Εκτόρος ἄνδροφόνοι θνήσκοντες πάπτωσι· σὺ δ’ ἐνδοθὶ θυμὸν ἀμύξεις χωόμενος, ὦ τ’ ἀριστὸν Ἀχαῖον οὐδὲν ἐτύμας.”

ΝΕΣΤΟΡ, AS PEACEMAKER, TRIES TO CALM THE ANGER OF THE CHIEFS.

δὸς φάτο Πηλείδης, ποτ’ δὲ σκῆπτρον βάλε γαίη 245
χρυσεῖοις ἠλοιπὶ πεπαρμένον; ἐζετο δ’ αὐτὸς.
Ἀτρέιδης δ’ ἐτέρωθεν ἐμήνει. τοῦσι δὲ Νέστωρ
ηδεπῆς ἀνόρουσε, λάγος Πυλίων ἄγορητῆς,
tού καὶ ἀπὸ γλάσσης μέλιτος γλυκίων ῥεεν αὐθῆ: —
τὸ δ’ ἣδη δῦο μὲν γενεαί μερότων ἀνθρώπων

231. δημοβόρος, adjective, ‘(a king) that devours the people’s goods!’ (δῆμος, ‘people’; δῆμα, ‘public property’; βιβρᾶσκω, ‘devour.’) For construction see § 179.
235. τομὴν, ‘stump’ (τέμνω, ‘cut’).
237. φλοιόν, ‘bark.’
248. ηδεπῆς, nominative adjective, ‘of sweet speech’ (ηδός, ἐπος).
ιὲφθίαθ', οἱ οἱ πρόσθεν ἀμα τράφεν ἡδ' ἐγένοντο ἐν Πύλω ἡγαθεί, μετὰ δὲ τριτάτοισιν ἀνασυνέν — ὁ σφιν ἐν φρονέων ἀγορήσατο καὶ μετέεπεν. "ὡ πόσον, ἡ μέγα πένθος Ἀχαιῶν γαῖαν ἰκάνει. ἡ κεν γηθῆσαι Πρίμος Πριάμοι τε ταῦτα, ἀλλοι τε Τρώες μέγα κεν κεχαροὶ ἦν μην, εἰ σφῶν τάδε πάντα πυθοῖατο μαρναμένου, οἱ πέρι μὲν βουλὴν Δαναῶν, πέρι δ' ἐστε μάχεσθαι. ἀλλὰ πίθεσθ'. ἀμφω δὲ νεωτέρῳ ἐστὸν ἐμεία. ἡδὴ γὰρ τοῦ ἐγὼ καὶ ἀρείσσων ἡ ἔπερ ὑμῖν ἀνδράσιν ἡμίλησα, καὶ οὐ ποτὲ μ' οἱ γ' ἀθεριζόν. οὐ γὰρ πω τοῖς ἰδον ἀνέρας οὐδὲ ἱδωμαι, οἷον Πειρίθοον τε Δρυαντα τε πομένα λαῶν Καυνέα τ' Ἑξαδίον τε καὶ ἀντίθεον Πολύφημον [Θησέα τ' Αἰγείδην ἐπιείκελον ἀθανάτωσιν]. κάρτιστοι δ' ἱστοι ἐπιχθείνων τράφεν ἀνδρῶν. κάρτιστοι μὲν ἔσχον καὶ καρτιστῶς ἐμάχοντο, φηροὶ ὅρησκοισι, καὶ ἐκτάγλως ἀπόλεοσαν. καὶ μὲν τοῖς ἕγω μεθομίλεον ἐκ Πύλου ἔλθων τηλόθεν εξ ἁπτής γαῖας, καλεσάντω γὰρ αὐτὸν, καὶ μαχόμην κατ' ἑμ' αὐτῶν ἐγὼ· κεύομαι δ' ἂν οὐ τῶν, οἱ νῦν βροτοὶ εἰσον ἐπιχθέοι, μαχείτο. καὶ μὲν μεν βουλέων ἐξίνευεν πείθοντο τε μύθῳ. ἀλλὰ πίθεσθε καὶ ὑμεῖς, ἐπεὶ πείθεσθαι ἀμείων. μήτε σὺ τῶν ἄγαθος περ ἐων ἀποάρεο κούρη, ἀλλ' ἐα, ὅσοι πρῶτο δόσαι γέρας ὑπὲρ Ἀχαιῶν. μήτε σὺ, Πηλείδη, θελ' ἐριζέμεναι βασιλῆι ἀντιβίνη, ἐπεὶ οὖ ποθ' ὁμοῖς ἐμμορίς εἰμορε τιμῆς σκηπτοῦχος βασιλεὺς, ὑ' τε Ζεὺς κύδος ἐδωκεν.
PLATE III.—LAPITH AND CENTAUR.

A metope of the Parthenon. Fifth century B.C.
In the British Museum, No. 307.
A

THE WRATH

13

Achilles makes a final retort.

τον δ' ἂρ' υποβλήθην ήμείβετο δῖος Ἀχιλλεύς:

"η γὰρ κεν δειλὸς τε καὶ οὔτιδανὸς καλεοῖμην,

εἰ δὴ σοὶ πᾶν ἑργὸν ὑπείδομαν ὅτι κεν εἴπης:

ἄλλωσιν δὴ ταῦτ' ἐπιτέλλεο, μὴ γὰρ ἐμοὶ γε

[σήμαν', οὐ γὰρ ἑγὼ γ' ἐτι σοὶ πείσεσθαι ἄιω].

ἀλλο δέ τοι ἐρέω, σύ δ' ἐγὼ φρεσί βάλλει σησιν

χερσὶ μὲν οὐ τοι ἑγὼ γε μαχεύσομαι είνεα κούρῆς,

οὔτε σοὶ οὔτε τῷ ἄλλῳ, ἔτει μ' ἀφελοσθέ γε δοντε

τῶν δ' ἄλλων ἀ μοι ἐστι θή παρὰ νη μελαινῆ,

τῶν οὐκ ἂν τι φέροις ἄνελων ἀέκοντος ἐμείο.

εἰ δ' ἂγε μὴν πείρησαι, ὅτα γνώσι καὶ οίδε:

ἀῤῥα τοι αίμα κελαινῶν ἐρωήσει περὶ δοῦρι."
CHRYSEIS STARTS ON HER HOMeward VOYAGE. THE SOLDIERS MAKE THEMSELVES CLEAN OF THE PLAGUE.

ὡς τὰ γ' ἀντιβίοισι μαχεσσαμένω επέσεοιν ἀνστήτην, Λύσαυ δ' ἀγορὴν παρὰ την Αχαιῶν. 305 Πηλείδης μὲν ἐπὶ κλισίας καὶ νήσος εἶσας ἔνε τυν τε Μενοιτίδη καὶ οἰς ἔταρσοιν. Ἀτρέιδης δ' ἄρα νηθ᾽ θοι ἀλαδε προέρυσσεν, ἕν δ' ἐρετας ἐκρυμέν ἔεικοσίν, ἐς δ' ἐκατομβην βῆσε θεό, ἀνα ἐς Χρυσηίδα καλλιπάρην εἰσευ ἄγων ἕν δ' ἀρχὸς ἐβη πολύμητις Ὀδυσσεύς. οἴ μὲν ἐπειτ ἀναβάντες ἐπεπλεόν ὑγρὰ κέλευθά, λαοὺς δ' Ἀτρέιδης ἀπολυμαϊνεσθαι ἀγωγεῖ. οἴ δ' ἀπελυμαῖνοντο καὶ εἰς ἄλα λῡματ' ἐβαλλοῦν, ἔρδον δ', Ἀπόλλωνι τελεσσεσθα ἐκατομβας ταύρων ἦδ' αἰγῶν παρὰ θευ ἄλος ἀτρυγείου κυνίῃ δ' οὐρανὸν ἴκεν ἐλισσομενη περὶ καπνῷ.

AT THE BIDDING OF AGAMEMNON, HIS HERALDS VISIT THE LODGE OF ACHILLES AND LEAD AWAY, WITHOUT RESISTANCE, THE MAIDEN BRISEIS.

ὡς οἱ μὲν τὰ πένοντο κατὰ στρατόν. οὐ δ' Ἀγα-μεμύλων

λῆγε γρίδος, τὴν πρῶτον ἐτησείλης Ἀχιλῆα,

ἀλλ' ὁ γε Ταλθύβιον τε καὶ Εὐρυβάτην προσέειπεν, 320 τῷ οἱ ἑσαυ κήρυκε καὶ ὅτι ὁ ῥατοὶ θεράποντε.

"ἐρχεσθον κλισίαν Πηληίδων Ἀχιλῆος,

χειρὸς ἐλαυν' ἀγέμεν Βρισηίδα καλλιπάρην.

εἰ δὲ καὶ μη δώχησιν, ἐγὼ δὲ κεν αὐτὸς ἐλωμαὶ ἔλθων σὺν πλέουσοι τῷ οἱ καὶ βίγιον ἐσται." 325

313, 314. ἀπολυμαίνεσθαι, ἀπελυμαῖνοντο, 'purify oneself' (cf. λῡματ, l. 314, things washed away, 'defilements').
Plate IV.—ACHILLES GIVING UP BRISEIS.

A wall painting found in the house of the "Tragic Poet" at Pompeii. Achilles (seated near the center) directs Patroclus to deliver the maiden Briseis to the heralds of Agamemnon (at the left). Behind Achilles stands his old comrade Phoenix. In the background are warriors. The costumes are Roman. (From Mau's Pompeii, by courtesy of The Macmillan Company.)
ACHILLES SEEKS CONSOLATION IN PRAYER TO HIS GODDESS MOTHER.

αὐτὰρ Ἀχιλλεύς

dakrúσας ἑτάρων ἀφαρ ἔξετο νόσφι λιασθείς
θιν ἐφ ἄλος πολυῆς, ὄραων ἐπὶ οὐνοτα πόντον
πολλὰ δὲ μητρὶ φίλῃ ἥρησατο χείρας ὀρεγνύς.
HOMER'S ILIAD

“μήτερ, ἐπεὶ μ’ ἐτεκέσ γε μνημοδιὸν περ ἑόντα, 
τὴν πέρ μοι ὄφελλεν Ὁλυμπίως ἐγγυαλίζαι
Zeus ὑψηλῆμετρής. νῦν δ’ οὐδὲ με τυθθον ἔτεσεν.
ἡ γὰρ μ’ Ἀτρείδης εὐρὺ κρεών Ἀγαμέμνων 
ἡμῖνας. ἐλῶν γὰρ ἔχει γέρας, αὐτὸς ἀπούρας.”

ὁς φάτο δάκρυ χέων τοῦ δ’ ἐκλυνε πότνια μήτηρ 
ἡμένῃ ἐν βέουσαν ἅλος παρὰ πατρὶ γέροντι,
καρπαλίως δ’ ἀνέδυν πολὺς ἅλος ἤν ὁμίχλῃ
καὶ ὑπὲρ αὐτοῦ καθέλετο δάκρυ χεόντος,

χειρὶ τε μιν κατερεξεν ἔτος τ’ ἐφατ’ ἐκ τ’ ὅμοιαξεν.

“τέκνον, τί κλαίεις; τί δέ σε φρένας ἅκετο πένθος;
ἐξαίτα, μη κεῦθε νόφ, ἵνα εἰδομεν ἀμφα.”

HE TELLS HIS WRONGS, AND IMPLORES HER TO PERSUADE ZEUS TO 
BRING DISASTER ON AGAMEMNON AND HIS SOLDIERS.

τὴν δὲ βαρὺ στενάχων προσέθη πόδας ὁκὺς 
Ἀχιλλεὺς.

“οἴσθα, τί η τού ταῦτα ἰδινὴ πάντ’ ἀγορεῦω; 
ωχόμεθ’ εἰς Θηβὴν ἱερὴν πόλιν Ἡσίωνος,
τὴν δὲ διεπράθομεν τε καὶ ἡγομεν εἴθαδε πάντα.
καὶ τὰ μὲν εὗ δᾶσσαντο μετὰ σφίσων ὑπὲς Ἀχαίων,
ἐκ δ’ ἑλὸν Ἀτρείδη Χρυσηίδα καλλιπάρρην.
Χρύσης δ’ αὖθ’ ἱερεὺς ἐκατηβόλον Ἀπόλλωνος 
ἡλθε θὸς εἰπὶ ὡς Ἀχαίων χαλκοχώτων
λυσόμενος τε θυγατρα φέρων τ’ ἀπερείοι ἁποια,
στέμματ’ ἐσμ’ ἐν χερσίν ἐκηβόλον Ἀπόλλωνος 
χρυσεό αὐτα σκηπτρῷ, καὶ λιοσετό πάντας Ἀχαιόν,
Ἀτρέιδα δε μαλιστα δύω κοσμήτορε λαών.

ἐνθ’ ἀλλοι μὲν πάντες ἐπευφήμησαν Ἀχαιόι 
αἰδεύσθαι θ’ ἱερὴ καὶ ἄγλα ἐξῆδε αἴποια.

ἀλλ’ οὐκ Ἀτρέιδη Ἀγαμέμνονι ἱπδανε θυμῷ,
αλλά κακῶς ἀφεὶ κρατερὸν δ’ ἐπὶ μύθον ἐτελλεν. χωμένοις δ’ ὁ γέρων πάλιν ὁχετοί τοιό δ’ Ἀπόλλων εὐξάμενου ἥκουσεν, ἐπεὶ μᾶλα οἱ φίλος ἦν.

ηκε δ’ ἐπὶ Ἀργείδοι κακῶν βέλος· οἱ δὲ νῦν λαοὶ

θυρήσκον ἐπασύνετον, τα δ’ ἐπάχετο κῆλα θεοίο

πάντη ἀνα στρατον εὐρύν Ἀχαϊῶν. ἄμμι δὲ μάντις

εὐ εἰδῶς ἀγορευε θεοπροπιάς ἐκάτωο.

αὐτικ’ ἐγὼ πρωτος κέλαμὴν θεον ἔλασκεσθα·

Ἀτρείωνα δ’ ἐπείτα χόλος λάβει, αὕμα δ’ ἀναστὰς

ἡπείρισαν μύθον, ὁ δὴ τετελεσμένον ἐστὶν.

τὴν μὲν γαρ σὺν νῃ θῇ, ἐλίκατες Ἀχαιοί

ἐς Χρυσὴν πέμπτονευν, ἀγορίζει δὲ δῶρα ἀνακτεί.

τὴν δὲ νεον κλησθεὶν ἐβαν κηρίκες ἀγνότες

κούρην Βρισῆς, τὴν μοι δόσαν υἱὲς Ἀχαϊῶν.

ἀλλὰ σὺν εἰ δυναστὶ γε, περισχεο παιδὸς ἔνος·

ἑλθοὺς Ὀλυμπόνδε Δία λίσαι, εἰ ποτὲ δὴ τι

ἡ ἐπεὶ ωνῆςας κραδίνη Διὸς ἑ καὶ ἔργω.

πολλακὶ γὰρ σει πατρὸς ἐνι μεγαροσὶν ἄκουσα ἐυχομένης, οτ’ ἐφόςθα κελαυνεῖ Κρούλων,

οἴδ’ ἐν αθανάτουσιν αἰείκεα λαοὺ. ἀμώναι,

οἰποτε μὲν ἐνυδήσασι Ὀλυμποί θελον ἄλλοι,

Ἡρη γ’ ἤδε Πηθεδῶν καὶ Πάλλας Ἀθηνή.

ἀλλὰ σὺ τὸν γ’ ἔλθονςα, θεα, ὑπελύσασι βεσμών,

ἀχ’ ἐκατογχειρον καλέσας ἐς μακρον Ὀλυμπον,

δι’ Βριαρεῶν καλέσαςθαρ’ άνδρες δε τε πάντες

Αἰγαίων· δ’ ὅρα αὐτε βίης οὐ πατρὸς ἀμείνων.

402. ἐκατογχειρον †, adjective used as substantive, ‘hundred-handed’ (ἐκατόν, χειρ).
403. Βριάρεων †, ‘Briareos’; for scansion see § 43.
404. Αἰγαίον(α), †, ‘Aegaeon.’
Τόν δ’ ἢμεῖβεν ἐπείτα Θέτις κατὰ δάκρυν χένουσα:
"ὦ μοι, τέκνον ἐμόν, τί νῦ σ’ ἔτρεφον αἰναὶ τεκύσα;
ἀὖθ’ ὀφελέσ παρὰ νῆσῳ ἀδάκρυτος καὶ ἀπήμων ἦσθαί, ἐπεὶ νῦ τοι/αἰσα μίννυθά περ, οὐ τι μάλα δήν.

νῦν δ’ ἁμα τ’ ἐκύμορος καὶ ὑξύρδος περὶ πάντων ἐπλέον; τῷ σε κακή αἰσθή τέκον ἐν μεγάροισιν.
τούτο δὲ τοι ἔρεοσα ἐπος Δι’ τερπικεράνω ἐμ’ αὐτή πρὸς Ὀλυμπον ἀγάνυφον, αἱ κε πίθηται.

ἀλλὰ σὺ μὲν νῦν νησὶ παρῆμενος ὅκυτροισιν μὴν Ἀχαϊόσιν, πολέμου δ’ ἀποπαύεο πάμπαν.

Ζεὺς γὰρ ἐσ’ Ὁκεανον μετ’ ἀμύμονοις Αἰθιοπήναις χιόζος ἐβη κατὰ δαῖτα, θεοὶ δ’ ἁμα πάντες ἐποντ’ δωδεκάτη δὲ τοι αὐτῖς ἐλέυσεται Ὀλυμποῦνδε,
καὶ τῶν ἐπείτα τοι εἴμι Δίος ποτὶ ἧλιοβατὲς δῶ καὶ μίν γονυάσομαι, καὶ μίν πείσοσθαι ὧν.

δς ἃρα φωνήσασ’ ἀπεβήσετο τὸν δ’ ἐλιπ’ αὐτοῦ χώμενον κατὰ θυμὸν ἐνζάνου γυναῖκος,
τὴν ρα βίᾳ ἀέκοντος ἀπήρων.
WHILE THE DAYS PASS BEFORE THE GODS COME BACK TO OLYMPUS, THE POET TELLS OF THE VOYAGE TO CHRYSÉ AND THE PROPITIATION OF APOLLO.
τίμησας μὲν ἐμέ, μέγα δ᾽ ἔμοι λαὸν 'Ἀχαίων·
ηδ᾽ ἐπὶ καὶ νῦν μοι τὸν ἐπικρήνην ἐξέδωρ,
ηδ᾽ νῦν Δαναοὺς ἀεικέα λοιγὸν ἀμύνον·

ἀνταρ ἐπεὶ ἐνυχαμείον τοῦ δ᾽ ἐκλευ Φοῖβος Ἀπόλλων.
ἀνταρ ἐπεὶ ἐνυχαμείον τοῦ δ᾽ ἐκλευ Φοῖβος Ἀπόλλων.
ἀνταρ ἐπεὶ ἐνυχαμείον τοῦ δ᾽ ἐκλευ Φοῖβος Ἀπόλλων.
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ἀνταρ ἐπεὶ ἐνυχαμείον τοῦ δ᾽ ἐκλευ Φοῖβος Ἀπόλλων.
ἀνταρ ἐπεὶ ἐνυχαμείον τοῦ δ᾽ ἐκλευ Φοῖβος Ἀπόλλων.
THE WRATH

485

αὐτὰρ ἐπεὶ ὁ Ἱοντός κατὰ στρατὸν εὑρὼν Ἀχαῖον, νηὰ μὲν οἱ γε μέλαιναν ἐπὶ ἡπείρῳ ἔρυσαν ἦν, ὧν ἦπε παρατίθεν, ὧν ὁ ἐρματα μακρὰ ταύρισαν, αὐτὸι ὃ εἰς κυνοῖν κατὰ κλίσιας τε νεῖσας τε. αὐτὰρ δὴ μὴν ἤνοι παρῃμένοις ἄκυπτοροισὶν διογενὴς Πηλής ὑπὸς πόδας ὅκυς Ἀχιλλεὺς: οὔτε ποτὲ εἰς ἀγορὴν πώλεσκετο κυδιάνειραν οὔτε ποτὲ ἐς πόλεμον, ἀλλὰ φθινθέοκε φίλον κήρ ἀυθὶ μένων, πόθεσκε δ’ ἄρτην τε πτόλεμον τε.

490

THETIS VISITS OLYMPUS AND REPEATS ACHILLES'S PRAYER.

500

ἀλλ’ ὅτε δὴ ἤ’ ἐκ τοῦ δυσδεκατῆ γένετ ἦνσ, καὶ τότε δὴ πρὸς Ὀλυμπὸν ἠπαὶν θεοὶ αἰεὶ ἔρωτες πάντες ἁμα, Ζεὺς δ’ ἦρξε. Θέτις δ’ οὐ λήβετε ἐφε- 495
tμέων

παιδὸς ἐρυ, ἀλλ’ ἡ γ’ ἀνεδυσετὸ κοῦμα θαλάσσης, ἑρίη δ’ ἀνεβη μέγαν οὐρανὸν Ὀλυμπίτον τε. εὕρεν δ’ εὐρύσπα Κρονίον ἀτερ ἤμενον ἄλλων ἄκροτατῃ κορυφῇ πολυθεράδος Ὀλυμπίτου. καὶ ὅς πάροιδ’ αὕτως καθένετο καὶ λάβε γούνων σκαῖρῃ, δεξιπερή δ’ ἀρ’ ὑπ’ ἄνθρεων ἐξόσα

505

λυσσομένη προσέπιτε Διὰ Κρονῖονα ἄνακτα.

“Ζεῦ πάτερ, εἰ ποτὲ δῆ σε μετ’ ἀθανατοισὶν οὖνσα ἡ ἐπεὶ ἡ ἐργὴ, τοδε μοι κρητηνὸν ἑκλάωρον
tμῆσον μοι νῦν, ὅς ἄκυπτοροισὶν ἄλλων ἐπλεῖτ’, ἀτὰρ μν᾽ ὤν γε ἄταξ ἄνδρων Ἀγαμέμνων ἡμῆσεν: ἐλών φαρ ἑχει γέρας, αὐτὸσ ἀποράς. ἀλλὰ σύ πέρ μν’ τίσον, Ὀλυμπίας μητέρα Ζεῦ
tόφρα δ’ ἑπὶ Τρώεσσι τίθει κρατος ὁφρ ἂν ᾽Ἀχιλλεύν ἵδον ἐμὸν τίσωσιν ὀφέλλωσιν τε ἐ ἥμη.”

510
HOMER'S ILIAD

AFTER A SHOW OF RELUCTANCE ZEUS BOWS HIS HEAD IN ASSENT.

τὴν δὲ μὲγ’ ὀχθήσας προσέφη νεφεληγερέτα Ζεὺς: ἡ δὴ λοίμα ἔργ’, ο’ τὲ μ’ ἐχθροδοτήσαι ἐφήσεις Ὑρη, οὐ’ ἀν μ’ ἐρέθησιν ὁνεδείοις ἐπέέσοιν: ἡ δὲ καὶ αὕτως μ’ αἰεν ἐν ἄθανάτουι θεοῖς νεικεὶ καὶ τε με φησὶ μάχῃ Τρῶεσιν ἀρήγεν. ἀλλα ὑμὲν νῦν αὕτης ἀπόστιχε, μή τι νοήσῃ Ὑρη: ἐμοὶ δὲ κε ταῦτα μελήσεται, ὅφρα τελέσων. εἰ δ’ ἄγε τοι κεφαλῆς κατανεύσομαι, ὅφρα πεποίθης: τοῦτο γὰρ ἐξ ἐμέθευ γε μετ’ ἄθανάτουι μέγιστον τέκμωρ: οὐ γὰρ ἐμὸν παλινάγρετον οὐδ’ ἀπατηλὸν οὐδ’ ἀπελεύθητον, ο’ τι κεν κεφαλῆς κατανεύσω." ἡ, καὶ κυνήγησιν ἔπ’ ὁφρύσι νεύσει Κρονίων· ἀμβρόσιαί δ’ ἄρα χαῖται ἐπερρώσαντο ἀνακτος κρατὸς ἀπ’ ἄθανάτου, μέγαν δ’ ἐλελίξεν Ὀλυμπόν.

HERE, SUSPICIOUS OF DESIGNS AGAINST HER FAVORITE GREEKS, VEXES ZEUS WITH QUESTIONING AND DRAWS UPON HERSELF SEVERE REBUKE.

τῶ γ’ ὥς βουλεύσαντε διέτμαγεν: ἡ μὲν ἐπείτα εἰς ἀλα ἄλτο βαθείαν ἀπ’ αἷγληντος Ὀλυμπόν,

518. ἐχθροδοτήσαι †, ‘to incur the enmity of,’ ‘to fall out with’ (ἐχθροδοτέω, ‘hateful,’ not found in Homer).
526. παλινάγρετον †, ‘revocable’ (πάλιν and ἀγρέω, ‘capture,’ ‘take’). ἀπατηλὸν †, ‘deceitful’ (ἀπάτη, ἀπατάω).
Zeús ὃν πρὸς δῶμα. θεοὶ δ' ἀμα πάντες ἀνέσταν ἐξ ἐδέων σφόν πατρὸς ἐναντίον, οὐδὲ τις ἔτη μεῖναι ἐπερχόμενον, ἀλλ' ἀντίοι ἤσταν ἀπαντες. 

ἀς δ' μὲν ἐνθα καθέζετ' ἐπὶ θρόνον· οὐ δ' μιν Ἄρη ἦγνοίησεν ἰδίος', ὅτι οἱ συμφράσσατο. Βουλαὶς ἀργυρόπεζα Θέτις θυγάτηρ ἀλίου γέροντος. 

αὐτίκα κερτομίουις Δία Κρονίωνα προσηῦχα:

"τις δὴ αὖ τοι, δολομῆτα, θεῶν συμφράσσατο Βουλαῖς;

αἰεὶ τοίς φίλοις ἐστὶν ἐμεῦ ἀπὸ νόσφων ἐόντα κρυπτάδια φρονέοντα δικαζέμεν, οὐδὲ τι πώ μοι πρόφρων τέτληκας εἰπεῖν ἐποὺς ὅτι νοήσῃς."

τὴν δ' ἡμεῖσετ' ἐπείτα πατήρ ἀνδρῶν τε θεῶν τε· "Ἡρη, μὴ δὴ πάντας ἐμοὺς ἐπιέλπεο μῦθος εἴδησεν· χαλεποί τοι ἔσοντ' ἀλόχως περ ἐσύνη. ἀλλ' ὅν μὲν κ' ἐπιεικεῖς ἀκούεμεν, οὐ τις ἐπείτα οὔτε θεῶν πρότερος τὸν γ' εἶσεται οὔτ' ἀνθρώπων· ὅν δε' κ' ἐγὼν ἀπάνευθε θεῶν ἑθέλωμι νοῆσαι, μὴ τι σοῦ ταῦτα ἐκαστα διείρεο μηδὲ μετάλλα."

τὸν δ' ἡμεῖσετ' ἐπείτα βοῶπις πότινα "Ἡρη· "ἀινότατε Κρονίδη, ποῖον τὸν μῦθον ἐείπες; καὶ λίπῃ σε πάρος γ' οὔτ' εἴρομαι οὔτε μεταλάβω, ἀλλὰ μᾶλ' εὐκηλὸς τὰ φράζεαι, ἂσσ' ἑθέλησθα· νῦν δ' αἰνῶς δεῖδοικα κατὰ φρένα, μὴ σε παρείπη ἀργυρόπεζα Θέτις θυγάτηρ ἀλίου γέροντος· ἦρη γὰρ σοὶ γε παρέξετο καὶ λάβε γούνων. τῇ δ' οἷῳ κατανεῦσαι ἐτήτυμον, ως Ἀχιλῆα τιμήσεις, ὀλέσεις δὲ πολέας ἐπὶ νησίων Ἀχαιῶν."

540. δολομῆτα ἄ, vocative, 'crafty of counsel' (cf. ὀδολός, 'craft,' ἀντίς, 'counsel').