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THE ODYSSEY OF HOMER

BOOK XXI

WITH INTRODUCTION NOTES AND APPENDICES

BY

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PREFACE.

In the explanation of the twenty-first book of the Odyssey I have derived some help from two articles in the Journal of Hellenic Studies, one by Professor Percy Gardner in Vol. III., the other by Professor Jebb in Vol. VII.; also from Mr S. G. Hamilton's Triumph of Odysseus. Most of the works, to which I expressed my obligations in my editions of Books IX. and X., have been used in the preparation of this volume. I have also consulted the new Homeric Grammar of G. Vogrinz; but I cannot see that it in any way supersedes the great work of the Provost of Oriel, to whom I am as much indebted as ever. Mr R. A. Neil has again very kindly read through the proofs of the notes, and has made some useful suggestions.

G. M. EDWARDS.

Cambridge,
December 17th, 1889.
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E. OD. XXI.
OUTLINE OF THE STORY OF THE ODYSSEY.

BOOKS I—IV.

THE ADVENTURES OF TELEMACHUS.¹

[I] In the tenth year after Troy was taken the gods decree the return of Odysseus, who is being detained by the nymph Calypso in the island of Ogygia. Athene goes to Ithaca to urge Telemachus, son of Odysseus, to call an assembly of the Ithacans, and to complain to them of the deeds of the suitors of Penelope; and then to sail to Pylos and Sparta to hear tidings of his father. [II] The meeting in Ithaca is held. The suitors answer Telemachus haughtily. Telemachus sets sail for Pylos. [III] He is received by Nestor, king of Pylos, who tells him of Agamemnon and Menelaus, and sends him on to Sparta with Peisistratus his

¹ There seems to be little doubt that this portion of the poem, called the Τηλεμάχεια, formed no part of the original Odyssey. Cf. Prof. Jebb (Introduction to Homer, page 131) who holds that Kirchhoff has proved that it is at least highly probable that "(1) The Odyssey contains distinct strata of poetical material, from different sources and periods. (2) The poem owes its present unity of form to one man; but, under this unity of form, there are perceptible traces of a process by which different compositions were adapted to each other." For a statement of the history of the Homeric question Chapter iv. of Prof. Jebb's book is well worth studying.
son. [IV] Telemachus comes to Menelaus at Sparta, and learns from him that Odysseus is with Calypso. The suitors make a plot to waylay Telemachus on his return to Ithaca.

BOOKS V—VIII.

THE ADVENTURES OF ODYSSEUS FROM THE ISLAND OF CALYPSO TO PHAECIA.

[V] The gods in council send Hermes to Calypso to bid her let Odysseus go. Odysseus sails away on a raft. Poseidon causes him to be wrecked off the coast of Phaeacia. Aided by Ino he swims ashore, and there falls asleep. [VI] He is found by Nausicaa, daughter of Alcinous king of the Phaeacians, and is brought by her to the palace of her father. [VII] Odysseus is entertained by Alcinous, who promises to further his return on the morrow. [VIII] Alcinous brings Odysseus to the Assembly of the Phaeacians. Odysseus witnesses their games. Afterwards at a banquet Demodocus the minstrel sings of the Trojan war. Odysseus weeps. Alcinous perceiving this asks him to tell his story.

BOOKS IX—XII.

ODYSSEUS TELLS ALCINOUS OF HIS PREVIOUS WANDERINGS.

[IX] Odysseus tells of his adventures with the Cicones, with the Lotus-eaters, and with the Cyclops Polyphemus;

1 According to Kirchhoff's view, the original Odyssey was a poem on the Νόστος 'Οδύσσεως, to which portions of our present Odyssey roughly correspond: viz. the greater part of books 5, 6, 7, 9, 11 and the first part of 13. Fick's edition is arranged on this principle; the Νόστος 'Οδύσσεως coming first; next the Τίας 'Οδύσσεως (i.e. the latter part of book 13 and books 14—22 [except 15] and part of 23), which he holds to be the first considerable addition to the original Odyssey; next some additions to the Νόστος portion; then the Τηλεμάχεια (1—4); and lastly the Σπονδαλ (part of 23 and 24).
also [X] how he went to Aeolus, god of the winds, to Laestrygonia, and the Aeaean island of Circe, where he dwelt for one year. [XI] He relates his visit to the world below; and how he sought counsel of Teiresias and saw the spirits of many renowned Greeks; next [XII] how he passed by the Sirens, and escaped Scylla and Charybdis, and came to the Island of the Sun. Then having lost all his ships and men he saved himself on a plank, and reached the Island of Ogygia, where he was entertained by Calypso for seven years.

BOOKS XIII—XVI.

ODYSSEUS AT THE HOMESTEAD OF EUMAEUS.

[XIII] Odysseus leaves Phaeacia and lands in Ithaca. Athene changes him into the appearance of a beggar, and tells him that she will aid him in taking vengeance on the suitors. [XIV] Still disguised he goes to the homestead of his swineherd Eumaeus, to whom he hints that his long-lost master may soon return. [XV] Telemachus returns from Sparta. He escapes the plot of the suitors who waylay him, and goes to see Eumaeus. [XVI] He recognises his father Odysseus. They resolve to slay the suitors.

BOOKS XVII—XXIV.

THE RETURN OF ODYSSEUS TO HIS PALACE AND HIS FINAL TRIUMPH.

[XVII] Telemachus visits Penelope, but does not tell her of the return of his father. Eumaeus brings Odysseus to the palace still disguised. His dog Argus recognises him and dies. [XVIII] Odysseus fights with Iris, a beggar who was befriended by the suitors. Penelope takes gifts of the suitors. They are still insolent. [XIX] Penelope questions Odysseus, who tells her that her husband is even now on his way
home. Odysseus is recognised by the old nurse Eurycleia. [XX] Athene plans with Odysseus the killing of the suitors. Theoclymenus the seer has a vision of coming vengeance. [XXI] Penelope proposes to the suitors the ordeal of the bow of Odysseus. None of them can bend it; but Odysseus strings it with ease. [XXII] He throws off his disguise and slays the suitors with his arrows. [XXIII] Penelope recognises Odysseus, who tells her of his wanderings. [XXIV] Hermes conducts the souls of the suitors to Hades. Odysseus discovers himself to his father Laertes. The kinsmen of the suitors attempt to take vengeance on Odysseus; but Athene, at the bidding of Zeus, causes peace to be made.
§ 1. General Remarks.

1. The language of Homer is generally called 'Old Ionic,' i.e. old as compared with the 'New Ionic' which we find in Herodotus. The chief characteristic of this Homeric dialect is a remarkable richness and variety, appearing especially in the use of many alternative forms; so much so that we cannot look upon the language of Homer as a particular dialect existing at any particular time. It is in fact not a dialect at all, but a traditional epic style, which received various accretions during the long ages of its development.

2. This is what we might expect after what has been said above (pages ix, x, notes). For the Odyssey which we now have was not the work of one poet, but was based on an older poem, which probably had its origin in Greece Proper, and was thence carried by the Ionian colonists to the west of Asia Minor, where it was afterwards revised and added to at different times by Ionian poets. Hence naturally arose great linguistic variety, the newer forms being blended with the old. Then again the rhapsodists, by whose recitations the Homeric poems were transmitted for several centuries before writing came into use, must necessarily have sometimes substituted later for earlier forms; and doubtless often introduced interpolations composed in more modern language. Further, during the many generations between the time when Homer was first committed to writing and the age of the Alexandrian Grammarians, who were the first to pay any scientific attention to the formation of Homeric words, many corruptions must
have been introduced into the text. Hence many so-called 'Homeric forms' may be due to the ignorance of transcribers who knew only Attic Greek. For instance, in the old Ionic Alphabet the symbol E represented the three sounds e, η and ει; and O represented o, ω and ου. This is only one cause among many owing to which transcribers from Ionic into the later writing must have introduced forms which were not really Homeric.

3. The presence in Homer of forms belonging to the Aeolic dialect, some of which will be pointed out in this Introduction and in the Notes, has led some critics to believe that the original Iliad and Odyssey were originally composed in Aeolic and that during the sixth century B.C. they were turned into Ionic by an Ionian poet. This theory has been put forward by Professor Fick, who has published an edition of Homer, in which he has translated into the Aeolic dialect those portions of the Iliad and Odyssey which he conceives to belong to the original poems. This brilliant tour de force has not brought conviction, as to its details, to the mind of scholars generally; though it must be recognised as by far the most important attempt to give a reasonable explanation of the facts of Homeric language. We cannot tell whether the so-called Aeolisms in Homer may not really be forms common to several old Greek dialects. It is impossible to speak with certainty on this question; for we have no knowledge as to the Greek dialects during the period in which the Homeric poems were first composed. Still it cannot be denied that Fick has proved at least this much: viz. that the Homeric poems in the main were translated into Ionic from a dialect which had at any rate many resemblances to the Aeolic of Lesbos.

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1 Dr Leaf (Iliad, Vol. II., preface, p. xii) surely goes too far, when he says that the latest development of Fick's theory bears "an unfortunate family resemblance to that of Mr Ignatius Donnelly". Prof. Warr in his articles in the Classical Review (Vol. I. p. 35, sqq. and 91, sqq., Vol. II. p. 196, sqq.) is much more appreciative.
4. The text of Homer which we now possess was formed by the labours of the great Alexandrian scholar Aristarchus. This text, which, roughly speaking, may be said to give us the Homer of the Age of Pericles, we must accept for practical purposes; though doubtless it differs somewhat in the matter of forms from the Homer which was recited by the rhapsodists of Ionia.

§ 2. Vowels.

The following points should be noticed with regard to the Vowels in Homer:

1. Differences from Attic:
   \( \eta \) where we have \( \dot{a} \) in Attic: e.g. \( \theta \dot{or} \eta \xi, \pi \rho \dot{h} \sigma \omega \). Sometimes even where we have \( \dot{a} \) in Attic: e.g. \( \eta \nu \mu \delta \varepsilon \varepsilon \) (\( \acute{a} \nu \mu \delta \varepsilon \)).
   \( \omicron \) sometimes where we have \( o \) in Attic: e.g. \( \nu \omicron \delta \omicron \sigma \omicron, \sigma \omicron \nu \omicron \omicron \omicron, \pi \omicron \upsilon \omicron \upsilon \omicron \).

2. Interchange of Vowels:
   \( \eta \) and \( \epsilon \) interchanged: e.g. \( \nu \eta \omicron \sigma \) and \( \nu \chi \omicron \sigma \), \( \eta \upsilon \chi \) and \( \epsilon \upsilon \chi \) (all used in Homer).
   \( \omega \) and \( o \): e.g. \( \delta \omega \) and \( \delta \sigma \).
   \( \ddot{a} \) and \( \ddot{a} \): e.g. \( \acute{a} \nu \dot{h} \rho \) and \( \acute{a} \nu \dot{h} \rho, \acute{a} \rho \varepsilon \) and \( \acute{a} \rho \varepsilon \).
   \( \epsilon \) and \( e \): e.g. \( \eta \mu \epsilon \iota \nu \omega \) and \( \eta \mu \epsilon \iota \nu \omega, \epsilon \iota \rho \omega \tau \omega \) and \( \epsilon \rho \omega \tau \omega, \chi \alpha \lambda \kappa \epsilon \iota \omicron \omicron \) and \( \chi \alpha \lambda \kappa \epsilon \iota \omicron \omicron \).

N.B. the long vowels in the following: \( \kappa \alpha \lambda \omicron \sigma, \iota \sigma \sigma \) (Attic \( \dot{i} \sigma \sigma \)), \( \phi \theta \dot{a} \nu \omega \).

3. Assimilation of Vowels: see § 23.

4. Interchange of quantity: e.g. \( \acute{a} \pi \varepsilon \rho \varepsilon \sigma \iota \sigma \) and \( \acute{a} \pi \varepsilon \rho \varepsilon \sigma \iota \sigma \) (both in Homer), \( \tau \varepsilon \sigma \) and \( \tau \dot{h} \sigma \).

5. Diphthongs scanned as two syllables: e.g. \( \pi \alpha \iota \sigma \) and \( \pi \chi \upsilon \sigma, \epsilon \upsilon \) and \( \epsilon \upsilon, \acute{a} \rho \chi \epsilon \iota \phi \omicron \nu \tau \eta \). The diphthongs are later than the uncontracted forms. Some editors would resolve a large number of diphthongs
in the text of Homer: e.g. κοῖλος, θεῖος, αἰδώσιος for κοῖλος, θεῖος, αἰδώσιος.

6. Apocope. This term is applied to such cuttings off as πάρξεος, παρθέμενος, ἀννεῖται.

§ 3. Consonants.

1. Double Consonants. There are many instances in Homer of double consonants existing side by side with single: e.g. ὀπίσω and ὀπίσω, Ἀξιλλέας and Ἀξιλέας, Ὀδυσσεύς and Ὀδυσσεύς.

The doubling in the following words is due to assimilation:—

sterol for δή-τι, ἄππως for δή-πως, ὅσος for ὅτως; μέσος for μέδ-μος; ἦσος for ἥσ-ός. ὅτι, ἄππως, ὅσος, μέσος, ἦσος are all later than the forms with double consonants.

Notice also the following typical instances:

ἐπεσαῖ, ἐπεσό. See § 6. i.

πάσσασθαι, πάσσασθαι. See § 15. i.

ἐλλησέρω. See § 13.

2. Metathesis (change of position) when there is a ρ in the word:

e.g. καρδίη and κραδίη, θάρσος and θράσος, δαρτός and δρατός.

3. Assimilation combined with Apocope. This assimilation takes place especially with the prepositions ἀνά and κατά: e.g. κάδ δ' ἐβαλε, κάγ γόνυ, κάππεσε, κάλλιπε, ἀμ πεδίον, ἀμβαλνείν.

4. Loss of Consonants.

(A). THE DIGAMMA.

The Digamma is the letter Vau, probably pronounced like the English W, and denoted by the symbol ʕ; hence called 'Digamma', because it is like a double Γ. The existence of this letter in Greek is inferred from its presence in the inscriptions of certain dialects, e.g. Doric and Boeotian; also from the evidence furnished by other languages of the Indo-European group; e.g. compare Greek οἶνος, Latin vinum and English wine; ἐρέω, ver-bum and word; also οἶκος

1 ʕ denotes the 'consonantal i', pronounced as English y.
and vicus; ἵδειν and videre. Further these words oἶνος, ἐρέω, οἶκος and ἵδειν, and many others are very often treated in Homer for metrical purposes as if they began with a consonant. There are, however, many places in our present texts of Homer where the Digamma of undoubted Digamma-words is neglected in the metre. This may be accounted for by supposing either (1) that even when the Iliad and Odyssey were composed the Digamma was archaic, and was used or not according to metrical convenience; or (2), much more probably, that the neglect of the Digamma is due to corruption of the text during the centuries between Homer and Aristarchus. It is worth noticing that the large majority of passages where the Digamma is neglected admit of very easy emendation, as will be pointed out in the notes. I have not introduced any of these emendations into my text, thinking it best, in the present state of our knowledge, to adhere generally to the text of Aristarchus.

The following Digamma-words occur in Od. xxi:—ἀναξ, ἐ, εἶδον, εἰκελος, εἰμα, εἶπον, ἐκαστος, ἐκηλος, ἐλπομαι, ἐοικα, ἐπος, ἔργον, ἔτος, ἵς, οἴδα, οἴκος, οἶνος, ὀς (ἐός).

(B). Loss of σ.

A σ as well as a Digamma is lost in a few words, or, more strictly speaking, a primitive σ is represented by the aspirate: e.g. ἐξ for σφὲξ (cf. sex and Cymric chwech), ἦδος for σφήδος (cf. suadeo and Sanskrit svādūs), ὀς for σφός (cf. suus).

§ 4. First Declension.

This declension (of stems ending in -α and -η) includes the feminine of the article and of adjectives and pronouns in -ος, also feminine participles.

1. Feminine Singular.

We find η (1) for ἄ of Attic after ρ and vowels: e.g. πέτρη, κλισίη.

(2) even for a of Attic in words like ἀλληδην, εὐπλοιη. But generally ἄ of Attic is also ἄ in Homer.

Exceptions: ἄ appears very rarely instead of η: e.g. θεά, Ναυσικά. ἄ is found in ἀδα feminine of ὀδος, and in a few vocatives: e.g. νύμφα, ματα.
2. **Masculine Singular.** Nominative ends in *-ης*: e.g. βορέης.

Exceptions: (1) a few proper names: e.g. Ἀινέας, Ἕρμειας.

(2) a few nominatives in *α*: e.g. ἐνυντια, μητιετα, νεφεληγερέτα, epithets of Zeus: κυνοχαίτα, of Poseidon; ἱππότα, of Nestor.

**Genitive:** *-αο*: e.g. Ἀτρείδαο.

*-εω*: e.g. Πηλημάδεω.

*-ω* after a vowel: e.g. Ἐρμεῖω.

3. **Genitive Plural.**

*-αων* (generally) for -*ασων*, cf. Latin *-arum* for *-asum*: e.g. αἰχμητάων, ὦκείαων.

*-εων* (Ionic): e.g. θυρέων. So we have both πολλάων and πολλέων.

*-ων* after a vowel: e.g. παρεῖων.

4. **Dative Plural.**

*-ησιν (perhaps -ησι (v))\(^1\); -ησι being due to the analogy of -*ουσι*): e.g. πύλησιν, κελούσισι (participle).

*-ης* (probably ης', i.e. ης elided before a vowel; though in our present texts ης is also found before consonants): e.g. τῆς, θοῆς.

*-αισ* very rare: e.g. θεαις, πάσαις. But these forms are probably corrupt.

5. **-φι case.** A few instances of the old Instrumental case in φι(ν) are found in Homer: e.g. κρατερῆϕι βηϕι 'by strong might'; also used as an ablative, e.g. ἓ <i>εἰνήϕι 'out of bed'; and as a locative, e.g. κλισίνηϕι 'in the tent', θύρηϕι 'at the door', i.e. 'out of doors'.

With the ending *-φι* cf. Latin *-bi* in *ubi* and the Sanskrit instrumental ending *-bhīs*.

\(^1\) Perhaps really an accusative; the others being probably vocatives originally, which have come to be used as nominatives. They are generally regarded as Aeolic forms.

\(^2\) See King and Cookson, p. 323.
§ 5. Second Declension.

This declension includes masculine and neuter forms of the article, and of adjectives, participles and pronouns with stems ending in o.

1. Genitive Singular; endings
   -oio: e.g. τοῖο (article), θανάτου (for θανάτο-σιο).
   -oo: e.g. ὁ (relative), δήμου, Δίδωο.
   -ou (i.e. -oo contracted) is also used.

2. Dative Plural;
   -oιων (ν): e.g. θεόινων.
   -οι probably before vowels only, and should be written -οια (i.e. -οιων elided): e.g. θεόιαν ἐναλλακτικος. In our present texts, however, there are some instances of -οι before consonants.

3. Genitive and Dative Dual: -οίν: e.g. τοίν, ἵπποίν.

4. -φι case: (1) instrumental: e.g. δακρυόφιν πιμπλάντο 'were filled with tears'; (2) as an ablativive: e.g. ἐκ θεόφιν 'from the gods'; (3) as a locative ὑπὸ ἵλγόφι 'under the yoke'.

§ 6. Third Declension.

1. Under this declension it will be necessary to consider several of the different kinds of stems separately. The following points, however, should first be noticed.

   Dative Plural. The case-ending is -σι: e.g. ἔπεσ-σι, ποσσι (for ποδ-σι), βουσι (for βολ-σι).
   Sometimes the case-ending is joined to the stem by a connecting vowel e, and the σ is doubled; e.g. ἐπε-εσσι, μυρώντεςσι (participle).
   -σι is very rare: e.g. χελρεσι as well as χελρεσσι and χερσι: also ποσι and ἔπεσι.

   Genitive and Dative Dual: -οίν: e.g. ποδοίν.

   -φι case. Almost all the instances of this in the third declension are with stems in εφι. Examples: (1) instrumental αὐτοίσιν ὀχεσφι

1 "In ἐπε-εσσι, -εφι was understood to be part of the case-ending, just as in such forms as κράτεσφι stem κρατ-." (King and Cookson, p. 332.)
HOMERIC FORMS.

'chariot and all', (2) as ablative ἐξ ἔρεβεσφι 'out of Erebus', (3) as locative ὅρεσφι 'on the mountains'.

2. Stems ending in σ.

σ is lost before case-endings beginning with a vowel.

(a) Stems in εσ.

Genitive singular -εος, rarely contracted into -ευς, e.g. θάμβευς; generally left uncontracted as also the other cases, e.g. ἄληθέα.

Dative -εϊ often contracted into -ει.

Dative plural generally has three forms; e.g. ἐπε-εσι, ἐπεσ-σι and ἐπεσι.

(b) Stems in ασ.

Singular. Plural.
N. A. δέπας δέπα
G. δέπαος δέπαων
D. δέπαι, δέπαι δέπαεσι, δέπασσι, δέπασι

N.B. κρέας: Plur. N. A. κρέα, κρέατα (?), G. κρεών, κρεϊών (?), D. κρέασι. κρέατα is probably not Homeric; and for κρεϊών we should read κρεϊών.

(c) Stems in οσ.

Singular.
N. αἰδώς ήώς χρώς
A. αἴδβα ήβα χρόα
G. αἰδός ήδος χρόδος
D. αἴδοι ήόι χρόι

N.B. ήβα should be read in all cases instead of ήώ of the MSS.

3. Stems in έν and ήν (ν is for ι: which is lost before case-endings beginning with a vowel).

Singular. Plural.
N. βασιλεύς¹ βασιλῆς
V. βασιλεύ
A. βασιλῆα βασιλῆας
G. βασιλῆος βασιλῆων
D. βασιλῆι βασιλεύσι

¹ For an explanation of the declension of this word see King and Cookson, p. 327.
HOMERIC FORMS.

Sometimes in proper names we have -ea, -eos, κ.τ.λ.: e.g. Τυδεα, Τυδεώς, Τυδεί. So also 'Οδυσσέα, and Πηλεός as well as Πηλής.

The adjective ἰός also ἐός 'good' has acc. ἰὼν and ἐόν, gen. ἐός (perhaps for ἰός with transposition of quantity). From the neuter ἰό we have the adverb ἰ, ἐ, ἐ (very frequent in compounds).

4. **Stems in i.**

The ordinary declension is as follows:

<table>
<thead>
<tr>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>N. μάντις</td>
<td>μάντις</td>
</tr>
<tr>
<td>V. μάντι</td>
<td>μάντις</td>
</tr>
<tr>
<td>A. μάντιν</td>
<td>μάντιν</td>
</tr>
<tr>
<td>G. μάντιος, μάντιος (?)</td>
<td>μάντινον</td>
</tr>
<tr>
<td>D. μάντι</td>
<td>μάντισσι</td>
</tr>
</tbody>
</table>

Dative singular rarely -ει: e.g. πόσει.
Dative plural rarely -εσι: e.g. ἐπάλξεσι.

<table>
<thead>
<tr>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>N. πόλις</td>
<td>πόλις, πόλις</td>
</tr>
<tr>
<td>A. πόλιν</td>
<td>πόλις, πόλις, πόλις, πόλις (?)</td>
</tr>
<tr>
<td>G. πόλιος, πόλιος, πόλεος (?)</td>
<td>πολίον</td>
</tr>
<tr>
<td>D. πόλι, πόλι, πόλει (?</td>
<td>πολίσσι</td>
</tr>
</tbody>
</table>

There is another form πτόλις.

5. **Stems in υ.**

(a) with genitive in -eos, e.g. adjectives in -us, as ῥαχύς, ῥαχέος.

Irregularities: ἐυρός, acc. masc. sing. sometimes ἐυρέα.

ωκύς, nom. fem. sing. ὠκέα.

αιπός, acc. sing. fem. αἰπήν, neut. plur. αἰπά.

(b) with genitive in -uos.

<table>
<thead>
<tr>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>N. νέκυς</td>
<td>νέκυς</td>
</tr>
<tr>
<td>A. νέκυν</td>
<td>νέκυν, νέκυς</td>
</tr>
<tr>
<td>G. νέκυνος</td>
<td>νέκυνν</td>
</tr>
<tr>
<td>D. νέκυν</td>
<td>νέκυνσι, νέκυσι, νεκύσσι</td>
</tr>
</tbody>
</table>

Dative singular sometimes in -υι (one syllable): e.g. ὄρχηστυι, πλήθυι, ἔνυι.

Accusative plural generally has two forms: e.g. ὀφρύας, ὀφρύς: ἰχθύας, ἰχθύς.

Heteroclite nouns are those which are declined with different stems.

1. πατήρ
   Two stems πατερ-, πατρ-.¹
   
   Singular.
   
   |   |   |
   | N. | πατήρ |   |   |   |   |
   | V. | πάτερ |   |   |   |   |
   | A. | πατέρα |   |   |   |   |
   | G. | πατέρος | πατρός |   |   |   |
   | D. | πατέρι | πατρί |   |   |   |

   Plural.
   
   |   |   |   |
   | N.V. | πατέρας |   |   |   |
   | A. | πατέρων | πατρών |   |   |   |
   | D. |   |   |   |

   Plural.
   
   |   |   |
   | N. | ανέρα | ανδρα |   |
   | A. | ανέρας | ανδρας |   |
   | G. | ανέρων | ανδρών |   |
   | D. | ανέρι | ανδρι |   |

   Dual.
   
   |   |   |
   | N. | ανέρ | ανδρε |   |

So μήτηρ is declined with two stems μητερ- and μητρ-; cf. θυγατερ- and θυγατρ-, γαστερ- and γαστρ-.

άνδρας is for ανδρ-ς. For the “sonant liquid” cf. § 15. 5.

2. viós: three stems (1) vio-, (2) viev- (or vief-, f being lost before a vowel), (3) vi-.

   Singular.
   
   |   |   |
   | (1) | viós |   |   |
   | (2) | vie |   |   |
   | (3) | vieo | vio |   |
   | N. | viós |   |   |
   | V. | vie |   |   |
   | A. | vióv | viea | via |   |
   | G. | vióu | viéos | vios |   |
   | D. | vióu | viéi | vii |   |

   Plural.
   
   |   |   |
   | (1) | viées | viés |   |
   | (2) | vieas | vias |   |
   | (3) | viéas | vias | viów | vioσi | viασi |

   Dual.
   
   | (3) |
   | N. | vie |

¹ Good illustrations of strong and weak inflexion. See King and Cookson, p. 329.
3. **νώσ** (Attic νᾶς): three stems ναυ-, νη-, νευ- (i.e. ναφ-, νηφ-, νεφ-).

<table>
<thead>
<tr>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>N. νήσ</td>
<td>νῆσ</td>
</tr>
<tr>
<td>A. νῆα νέα</td>
<td>νῆας νέας</td>
</tr>
<tr>
<td>G. νῆός νέός</td>
<td>νῆόν νέόν</td>
</tr>
<tr>
<td>D. νῆ</td>
<td>νῆσσι νέσσι</td>
</tr>
</tbody>
</table>

**Instrumental ναῦφι**


<table>
<thead>
<tr>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>N. A. δόρυ</td>
<td>δοῦρα δοῦρατα</td>
</tr>
<tr>
<td>G. δουρός δουρατος</td>
<td>δοῦρων</td>
</tr>
<tr>
<td>D. δοῦρι δοῦρατι</td>
<td>δοῦρεσσι δοῦρασι</td>
</tr>
</tbody>
</table>

Similarly γόνυ (stems γονφ- and γονφατ-), G. γοννός, γοννατος κ.τ.λ.

Several other words have a second stem in ατ-: e.g.

| G. ἦμαρ | G. ἦματος | Pl. ἦματα |
| πέιραρ | πείρατος | οὕδαρ οὐδατα |

5. **κάρη**: stems καρητ-, καρητ-, κρατ-, κρατ-.

| G. καρήατος | κάρητος κράητος κρατός |
| D. καρήατι | κάρητι κράητι κρατί |

**Plural.**

| N. A. καρήατα | κράητα |
| G. | κράηων |
| D. | κρασι |

An acc. sing. κράητα is found in Od. viii. 92.

6. **πολύς**: two stems πολλα- (for πολλφ-) and πολυ- (for πολφ-).

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>N. πολύς</td>
<td>πολλός</td>
<td>πολλή</td>
</tr>
<tr>
<td>A. πολύν</td>
<td>πολλόν</td>
<td>πολλήν</td>
</tr>
<tr>
<td>G. πολέος</td>
<td>πολλής</td>
<td></td>
</tr>
<tr>
<td>D. πολλφ</td>
<td>πολλή</td>
<td></td>
</tr>
</tbody>
</table>

1 See King and Cookson, p. 302.
HOMERIC FORMS.

Plural.

| N. | πολέες | πολλοὶ | πολλά | πολλά | πολλά | πολλά |
| A. | πολέας | πολλοῦς | πολλάς | πολλάς | πολλάς |
| G. | πολέων | πολλῶν | πολλάων |

D. πολέεσσι
   πολλοίσσι
   πολλήσσι

There is another form πουλύς, neut. πουλύ, acc. πουλύν.

7. Miscellaneous examples of nouns with varying stems:

'Αἰδης, G. 'Αιδος, 'Αιδων, 'Αιδος, D. 'Αιδη, 'Αιδι.
οὐδας, G. οὐδεός, D. οὐδει, οὐδει.
ειρήνας, Pl. N. ειρήνες, A. ειρήνας.
πίων, Fem. πίερα (for πι-πε-α), Neut. πιαρ (for πι-παρ).

§ 8. Comparison of Adjectives.

1. The terminations -ωτερος, -ωτατος are sometimes used even when the penultimate of the positive is long: e.g. λαρώτατος, κακο-ζεινώτερος.

2. The terminations -ιων, -ιστος are much more frequent than in Attic.

The following should be noticed:

| μακρός | μάσσων (for μάκ-ιων) | μήκιστος |
| ωκύς | ἀσσου (for ἀγχ-ιων) | ἀγχισται |
| ἀγχε | γλυκων | γλυκων |
| παχύς | πάσσων (for πάχ-ιων) | πάχιστος |
| ἄγγ-ος | ἀλγίων | ἀλγιστος |
| ἑλεγχω | ἑλέσσων (for ἑλεγχ-ιων) | ἑλεγχιστος |
| κέρδ-ος | κερδίων | κερδιστος |
| ἀρε-τη | ἀρείων | ἀριστος |

1 See Brugmann, Comp. Gram., Vol. i. § 311.
2 There is no adjective ἑλεγχις. For ἑλεγχεῖς (II. iv. 242) ἑλεγχεα should be read.
3 See Brugmann, Vol. ii. § 135.
3. Notice also:

(a) -τερος, -τατος joined to verbal stems: e.g.

φέρτερος  φέρτατος
φίλτερος  φίλτατος

(b) to noun stems (frequent in Homer): e.g.

κύντερος  κύντατος
ὁπλότερος  ὀπλότατος


1. The following forms should be noticed.

‘One’: feminine (as well as μι) ἡ, ἡν, ἴ, ἵ; also in one passage a dative neuter ἴ. These forms occur in the Iliad only.

‘Two’: δύο, δύο; διω, δωι.

‘Four’: πετάρες (Aeolic) as well as τέσσαρες.

‘Twelve’: δώδεκα, δυώδεκα, δυκαίδεκα.

‘Twenty’: εἴκοσι (for ἑκάκοσι) as well as εἴκοσι.

2. Ordinals, additional forms: πρώτιστος, δεύτερος, τρίτατος, τέταρτος, ἑβδομάτος, ὀγδόατος, εἰκοστός and ἑκάτος.

πρώτιστος is a double superlative.

The others are also superlative in form, having the suffix ato.

§ 10. Pronouns.

1. Personal Pronouns.

<table>
<thead>
<tr>
<th>First Person.</th>
<th>Second Person.</th>
<th>Third Person.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sing.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>N. ἐγὼ, ἐγὼ</td>
<td>σύ, τύνη</td>
<td>éé, é, μν</td>
</tr>
<tr>
<td>A. ἐμέ, enclitic me</td>
<td>σε, σέν, σέν, σεν, τεν</td>
<td>είο, εό, εν</td>
</tr>
<tr>
<td>G. ἐμεῖο, ἐμεῖο, ἐμεύ, enclitic meυ</td>
<td>σολ, enclitic τοι: τενν</td>
<td></td>
</tr>
<tr>
<td>D. ἐμολ, enclitic μοι</td>
<td></td>
<td>éοι, σι</td>
</tr>
</tbody>
</table>

| Dual.                  |                |               |
| N.A. νῶι              | σφώι           | σφώε          |
| G.D. νῶι              | σφώιν          | σφώιν         |

| Plur.                  |                |               |
| N. ἡμεῖς, ἡμεῖς       | ύμεῖς, ύμεῖς    | σφέας, σφας, σφε    |
| A. ἡμέας, ἡμέας       | ύμέας, ύμεας    | σφείων, σφέων   |
| G. ἡμεῖων, ἡμεῖων    | ύμεῖων, ύμεῖων | σφίοι(ν), ὄμι(ν) |
| D. ἡμίν, ἡμίν (encl.), ἁμμι(ν) | ύμίν, ύμιν (encl.), ύμιν(ν) | (encl.), σφι(ν)    |
The forms ἐμέθεν, σέθεν, ἔθεν generally called genitives are held by some to be ablatives. But the suffix -θεν usually denotes 'place from which' only, not separation generally (the meaning of the ablative): e.g. οὐρανόθεν 'from heaven'. ἐμέθεν, σέθεν, ἔθεν are, however, used both as genitives and ablatives.

2. Possessive Pronouns.

<table>
<thead>
<tr>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Person</td>
<td>ἐμός</td>
<td>νότερος</td>
</tr>
<tr>
<td>Second Person</td>
<td>σός and τέός</td>
<td>σφωτερός</td>
</tr>
<tr>
<td>Third Person</td>
<td>ἐός and ὤς</td>
<td>σφέτερος and σφός</td>
</tr>
</tbody>
</table>

3. τις makes in the genitive singular τέο and τεῦ, enclitic τεῦ, in the dative τέῳ and τῷ (only enclitic), in the genitive plural τέων.

4. ὁστίς.

<table>
<thead>
<tr>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>N. ὁστίς, ὁσι: ἡτίς: ὅτι, ὅττι</td>
<td>ὅτινες: ἄσσα</td>
</tr>
<tr>
<td>A. Ὅτινα, Ὅτινα: Ὅτινα: ὅτι, Ὅττι</td>
<td>Ὅστινας, Ὅτινας: ἄστινα: ἄσσα</td>
</tr>
<tr>
<td>G. Ὅτεο, Ὅτευ, Ὅτευ</td>
<td>Ὅτεων</td>
</tr>
<tr>
<td>D. Ὅτεψ, Ὅτψ</td>
<td>Ὅτεος</td>
</tr>
</tbody>
</table>

5. Ὅδε. The Ὅδε in τοίσδε sometimes takes a case-ending: thus τοίσδεσσι and τοῖσδεσι.
§ 11. Thematic and Non-Thematic Forms.

For the understanding of Homeric verbs it is very important to grasp the distinction between Thematic and Non-Thematic forms.

Thematic forms are those which have a Thematic vowel: e.g. λέγ-ο-μεν is a Thematic form, the vowel o being the Thematic vowel, so called because by means of it the Theme λεγο- is formed from the Root λεγ-. In λέγ-ε-τε the Thematic vowel is e. The present tense of λέγω is called a Thematic tense.

Non-Thematic forms are those which do not contain a Thematic vowel: e.g. φη-μι, the Tense-stem being the same as the Verb-stem.

§ 12. Longer and Shorter Stems.

The employment of two stems in Non-Thematic forms should be carefully noticed:

(a) the longer stems, to which are joined the 'lighter' person-endings, i.e. the three persons of the indicative active singular.

(b) the shorter stems, to which are joined the 'heavier' person-endings, i.e. all those except the indic. act. sing.

1 The rule is that before μ and ν the Thematic vowel is ο, before other letters ε. In the subjunctive these vowels become ο and η by the addition of a second ο or ε to form the mood-stem.

2 So also γι-γυ-ο-μαι is Thematic; also the ordinary Second Aorists like ἐ-λαβ-ο-ν. The Future is a Thematic Tense, as its characteristic suffix σο, σε, contains the thematic vowel. The Subjunctive Mood is Thematic.

3 ἐ-βη-ν is a Non-Thematic Second Aorist. The Aorist in -σα and the Passive Aorists are Non-Thematic; so also the Perfect. The Optative Mood is Non-Thematic, as its suffix -τη or ἐ does not contain a Thematic vowel.
Examples:

**Long stems.**
- φη-μύ
- δίδω-νι
- τετληκ-ε
- έ-θηκ-ας
- εί-μυ

**Short stems.**
- φα-μέν (1st plur.)
- δίδο-μα (middle)
- τέτλα-μεν (1st plur.)
- εθε-την (dual)
- έ-θι (imperative)

§ 13. **Augment.**

The augment is retained or left out, according to the requirements of the metre. In the Pluperfect it is generally lost.

The letters λ, μ, ν, ρ, σ are sometimes doubled after the Augment: e.g. ἐλλαβε, ἐσευα.

Words beginning with an original ſ or σ have the Syllabic Augment: e.g. ἑαξα (for ἑαξα), ἐειπον (for ἐειπον), ἐλχον (for ἐσεχον).

The Augment is η in ἡμα 'I went' and ἡεϊδει 'he knew'.

§ 14. **Present and Imperfect.**

**Non-Thematic Forms.**

1. (a) Presents formed with the suffixes νη(να) and νν are very frequent in Homer: e.g. δάμνημ, κρηνημ, μάρναμαι, ἄγνυμ, δαίνυμαι.

   (b) ειμί 'I am', ειμυ 'I will go', κειμαι, φημί (ἡ 'he said' is from ἡμι).

   (c) Reduplicated Presents such as τιθημ, δίδωμ, ἤμι, πιμπλημ, βιβάς 'striding' (from an assumed βιβημ).

2. Notice the termination of the second person singular in -σθα: e.g. present δισθα, διδοίσθα (διδώσθα), τιθείσθα (τιθῆσθα); imperfect ἡσθα, ἐφησθα.

   The second person singular endings of the Middle are -σαι and -σο.

---

1 Cf. ἱσι in Sappho and ἰ δ' ὦς in Plato.
### Homeric Forms

#### Thematic Forms

3. Verbs in -ω, -αιω, -ειω are very frequent in Homer; e.g. 
   μηνώ, λιλαλομαι, τελεώ.

4. There are many instances in Homer of collateral forms of
   Presents existing side by side and expressing virtually the same
   meaning, e.g.
   
   - έδω, έσθω (=έδδω), έσθω.
   - έκω, έκάω, έκνέομαι.
   - τάνυμαι, τανώω, τείνω, τιτάινω.

5. In Thematic forms the σ of the second-person endings of the
   Middle (σαι, σα) is lost: e.g. ἐρχεα.

#### § 15. Aorists

### First Aorist

1. In the First Aorist (sometimes called the 'Sigmatic Aorist'
   and sometimes the 'Weak Aorist') the endings are added directly
   to the stem. Hence this tense ranks as a Non-Thematic tense.

   The termination -σα, which is very frequent in Homer, is
   found

   (a) in the case of stems in σ: e.g. ἐ-τέλεσ-σα, ἐ-ξεσ-σα.

   (b) in the case of stems in δ and τ, when assimilation takes
   place: e.g. ἐπασάμυν for ἐ-πατ-σάμυν: ἐξασάμυν for ἐ-χαδ-σάμυν.

   Note however that the σσ is by no means invariable; thus we find
   ἐπάσαντο.

   (c) in the case of other stems, by false analogy: e.g.

   ἐ-κάλε-σα, ἐ-τάνυ-σα.

   When -σα is preceded by a short vowel there is almost always a
   collateral form in -σα.

2. Aorists in -α. A few Aorists are formed with -α instead of
   -σα: e.g.

<table>
<thead>
<tr>
<th>Stem</th>
<th>Aorist</th>
<th>Stem</th>
<th>Aorist</th>
</tr>
</thead>
<tbody>
<tr>
<td>καφ-</td>
<td>ἐκηα</td>
<td>χεφ-</td>
<td>ἔχενα</td>
</tr>
<tr>
<td>ἐνεκ-</td>
<td>ἡνεικα</td>
<td></td>
<td>ἔχεα</td>
</tr>
</tbody>
</table>

   ἐκηα 'I burnt'

   ἔχενα 'I poured'
HOMERIC FORMS.

3. Aorists in -σα of liquid stems. Some stems ending in λ and ρ have Aorists in -σα: e.g.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>κελ-</td>
<td>ἐκελσα 'I ran ashore'</td>
<td>κυρ-</td>
<td>ἐκυρσα 'I met'</td>
</tr>
<tr>
<td>ἄρ-</td>
<td>ἦρσα 'I fitted'</td>
<td>ῥ-</td>
<td>ἦρσα 'I roused'</td>
</tr>
<tr>
<td>κερ-</td>
<td>ἐκερσα 'I cut'</td>
<td>φυρ-</td>
<td>ἐφυρσα 'I mixed'</td>
</tr>
</tbody>
</table>

SECOND AORIST.

4. Second (or Strong) Aorist (Non-Thematic).

Examples:

<table>
<thead>
<tr>
<th>Stem.</th>
<th>Aorist.</th>
</tr>
</thead>
<tbody>
<tr>
<td>δυ-</td>
<td>ἐδυ 'he sank'</td>
</tr>
<tr>
<td>κτα-</td>
<td>ἐκταν 'I killed'</td>
</tr>
<tr>
<td>βαλ-</td>
<td>ευμβλητήν 'they met'</td>
</tr>
<tr>
<td>γηρα-</td>
<td>ἐγήρα 'he grew old'</td>
</tr>
<tr>
<td>οὔτα-</td>
<td>οὔτα 'he wounded'</td>
</tr>
<tr>
<td>λεχ-</td>
<td>λέκτο 'he lay'</td>
</tr>
<tr>
<td>δέχ-</td>
<td>ἐδέγυμη 'I received'</td>
</tr>
<tr>
<td>φθι-</td>
<td>ἐφθίτο 'he was destroyed'</td>
</tr>
<tr>
<td>(σ)αλ-</td>
<td>ἀλτό¹ 'he leapt'</td>
</tr>
<tr>
<td>γεν-</td>
<td>γέντο 'he grasped'</td>
</tr>
<tr>
<td>σφυ-</td>
<td>ἐσφύμεθα 'we rushed'</td>
</tr>
<tr>
<td>κτι-</td>
<td>κτίμενος 'built'</td>
</tr>
</tbody>
</table>

5. Second Aorist (Thematic), i.e. the ordinary Second Aorist formed from the short stem with the Thematic vowel ε or ο.

When the long stem contains an ε, the short stem is obtained by dropping the ε: e.g.

Long Stem. Aor. with Short Stem. Long Stem. Aor. with Short Stem.

| λειπ- | ἐ-λειπ-ον | σει- | ἐ-σει-ον |
| στειχ- | ἐ-στειχ-ον | πελ- | ἐ-πελ-ομην |
| φευγ- | ἐ-φευγ-ον | πετ- | ἐ-πετ-ομην |

¹ ἀλτό, not ἀλτό, is the right accentuation. See also note on Od. xxi. 388.
In the following cases the liquid of the short stem becomes "sonant", i.e. develops a vowel sound:

<table>
<thead>
<tr>
<th>Long Stem</th>
<th>Aor. with Short Stem</th>
</tr>
</thead>
<tbody>
<tr>
<td>τρεπ-</td>
<td>ετραπον for ε-τρε-ον</td>
</tr>
<tr>
<td>δερκ-</td>
<td>εδρακον for ε-δερκ-ον</td>
</tr>
<tr>
<td>περθ-</td>
<td>επεραθον for ε-περθ-ον</td>
</tr>
</tbody>
</table>

Similarly in the following cases the nasal of the short stem becomes sonant. The ι becomes α, and all trace of the nasal character of the sound has passed away.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>πενθ-</td>
<td>επαθον for ε-πεν-ον</td>
</tr>
<tr>
<td>λεγχ-</td>
<td>ελαχον for ε-λεγχ-ον</td>
</tr>
<tr>
<td>χενδ-</td>
<td>εχαδον for ε-χενδ-ον</td>
</tr>
</tbody>
</table>

Reduplicated Second Aorists. These are common in Homer.

Examples:

<table>
<thead>
<tr>
<th>Stem.</th>
<th>Aorist.</th>
</tr>
</thead>
<tbody>
<tr>
<td>ταγ-</td>
<td>τεταγων 'grasping'</td>
</tr>
<tr>
<td>φραδ-</td>
<td>επεφραδε 'he shewed'</td>
</tr>
<tr>
<td>άρ-</td>
<td>ἦραρε 'he fitted'</td>
</tr>
<tr>
<td>ἀλκ-</td>
<td>ἀλάλκε 'he warded off'</td>
</tr>
<tr>
<td>τυκ-</td>
<td>τετυκέσθαι 'to make'</td>
</tr>
<tr>
<td>σεπ-</td>
<td>εσεπον (for ἕσεπον) 'I spoke'</td>
</tr>
</tbody>
</table>

Mixed Aorist.

6. Sometimes the Thematic vowel of the Second Aorist is joined to the σ stem characteristic of the First Aorist: e.g.

<table>
<thead>
<tr>
<th>προσεβήσετο 'went to'</th>
<th>ἄξοντο 'they brought'</th>
</tr>
</thead>
<tbody>
<tr>
<td>ἐδόσετο 'sank'</td>
<td>ὀθητε 'bring'</td>
</tr>
<tr>
<td>ξον 'I came'</td>
<td>λέξεο 'lie down'</td>
</tr>
</tbody>
</table>

1 Philologists denote the "sonant liquids" by the symbols τ and θ. They are represented in Greek by αρ, ρα and αλ, λα respectively. See King and Cookson, P. 90.

2 The "sonant nasals" are denoted by the symbols μ and ν. In Greek μ appears as α or, under certain conditions, αμ, η as α or, under certain conditions, αν. See King and Cookson, p. 91.
AORISTS Passive.

7. The First Aorist Passive in Homer differs from that of Attic in often having the short stem: e.g. ἔτηχθη, not ἔτειχθη.

The following formations should be noticed and compared with those given in §15. 5:

<table>
<thead>
<tr>
<th>Long Stem</th>
<th>Aorist formed from Short Stem</th>
</tr>
</thead>
<tbody>
<tr>
<td>τρεφ-</td>
<td>ἐτράφην for ἐ-τρφ-ην</td>
</tr>
<tr>
<td>τερπ-</td>
<td>ἐτάρπην for ἐ-τρπ-ην</td>
</tr>
</tbody>
</table>

The third person plural of both passive Aorists sometimes ends in -ἐν (for -ηντ): e.g. ἔγερθεν, ἔτραφεν, μιγεν.

§16. Frequentative Forms.

The suffix -σκ denoting ‘repeated action’ is joined

(a) to Present stems: e.g. καλε-εσκον, φερ-εσκον, ποιμαίνε-σκεν, ἕσκε (= ἔσκε 'used to be').

(b) to Aorist stems: (1) Aor. 1, ἐλάσα-σκεν, δρσα-σκεν,

(2) Aor. 2, στά-σκεν, ἵδε-σκε, εἵπ-σκεν.

§17. Future.

1. The σ of the Future suffix is often doubled: e.g. αἰθέσσομαι, ἐφοσλίσσω.

2. The Future of stems ending in λ, μ, ν, ρ is formed without σ: e.g.

   ἀγγελέω      ἐρέω
   βαλέω         σημανέω

3. Verbs which form an Aorist in -σα or -σσα generally form the Future without σ: e.g.

   Aorist.                  Future.
   ἐτάνυσσα                   τανύω
   ἐτελεσσα                   τελέω
   ἡλασσα                     ἐλώ

4. Some Futures are formed from the stem of the Reduplicated Aorist: e.g.

   κεχαρήσω                  πεπιθήσω
   κεκαδήσω                  πεφιδήσομαι
5. A few forms such as ἔδομαι and βελιμαι, generally said to be Futures, are probably really Subjunctives. Cf. βελιμαι, § 20. 1.

§ 18. Perfect and Pluperfect.

1. Perfects in Homer are generally conjugated with two stems, the longer and shorter, varying with the weight of the endings: e.g.

<table>
<thead>
<tr>
<th>Long Stems</th>
<th>Short Stems</th>
</tr>
</thead>
<tbody>
<tr>
<td>γέγονα, -as, -e</td>
<td>1γεγάτην (dual), γεγάσαε (3rd plur.)</td>
</tr>
<tr>
<td>μέμονα &quot; &quot;</td>
<td>1μέμαμεν (1st plur.), μεμάτω (imperat.)</td>
</tr>
<tr>
<td>βέβηκα &quot; &quot;</td>
<td>βέβαμεν (1st plur.), βεβάδαι (3rd plur.)</td>
</tr>
<tr>
<td>πέφυκα &quot; &quot;</td>
<td>πέφυσα (3rd plur.), πέφυσα (part.)</td>
</tr>
<tr>
<td>τέτληκα &quot; &quot;</td>
<td>2τέτλαθι (imperat.), τετλήσ (part.)</td>
</tr>
<tr>
<td>οἶδα, οἶδα, οἶδε</td>
<td>οἶδεν (1st plur.), οἶδεναι (infin.)</td>
</tr>
<tr>
<td>τέθηλα, τεθηλῶσ (part.)</td>
<td>τεθαλύ (fem. part.)</td>
</tr>
<tr>
<td>πέφευγα, πεφευγόω (part.)</td>
<td>πεφυγμένος (mid. part.)</td>
</tr>
</tbody>
</table>

2. Notice the Homeric participles κεκομήσω, κεκαρησώ, τετησώ.

3. Attic Reduplication (so called) takes place in the case of stems beginning with a vowel followed by a consonant: e.g.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>ἀρ-</td>
<td>ἀρρα</td>
<td>ἀλα-</td>
<td>ἀλάλησαι</td>
</tr>
<tr>
<td>ὀδ-</td>
<td>ὀδώδα</td>
<td>ἀκ-</td>
<td>ἀκάκησαι</td>
</tr>
</tbody>
</table>

4. Presents formed from Perfect stems. Sometimes a Perfect stem takes a Thematic vowel, e.g.

- ἀνωγ- ἀνώγει (pres. 3rd sing.)
- μεμηκ- ἐμέμηκον (imperf.)
- γέγων- ἐγέγωνε (imperf.)
- ἢκω is a verb of this kind.

5. Pluperfect formed in two ways:

(a) In the singular, with the augment which is often omitted and the suffix -εα joined to the longer forms of the stem: e.g. ἤνώγεα, ἤδεα. The third singular -εε(ν) is contracted into -ει(ν): e.g. ἤδει.

1 μέμαμεν is for μέ-μν-μαι, the long stem being μαιν-, the short μαν-: cf. § 15. 5. So μεμάτω is for με-μν-τώ: cf. Latin memento. Cf. also τέταται for τέ-τν-ται, the long stem being τεν-.

γεγάτην is for γε-γν-την. γεγάσαε is for γε-γν-σεί.

2 The short stem is ἀλ-, the a being due to the sonant liquid.
HOMERIC FORMS.

(b) In the dual and plural the short form of the stem is used with the ordinary past-tense endings: e.g. ἐ-πειθ-μεν (πέποιθα), ἐ-λκ-την (ἐοικα).

6. Passive. The endings of the third plural -νται, -ντο, except after a, ε, ο, appear as -αται, -ατο (for -νται, -ντο): e.g. τετράφαται, ἔρχαται, δεδαλαται, ειατο, κειατο.

§ 19. Imperative.

In Non-Thematic forms the ending -θι is generally retained; e.g. κλοθι, τέπλαθι.

§ 20. Subjunctive.

NON-THEMATIC.

1. Tenses which in the Indicative have no Thematic vowel form the Subjunctive by inserting a Thematic vowel (ο and ε, or ω and η) after the stem, according to the following scheme:

<table>
<thead>
<tr>
<th>Active.</th>
<th>Dual.</th>
<th>Plural.</th>
</tr>
</thead>
<tbody>
<tr>
<td>-ω</td>
<td>-ετον</td>
<td>-ομεν</td>
</tr>
<tr>
<td>-ης -ησθα</td>
<td>-ετον</td>
<td>-ετε</td>
</tr>
<tr>
<td>-η -ησι</td>
<td>-ετον</td>
<td>-ωσι</td>
</tr>
<tr>
<td>-ομαι</td>
<td>-ομεθον</td>
<td>-ομεθα -ομεσθα</td>
</tr>
<tr>
<td>-εαι</td>
<td>-ησθον</td>
<td>-ησθε</td>
</tr>
<tr>
<td>-εται</td>
<td>-ησθον</td>
<td>-ωνται</td>
</tr>
</tbody>
</table>

Examples:

Present. ἰω, ἰησθα, ἰησι, ἰομεν (go).
Aor. 1. τίσετε, τίσωσι (honour).
Aor. 2. δώῃ and δώησι, δωμεν, δώσωσι (give).
θείω or θη, θῆς, θείομεν or θήκε, θείομαι (place).
φθείαι, φθίμεσθα (perish).
Perfect. εἰδέω, εἰδῆς, εἰδη, εἰδουμεν, εἰδετε, εἰδωσι (know).
Aor. pass. δαμείω or δαμήω, δαμῆς, δαμητε (be subdued).
δαείω or δαήω (Indic. εδάνη learn).
Notice especially the Aorist Subjunctive forms in Iliad I. 141-4:

\[
\begin{align*}
\text{νῦν} & \quad \text{δ' ἀγε} \nu̇α \text{ μέλαιαν} \text{ ἔρυσσομεν} \text{ εἰς} \text{ ἀλα} \text{ διαν}, \\
\text{ἐς} & \quad \text{δ'} \text{ ἐρέτας} \text{ ἐπιγηδες} \text{ ἀγελρομεν}, \text{ ἐς} \text{ δ'} \text{ ἐκατόμβην} \\
\thetaελομεν, \text{ ἄν} \text{ δ'} \text{ αὐτὴν} \text{ Χρυσηίδα} \text{ καλλιπάρην} \\
\betaήσωμεν.
\end{align*}
\]

**Thematic.**

2. Thematic Tenses form the Subjunctive by changing the Thematic vowel of the Indicative (e or o) into η or ω.

The old person-endings -μ, -σθα, -σι are sometimes retained. Thus we find

\[
	ext{εἰπωμι, εἰπησθα, εἰπησι.} \\
\text{ἐθέλωμι, ἐθέλησθα, ἐθέλησι.}
\]

The termination of the second person singular middle is generally -ηαι, rarely -εαι or -η.

**§ 21. Optative.**

1. Non-Thematic Tenses (except the First Aorist) take

(a) -η before light person-endings: e.g. θε-η-ν, τεθνα-η-ς.

(b) -ι before heavy person-endings: e.g. φα-ι-μεν, θε-ι-τε.

This -ι is absorbed in a few cases: e.g. δυν (for δυν-η), ἀποφθι-μη (for ἀποφθι-ι-μη).

2. The First Aorist endings are -αιμ, -ειας or -αις, -ειε(υ) or -αι, 
-αιμεν, -αιτε, -ειαν.

3. The third plural middle ends in -αρο (for -ντο), e.g. ἐπολατο, ἀπολατο, σχολατο. Cf. § 18. 6.

**§ 22. Infinitive.**

1. The Infinitive is not really a mood, its endings being originally case-endings, and its syntax that of a noun. See Appendix D.

2. The formation of the Infinitive of Non-Thematic tenses may be seen from the following examples:

- **Present.** ἵστα-μεναι, ἔδ-μεναι, ὁρνύ-μεν.
- **Aor. 2.** δό-μεναι, δο-μεν, δοῦναι: οὐτά-μεναι, οὐτά-μεν.
- **Aor. 2, pass.** μυγή-μεναι, μυγή-ναι.
- **Perfect.** δειδι-μεν for δε-δι-μεν: τεθνά-μεναι.
HOMERIC FORMS.

-ναι in δοῦ-ναι and μεγή-ναι=-ναι (found in ἕ-ναι), the ε being absorbed by contraction; cf. the Cyprian form δοῦναι.\(^1\)

ὁμεῖναι is in reality a dative case; while ὁμεῦν, a suffixless stem, is probably a locative; cf. αἴέν, the suffixless locative of αἰῶν.\(^2\)

3. **Thematic tenses.** These forms all occur:

   Present. ἀμυν-ἐμεναι, ἀμυν-ἐμεν, ἀμυν-ἐιν.
   Future. ἀξ-ἐμεναι, ἀξ-ἐμεν, ἀξ-ἐιν.
   Aor. 2. εἰπ-ἐμεναι, εἰπ-ἐμεν, εἰπ-ἐιν.

The Aor. 2 Infinitive often ends in -εευ (probably for -εευ):
e.g. βαλευν.

§ 23. **Verbs in -αω, -εω, -οω.**

1. **Verbs in -αω.** In these assimilation of vowels is very frequent: e.g.

   γελῶ for γελάω, the a being assimilated to the following ω.
   πέρα for περάει, the ει being assimilated to the preceding a.
   μηχανάωνται for μηχανάωνται, where o prevails over a and then is itself changed to ω.

   ἡβάωντες for ἡβάωντες, the a being assimilated to the following o.
   ὁδάσθαι for ὁδάσθαι, the e being assimilated to the preceding a.
   εάς for εάς, the η being assimilated to the preceding a.

   The rule is that (1) a prevails over ε or η,
   (2) ο or ω prevails over a.

   Sometimes contraction takes place.

   Unassimilated forms occur rarely: e.g. ναιετάω, δοιδάει.

2. **Verbs in -εω.** These are generally left uncontracted:

   -εω is never contracted,
   -εο rarely contracted,
   -εει sometimes contracted.

   -εο and -εευ when contracted become -ευ: e.g. ἐθηεύμεσθα for ἐθηεύμεσθα, καλεύντες for καλέοντες.

\(^1\) See Brugmann, *Comp. Gram.*, Vol. ii. § 126.
\(^2\) See Ibid., §§ 113, 114.
3. *Verbs in -ω.* These are generally contracted. Such forms as ἀρώτει ἰηνώτεσ (from verbs in -ω) appear to be due to the false analogy of the assimilated forms of verbs in -αω.

§ 24. *εἰμι* 'I am.'

<table>
<thead>
<tr>
<th></th>
<th>Sing.</th>
<th>Plur.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Present.</td>
<td>εἰμι</td>
<td>εἰμέν</td>
</tr>
<tr>
<td></td>
<td>εσσί, εἴς</td>
<td>εστέ</td>
</tr>
<tr>
<td></td>
<td>εστί</td>
<td>εῖσι, εἴσι</td>
</tr>
<tr>
<td>Dual.</td>
<td>εστών</td>
<td></td>
</tr>
<tr>
<td>Imperfect.</td>
<td>εα, ἡα, ἔον</td>
<td>ἡμεν</td>
</tr>
<tr>
<td></td>
<td>εησθα, ἡσθα</td>
<td>ἡτε</td>
</tr>
<tr>
<td></td>
<td>ἡεν, ἡν, ἤν, ἦν</td>
<td>ἡσαν, ἔσαν</td>
</tr>
<tr>
<td>Dual.</td>
<td>ἡστην</td>
<td></td>
</tr>
<tr>
<td>Frequentative.</td>
<td>3rd sing. ἐσκε</td>
<td></td>
</tr>
<tr>
<td>Future.</td>
<td>ἐσ(ο)μαί, ἐσσεαί, ἐσσείται, ἐσται.</td>
<td></td>
</tr>
<tr>
<td>Subjunctive.</td>
<td>ἐω, ἐη, ἐσι and ἐη, κ.τ.λ.</td>
<td></td>
</tr>
<tr>
<td>Optative.</td>
<td>ἐην, ἐης and ἔοις, ἐη and ἔοι.</td>
<td></td>
</tr>
<tr>
<td>Imperative.</td>
<td>ἐσσο, ἐστω, κ.τ.λ.</td>
<td></td>
</tr>
<tr>
<td>Infinitive.</td>
<td>ἐμεναι, ἐμεναί, ἐμεν, ἐμαι</td>
<td></td>
</tr>
<tr>
<td>Participle.</td>
<td>ἐφιν, ἐφοίσα, ἐφιν, κ.τ.λ.</td>
<td></td>
</tr>
</tbody>
</table>
Penelope goes to fetch the bow of Odysseus.

The story of the bow.

In the story of the bow of Odysseus, Penelope goes to fetch the bow of Odysseus.

The story of the bow.

Penelope goes to fetch the bow of Odysseus.

The story of the bow.

The story of the bow.

The story of the bow.
παιδινὸς ἐὼν· πρὸ γὰρ ἤκε πατὴρ ἄλλοι τε γέροντες.

'Ιφίτος αὖθι ὑποὺς διζήμενος, αἱ οἱ ὀλοντο
δόδεκα θήλειαι, ὕπὸ δ’ ἡμίονοι ταλαεργοὶ·
αἱ δὴ οἱ καὶ ἐπειτα φόνος καὶ μοῖρα γένοντο,
ἐπεὶ δὴ Δίὸς νίδων ἀφίκετο καρτερόθυμων
φῶθ’ Ἡρακλῆα, μεγάλων ἐπισύστορα ἑργον·
ός μιν ξείνων ἐόντα κατέκτανεν ὁ ἐνι ὀίκῳ,
σχέτλιος, οὐδὲ θεῶν ὅπων ἰδέσατ’ οὐδὲ τράπεζαν,
τὴν δὴ οἱ παρέθηκεν· ἐπειτα δὲ πέφυ καὶ αὐτῶν,
ὑποὺς δ’ αὐτὸς ἔχε κρατερώνυχαι ἐν μεγάροισιν. 30
τὰς ἔρεων Ὀδυσσῆ οὐνήμετο· δῶκε δὲ τόξον,
τὸ πρὶν μὲν ρ’ ἐφόρει μέγας Εὐρυτος, αὐτὰρ δ’ παιδὶ
κάλλιτ’ ἀποθησκὼν ἐν δόμασιν ὑψηλοῖσιν.

τῷ δ’ Ὀδυσσεύς ξίφος ἐξαὶ καὶ ἀλκίμοιον ἔγχος ἐδωκεν,
ἀρχὴν ξεινοσύνης προσκηδέως. οὐδὲ τραπέζῃ
γνώτην ἀλλήλων‘ πρὶν γὰρ Δίὸς νίδως ἐπεφυνεν
'Ιφίτου Εὐρυτίδην ἐπιείκειον ἀθανάτουσιν,
ός οἱ τόξον ἐδωκε. τὸ δ’ οὐ ποτε δίος Ὀδυσσεύς
ἐρχόμενος πόλεμόνδε μελαινάων ἐπὶ νηῶν
ἡρεῖτ’, ἀλλ’ αὐτὸν μνήμα ξείνοιο φίλοιο
κέσκετ’ ἐνι μεγάροισι’ φόρει δὲ μιν ἢς ἐπὶ γαῖς.

Penelope challenges the suitors to the ordeal of the bow.

ἡ δ’ ὅτε δὴ θάλαμον τὸν ἀφίκετο διὰ γυναῖκῶν
οὐδόν τε δρύινον προσεβήσετο, τὸν ποτὲ τέκτων
ξέσσειν ἐπισταμένως καὶ ἐπὶ στάθμην ἱδυνεῖν,
ἐν δὲ στάθμοις ἁρσε, θύρας δ’ ἐπέθηκε φαεινάς. 45
αὐτίκ’ ἀρ’ ἡ γ’ ἰμάντα θοῶς ἀπέλυσε κορώνης,
ἐν δὲ κληδ’ ἤκε, θυρεῶν δ’ ἀνέκοπτεν ὁχῆς
ἀντα τιτυσκομένη. τὰ δ’ ἀνέβραχεν ἥττε ταῦρος
βοσκόμενος λειμῶν’ τὸσ’ ἐβραχε καλὰ θύρετρα.
πληγέντα κληθεί, πετάσθησαν δέ οί ὁδα. 50
ἡ δ' ἄρ' ἐφ' ὑψηλῆς σανίδος βῆ· ἐνθα δὲ χρύλοι ἔστασαν, ἐν δ' ἄρα τῇ τιθει θυώδεα εἵματ' ἐκεῖτο.
ἐνθὲν ὀρεξαμένη ἀπὸ πασσάλου αἰνυτὸ τόξον αὐτῷ γορυτῷ, ὃς οἱ περίκειτο φαενὸς.
ἐξομένη δὲ κατ' αὕθι, φίλοις ἐπὶ γούνασι θεία, 55 κλαίει μαλὰ λυγέως, ἐκ δ' ἥρεε τόξον ἀνακτοῖς. 
ἡ δ' ἐπεὶ οὖν τάρφη θολυδακρύτοιο γόου, 
βῆ ρ' ἰμεναί μεγαρόνδε μετὰ μνηστήρας ἀγανοῦς τόξον ἔχουσ' ἐν χειρὶ παλίντονον ἢδὲ φαρέτρην ἱοδόκον· πολλοὶ δ' ἔνεσαν στονόντες ὄιστοι. 60 
τῇ δ' ἄρ' ἀμφίπολοι φέρον ὄγκιον, ἐνθα σίδηρος κεῖτο πολὺς καὶ χαλκός, ἀθέλια τοῖο ἀνακτοῖς. 
ἡ δ' ὅτε δὴ μνηστήρας ἀφίκετο δία γυναικῶν, στῇ ῥα παρὰ σταθμὸν τέγεος τύκα ποιητοῦ ἀντα παρειάων σχομένη λιπαρά κρήδεμνα· 65 ἀμφίπολοι δ' ἄρα οἱ κεδυὴ ἐκάτερθε παρέστη. 
αὐτικα δὲ μνηστήρισι μετηύδα καὶ φάτο μῦθον· "κέκλυτε μεν, μνηστήραις ἀγήνορε, οἱ τόδε δῶμα ἐχράετ' ἐσθιέμεν καὶ πινέμεν ἐμμενές αἰεὶ ἀνδρὸς ἀποιχομένου πολὺν χρόνον· οὐδὲ τῶν' ἄλλην μῦθον ποιήσασθαι ἐπισχεῖσθιν ἐδύνασθε, 71 
ἀλλ' ἐμὲ ἰέμενοι γῆμαι θέσθαι τε γυναῖκα. 
ἀλλ' ἄγγετε, μνηστήρες, ἐπεὶ τόδε φαίνετ' ἀεθλον. 
θήσω γὰρ μέγα τὸξον Ὄδυσσης θείου· ὃς δὲ κε ῥηῖτατ' ἐντανῦσῃ βιῶν ἐν παλάμησιν 75 καὶ διοἰστεύσῃ πελέκεων δύο καὶ δέκα πάντων, τῷ κεν ἄμα σποίμην νοσφισσαμένη τόδε δῶμα κουρίδιον, μάλα καλῶν, ἐνίππλειον βιότου, τοῦ ποτὲ μεμνήσεσθαι οἴομαι ἐν περ ὅνειρφ."
Antinous chides Eumaeus.

ὁς φάτο, καὶ ἐν Εὔμαιον ἀνώγει δίον ύφορβόν τὸξον μνηστήρεσσι θέμεν πολιών τε σίδηρον.

δακρύσας δ’ Εὔμαιος ἐδέξατο καὶ κατέθηκεν. κλαίε δὲ βουκόλου ἄλλοθ’, ἔπει ἢδε τόξον ἀνακτος. οἱ Ἀντίνους δ’ ἐνένυπεν ἔτος τ’ ἐφατ’ ἐκ τ’ ὄνομαζεν. “νήπιοι ἀγροιώται, ἐφημέρια φρονέοντες, δειλῶ, τί νυ δάκρυ κατεβετον ἦδε γυναικὶ θυμὸν ἐνι στήθεσσιν ὁρίνετον; τ’ ἦ τε καὶ ἄλλος κεῖται ἐν ἄλγεσι θυμός, ἔπει φίλου ὀλεο’ ἀκοίτην. ἀλλ’ ἀκέων δαίνυσθε καθήμενοι, ἦθε θύραξε κλαίετον ἐξελθόντε κατ’ αὐτόθι τόξα λυπόντε, μνηστήρεσσιν ἄεθλον ἄατον. οὐ γάρ ὀιω ῥηδίως τόδε τόξον εὐξοῖν ἐντανύεσθαι.

εContained text in Greek.
ΟΔΥΣΣΕΙΑΣ Φ.

οὔη νῦν οὔκ ἔστι γυνή κατ' Ἀχαίδα γαίαν, οὔτε Πύλου ἱερής οὔτ' Ἀργεος οὔτε Μυκήνης [οὔτ' αὐτής Ἰθάκης οὔτ' ἕπείρου μελαίνης].

καὶ δ' αὐτοί τόδε γ' ἱστε' τί με χρή μητέρος αἴνου;

ἀλλ' ἀγε μὴ μῦνησι παρέλκετε μηδ' ἐτι τόξου 111
dηρὸν ἀποτρωπᾶσθε ταυυτύνος, ὅφρα ἰδομεν.

καὶ δὲ κεν αὐτὸς ἐγὼ τοῦ τόξου πειρῆσαίμην,

εἰ δὲ κεν ἐνταύνσω διοιστεύσω τε σιδήρου,

οὐ κέ μοι ἀχνυμένῳ τάδε δῶματα πότνια μήτηρ 115

λειποὶ ἀμ' ἀλλῳ ιόου', ὅτ' ἐγὼ κατοπισθε λυποίμην

οἰὸς τ' ἥδη πατρὸς ἀέθλια καὶ ἀνελέσθαι.

Telemachus sets up the twelve axes; he takes the bow and lays it down again.

ἡ, καὶ ἀπ' ὄμοιν χλαίναν θέτο φοινικόεσσαν

ὀρθὸς ἀναίξας, ἀπὸ δὲ ξύφος ὄξυ θέτ' ὦμοιν.

πρωτὸν μὲν πελέκεας στήσεν, διὰ τάφρον ὀρύξας 120

πάσι μίαν μακρῆν, καὶ ἐπὶ στάθμην ἰθυνεν,

ἀμφι δὲ γαίαν ἑναξε: τάφος δ' ἐλε πάντας ἰδόντας,

ὡς εὐκόσμωσ στήσε: πάρος δ' οὖ πω ποτ' ὀπώπει.

στή δ' ἄρ' ἐπ' οὐδόν ἰὼν καὶ τόξου πειρήτειζεν.

τρις μὲν μιν πελέμιζεν ἐρύσασθαι μενεαίνων, 125

τρίς δὲ μεθῆκε βίης, ἐπιειλπόμενος τὸ γε θυμῷ

νευρῆν ἐνταύνειν διοιστεύσειν τε σιδήρου.

καὶ νῦ κε δὴ β' ἐτάνυσσε βίη τὸ τέταρτον ἀνέλκαν,

ἀλλ' Ὀδυσσεὺς ἀνένευε καὶ ἐσχεθεν ἱέμενον περ.

τοῖς δ' αὐτίς μετεεἰφ' ἱερὴ ἢς Τηλεμάχῳ καὶ 130

"ὄ πόποι, ἡ καὶ ἐπείτα κακός τ' ἐσομαι καὶ ἁκίκος,

ἡ νεώτερος εἰμι καὶ οὖ πω χερσὶ πέποιθα

ἀνδρ' ἀπαμύνασθαι, ὅτε τις πρότερος χαλεπήνῃ.
ἀλλ’ ἀγεθ’, οἱ περ ἐμεῖο βίη προφερέστεροι ἐστε, τόξου πειρήσασθε, καὶ ἐκτελέσμεν ἄεθλον,” 135

ως εἰπὼν τόξου μὲν ἀπὸ ἐο θῆκε καρπαζε
κλίνας κολλητῆσιν ἐυξέστησι σανίδεσσιν,
αὐτοῦ δ’ ὅκυ βέλος καλῆ προσέκλινε κορώνη.
ἀψ δ’ αὐτίς κατ’ ἀρ’ ἔξετ’ ἐπὶ θρόνου ἐνθεν ἀνέστη.
τοῖσιν δ’ ἁντίνους μετέφη, Εὐπείθεος νῖος: 140
“ὁρνυσθ’ ἐξείς ἐπιδέξια πάντες ἐταῖροι
ἀρξάμενοι τοῦ χῶρου, ὅθεν τε περ οἰνοχοεῖε.”

Leiodes fails to string the bow.

ὡς ἔφατ’ ἁντίνους· τοῖσιν δ’ ἐπηνῦδανε μῦθος.
Δευόδης δὲ πρῶτος ἀνίστατο, Οἶνοπος νῖος,
ὁ σφοθεοκός ἔσκε, παρὰ κρητήρα δὲ καλὸν 145
ζε μυχοῖτατος αἰεί· ἀπασθαλία δὲ οἱ οἶκ
ἐχθραὶ ἔσαν, πᾶσιν δὲ νεμέσα μυνηστήρεσσιν
ὁς ῥα τότε πρῶτος τόξου λάβε καὶ βέλος ὅκυ.
στὴ δ’ ἀρ’ ἐπ’ οὐδὸν ἵον καὶ τόξου πειρήτιζεν,
οὐδὲ μιν ἐντάνυσε: πρὶν γὰρ κάμε χεῖρας ἀνέλκων
ἀτρίπτους ἀπαλάς· μετὰ δὲ μυνηστήριν ἔειπεν’ 151
"ὁ φίλοι, οὐ μὲν ἐγὼ ταῦτα, λαβέτω δὲ καὶ ἄλλος:
πολλοὺς γὰρ τόδε τόξου ἀριστῆσας κεκαδῆσει
θυμοῦ καὶ ψυχῆς· ἐπεὶ δ’ πολὺ φέρτερον ἐστίν
τεθνάμεν ὡς χώνοντα ἀμαρτεῖν, οὐ θ’ ἐνεκ’ αἰεὶ
ἐνθάδ’ ἴμιλεόμεν ποτιδέγμενοι ἥματα πάντα. 155
νῦν μὲν τις καὶ ἐλπετ’ ἐνὶ φρεσίν ἢδ’ μενοιῶ
γήμαι Πηνελόπειαι Ὀδυσσῆος παράκοιτην·
αὐτὰρ ἐπὶ τόξου πειρήσεται ἢδ’ ἑδηταί,
ἀλλῆν δὴ τιν’ ἐπείτα Ἀχαιάδων εὐπέτρων
μνάσθω ἐεδυνοίσιν διξήμενος· ἡ δ’ ἐκ’ ἐπείτα
γῆμαιθ’, ὅς κε πλεῖστα πόροι καὶ μόρσιμος ἐλθοί.”
Antinous chides Leiodes; and tries in vain to supple the bow.

ὅς ἄρ' ἐφώνησεν, καὶ ἀπὸ ἑο τάξου ἐθήκεν κλίνας κολλητῆσιν ἐνέστησις σανίδεσσιν, αὐτοῦ δ' ὥκυ βέλος καλὴ προσέκλινε κορώνῃ. 165 ἄψι δ' αὐτῷ κατ' ἄρ' ἔχετ' ἐπὶ θρόνου ἐνθεν ἀνέστη. 'Ἀντίνοος δ' ἐνένυπεν ἔπος τ' ἐφατ' ἐκ τ' ὀνόμαζεν. "Δειώδες, ποιῶν σε ἔπος φύγειν ἔρκος ὀδύντων; δεινόν τ' ἀργαλέον τε, νεμεσσῶμαι δέ τ' ἀκούσων. εἰ δῆ τοῦτο γε τάξου ἀριστής κεκαδήσει 170 θυμόν καὶ ψυχῆς, ἐπεὶ οὐ δύνασαι σὺ τανύσσαι. οὐ γάρ τοι σὲ γε ταῦτα ἐγεινατο πότινα μήτηρ οἶον τε ῥυόμεν βιοὶ τ' ἐμεναι καὶ ὑιστῶν ἀλλ' ἄλλοι τανύσσοι τάχα μνηστήρες ἄγανοι."

ὡς φάτο, καὶ ρ' ἐκέλευσε Μελανθίον αἰπτόλον αὐγὸν. "ἀγρεί δὴ, πῦρ κηδ' ἐνι μεγάρουσι, Μελανθεύ, 176 πάρ δὲ τίθει δίφρον τε μέγαν καὶ κώς ἐπ' αὐτοῦ. ἐκ δὲ στέατος ἐνεικε μέγαν τροχὸν ἐνδον ἐόντος, ὡφρα νέοι θάλποντες, ἐπιχριότες ἀλοιφῆ, τάξου πειρώμεσθα καὶ ἐκτελέσωμεν ἄεθλοιον." 180 ὡς φάθ' ὃ δ' αἰρ' ἀνέκαιε Μελανθίος ἀκάματον πῦρ, πάρ δὲ φέρων δίφρον θηκεν καὶ κώς ἐπ' αὐτοῦ, ἐκ δὲ στέατος ἐνεικε μέγαν τροχὸν ἐνδον ἐόντος τῷ ὑμ. θάλποντες ἐπειρώντ', οὐδὲ δύνατο ἐντανύσαι, πολλὸν δὲ βίης ἐπιδειεῖς ἦσαν. 185 'Ἀντίνοος δ' ἐτ' ἐπείχε καὶ Εὐρύμαχος θεοειδῆς, ἀρχὸν μνηστήρων ἀρετῆ δ' ἐσαν ἐξοχ' ἀριστοί.

Odysseus tests the loyalty of Philoetius and Eumaeus.

τῷ δ' ἐξ οἴκου βῆσαν ἀμαρτήσαντες ἀμφ' ἄμφω βουκόλος ἦδε συφόρβος 'Οδυσσῆος θείοιο.
He reveals himself to them.

...
οὐλήν, τὴν ποτὲ με σὺς ἦλασε λευκῷ ὁδόντι. Παρηησοῦν' ἐλθόντα σὺν νιάσιν Αὐτολύκωι." 220 ὲς εἶπὼν ράκεα μεγάλης ἀποέργαθεν οὐλής. τῷ δ' ἐπεὶ εἰσιδεύην εὗ τ' ἐφράσσαντο ἐκαστα, κλαίον ἄρ' ἀμφ' 'Ὀδυσῆι δαίφρον χείρε βαλόντε καὶ κύνεον ἀγαπαζόμενοι κεφαλήν τε καὶ ὦμοις. ὲς δ' αὐτός 'Ὀδυσσεύς κεφαλὰς καὶ χείρας ἐκυσσεῖν. καὶ νῦ κ' ὄνθρομον ἔδυ φάος ἦλλοιο, 226 εἰ μὴ 'Ὀδυσσεύς αὐτὸς ἐρύκακε φώνησεν τε': "παύεσθον κλαυθμόο γόοι τε, μὴ τὰς ἵδηται ἐξελθὼν μεγάρου, ἀτὰρ εἴπησι καὶ εἰσώ. ἀλλὰ προμνηστίνοι ἑσέλθετε μηδ' ἄμα πάντες, 230 πρότοσ ἐγὼ, μέτα δ' ὑμμες. ἀτὰρ τὸδε σήμα τετύχθω. ἀλλοι μὲν γὰρ πάντες, ὅσοι μνηστήρις ἀγανοῖ, σὺ ἐάσουσιν ἐμοὶ δόμεναι βιῶν ἤδε φαρέτρην. ἀλλὰ σὺ, δ' Ἐὔμαιε, φέρου πάντω ὁμώματα τόξον ἐν χείρεσιν ἐμοὶ θέμεναι, εἰπεῖν τε γυναιξίν. 235 κλήσαι μεγάρου θύρας πυκνῶς ἀραρνίας. ἦν δὲ τὰς ἡ στοναχῆς ἥτη κτύπου ἐνδον ἀκούσῃ ἀνδρῶν ἠμετέρουσιν ἐν ἐρκεσι, μὴ τι θύρατε νεβλώσκειν, ἀλλ' αὐτοῦ ἀκήν τί θεύον παρὰ ἐργῳ. σοι δ' Ἐὐλοίτε δίε, θύρας ἐπιτέλλομαι αὐλῆς 240 κλῆσαι κληίδι, θώος δ' ἔπι δεσμὸν ἤλλαι."  

Eurymachus tries in vain to string the bow.

ὡς εἶπὼν εἰςήλθε δόμους ἐν ναιετάοντας: ἐξετ' ἔπειτ' ἐπὶ δίφρον ἵων ἐνθεν περ ἄνεστη. ἐς δ' ἄρα καὶ τῷ διμῳ ὑτὴν θείον Ὁδυσῆος. Εὐρύμαχος δ' ἥδη τόξον μετὰ χερσίν ἐνόμα 245 θάλπουν ἐνθα καὶ ἐνθα σέλαι πυρός· ἀλλά μιν οὐδ' ὡς ἐνταῦσαι δύνατο, μέγα δ' ἐστενε κυδάλιμον κήρ.
Antinous persuades them to put off the contest till the morrow.
Antinous upbraids Odysseus for wishing to try the ordeal.

"οδ' ἐφαθ' ο' δ' ἄρα πάντες ὑπερφιάλως νεμέσησαν δείσαντες, μὴ τόξον ἔνξοον ἐνταυνύσειεν. Ἀντίνοος δ' ἐνένιπεν ἐπος τ' ἐφατ' ἐκ τ' ὀνόμαζεν· "α δειλὲ ξείνων, ἐνι τοι φρένες οὐδ' ἡβαια. οὐκ ἄγαπᾶς, ὁ ἐκηλος ὑπερφιάλοισι μεθ' ἢμιν δαίνυσαι οὐδὲ τι δαιτὸς ἀμέρδεαι, αὐτὰρ ἀκούεις μυθὼν ἡμετέρων καὶ ῥήσιος; οὐδὲ τις ἄλλος ἡμετέρων μυθὼν ξείνοσ καὶ πτωχὸς ἀκούει. οἶνος σε τρώει μεληδῆς, ὅς τε καὶ ἄλλους βλάπτει, ὃς ἀν μιν χανδὸν ἔλη μηδ' αὔσιμα πίνῃ. οἶνος καὶ Κένταυρον ἀγακλυτὸν Εὐρυτίώνα ἀσώ' ἐνι μεγάρῳ μεγαθύμου Πειριδίωνο, ἐς Δαπίθας ἐθόνθεν' ὃ δ' ἐπει φρένας ἄσσειν οἶνῳ, μαϊνόμενοι κακ' ἔρεξε δόμον κάτα Πειριδίωνο. ἡρωας δ' ἄχος ἐηλε, διεκ προθύρον δὲ θύραζε ἐλκον ἀναίξαντες, ἀπ' οὕτα νηλέι χάλκῳ ῥινάς τ' ἀμήσαντες' ὃ δ' φρεσίν ἢσιν ἄσσεις ἤμεν ἦν ἄτιν όχεων ἀεσίφρονι θυμῷ.

ἐξ οὖ Κένταυροικαὶ ἀνδράσι νεῖκος ἐτύχη, ὃὶ τ' αὐτῷ πρώτῳ κακὸν εὐρετὸ οἰνοβαρεῖν.
τὸν δ' αὐτὲ προσέειπε περίφρων Πηνελόπεια: "’Αντίνο, οὐ μὲν καλὸν ἀτέμμεθεν οὐδὲ δίκαιον ξείνους Τηλεμάχου, ὦς κεν τάδε δώμαθ' ἤκηται. ἐλπεῖαι, αὐτὴ ξείνος Ὀδυσσῆος μέγα τοῖον ἐντανύσῃ χερσὶν τε βίηφι τε ἤφι πιθῆσας, οὕκαδὲ μ' ἀξέσθαι καὶ ἕνθησθαι ἄκοιτων; οὐδ' αὐτός ποι τοῦτό γ' ἐνι στῇθεσσιν ἔολπεν. μηδὲ τις ὑμείων τοῦ γ' εἰνεκα θυμὸν ἀχεύων ἐνθάδε δαινύσθω, ἔπει οὐδὲ μὲν οὐδὲ ἐοίκειν." τὴν δ' αὐτ' Ἐὐρύμαχος Πολύβου πάις ἀντίον ηὐδα "κούρη Ἰκαρίου περίφρων Πηνελόπεια, οὐ τί σε τὸν άξεσθαι διόμεθ', οὐδὲ ἐοίκεν· ἀλλ' ἀισχυνόμενοι φάτιν ἀνδρῶν ἥδε γυναικῶν, μὴ ποτὲ τις εἰπησι κακότερος ἄλλος Ἀχαίων. 'Η πολὺ χείρονες ἀνδρες ἀμύμονος ἀνδρὸς ἄκοιτων μνώνται, οὐδὲ τι τοξον εὐξοον εντανύσουσιν' ἀλλ' ἄλλος τις πτωχὸς ἀνήρ ἀλαλήμενος ἐλθὼν ῥηδίως ἐτάνυσσε βιών, διὰ δ' ἴκε στιδῆρου. ὦς ἐρέουσ', ἡμῖν δ' ἀν ἐλέγχεια ταῦτα γένουιτο." τὸν δ' αὐτὲ προσέειπε περίφρων Πηνελόπεια: "Ἐὐρύμαχ', οὐ πως ἔστιν ἐυκλείας κατὰ δήμον ἐμεναι, οὐ δὴ οἰκον ἀτιμάξοντες ἐδουσιν
Τῆν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἑῦδα·
"μήτερ ἐμή, τόξον μὲν Ἀχαιῶν οὐ τις ἐμεῖο
κρείσσων ὅ' κ' ἐθέλω δόμεναι τε καὶ ἀρνησάσθαι,
οὐθ' ὦσσοι κραναὴν Ἰθάκην κάτα κοιρανέουσιν, 346
οὖθ' ὦσσοι νήσοις πρὸς Ἡλίδος ἵπποβότοιο
τῶν οὖ τίς μ' ἀέκοντα βιήσεται, αὖ κ' ἐθέλωμι
καὶ καθάπαξ ξείνω δόμεναι τάδε τόξα φέρεσθαι.
ἀλλ' εἰς οἶκον ἱόσα τὰ σ' αὐτῆς ἔργα κόμιζε, 350
ἰστόν τ' ἥλακατην τε, καὶ ἀμφιπόλοις κέλευε
ἐργον ἐποίχεσθαι. τόξον δ' ἀνδρεσσι μελῆσεν
πᾶσι, μάλιστα δ' ἐμοί' τοῦ γὰρ κράτος ἔστ' ἐνὶ οἴκῳ."

ἡ μὲν θαμβησάσα πάλιν οἰκόνδε βεβηκεν;
παιδὸς γὰρ μῦθον πεπνυμένον ἐνθετο θυμῷ.
355 ἐσ δ' ὑπερφ' ἀναβασα σὺν ἀμφιπόλοις γυναιξὶν
κλαίεν ἐπειτ' Ὀδυσσῆα φίλον πόσιν, ὀφρα οἱ ὑπνον
Ἥδυν ἐπὶ βλεφάροις βάλε γλαυκῶτις Ἀθήνῃ.
Ευμαιεύς brings the bow and arrows to Odysseus; and orders the doors of the women’s chambers to be kept shut.

αὐτὰρ ὁ τόξα λαβὼν φέρε καμπύλα δίος ύφορβός. μυηστῆρες δ’ ἄρα πάντες ὁμόκλεον ἐν μεγάροιςν ὤδε δέ τις εἴπεσκε νέων ύπερηποροῦντων: πη δὴ καμπύλα τόξα φέρεις, ἀμέγαρτε συβῶτα, πλαγκτε; τάχ’ αὖ σ’ ἐφ’ ὑπόθητοι κύνες ταχέες κατέδονται οἶον ἀπ’ ἀνθρώπων, οὐς ἔτρεφες, εἰ κεν Ἀπόλλων ἠμῖν ἠλήκησι καὶ ἀθάνατοι θεοὶ ἄλλοι.

δὲς φάσαν: αὐτὰρ ὁ θηκε φέρσων αὐτῇ ἐν χώρῃ δείσας, οὖνεκα πολλοὶ ὁμόκλεον ἐν μεγάροισιν. Τηλέμαχος δ’ ἐτέρωθεν ἀπειλήςας ἐγεγώνει: ἀττα, πρόσω φέρε τόξα: τάχ’ οὐκ ἐν πάσι πιθήσεις μή σε καὶ ὧπλότερός περ ἐὼν ἀγρόνδε δίωμαι βάλλων χερμαδίοιςι βιῆθι δὲ φέρτερός εἰμι. αὐ γὰρ πάντων τόσσου, ὅσοι κατὰ δόματ’ ἔσων, μυηστῆρων χερσίν τε βιῆθι τε φέρτερος εἶναι τῷ κε τάχα στυγερῶς τιν’ ἐγὼ πέμψαμι νέεσθαι ἣμετέρου ἐξ οἶκου, ἐπεὶ κακὰ μηχανώνται.”

δὲς ἐφαθ’ οὐ δ’ ἄρα πάντες ἐπ’ αὐτῷ ἦδυ γέλασσαν μυηστῆρες, καὶ δὴ μέθιεν χαλεποῖο χόλοιο Τηλεμάχῳ: τὰ δὲ τόξα φέρων ἀνὰ δῶμα συβῶτης ἐν χεῖρεσον ὁDaemon δαῖφροι θῆκε παραστάς. ἐκ δὲ καλέσσαμενος προσέφη τροφὸν Εὐρύκλειαν. “Τηλέμαχος κέλεται σε, περίφρων Εὐρύκλεια, κλῆσαι μεγάροι θύρας πυκνῶς ἀραρυῖς ἦν δὲ τις ὑπὸ στοναχῆς ἥτις κτύπου ἐνδοῦ ἀκοῦσῃ ἀνδρῶν ἡμετέρουσιν ἐν ἐρκεσι, μὴ τι θύραξ προβλώσκειν, ἀλλ’ αὐτοῦ ἀκήν ἐμεναι παρὰ ἐργῳ.”
The doors leading into the court are also closed. Odysseus strings the bow with ease.

...
He sends his arrow through the twelve axes.

μνηστήρας ε’ ἀρ’ ἄχος γένετο μέγα, πᾶσι δ’ ἄρα χρῶς ἐτράπετο. Ζεὺς δὲ μεγάλ’ ἕκτυπε σήματα φαινών. γῆθησέν τ’ ἀρ’ ἐπείτα πολύτλας δῖος Ὀδυσσεύς, ὅτι τὰ ἄρ’ οἱ τέρας ἦκε Κρόνον πάις ἀγκυλομήτεω. 415 εἶλετο δ’ ὠκύν διστόν, ὅ οἱ παρέκειτο τραπέζη γυμνός. τοῖ δ’ ἄλλοι κοίλης ἐντοσθε φαρέτρης κείατο, τῶν τάξι ἐμμελλον Ἀχαιοὶ πειρήσεσθαι. τὸν τ’ ἐπὶ πῆχει ἔλων ἐλκεν νευρὴν γυλυφίδας τε αὐτόθεν ἐκ δίφροιο καθήμενος, ἦκε δ’ διστόν 420 ἄντα τιτυσκόμενος πελέκεοι δ’ οὐκ ἡμβροτε πάντων πρώτης στειλείης, διὰ δ’ ἀμπερές ἥλθε βύρας ἱδο χαλκοβαρῆς. δ’ δὲ Τηλέμαχον προσέειπεν. "Τηλέμαχ’, οὔ σ’ ὁ ξεῖνοι ἐνι μεγάρωσιν ἐλέγχει ἡμενος, οὔδε τὶ τοῦ σκοποῦ ἡμβροτον οὔδε τὶ τόξον δὴν ἐκαμον ταῦτων ἐτί μοι μένος ἐμπεδὸν ἐστιν, 426 οὐχ ὅς με μνήστηρες ἀτιμάζοντες ὁνυταί. νῦν δ’ ὁρῇ καὶ δόρπον Ἀχαιοῖσιν τετυκέσθαι ἐν φαίει, αὐτάρ ἐπείται καὶ ἄλλως ἐψιάσθαι μολπῇ καὶ φόρμμῃ τὰ ὅμα τ’ ἀναθήματα δαιτός." 430 ἦ καὶ ἕπ’ ὀφρύσι νεῦσεν. δ’ ἀμφέθετο ξίφος ὃς Τηλέμαχος φίλος υἱὸς Ὀδυσσήδος θείου, ἀμφὶ δὲ χείρα φίλην βάλεν ἐγχεῖ, ἀγχὶ δ’ ἀρ’ αὐτοῦ πὰρ θρόνον ἐστηκει κεκορυθμένος αἰθοπι χαλκῷ.
NOTES.

The numbers in thick type refer to the sections of the Introduction on Homeric Forms.

1. τῇ δ'—Πηνελοπείη. On the article see App. A. 2 (a).

γλαυκώπις means 'bright-eyed'. Pausanias (I. 14. 6) speaks of a statue of Athene γλαυκοῦς ἔχον τοὺς ὄφθαλμοὺς and thinks they have to do with the marine origin of the goddess; cf. II. xvi. 34 γλαυκὴ θάλασσα. The owl-headed idols found by Schliemann point to an original meaning 'owl-faced' (Troy and its Remains, pp. 54, 113). Still to Homer, I think, the word meant 'bright-eyed'.

2. Πηνελοπείη who, as we are told at the end of the last book, had set her chair in the chamber of the women over against the door of the great hall (μέγαρον), and was hearing the insolent words of the suitors, as they made merry over their midday meal.

3. τόξον—θέμεν. Cf. xix. 572 καταθήσω ἄθλον τοὺς πελέκεας. θέμεν. On the forms of the infinitive see § 22. 2.

πολιών—σφηνον 'grey iron', i.e. the twelve axes, through which they are to try to shoot. Cf. note on 76.

4. ἄθλια 'weapons of the contest'.

5. κλήμακα the stairs up to the ὑπερφον (her private chamber, 356), where she was to get the key; the θάλαμος (8, the treasury or armoury), whence she wished to fetch the bow, etc., being on the ground floor. Prof. Gardner (Journal of Hellenic Studies, vol. III. p. 278) states that this treasury was also upstairs. But II. 337 is against this; for there we are told how Telemachus 'stepped down' to the treasury. This need not mean, as some have supposed, that it was underground.

προσεβήσετο. On the mixed aorist see § 15. 6.

6. κλῆθ' εὐκαμπτεα. The Homeric key was simply a bent piece of metal fitted on to a handle.

E. OD. XXI.
The same epithet is used of the hand of Athene in II. XXI. 403 λίθον εἰλετο χειρὶ παχεῖν.

7. κῶπη δ'—ἐπὴν a simple instance of Homeric parataxis (coordination of clauses). In a later stage of language this would have been made a subordinate clause. We have exactly the same parataxis in 9 and 12.

8. βῆ δ' ἵμεναι. On this infinitive construction see App. D. 1 (a).

9. ἐσχατον 'inmost', i.e. behind the women's chamber, which was behind the μέγαρον or great hall. Mr Morris' translation 'outermost chamber on high' is, I take it, incorrect; see note on 5.

11. παλιντονον 'springing back'. Others refer this epithet to the shape of the bow, 'curved'. But Homer expresses this by another epithet, καμπύλος (359).

13. τυχήσας 'when he met him'. Homer uses this aorist as well as ἑτυχον.

15—41. ' Fick omits these lines as a later addition.

16. Ὄρτιλόχοιο La Roche after the mss. The vulgate reading is Ὄρσιλόχοιο.

17. μετὰ χρείωσ 'in pursuit of a debt', i.e. damages for a foray, the whole people being answerable for the misdeed of one. Cf. II. xi. 698 καὶ γὰρ τῷ χρείωσ μέγ' ὀφειλέτ' ἐν Ἡλιδὶ δὴ, τέσσαρες ἀθλοφοροὶ ἵπποι.

18. ἀειραν exactly our 'lifted'. Cf. Scott, Black Dwarf, chap. vii. (quoted by Dr Hayman):—"It's lawful to follow gear into England and recover it by the strong hand or to take gear frae some other Englishman, providing ye lift nae mair than's been lifted frae you'.

20. ἐξοσίην—ἡλθεν 'went on an embassy (ἐξημί) a long way'. Both ἐξοσίην and ὁδῶν are cognate accusatives (Monro, H. G. § 136); cf. II. xi. 140 ἀγγελὴν ἐλθοῦτα and Od. vi. 164 ἡλθον γὰρ καὶ κεῖσε τὴν ὀδόν.

22. 'Iphitos αὖθ' (sc. ἡλθεν ἐς Μεσσήνην) 'Iphitus in his turn', answering to Ὀδυσσεύς (16).
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oi ὅλοντο 'he had lost'. oi is ethic dative.


25. ἐπεῖ apparently for the sake of the metre only; for there is no other satisfactory explanation of this lengthening. So again in IV. 13, VIII. 452, XXIV. 482. Cf. also XII. 423 ἐπιτονός βῆβλητο.

26. μεγάλων—ἔργων 'monstrous deeds' probably. Others take it 'mighty deeds', referring it to the labours of Heracles.

28. ὀπίν (ὀπί- found in ὀπωπα and ὄφομαι) literally 'sight', hence in Homer the 'avenging eye' of the gods. In Herodotus it denotes the reverence of man for the gods; and in Pindar, Ol. 11. 6 we have ὀπὶν δίκαιον ἔνων.

29. ἐπείτα 'after all that', i.e. after setting the table before him. καὶ αὐτόν 'even his guest'.

31. τὰς ἑρέων 'going to ask for these'; cf. διξήμενος (22).

33. κάλλιτ'. See § 8. 3.

35. οὔδε 'but not'. When οὔδε has this sense Cauer writes οὐ δέ (two words) in his text.

τραπέζῃ 'at the board', i.e. by exchange of hospitality.

36. γνώτην ἄλληλαν. Several MSS. have ἄλληλω (acc. dual). But cf. XXIII. 109 γνωσόμεθ' ἄλληλαιν and II. IV. 357 ὡς γνῶ χωμένοι.

38. διὸς properly means 'bright'. It is for διής, being connected with the Sanskrit div- denoting 'brightness'; cf. Latin divus and sub dio 'under the bright, clear sky'. So we find it used as an epithet of ἡσος (IX. 151), αἰθῆρ (XIX. 540), ἄλσ (IV. 577), χθῶν (II. XXIV. 532). It is very frequent as an epithet of gods, goddesses, and heroes (especially Odysseus, Achilles and Hector). 'Goodly' is often the best translation of the word. Cf. note on 42.

40. ἔρειτ' 'took with him'. The middle has not the meaning 'choose' in Homer.

αὐτόν 'on the spot', 'at home', explained by ἐνὶ μεγάροις. Cf. x. 271 αὐτόν τῷδ' ἐνὶ χώρῳ.

41. κέσκετ' 'was wont to lie' (§ 16), i.e. whenever he went to the wars.

42. θάλαμον τὸν. On the article see App. A. 2 (d). Fick reads θάλαμον ἕν 'her chamber' (with cod. Augustanus) wrongly, I think; for the θάλαμος here is not Penelope's own chamber, but the treasury; cf. 8. Mr Morris makes a similar mistake.

δία γυναικῶν 'bright amongst ladies', i.e. 'fair lady'. γυναι-
κῶν is partitive genitive; cf. 288 δεῖλενεξέλων and X. 400 διὰ θέανων. δίος, when applied to people, seems to refer to beauty or noble birth rather than to moral excellence; for even Clytemnestra is δία 'queenly' (III. 266). For the quantity of δία see § 4. i.

44. ἐξόσεν. See § 15. i.

ἐπὶ—ὑθυνέω 'made it straight to the line', not 'over it had made straight the line' (Butcher and Lang). The στάθμη was a string rubbed with red chalk, which was drawn tight along the wood, and then lifted by the finger and let back again, so as to leave a straight mark. Cf. II. xv. 410 στάθμη δόρνυνην ἔξιθύνει. Eur. Herc. fur. 945 φοίνικας κανόνι ἡμοσσένα. Soph. fragm. 307 λευκάς λίθως λευκὴ στάθμη, i.e. a line that leaves no mark.

45. ἀποσεῖ. On this aorist see § 15. 3.

46. ἡ γ'. On this resumptive use of the article see App. A. i (c).

ιμάντα—ὀχής. Mr Hamilton has a very clear note on this passage:—"The doors are double, and fastened together on the inside by a bolt; this bolt is kept in place by the thong (ιμάς) which passes through the keyhole, and is made fast to the handle (κορώνη) outside. Penelope's first action is therefore to undo the thong, next she pushes up the bolt by means of the key. In ordinary doors this was a simple matter, but in the present case the fastenings seem to be of a more elaborate kind than usual; not unnaturally in the case of a treasury ".

47. θυρέων. See § 4. 3. ἀνέκοπτεν 'shot back'.

48. ἀντα τιτυσκομένη 'with an aim that was straight and downright' (Morris). This points to "some contrivance such as we are familiar with, where pressure on a button on the outside of the door pushes up the latch within; in this case the button could be reached only by means of the key" (Hamilton).

τὰ δ' anticipates θύρετρα in the next line rather awkwardly. So possibly we ought, with Fick, to make one line of 48, 9, reading τὰ δ' ἀνέβραξε καλὰ θύρετρα. For, as it stands, the passage is decidedly clumsy in several respects.

50. οἱ ethic dative, 'before her'.

51. σανίδος a platform or shelf, on which the chests were placed, in order to keep them from damp; for the treasury would have a floor of earth.

53. ἐνθέου i.e. from the σανίς, the bow being out of her reach from the ground.
54. αὐτῷ γωρυτῷ 'bow-case and all'. For this sociative use of the dative with αὐτὸς cf. xiv. 77 αὐτῶς ὄβελοις 'spits and all' and II. viii. 24 αὐτῇ γαίῃ αὐτῇ δὲ θαλάσσῃ. In such cases αὐτὸς denotes 'without change', 'as before' (Monro, H. G. § 144).

55. ἐξομένῃ δὲ κατ' sometimes called an inverted tmesis; but it is no more tmesis than the English 'sitting down'. In fact, the term tmesis (cutting) is an erroneous one. Apparent instances of it are not really the severance of a compound already made. The two elements combine in the meaning; but the place of the preposition (originally adverb) is not yet settled as it is in later Greek.

αὖθι 'on the spot'. Some mss. have here καταὐθι (one word), which some editors wrongly adopt.

ϕιλος in cases like this was formerly thought to mean simply 'own' (for σφε-λος). But recent philologists hold that ϕ cannot represent an original Φ.

56. τόξον ἀνάκτος. If we are to suppose that the digamma was always observed in the metre of Homer, we must read τόξα ἀνάκτος with Nauck.

58. μέγαρόνδε 'to the hall', where the suitors were feasting. There was no 'high-table' in this hall, as Mr Lang seems to imagine. The suitors would be sitting at small tables probably ranged in two rows from end to end of the hall. See Prof. Jebb's Introduction, p. 181; also Prof. Gardner (Journ. of Hellenic Studies, vol. iii. p. 270), who says:—"The height of the μέγαρον was that of the house itself and its size so great that the three hundred suitors of Penelope could live and feed in it. The roof was supported by pillars, which probably stood in rows and divided the hall into three aisles or corridors. These pillars are mentioned in one of the most picturesque passages of the Odyssey, where Pallas spreads a light through the hall and Telemachus exclaims (xix. 37), 'A wondrous sight, my father, meets my eyes. Meseems that the walls of the hall and the fair spaces between the pillars, and the beams of pine, and the pillars that sustain them, are bright to my eyes as if with flaming fire'."

61. ὀγκον is generally derived from ὁγκος 'arrow-head' (II. iv. 151), and interpreted a box to hold arrow-heads' primarily, but also other implements. It is more probably a 'bag', from ὁγκος 'bulk', and is so called on account of its bulging shape. It was probable of wicker-work. So Pollux (quoted by Hentze):—σκεῦος πλεκτὸν ἐν ἀπθέουσι σιδήρου ἡ ἄλλων τῶν.
σίδηρος means the axes; cf. 3.

62. ἄθλια i.e. the bow, the axes, and some bronze implements (χαλκός), being the apparatus of Odysseus.

τοῖο ἀνακτὸς. On this use of the article see App. A. 2 (e).

65. κρήδεμνα. The κρήδεμνον is a short veil, properly 'head-binder' (for κρά-δε-μνον).

66. This line is omitted by most MSS.

67. μετηδά. Perhaps we ought to read μετηδάε, which would improve the metre. Some recent critics resolve many contractions which appear in the ordinary text of Homer.

68. δώμα is object of ἐχράετ' (Ameis and Fäsi), not of ἐσθιέμεν καὶ πινέμεν (Merry).

69. ἐχράετ' 'have vexed', aorist of χράω (for χράω, the ι being vocalized), not imperfect of χράω as some say. We have a dative after it in v. 396 οἱ ἐχραεὶς δαίμον, but an accusative in II. xxi. 369 ἰδον ἐχραεὶς κήδεων, if we interpret with Dr Leaf 'assailed my stream to vex it'. In II. v. 136 the 1st. aor. ἐχραυνα undoubtly takes an accusative. I have translated ἐχράετ' 'have vexed' advisedly; for the aorist in Homer is often best rendered by the English perfect with 'have'. Indeed 'what has just happened' seems to have been the original signification of the tense.

ἐσθιέμεν καὶ πινέμεν 'for eating and drinking', a good instance of the primitive use of the infinitive; see App. D. 1 (d).

71. μῦθου—ἐπίθεσίην 'pretext consisting in words'. μῦθος is genitive of definition. This is Ameis' way of taking the passage. Several other interpretations have been given:—(1) 'pretext for your view, your design' (Merry). For this meaning of μῦθος cf. IV. 676 and II. 1. 545. (2) 'pretext for this disturbance'. This is the interpretation of the Schol., according to which μῦθος is Aeolic for μύθος: cf. μύθαρχος which Hesychius says means 'leader of a στάσις' and μυθται in Anacreon 15. But the first syllable of the latter word must be scanned short. (3) 'arrest of your purpose'. So Dr Hayman, who compares ἐπίθεσις (xvii. 451).

72. ἄλλωμεν. We have a similar turn of expression in 323.

73. τὸδε 'the prize is here before you', i.e. myself, as is shown by 106 sqq.

74. θείου a quadrisyllable; see § 2. 5.

76. διοιστεύσης πελέκεως. What is the meaning of 'shooting through axes'? The traditional interpretation is that the part of the axe to be shot through was the hole into which the handle was
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fitted, and that the axe-heads were fixed in a row with their blades in the ground. The commentators who have adopted this view do not seem to have considered for one moment how impossible it would be to shoot an arrow through twelve such holes in succession, and that too so near the ground, (especially for one who was sitting in a chair, as Odysseus was when he performed the feat).

The best solution of the difficulty is that of Göbel; and this has been adopted by several recent editors. According to his view,

the axes had double crescent-shaped blades (see figure) and long handles which were stuck in the ground (120). The space between the blades above the handle-top was that through which the competitors had to try to shoot. Odysseus accomplished the feat in the most masterly way by shooting his arrow as near as possible to the handle-top of all twelve axes (422). More information on the subject will be found in the notes on 120, 123 and 422.

77. ἄμα σπολίην is the reading of Nauck for ἄμι εσπολίην of the MSS.

78. κουρίδιον probably means 'of my first lord'. So one of the Scholiasts refers the word to ῥᾶς εκ παρθενίας γεγαμημένας. Cf. xv. 22 παιδῶν δὲ προτέρων καὶ κουρίδιοι φίλοιο. The derivation of the word is very doubtful. Curtius connects it with κέλρω, referring it to the custom of cutting the bride's hair before marriage. See King and Cookson, p. 126.

79. ἐν περ ὀνειρῳ 'even in a dream'. περ is probably the enclitic form of the adverb περὶ 'exceedingly'. It means 'verily', 'even', 'surely', not necessarily 'though'. Cf. 142 ὀθεν τέ περ 'even
from where', 212 ὡς ἔσεται πέρ 'even as it shall be', II. xx. 65 θεοὶ 

πέρ 'even gods'.

80. δίον ύφορβόν. There is nothing strange in the epithet δίος being applied to Eumaeus; for he was the son of a king and had been kidnapped by Phoenicians (xv. 413—429); and, as we have seen (42), δίος sometimes denotes noble birth.

83. ἀλλοθεί 'in another place', i.e. not near Eumaeus.

85. ἐφημέρα προφένοντες 'who have no thought but for the day', i.e. if they had sense, they would worship the rising sun and transfer their affections to their new masters.

87. καὶ ἄλλος 'even without this'.

89. ἀκέων here an adverb, 'in silence'. It is also used as a participle. Compare xi. 142 ἣ δ' ἀκέουσο' ἦσται with II. iv. 22 Ἀθηναλή ἀκέων ἦν.

90. κατ' with λιπόντε. Several MSS. have κατανυτθί. Cf. 55.

91. ἄδατον is from ἄ- and ἄβατο; see note on 296 and 302. Probably the true form of the word is ἀνάβατος (for ἀνάβατος: cf. ἀνάτα Aeolic for ἄτη); for the second a according to the ordinary reading would be short. In II. xiv. 271 ἄδατον Στυγὸς ὅθωρ the word undoubtedly means 'not to be treated with ἄτη', 'not to be befooled' by those who have sworn by it. And I see no reason for departing from this interpretation in our passage, as most editors have done. Mr Morris' translation gives the meaning admirably as I understand it:—'A contest for the wooers and no lightly-heeded thing; for I deem that the bow well-shaven not lightly one shall string'. Other interpretations are (1) 'most hurtful' (α'-intensive), i.e. a contest in which all will lose. (2) 'harmless'; "the contest will prejudice no one, because no one is likely to bend the bow at all" (Hamilton).

92. ἐντανύσεθαι. On this future form see § 17. 3; and cf. 97, 127, 152.

93. μετὰ=μέτεστι. τολῆσετι. See § 10. 5.

94. ἐσκεν. On this frequentative form see § 16.

95. παῖς δ'-ἡ. Notice the parataxis; cf. 7. In later Greek this clause would have been made subordinate: 'though I was a child'. Cf. vi. 108 ρείδα τ' ἀργυνώτη πέλεται, καλαὶ δὲ τε πᾶσαι 'though all are beautiful'. XII. 232 οὐδέ πη ἄθρησα δύναμην ἐκαμον δὲ μοι δοσε 'though my eyes were tired'. On παῖς see § 2. 5; and on ἡ § 24.

96. ἑώλπει from ἑλπ. Cf. ἑώργει (ἑργ-), ἑψκεῖ (ἵκ-). The
lengthening in such cases, if correct, is to be traced to the influence of the digamma. Notice that ἑὐδοκί-, ἑὑρογ-, ἑὑωκ- would all scan.

97. ἐνταύνειν Aristarchus; cf. 92. ἐνταύνσειν is the vulgate reading, which La Roche and Fick retain.

99. τὸτ' 'before'. So Ameis and Fasi, who refer to xvii. 445—463, 477—480. Possibly, however, it may mean ‘on the present occasion’.

100. ἰμενος. Cauer suggests ημενον.

μεγάρος. Fick reads μεγάρῳ with the Florence edition. But μέγαρα is used for the great hall of the men in 176, 360, 367.

101. ἰερὴ ἑστι probably means ‘strong might’; cf. viii. 4 ἱερὸς μένος 'Ἀλκινόοι. Brugmann gives as the meanings of ἱερὸς ‘active, fresh, strong, holy’. Cf. Sanskrit is-ird-s ‘active, fresh’. The Corcyraean form is ἱαπός, the Boeotian ἱαρός. So ἱερὸς is probably due to the analogy of such words as διερός, φοιβερός, etc. Possibly, however, ἱερὸς may have the meaning ‘sacred’ in Homer; as the derivatives ἱερεύς, ἱερήνων involve this idea only; and in this sense it might well be applied to the son of Odysseus. Cf. Prof. Jebb’s Introduction, p. 47:—‘The distinguishing epithet of the Homeric kings, διοτρεφῆς, means generally ‘upheld and enlightened by Zeus’, but is further tinged with the notion of the king’s descent from a god or demi-god.” See note on 108.

102. ὁ πότοι. Fick holds that πότοι is the same word as the Attic παπαί, ο for a being Aeolic, as also the throwing back of the accent.

θήκε 'made', as often in poetry and Ionic prose. Cf. 72.

103. μου not 'to me', but ethic dative, ‘in my hearing’; for these words had been said to the suitors. Cf. II. 50 μητέρι μου μνήσιμα επέχρασιν 'the suitors have assailed my mother'.

πυνυτῇ 'wise'. πυνύτος is probably for πυ-νυ-τός by dissimilation, being connected with the Sanskrit pu-ná-mi 'I clear up' (Brugmann, C. G., vol. II. p. 216).

105. αὐτῷ ἐγώ 'whereas I', parataxis again.

γελῶ. On this assimilated form see § 23. 1.

106. τὸ δε φαινετ' ἀεθλον. Cf. note on 73.

108. οὐτὲ Πύλου—Ἄργεως—Μυκῆνης subdivisions of 'Achaean land'. The Homeric local genitive after a negative has a partitive character, 'nowhere in...'. Cf. II. xvii. 372 νέφος δ' οὗ φαινετο πᾶς γαῖνα 'nowhere in all the land'. See Monro, H. G. § 149.

ἰερῆς probably denotes 'strong' when it is an epithet of towns; as
also when it is applied in Homer to such words as στράτος and δίφρος. But after all the ordinary interpretation may be correct; for Pylos might well be called 'sacred' because under the protection of a god; and even ἵθον ἰχθύν (II. xvi. 407), which philologists interpret 'quickly-moving fish', may mean 'holy fish', i.e. a Totem, as (e.g.) the eel in ancient Egypt and the trout in North America.

109. This line is omitted in the best MSS. and bracketed by the editors. It is made up from xiv. 97, 98, and is out of place here.

110. καὶ δέ. The δέ is the connecting particle, and καὶ emphasises αὐτοί; so also in 113.

τόδε γ' ξοτε. We can get over the difficulty of the neglected digamma by reading το γε Φιστε with Fick and one MS. See § 3. 4.

τι—αἶνου 'what need have I to praise my mother?' For the construction cf. xxii. 377 ὀττενο με χρῆ.

111. μύησι παρέλκετε 'drag on the matter with excuses'. μύησι is a ἀπάξ λεγόμενον. But we have a verb connected with it in Alcaeus (fragm. 89) μυνάμενος ἄλλο νόμα. Cf. ἀμύνω (in which the a is merely prothetic), μυνίο, μοεния (King and Cookson, p. 197).

113. τοῦ τόξου. On this use of the article see App. A. 2 (e).

115. οὐ κε—λείποι, 'need not then, to my deep sorrow, leave this house'. This interpretation given by Dr Merry is to be preferred to that of Mr Monro, 'it would be no distress to me if my mother...' (H. G. § 246).

μοι ἄχνυμένω dative of person concerned, not dative absolute, as some call it. Cf. 209.

116. ὄτ—λιποίμην 'so long as I am left'. This word is rather awkward after λείποι above; for λιποίμην must mean 'left behind by Odysseus', not Penelope. Otherwise we shall make nonsense of the passage, as is done by Mr Morris in his translation. On the attracted optative see App. C. 2 (c) and cf. xii. 114 τὴν δὲ κ᾿ ἀμυνάμην, ὄτε μοι σινοετο γ´ ἐταλρους.

117. δέθλια καλ' ἀνελέσθαι generally taken 'already able to handle the battle-gear of my sire'. For δέθλια cf. 62. Possibly, however, Dr Hayman is right in translating 'to carry off a beauteous prize', i.e. Penelope herself. 'To carry off a prize' is certainly the meaning in II. xxiii. 823. Cf. also II. ix. 127 ἱπεικαντο δέθλια μωνυχες ὑπτοι.

118. ἧ 'spake'. See § 14. 1.

φοινικόθεσσαν a quadrisyllable by synizesis; cf. 120 πελέκειας.
120. διὰ with ὁρφαίος, ‘all the way along’ the floor.

τάφρον a furrow in the floor of the great hall, which was of earth; see note on 51, and cf. XXIII. 46 κραταῖπεδον οἶδας. Some, misunderstanding this, make the contest take place out of doors. This error has been repeated in the latest attempt to solve the difficulty about the axes; that of A. Scotland (Jahrbücher für Phil. 1887), who holds that the axes were fixed in a bank of earth outside the doors; that this bank had been made by Odysseus before his departure for the sake of practice in this feat of archery; and that the competitors shot outwards from the μέγαρον.

121. πᾶσι ‘for all the axes’.

ἐπὶ στάθμην. See note on 44. The expression is here metaphorical, as the στάθμη would not be employed. So κατὰ στάθμην (Theocr. 25. 194) and the Latin ad amissim are used metaphorically.

122. ἀμφίl ‘round the handles of the axes’.


ἴδοντας will not stand, if we are to suppose that the digamma was always observed in the metre of Homer. See § 3. 4. Fick reads Ἀχαιῶς with one of the Scholiasts.

123. πάρος δ’—ὑπόπει ‘though never before had he seen it’. See note on 95.

With regard to the nature of the ordeal see notes on 76 and 422. Also consider carefully the important passage, xix. 572—6, where Penelope says:

νῦν γὰρ καταθήσω ἂεθλον
τοὺς πελέκεας, τοὺς κεῖνος ἐνὶ μεγάροισιν ἐσίαν
ιστασχ’ ἔξελθης, δρυόχους ὡς, δώδεκα πάντας.

στὰς δ’ ὃ γε πολλὸν ἀνευθείας πορρόπτασεν ὀιστὸν
νῦν δὲ μνηστήρεσσοιν ἂεθλον τοῦτον ἐφήσω.

‘For now I am about to set for a trial the axes which Odysseus was wont to place in his halls in order, like stays of oak, twelve in all; and he would stand far apart and shoot an arrow through them all. And now to the suitors I will offer this trial’. The word δρυόχουs requires special attention; and it is on this word that Göbel’s interpretation is based. It seems to denote the props used to support a ship, when it is being built, and forming a cradle for it. The double blades of the twelve axes (the handles of which were fixed in the ground) projecting above the handle-tip (στελευή, 422) would imitate such a cradle.
124. οὐδόν. It is very important for the understanding of this book to distinguish clearly between the two οὐδόλ in the great dining-hall. This one is the ‘threshold of stone’ at the upper end of the hall. "At either end of the hall was a door, of which doors one led into the outer court, the other into the women’s apartments, the θάλαμος. In front of both doors was a long and probably raised threshold or οὐδός. The threshold in front of the door into the court was made of ash-wood, μέλανος οὐδός, that in front of the women’s door was of stone, λαίνος οὐδός: a distinction regularly observed which the reader of the Odyssey must bear in mind, or he will soon become confused in his topography. When Odysseus arrives as a beggar, he takes his modest place on the ashen threshold, and it is afterwards, when thoughts of vengeance are thickening in his mind, that Telemachus calls him up to a higher and more honourable place and gives him a seat near the threshold of stone" (P. Gardner on the Palaces of Homer in Journal of Hellenic Studies, Vol. III. p. 269).

τόξου περιφράτεσθαι. Here and in 149 τόξο (§ 5. 1) would greatly improve the metre. The genitive in -οο is undoubtedly Homeric and must be read in some cases; see my note on x. 36. So also in 296 of this book Mr Platt would read μεγαθύμοο.

125. ύψοσσεθαι. This line occurs again in II. xxI. 176 and is not very appropriate here; for ύψοσσεθαι means ‘to draw’, not ‘to string’ which is ἄνελκει (128). Perhaps, however, the poet regards the two as one operation, the drawing presupposing the stringing of the bow.

127. ἑντανύειν is the reading of Aristarchus; cf. 97. Most MSS. have ἑντανύσειν.

128. καὶ νῦ κε δὴ ρ’ ἑτάνυσσε. There is some MS. authority for the reading κε δὴ τανύσσει which Ameis adopts, and which is good Homeric Greek (even of past time). See App. C. 1 (b). Such a reading might easily have been altered by a scribe into the more normal construction of the text.

τὸ τέταρτον. On the article with numerals see App. A. 2 (b).

άνέλκεον ‘drawing up’ the end of the string to the bow-tip.

129. ἀνένευε ‘nodded up’, the Homeric equivalent to our shake of the head. Both ἐπινεῦω and κατανεῦω are used for ‘to nod assent’; cf. 431.

131. καὶ ἐπείτα ‘even hereafter’, i.e. he will always be a weakling; not ‘in that case’, as some take it.
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132. 3. These lines are thought to be spurious by Nauck and Kirchhoff.

133. ὅτε—χαλεπήνη. For ὅτε (without ἄν or κε) and the subjunctive see App. B. 2 (c).

134. ἐμεῖο. See § 10. 1.

137. σανίδεσσιν 'on the doors' leading from the hall (μέγαρον) into the women's apartments (θάλαμος). They were folding doors; hence the plural. In 51 we have had σανίς in another sense.

138. κορώνη 'bow tip'. Dr Leaf (on II. iv. 110) says that the κορώνη is the tip with a notch, into which the loop is slipped in stringing; and that at the other end there must have been another κορώνη into which the string was permanently fastened, or else a hole through the horn. Some, however, take κορώνη as 'door-handle'; cf. 46.

139. θρόνον 'high seat' with arms, back and footstool, as opposed to διπρός 'settle' which had no arms or back.

141. έξεῖνς 'in succession', of which ἕξης is a contraction; cf. ύμείων and ύμων.

ἐπιδείξα 'from left to right'; cf. Plato, Symp. 214 B πίνειν ἐπί δέξιά.

142. τοῦ χώρου—οἰνοχοεύει i.e. where the κρητήρ stood.

οἰνοχοεύει sc. ὁ οἰνοχόος. For the omission of the subject cf. ὑεί, ἐσαλπίγγε, etc. Fick adopts the reading ὅθεν τ' ἐπιοινοχοεύει, which has some MSS. authority and gets over the difficulty of the neglected digamma (fono-) of the ordinary text. With this reading, ἐπι- would denote 'over' or 'round' the guests; cf. ἐπαρξάσθω (263).

145. θυοσκόνος probably means 'one who divines from the smoke of incense'. The root σκοφ appears without the σ in Δασκό-ων and Latin cauao and cautus (King and Cookson, p. 414).

146. μυχοίτατος 'at the far end of the hall', a superlative formed from the locative μυχεῖ (a word given by Hesychius). Cf. παραίτερος (II. xxiii. 459) 'more forward'. Leiodes was here as it was the place of honour, and also in order that he might be near the ἐσχάρα (hearth) which was at the upper end of the hall by the 'threshold of stone'. μυχᾶς is not a technical term for a definite part of a house, as some think, but merely denotes the inner part of any building, i.e. the part furthest from the outer door. Thus we find the expressions μυχᾶς δόμου, μυχᾶς θαλάμου, μυχᾶς κλισίς.

ἀταρθαλαι—ἔσαν 'to him alone (of all the suitors) their infatuate deeds were hateful'. Mr Hamilton strangely interprets
ἀτασθαλίαν ἐχθραί of the 'detestable folly' of Leiodes 'in not foreseeing his fate'.

147. νεμέσσα. Cf. νέμεσις 'righteous indignation' and Νέμεσις the impersonation of divine wrath against undue prosperity.

149. πειρήτιζεν. Mark the imperfect of the attempt placed between two aorists.

150. οὐδὲ 'but not'. See note on 35.

151. ἀπρίττουσις ἀπαλάς. Notice the emphatic position of the adjectives giving the reason for his failure; also the asyndeton very common with two adjectives in Homer; cf. 7.

152. ταυτώ future again; cf. 92; though it might be present here, as some take it.

153. κεκαδήσει 'will deprive'. On the form see § 17. 4. Dr Merry has a good note:—"When Leiodes says that 'this bow will rob many a chieftain of life and being', he probably means that many a one will 'break his heart' over it in fruitless efforts to string it; or even might fairly make away with himself in mortification at his failure. But the words of course bear a deeper meaning, and foreshadow the μνηστηροφονία, though the speaker was not conscious of their import.'"

155. τεθνάμεν ἡ ἔνωντας ἀμαρτείν 'to lie dead than to live on after having failed of the prize'. The stress is on the participle ἔνωντας, as not unfrequently in Greek; cf. 318.

157. καὶ ἐλπεῖ 'even hopes', uilio sperat.

159. περήσεται. On this subjunctive form see § 20. 1.

160. ἐυπεπληθοῦν a quadrisyllable; cf. 74.

161. ἡ δὲ Penelope. Mr Hamilton says: "of course the other lady, not Penelope".

162. ὃς κε—πόροι an irregular construction; cf. IV. 600 δῶρον δ' ὀτί κέ μοι δοθή κεμηκάλον ἔστω. The optative is substituted for the subjunctive in order to avoid assuming certainty (Monro, H. G. § 305). Some mss. have πόρη and ἔλθη.


168. σε—φύγειν ἔρκος ὀδόντων is generally called the whole and part construction, ἔρκος ὀδόντων being looked upon as in apposition to, and defining σε. It is really a simple accusative of respect, 'escaped thee as to thy teeth-hedge'. In II. vii. 215 Τρώως δὲ τρόμοι αὐνὸς ἐπήξυθε γνίᾳ ἐκαστον we have a real accusative of the part in ἐκαστον, while γνίᾳ is accusative of respect. Similarly in Od. x. 161 τὸν δ᾽—κατ᾽ ἀκυνηστῶν μέσα νῶτα πλήξα we must
take μέσα νώτα as an accusative of respect, not accusative of the part as is generally done.

έρκοσ ὀδόντων 'teeth-hedge'. This expression denotes not the lips, but the teeth themselves; ὀδόντων being a defining genitive. We find a similar genitive after ἔρκος in Pindar, Nem. x. 36 ἄγγελων ἔρκεσι and Soph. Trach. 615 σφραγίδος ἔρκος. So also Solon says of a child ἔρκος ὀδόντων φύσας (25. 1), which can only have one meaning. Dr Hayman quotes from Chaucer: "My son, God of his endles goodnesse walled a tongue with teeth and lippes eke". Mr Magnússon (quoted by Butcher and Lang) compares "the Icelandic tam-garor, i.e. teeth-garth...the genuine metaphor of a military age, in which the teeth were looked upon as the wall guarding the castle, that is, the mouth". Gellius has the phrase iassilium dentium.

169. δὲ τ'. τε here is not a conjunction, but the generalising τε so frequent in similes and gnomic passages. It is often joined to other particles and to relatives: e.g. μὲν τε, καὶ τε, γὰρ τε, ὡς τε, ἦνα τε.

171. ἐπεὶ—σὺ 'all because thou canst not'. σὺ is both emphatic and contemptuous.

173. ῥυτήρα βλού τ'—καὶ διστῶν 'to string the bow and shoot the arrows' (Butcher and Lang). This is not really a zeugma like Verg. Aen. xii. 815 non ut tela tamen non ut contenderet arcum; for we have ῥυτήρας διστῶν in XVIII. 262.

174. τανύομαι 'will stretch'; cf. 152.

177. κώας ἐπ' αὐτοῦ i.e. in order to make themselves comfortable as they sat on the seat by the fire trying to supple the bow.

178. ἐκ is to be taken with ἕνεικε, not with στέατος.

στέατος (a dissyllable by synizesis) is for στήφατος; cf. τεθυνότοσ for τεθυνθότοσ.

ἕνεικε. Contrast this imperative and the infinitive ἑνεκέμεν (II. XIX. 194) which are 2nd aorist in form with the 1st aorist ἑνεκαί (196), where however Fick reads ἑνείκοι with one MS.

182. τὰρ with θῆκεν, not φέρων.

183. τροχόν 'ball of lard'; cf. XII. 173 κηροῖο μέγαν τροχόν.

186. ἐπείχε 'held back'. For the construction of this line cf. VI. 171 κύμα φόρει κραυνάν τε θυελλαί.

188. βῆσαν is pluperfect in sense; so also ἤλυθε (190), ἄμαρτήσαντες La Roche after Aristarchus. Some MSS. have the other form of the word, ἀμαρτήσαντες.
192. σφί ἐπέσσι. Bekker and Fick get over the difficulty of the neglected digamma by reading σφί ἐπέσσι.

προσηύδα. Cauer improves the metre by reading προσηύδαε.

193. ἤτός—κεῦθω ‘may I speak a word to you, or stay—am I to keep it to myself?’ or perhaps better, with Mr Monro (H. G. § 340), ‘I would say a word; or shall I keep it to myself?’ The irregular form of sentence is meant to express the hesitation of Odysseus.

194. ἤ—κεῦθω; The first clause of a disjunctive question is introduced by ἤέ or ἤ, the second by ἤε or ἤι, the former being sometimes omitted as here; cf. vi. 149 θεός νῦ τοι ἤ βροτός ἔσσι; Il. x. 534 ψεύσομαι ἤ ἔτυμον ἔρεω;


196. καὶ τις—ἐνείκα τοι after ἐλθοι is an instance of ὅστερον πρότερον, which is very frequent in Homer. ἐλθοι is put first as the most important word. Cf. iv. 208 γαμέοντι τε γεινομένῳ τε ‘at marriage and birth’, where a fortunate marriage is looked upon as the best piece of good fortune. Cf. also Verg. Aen. II. 353 moriamur et in media arma ruamus.

197. ἤ—ἡ. So the editors accentuate, showing that they take the two members of this sentence as two separate questions; otherwise we should write ἤ—ἡ. See note on 194. Cf. ix. 253 ἡ τι κατὰ πρῆξιν, ἡ μαψιδώς ἀλάλησθε;


201. ὡς ἐλθοι is parenthetical, explaining ἐλδώρ, ‘as I pray he may come’.

202. ἐπονται ‘obey my will’.

204. οὐδὲ δομονδε. The double -δε is remarkable. La Roche reads ὄν δὲ δομον δε, and so always with δε denoting direction. This was the practice of the ancient grammarians. The ordinary view that this δε is enclitic is supported by οικάδε and Ἄθηναζε (for Ἄθηνασδε).

205. νημερτέα is to be taken predicatively.

208. This line, which occurs in several other places, is rejected by Nauck and Kirchhoff. ἕνδον—ὁν αὖτος ἐγώ in the previous line might perfectly well stand alone without Ἰλυθον, ‘here am I at home’; cf. xvi. 355 οὔδε γὰρ ἕνδον.

ἔτει ἔσ. Cf. x. 520 ἕδατι ἐπὶ δ’, where we also have an hiatus as here.

209. σφῶν ἐλδομένοις dative of person concerned, not ex-
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pressing motion to; cf. II. xii. 374 ἐπειγόμενοις δ’ ἵκοντο. We have similar datives in 115 and 226.

210. τευ. See § 10. 3.

211. αὐτός—οίκαδ’. Fick is probably right in transposing these words; for thus we get rid of an awkward hiatus and also a digamma difficulty.

212. καταλέξω ‘recount’, not merely ‘say’; for the original sense of λέγω is ‘count’. The English ‘tell’ has the same history; cf. Milton’s ‘every shepherd tells his tale’.

214. ἀξομαί ‘I will get you wives’; cf. IV. 10 νίει δὲ Σπάρτης Ἀλέκτορος ἥγετο κοῦρην. Generally γυναῖκα ἄγεσθαι means ‘to marry a wife’; e.g. 322.

215. μοι ethic dative, ‘in mine eyes’; cf. IV. 569 καὶ σφιν (in the eyes of the gods) γαμβρός Διὸς ἔσσι.

217. εἰ δ’ ἄγε must not be taken as elliptical for εἰ δὲ βούλει, ἄγε. For εἰ seems to have been an interjection originally (see note on 260); cf. εἰα. Hence εἰ δ’ ἄγε=Vergil’s eia age. Cf. II. ix. 46 εἰ δὲ—φευγόντων ‘come now, let them flee’. II. ix. 262 εἰ δὲ—ἀκούσον ‘come now, hear’.

δεῖξω probably aorist subjunctive, not future indicative; see App. B. 1 (a) and cf. vi. 126 ἄλλ’ ἄγ’ ἐγών—ἴδωμαι and ix. 37 εἰ δ’ ἄγε—ἐνισσω. It appears that the subjunctive is the normal construction in such cases.

219. τήν—με σὺς ἡλασε ‘the wound wherewith the boar drave me’. Perhaps the verb has the sense here which it bears in the phrase ἐλαύνειν ἀυλακα ‘to drive a furrow’. τήν is accusative of internal object, με external; cf. II. v. 361 ἐλκόσ δ με βροτὸς οὔτασεν ἄνηρ.

220. Παρνησσώνδ’. The story of the boar-hunt on Parnassus will be found in xix. 392—466.

νιάσων. For the declension of νιῶ see § 7. 2.

224. κυνέων. This lengthening is probably due to the fact that the final ν is for an original ντ (cf. Latin -ant and -unt). Cf. ix. 413 ἤφαν ἀπιόντες.

226. ὀδυρομένοισιν ‘the sun would have gone down upon their sorrowing’; cf. 208.

228. μῆ τίς ἱδηται. The digamma of Φίδηται is neglected in the metre. Fick would read ἱδηται.

229. ἀτάρ is not adversative here; it simply means ‘and’; so αὐτάρ often.

E. OD. XXI. 6
230. *προμυνηστίνοι* ‘one after another’, sufficiently explained by *μηδέ ἀλλὰ πάντες*. Cf. XI. 233 αἱ δὲ προμυνηστίναι ἐπήμαν. But the etymology is quite doubtful.

231. ὑμεῖς. See § 10. 1.

tóδε σημα explained by the γὰρ sentence following; i.e. the signal is to be the refusal of the suitors to give the bow.

233. ἡσσουσιν is an instance of synizesis.

234. ἀνὰ δωματα ‘up along the hall’; cf. I. 365 ἀνὰ μέγαρα.


236. μεγάροιο θύρας ‘the doors of their chamber’, where they worked (παρὰ ἑργῷ, 239) = θύρας μεγάρων (387). μέγαρον is so used in XVIII. 316 and XIX. 60. This interpretation given by Dr Merry is better than the ordinary one, ‘the doors of the great hall’ leading into the women’s apartments. In either case, of course, the same doors are meant.

237. τις means ‘any of the women’. ἀνδρῶν depends on στοναχῆς ἡ κτύπου.

238. ἡμετέρουσιν ἐν ἑρκεσι ‘within our courts’. ἑρκεσι means properly the outdoor premises enclosed by the yard wall, and is roughly equivalent to ἀντὶ; but it here denotes the whole enclosure of the house with its courts. So the Schol. interprets it by τοῖς τοιχίοις. Dr Hayman renders ‘in our toils’, quoting XXII. 469. But this is not so good. θύραξε i.e. into the hall.

239. προβλώσκειν. The infinitive for the 3rd person of the imperative is rare. So perhaps it is best to make προβλώσκειν depend on εἰπέων.

ἀκῆν ‘in silence’. This and several other adverbs of manner are in reality feminine accusatives; cf. ἄδην ‘enough’, ἄντην ‘opposite’, ἀμφαδίην ‘openly’, κρύβδην ‘secretly’.

241. κλητί ‘bolt’ rather than ‘key’ here.

dεσμὸν ‘rope’ (the byblus rope of 390) not to be confounded with ἴμας (46) the ordinary fastening of the bar of a door. “No doubt the door of the court had bars wherewith it could be fastened from inside. But as Philoetius wished to prevent the suitors from escaping from within, to bolt the gate from within would be useless. To tie it firmly with byblus root would not finally prevent escape from within, but would delay the escape of any fugitive, who would be obliged either to untie the rope or to cut it with a sword—no easy task” (P. Gardner, l. c. p. 274).

244. τῷ δμῶ. On the article here see App. A. 2 (a).
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245. ἦδη 'by this time', resuming the account of what was going on in the hall from 187.

246. σέλαι. See § 6. 2. Most mss. have σέλα or σέλα.

247. κυδάλιμον κήρ accusative of respect, not nominative to ἐστενε.

249. αὐτοῦ 'myself'; cf. x. 26 νήδας τε καὶ αὐτοῦς (ourselves).

250. γαμοῦ—διδύσαμαι. Homer has a genitive after verbs of grieving for, caring for, etc. Cf. i. 69 Κύκλωπος κεχάλωται.

253. βίντε επιδεύεις—'Οδυσσός 'inferior in might to Odysseus' (Monro, H. G. § 152). Others take it 'inferior to the might of Odysseus'.

254. ὁ τ' 'in that' = Latin quod; cf. xiv. 89 οἴδε δὲ τοῖς τι ἵσαν...ὁ τ' οὐκ ἐθέλονσι. See note on 289. Some wrongly read ὁτ' 'when'.

255. ἔλεγχεν δὲ. This is δὲ in apodosi, unless indeed, with Fäsi, we are to take ἀλλ' ei δὴ (253) 'nay but (I grieve) if...' ἐσσομένοις πυθέσθαι. See App. D. 1 (e).

258. δήμον probably has here the local sense of 'realm' which it frequently bears in Homer; e.g. II. v. 710 μάλα πίονα δήμον ἔχοντες. The primary meaning of the word appears to be 'common land parcelled out in farms' (root δα 'divide' found in δαιω).

τοῖο θεόν Apollo god of archery. On the article see App. A. 2 (e).

260. ἀτάρ—ἐστάμεν 'but as for the axes (emphasised both by position and by γε) suppose we let them all stand'. 'What and if we should let...' (Butcher and Lang). There is no need to supply καλῶς ἄν ἔχω, as Ameis does. For it is a mistake to suppose that ελ must always mean 'if' in Homer. It is originally an interjection (see note on 217) with something of the meaning of our 'look here'. Dr Leaf (on II. i. 302) says that by using it the speaker appropriates to himself the thought which he expresses, whether wish, supposition, or command, just as by υἱ he rejects it.

ἐλώμεν present subjunctive; cf. II. ii. 132 εἰώσι. But, as these forms cannot be explained on philological principles, Fick is probably right in reading ἐλώμεν here.

263. ἀλλ' ἄγετ', οἶνοχός. Nauck reads ἀλλ' ἄγε, οἶνοχός. ἐπαρξάσθω δεπαέσσιν 'pour first drops in the cups all round'. δεπαέσσιν is locatival; ἄρχομαι is a technical word for preliminary
ritual of several kinds; and ἑπὶ denotes the going 'over' or 'round' the guests; cf. 142. These 'first drops' were poured out as a libation (264), before the cups were filled for drinking purposes.

264. καταθείομεν. On this subjunctive form see § 20. i.

267. ἑπὶ must be taken with δεντες, 'lay the thigh-pieces on the altar'. Ἀπόλλων 'for Apollo'.

271. ἐπεστέψαντο not 'crowned', but 'wreathed' with wine brimming over the edge of the mixing bowl; cf. κρατήρ ύπερχειλής (Athenaeus). στέφος means something round, not on the head. In Verg. Aen. I. 723 uina coronant has quite a different sense, 'wreathe with garlands'.

πορτοῖο is a quasi-partitive genitive of material (Monro, H. G. 157); cf. ΙΙ. 431 κρητήρας ἐπιστεφέας οὖνοι. III. 408 ἀποστιλβοντες ἀλείφατος 'shining with fat'. ΙΙ. IX. 214 πᾶσε ὃ ἀλὸς 'sprinkled with salt'. This genitive is analogous to the genitive after words expressing fullness.

276. This line, which is in the Rome and Florence editions, does not appear in any extant mss.

277. θεοειδεά. Notice the synizesis. Cauer, however, reads θεοειδή.

278. καὶ τοῦτο ἐπος 'this word too' as well as others, explained by the next line, 'namely that ye...'.

279. ἐπιτρέψαι δὲ θεωσίν 'to leave it (the issue of the ordeal of the bow) to the gods'; cf. Hor. carm. Ι. 9. 9, permitle diinis cetera. Some, with the Schol., explain 'give way to the festival'; cf. 258. But ΙΧ. 502, where we have the same phrase, is against this.

282. περήσομαι is subjunctive; see § 20. i.

ἡ—ἡ 'whether...or'. The rule mentioned in the note on 194 applies also to dependent sentences. For ἢ most mss. have εἰ, a frequent confusion; since in the old Ionic alphabet the symbol Ε stood for ε, η and εἰ.

284. ἀκομιστή 'discomfort', 'want of care' (κομίδη, for which see ΙΧ. 249 αὐτόν σ' οὐκ ἀγαθὴ κομίδη ἑκεῖ). For the lengthening of the penultimate compare Homer's ἄεργη, ἄτμη, ἱστή.

285. ύπερφιάλως 'excessively' (cf. ύπερφυὼς) here and in 289 used in a good sense; for which Fäsi compares Herod. ΙΧ. 78 ύπερφυνές μέγαθος τε καὶ κάλλος. It is generally found in a bad sense: e.g. ΙΧ. 106 Κυκλώπων—ὑπερφιάλων ἀθεμίστων. ύπερφιάλως is for ύπερ-φιάλως (πφ being the same root as φι; cf. superbus which is for super-fu-os (Brugmann, C. G. vol. ΙΙ. § 4).
289. ἀγαπᾶς. The meaning ‘to be content’, so common in Attic writers, is found here only in Homer, where ἀγαπᾶν and ἀγαπᾶτευν generally mean ‘treat kindly’.

ἀγαπᾶς δ—δαινὺσαι ‘content that thou feastest’. For δ cf. 254; also i. 382 Τηλέμαχον θαύμαξον δ θαρσαλέως ἀγόρευε. II. XX. 283 ταρβῆσας δ οἱ ἀγχι πάγη βέλος, on which Mr Monro (H. G. § 296) remarks:—“the cognate or adverbial accusative with ταρβῆσας would express the nature or ground of dread; hence the meaning dreading in respect of this, that the dart stuck. Accordingly we find ὦ=because chiefly with verbs of feeling, which regularly take a neuter pronoun of the ground of feeling”.

291. οὐδὲ ‘whereas none beside thee’. For the parataxis cf. note on 7.

296. ἄσο ‘marred’, used especially of damage done to the mind; cf. ἄη. The first syllable of the word is long here and in the next line; whereas in 300 we have ἄασθεις. In other places in Homer there are similar variations in the quantity of this verb. An easy way out of the difficulty is to read the Aeolic ἄσας (for ἄσας, the ἅ being vocalized) and ἄασεν in the next line; retaining ἄεσθεις in 301 (where the ἅ has no other effect except to prevent the clashing of the vowels).

298. κάκ’ ἐρείη by trying to carry off Hippodameia, bride of Pirithous king of the Lapithae, at the feast.

299. ἵμως i.e. the Lapithae.

302. ἄη—ὁσιφρον. These words are an echo of ἄσο and ἄασθεις above; and they are etymologically connected. ἄη is for ἄηηη in Aeolic αὐάτα. The true form of ἕσιφρων would be ἕσιφρων, which is actually given by Hesychius.

όχέων ‘bearing the burden of his folly’; cf. XI. 619 δν (κακόν μόρον)—ὅχέσκον.

306. τευ ἐπητύος ‘kindness from any one’. Aristarchus read ἐπητέος (adjective) ‘any kind friend’; cf. XIII. 332 and XVIII. 128.

308. Ἔχετον (ἐχω) ‘King Grip’ (Hamilton), said by some to have been king of Epirus, by others king of the Sicels.

309. σωστει ‘get away safe’; cf. III. 231 τηλόθεν ἄνδρα σωστει. V. 452 τὸν ὅ εὔσαθεν ἐς ποταμοῦ προχαοί.

310. κουροτέροισιν. See § 8. 3. In comparative forms of this kind ‘the meaning is often, not that an object has more of a quality than some other object or set of objects, but that it has the quality in contradistinction to objects which are without it’ (Monro, H. G.
§ 122. So we may explain κουρότεροι 'youths' as opposed to older men; ἀγρότερος 'of the country' as opposed to the town; θηλύτεραι 'females' as opposed to males; ἡμέτεροι 'belonging to us' as opposed to you.

314. ἐλπεῖν 'expect', not 'hope'. Sometimes ἔλπομαι means merely 'fancy'; e.g. II. xv. 110 ἔλπομ' Ἀρηλ γε πῆμα τετύχθαι. "It must be remembered that ἐλπίζω never lost its original meaning of 'wish' or 'am pleased', which is especially visible in some uses of the Homeric ἔλπομαι (σελπ, ioluptas) and that by the side of hope was another definite meaning believe" (Rutherford, Babrius, p. 14).

315. βῆπὶ τε ἥψι. On the φι- case see § 4. 5. Here it has a locatival sense, 'in his strength'. Cf. 371.

318. ὑμείων. See § 10. 1.

τοῦ γ' ἕνεκα 'on that score', 'as far as that is concerned'; cf. Soph. Electra 387 δλ' ἐξίκουστο τούδε γ' οὐκεκ' ἐν τάχει.

ἀδείων. The stress of the sentence is on the participle, 'grieve while he banquets'. Cf. 155.

319. οὔδε μὲν οὔδε 'that could never, never be right' (Merry). We have οὔδε μὲν οὔδε again in x. 551, also οὔδε γὰρ οὔδε several times in Homer. μὲν here is the Attic μήν.

322. ἄξεσθαι 'will wed'. Contrast the use of this word in 214.

323. ἄλλα ἄσχυνόμενοι. We have a similar turn of expression in 72.

326. ἐντανώσωσιν future, not present; cf. 92.

327. ἀλαλήμενοι. See § 18. 3. The irregular accent of this word is called 'Aeolic'. Fick considers it to be one of the Aeolic remnants in our present version of the Odyssey; cf. the similar accentuation of ἀκαχήμενος and ἀλτήμενος.

331. ἐὐκλείας accusative plural of ἐὐκλεῖς. The uncontracted ἐὐκλείας is probably the true form of the word (Monro, H. G. § 105); and this is the reading both of Nauck and Fick.

333. ἐλέγχεα. She means that they must not count it a disgrace to be beaten by the stranger, seeing that their manner of life in the palace is already so disgraceful.

334. ἐὐπηγής must be read, not ἐὐπηγής. See § 2. 5. The word means 'of well-knit frame'.

343. πεπυμένοι (πυκω) the stock epithet of Telemachus, generally interpreted 'prudent'. Possibly, as Mr Hamilton suggests, it means rather 'spirited'; cf. 355. But the ordinary rendering is supported
by the well-known passage x. 494 τῷ καὶ τεθυνῶτι νόον πόρε Περση-
φόνεια ὦφι πεπνύσθαι 'to him alone to have understanding'.

345. κρείσσων—δόμεναι 'has a better right to give'; see App. D. 2.

347. πρὸς 'Ηλιός 'off Elis'. πρὸς with the genitive "expresses direction without the idea of motion towards or rest on the object." (Monro, H. G. § 208). Cf. viii. 29 ἥ πρὸς ἄλοιπων ἦ ἐσπε-
ρῶν ἀνθρώπων. XIII. 110 πρὸς βορέαο. As a matter of fact, there
are no islands off Elis. Hence some MSS. have ναύοι for νῆσοι.
But it is useless to look for geographical accuracy in Homer. See
Prof. Jebb's Introduction, pp. 44–6. The islands meant are prob-
ably Dulichium, Same and Zacynthus (ix. 24).

348. ἐθέλωμι. On this form see § 20. 2.
349. καὶ καθάπαξ 'yea once for all'.


350. εἰς οἶκον i.e. to the women's work-room, the general
sitting room of Penelope and her maids, immediately behind the
great hall; cf. 236 and XIX. 514 εἰς τ' ἐμὰ ἐργ' ὀρόσα καὶ ἀμφιπόλων
ἐν οἶκῳ.

352. ἐποίχεσθαι 'to fare up and down' before the loom, follow-
ing the shuttle.

353. τοῦ—ἔστι 'this is he whose is the lordship'.
363. πλαγιτέ 'madman' or perhaps 'vagabond', 'loafer'
(Ameis). Dr Merry suggests it may mean 'truant'. "He ought
to be in charge of his swine and not roving about the palace".

ἐφ' ἔσσει 'at (or over) your swine'; cf. XX. 221 βουσίν ἔπ'
ἀλλοτρῆσι καθήμενον.

364. οὖς. The antecedent is κώνες.
365. ἡλήκησι probably perfect subjunctive of ἡλήκω (Monro,
H. G. § 22). Hentze supposes a present ἡλήκω, comparing ἐρήκω
and ἐρώ, διώκω and διώ.

366. αὐτῆ ἐνι χόρῃ 'just on the spot where he was'; cf. X. 158
εἰς δῶν αὐτῆν 'just on my path'. Thuc. IV. 110 παρ' αὐτήν τὴν
παχίαν 'just where the waves break'. There is another reading
αὐτοῦ ἐνι χόρῃ 'there on the spot'.

368. ἔγεινον 'made his voice heard'; cf. IX. 473 ὅσον τε
γέγανε βοήσασ.

369. ἄττα 'my father', a term of respect used in addressing
elders, originally no doubt a bit of child-language like our 'dada'.
The same word is found in Sanskrit, Latin and Gothic. Cf. II. ix. 607 Φοίνιξ, ἀττα γεραῖε.

tάχ’—πιθήσεις ' thou wilt soon find it not well to listen to every one', i.e. you have only one master, Telemachus.

371. βήπτε dè. For βήπτε cf. 315. dè virtually = 'for', as often in Homer, a good instance of parataxis; cf. vii. 171 ὥς οлим πλησίων ἰζε, μάλιστα δε μην φιλέσκε.


374. τώ is read by La Roche, after Aristarchus, instead of τῶ in all cases when the word means 'in that case' or 'therefore'; i.e. when it is not a dative, but a relic of the old instrumental case found also in τῶ, ὄτω, προτέρω.

τῶν'. For this vague use of τῶν, when a definite person is really meant, cf. Arist. Ranae 554 δῶσει τῶν δίκην.

375. μηχανώνται. On the assimilated form see § 23. 1.

376. γελασσαν because the passion of Telemachus seemed to them utterly aimless and absurd.

377. χόλοιο partitive genitive, 'made some abatement of their wrath'.

378. Τηλεμάχῳ dative of person concerned, 'in favour of Telemachus'. It must not be joined immediately with χόλοιο.

382—5. These lines are repeated from 236—9.

386. ἀπεροσ—μῦθος 'so he spake; and his word was wingless and abode with her for her heed'. Thus Mr Morris translates admirably. So also Ebeling interprets:—'non auolabat, sed haerebat in memoria'. ἐπιστεύω. On this aorist form see § 15. 5.

387. θύρας μεγάρων 'the doors of the women's chambers' leading into the great hall; cf. 236.

388. ἄλτο non-thematic aorist; see § 15. 4. Mr Darbishire (Camb. Philological Transactions, vol. iii., pt. 2, p. 107) with good reason holds that ἄλτο must not be separated from the participle ἄλεις 'gathering oneself together', both coming from the root μελ 'circle', 'wrap'. So he interprets II. xviii. 616 ὥς η ἐρημέρω ἄλτο 'she swooped down like a hawk' and II. i. 532 εἰς ἄλα ἄλτο 'she swooped down into the sea'; also the frequent phrase ἄνω τεθέσι ἄλτο χαίμαζε. But, where this word rejects the digamma as here, he admits that ἄλτο may have to be referred to a different root. In our passage ἄλτο means simply 'hurried', whatever its original signification, 'leapt', 'swooped', or 'rushed' (see Ebeling, s. v. ἄλλομαι).
389. θύρας—αυλής the front doors of the court leading into the road; see note on 241.

390. αἱθούση 'portico' rather than 'corridor' (Butcher and Lang), properly 'that which is open to the sun' (αιθεων). There were two such in the Homeric house, as appears from II. IX. 472 ἐτερον μὲν ύπ' αἱθούση εὐερκέος αυλής, ἀλλο δὲ εἵν προδήμω, i.e. one colonnade along the wall of the court facing the μέγαρον or great hall; the other, called sometimes αἰθοὐσα, sometimes πρό-δομος or 'fore-hall', immediately in front of the μέγαρον. The former, the αἰθοῦσα αυλής, is here meant. See Prof. Jebb's Introduction, p. 58.

δῦλον 'rope'; cf. II. 390, XIV. 346. δῦλα in the sense of 'armour' occurs only four times in Homer; for this is not the original signification of the word, but a later specialisation. In x. 404 δῦλα means 'ship's gear' and in III. 433 'smith's tools'. So δῦλιζω in Homer means 'to equip' generally, not necessarily 'to arm'.

ἀμφιελεσις feminine of ἀμφιελεξ: cf. Κλεξ, Κλισσα. This word, which is connected with ἐλίσσω, has been interpreted in different ways:—(1) 'rowed on both sides', (2) 'rolling both ways', (3) 'curved on both sides'. But Dr Leaf (on II. II. 165) holds that the only sense consonant with the use of ἐλίσσω is 'wheeling both ways', i.e. 'easily turned round', 'handy'.

391. βύβλινον i.e. made from the root of the plant byblus, which was similar to the papyrus of Egypt. Ropes of byblus were used in Xerxes' bridge across the Hellespont; cf. Herod. vii. 25 παρεσκευάζετο δὲ καὶ δῦλα ἐς τὰς γεφύρας βύβλινα τε καὶ λευκολίνου.

ἐπέδησε from ἐπιδέω, not πεδάω (Ebeling).

394. πειρώμενος—μη—ἐδοιεν 'trying it for fear worms should have eaten it'. Cf. xix. 390 ὀξατο, μη ἐ λαβοῦσα οὐλὴν ἀμφράσ-σαίτο.

395. κέρα. The bow was made of a pair of ibex horns spliced together at the handle (πῆχυς), which was probably of metal. Cf. II. IV. 110 κέρα—ἀσκήσασ κερασίας ἦραρ τέκτων. A bronze plate found in Crete represents two hunters, one carrying an ibex, the other a bow made of ibex horns. Perhaps, with Fick, we ought to read κέρα (for κέρας or κέρας).

ἄνακτος 'its master'; cf. Aesch. Persae 378 κώπης ἀναξ.

397. θητήρ 'an admirer'. Some MSS. read θηρητήρ, which is adopted by Bekker and Ameis; but, as La Roche points out, it
is unlikely that the well-known word θηρητήρ would have been altered by copyists.

ἐπικλοπός—τόξων 'cunning in bows', i.e. a connoisseur. Cf. II. XXII. 281 ἐπικλοπός μύθων. It is connected with κλέπτω, which not unfrequently 'do secretly'.

ἐπλετό 'has come to be', 'is'. The Homeric aorist must often be rendered by the English perfect with 'have'. Cf. 69.

399. ὅ γε. On this use of the article see App. A. 1 (c).

ποιησάμεν 'that he should fashion (such another) for himself'.

400. νωμά. Fick improves the metre by reading νωμάει.

402. τοσσοῦτον—ός 'just as little as'.

403. ὄτος is placed here in order to give a strong contrast with τοῦτο; i.e. to emphasise the impossibility of such a poor creature bending the bow of Odysseus.

406. ὃς ὅτ' ἀνήρ. Dr Hayman quotes a good illustration of this simile from Dr Stainer's Musical Dictionary, s.v. Harp:—"The harp in its primitive form is supposed to have been suggested by the warrior's bow. Many barbarous tribes preserve this form with some slight degree of variation....It is said that some savage tribes still use their bows in time of peace as musical instruments'.

φόρμιγγος ἐπιστάμενος. For the genitive after a verb denoting 'being skilled in' cf. II. II. 718 τόξων εὖ εἰδῶς and II. XVI. 811 διδασκόμενος πολέμου.

407. ἐτάνυσσε expresses instantaneous action; the point of the simile being given by ἤπαινος. 'When an assertion is made irrespective of time, the Pres. or Aor. is used; the Pres. for continuous and the Aor. for single or momentary action. Hence the use in similes, as II. III. 23 ὃς τε λέων ἐχάρη 'as a lion is gladdened' (but in 25 κατεσθλεί 'goes on devouring')' Monro, H. G. § 78.

κόλλοπι 'the peg' of the lyre, answering to the κορώνη (tip) of the bow.

408. ἀμφοτέρωθεν, 'at both ends', above and below.

411. ὑπὸ—ἀείσε 'rang clear to his touch'. Cf. υπὸ with the genitive, of accompaniments: e.g. II. II. 334 νῆς—κονάβησαν δύσάντων ὑπ' Αχαίων. Thuc. v. 70 χωροῦντες υπὸ αὐλητῶν πολλῶν.

413. ἐτράπετο. On this form see § 15. 5.

μεγαλ' cognate accusative used adverbially, not agreeing with σήματα.

415. ὅττι. See § 3. 1.

417. κολλής probably a trisyllable; see § 2. 5.
419. ἐπὶ πῆχει ἐλων ‘taking (and placing) it on the handhold of the bow’. For πῆχει see note on 395.

γλυφίδαις ‘arrow-notches’, properly ‘carvings’ (γλύφω). Possibly the plural denotes that besides the notch for the string there were other notches at the side of the arrow, so as to give a hold for the fingers in drawing it back. It appears, however, that there is no archaeological evidence in favour of such notches. See *Classical Review*, vol. I. p. 244.

420. αὐτόθεν—καθήμενος ‘right from the chair whereon he sat’.

421. ἀντα τιτυσκόμενος. See note on 48.

422. πρῶτης στειλεῖς not ‘from the first hole onwards’, as Fasi and most other editors take it, and which is hardly good Greek; but ‘did not miss the end of the handle-top’, i.e. he just grazed the handle-tops of all the axes in the row without actually touching them. See notes on 76 and 123. For this use of πρῶτος cf. xxii.

250 πρῶτης θύρησιν and II. xx. 275 ἀνυγα πρῶτην ‘the beginning or edge of the rim’.

στειλεῖς ‘handle’. According to Göbel’s interpretation, this word must mean the same as στειλείων ‘handle’; cf. v. 234—6 ὁἰκε μὲν οἱ πέλεκυν μέγαν, ἀρμενον ἐν παλάμησιν,
χάλανον, ἀμφοτέρωθεν ἀκακυμένον· αὖτὰρ ἐν αὐτῷ στειλείων περικαλλὲς ἐλάνον, εὖ ἐναρησός.

θύραξ ‘outside’, i.e. clear of all the axes.

424. οἱ ἕξινοι—τοῦ σκόποι. See App. A. 2 (e).


427. οὐχ ὡς ‘not such as’.

428. δόρτπν is ironical, of course. The entertainment, which Odysseus has in store, is their slaughter.

τετυκέσθαι. On the reduplicated Aorist see § 15. 5.

429. ἐν φάει. It is not quite accurate to say, as Dr Merry does, that δόρτν does not properly begin till after sundown. For Prof. Ridgeway has shewn (Journ. of Philology, vol. xvii. p. 157, sqq.) that δόρτν was any meal between noon and night. Cf. IV. 786 ἐνθα δὲ δόρτν ἔλοντο, μένον δ’ ἐπὶ ἐσπερον ἐλθείν and XII. 439, where Prof. Ridgeway decides that the δόρτν was the meal taken by the judge on his return from the Agora at the usual time for the midday meal. Probably, however, the δόρτν was usually taken after sunset; cf. XIII. 33. Otherwise here ἐν φάει will have no point.
ἀλλως ἐψιάασθαι 'that other sport be made', not 'that we make other sport'. There seems to be little doubt that, before the slaying of the suitors, Odysseus passed from the upper to the lower end of the hall; but we are not told this in so many words. Prof. Jebb (Journ. of Hellenic Studies, vol. VII. p. 178) thinks that, while uttering this speech, Odysseus rises from his seat and proceeds down the hall, as if about to retire from it; saying in effect:— 'Sir, I have now justified your courtesy to a humble guest; and having done so I leave these lords to their festivities'. If so, these words would merely be an excuse for his change of position, in order to get ἐπὶ μέγαν οὐδόν (XXII. 2), which must be the 'ashen threshold' at the lower end of the hall; and from which he shot the suitors.

ἐψιάασθαι. This word occurs again in xvii. 530. Its origin is quite doubtful. Hesychius gives ἐψια = ὀμιλια (Soph. fragm. 4) and derives it from ἐπεσθαι. The form ψιάζων 'to sport' occurs in Arist. Lys. 1302.

430. γάρ τ'. See note on 169.

ἀναδήματα 'crown of the feast' (Butcher and Lang), properly 'ornaments', 'accessories' (ἀνατιθέναι, attach); cf. xvii. 270, where the φόρμιγξ is called δαιτί ἐταλη.

431. ἐπ'—νεῦσεν 'nodded assent', annuit. ὀφρύς is instrumental, not governed by ἐπ'. κατανεῦω is used in the same sense in Il. I. 527. Cf. note on 129.

434. κεκορυθμένος ought to mean 'clad in armour'. But Telemachus had no defensive armour at present; see xxii. 113, where we are told how, after getting armour from the treasury, he 'girded the bronze about his own body first'. So Prof. Jebb (l. c. p. 180) is probably right in accepting Protodicas' conjecture κεκορυθμένον, and translating 'he took the spear in his grasp; near him it stood by his chair, tipped with gleaming bronze'. Cf. xxii. 125 δουρε δῶω κεκορυθμένα χαλκῷ.
APPENDIX A.

THE ARTICLE.

The chief uses of the Article in Homer may be classified as follows (the examples being taken, as far as possible, from Od. XXI.):

1. SUBSTANTIVAL USE.

(a) Ordinary demonstrative:

\[\varepsilonν\ \deltaι\ \dot{α}ρα\ \tau\acute{\eta}σι\ \thetaυ\omega\thetaεα\ \epsilonιμαι\ ' \acute{\epsilon}κειτο\ (52).\]
\[\tau\acute{\alpha}\ \gamma\acute{\alpha}ρ\ \tau'\ \acute{\alpha}ναθ\upsilon\mu\alphaτα\ \deltaαι\upsilon\deltaος\ (430).\]

(b) Especially with adversative particles. The use of the article to point an antithesis is constant in Homer.

\[\alphaυτ\acute{\alpha}ρ\ \dot{δ}\ \piαι\upsilon\ \καλ\lambdaι\upsilon\ '\ (32).\]
\[\acute{\eta}\ \acute{δ}έ\ \kappa'\ \acute{\epsilon}πε\upsilon\tauα\ \gamma\upsilon\mu\alpha\upsilon\theta\ '\ (161).\]

(c) Resumptive use. \(\dot{δ}\ \gamma\epsilon\) is used very often to repeat a subject; cf. the Vergilian use of ille: e.g. Aen. v. 457 \textit{nunc dextra ingeminans ictus, nunc ille sinistra}.

\[\alphaυτ\acute{\iota}κ'\ \dot{α}ρ'\ \acute{\eta}\ \gamma'\ \cdot\cdot\cdot\acute{\alpha}πέ\ellu\upsilon\epsilon\ (46).\]
\[\acute{\eta}\ \dot{\delta}\ \gamma'\ \acute{\epsilon}φορμ\acute{\alpha}ται\ \piουσ\epsilon\epsilon\upsilon\ (399).\]

2. ATTRIBUTIVE USE.

(a) Most of the apparent examples of this use are in reality instances of the substantival article employed to mark a contrast, followed by a noun in apposition, which is thrown in by way of explanation:

\[τ\dot{\omega}\ \deltaμ\upsilon\epsilon\ '\text{those other twain, the servants'}\ (244).\]
\[τ\dot{\alpha}\ \deltaέ\ \tau\dot{\omicron}ξα\ '\text{but the other things, the bow and arrows'}\ (378).\]
\[αυτ\acute{\alpha}ρ\ \dot{δ}\ldots\dot{δ}ιος\ \acute{\upsilon}φορ\beta\dot{\upsilon}\ '\text{but he, the goodly swineherd'}\ (359).\]
\[τ\dot{\gamma}\ \dot{δ}ι'\ \dot{α}ρ'\ \cdot\epsilonπι\ \φρε\upsilon\ \theta\acute{\kappa}κε\ \thetaε\acute{\alpha}\ \gamma\lambdaανκ\upsilon\upsilon\upsilon\text{ 'Δθ\upsilon\nu\nu\upsilon\ Κουρη\ 'Ικα\r̥r\io\upsilon\ Περιφ\rho\omicron\upsilon\ Πη\nu\epsilon\omega\nu\upsilon\ (1, 2).}\]
The position of an adjective when used with the article in Homer is not fixed as in later Greek: e.g.

\( \delta \) \( \mu o \chi l \delta s \ \epsilon l \alpha \nu \omega s \) (IX. 378).
\( t \delta \ \delta'...\delta \rho \nu \ \chi \alpha \lambda k e \omega n \) (X. 162).

(b) The article is frequently used with adjectives which imply contrast (especially \( \alpha l \lambda \) and \( \epsilon t e r o s \)); with numerals; with possessives; and with certain adverbial expressions:

\( to\ \delta'\ \alpha l \lambda o\ (417). \)
\( to\ \tau \epsilon t a r t o n \) (128).
\( t a\ \nu'...\epsilon r y a \) (350).

These uses are virtually the same as those in (a).

(c) Sometimes the article is used in a contemptuous tone:

\( \eta\ \kappa \nu \nu \alpha \mu \nu \alpha \) 'that dog-fly' (Il. XXI. 421).

(d) Coming after a noun it generally has a resumptive force:

\( \eta \mu \alpha t i\ \tau \varphi\ \delta t e \) (Il. IX. 253).

But not always:

\( \theta \alpha \lambda \alpha \mu o\ \tau \delta o\ \alpha \varphi \kappa e \tau o \) (42).

(e) Use hardly distinguishable from that of the defining article of later Greek. In this way the article is attached to only a few words in Homer; and then it really has the demonstrative sense still.

\( t o\ \tau o\zeta o\) (113, 305)*
\( \delta\ \zeta e \iota o\) (314, 424).
\( t o i o\ \alpha n \alpha k t o s\) (62).
\( t o i o\ \theta e o\) (258).

* * * The important point to notice is that, as a rule, the article in Homer "marks contrast but not definition, and consequently it cannot be translated by the English the" (Monro).

3. Relative use.

This use is developed out of the demonstrative use. Sometimes it is difficult to decide whether the article at the beginning of a clause is relative or demonstrative, just because in such cases we have the transition.

\( \delta \omega \rho a\ \tau a\ \o i\ \zeta e \iota o\) ..\( \delta \omega k e \) (13).
APPENDIX B.

THE SUBJUNCTIVE.

The chief uses of the Subjunctive in Homer may be classified as follows (the examples being taken as far as possible from Od. xxii.):

1. IN PRINCIPAL SENTENCES.
   (a) Potential:
      (i) without κε or ἂν:
         οὐ γὰρ πώ τολοὺς ἵδον ἄνερας οὐδὲ ἴδωμαι (II. 1. 262).
      (ii) with κε or ἂν:
         τὴν δὲ κέ τοι πνοή βορέαο φέρῃσιν (X. 507).
   (b) Hortatory:
      ἐκτελέσωμεν ἔθλον (135).
   (c) Deliberative:
      ἦ αὐτὸς κεύθω; (194).

2. IN SUBORDINATE CLAUSES.
   (a) Final Clauses
      (i) with particles:
         (a) ὡς and δπως (with or without κε or ἂν), ἵνα (perhaps always without κε or ἂν).
         ἀλλ' ἄγε δεύρ̣'...ἵνα τοι πάρ ξείνα θέλω (IX. 517).
         (β) ὄφρα 'until' (generally with κε or ἂν):
         θέει...όφρα κεν εὐρη (II. XXII. 192)
         but often 'to the end that' (rarely with κε or ἂν):
         δότε τόξων ἐξεχον, ὄφρα ἰδωμεν (336).
         (γ) eis ὤ or ἐως 'until' (always with κε):
         ἐσθίτε...eis ὤ κεν...λάβητε (X. 461).
      (ii) with relatives (generally with κε):
         δό κέν τοι εἰπησιν ὄδον (IV. 389).

1 The Subjunctive originally expressed the speaker's will or intention; while the Optative denoted the speaker's wish; hence probably the use of the latter in subordinate clauses of past time, which has passed from the region of will to that of wish.
(iii) with μὴ 'in order that not' (without κε or ἄν):
παύεσθον κλαυθμοίο...μὴ τις ἱδηταί (228).

(iv) with εἰ (with κε or ἄν) 'to see if':
ἐκόμεθ' αἱ κε...Ζεῦς παύγη (IV. 34).

(b) Object Clauses

(i) with ἥ (ἡ) and ἤ (ἤ) after verbs of deliberating (without κε or ἄν):
μερημηχεῖε, ἡ αὐτῶν μένῃ...ἤ...ἐπηταί (XVI. 74).

(ii) with εἰ 'whether' (generally with κε):
τις δ' οἷον, εἰ κε καὶ αὐτὸς...ἀπόληται (II. 332).

(iii) with ὡς or ὅπως 'how' (with or without κε or ἄν):
φράσσεται ὡς κε νέηται (I. 205).

(iv) with μὴ after verbs of fearing (without κε or ἄν):
deίδοικα ποσίν μὴ τῖς μὲ παρέλθη (VIII. 230).

(c) Conditional Clauses

(i) with εἰ (or αἱ), the protasis of a conditional sentence:

(a) without κε or ἄν in general statements only:
eἰ δ' αὖ τις βάλησι θεῶν...τλήσομαι (V. 221).

(β) with κε (more rarely ἄν), the verb in the apodosis being a future or equivalent to a future:
eἰ χ' ὑπ' ἐμοὶ...δαμάσῃ...ἀξομαί (113).

(ii) with ὅτε or ὅποτε:

(a) without κε or ἄν when the case is a general one or happens frequently (often in similes):
ἀπαμώνασθαι, ὅτε τις πρῶτερος χαλεπῆνη (133).

(β) with κε or ἄν of a particular event, especially after a future:
ἐπὴν τόξου πειρήσεται ἣδε ἱδηταί (159).

(iii) with relatives. The same rules with regard to the insertion of ἄν and κε hold good as in (i) and (ii).

(a) without κε or ἄν:
ἀνθρώποις, ὅτεων τε πόλιν καὶ γαῖαν ἱκηταί (X. 39)
APPENDIX C.

THE OPTATIVE.

The chief uses of the Optative in Homer may be classified as follows (the examples being taken as far as possible from Od. xxii.):

1. IN PRINCIPAL SENTENCES.

(a) Pure Optative:

ος ελθοι μεν κεινος ἄνηρ (201).
Also with ei or at, ei (or ai) γάρ, eiθε or aniθε:

ai γάρ δη...ἀντιάσειν (402).

Sometimes as a gentle imperative:

πίθοι μοι (iv. 193).

(b) Potential: almost always with ἄν or κε: “expectation in view of particular circumstances” (Monro):

ἡμίν δ' ἄν ἐλέγχεα ταῦτα γένοιτο (329).

Sometimes even of past time (‘would have’), a peculiar Homeric use:

καὶ νῦ κεν ἐνθ' ἀπόλοιτο ἄναξ ἀνδρῶν Δίνεις,

el μη ἂρ δξυ νόησε Διός θυγάτηρ Ἀφοοδίτη (II. v. 311).

2. IN SUBORDINATE CLAUSES.

(a) Final Clauses

(i) with particles.

(α) ως (rarely with ἄν or κε), ἵνα and δπως (never with ἄν or κε):

δασσάμεθ' ως μὴ τις...κιοι (IX. 42).

1 Such a sentence as αι γάρ δυναίμην must not be looked upon as the protasis of a conditional sentence with the apodosis suppressed. ei (ai) is not conditional in such cases, but merely an interjection. See note on 217.

E. OD. XXI.
(b) ἢφα (rarely with ἄν or κε) ‘to the end that’:

τεῦχε δέ μοι κυκέω...δφα πίομι (X. 316).

So also with ἐως when purpose is implied.

(ii) with relatives (with ἄν or κε):

οὐδ’ ἄνδρες νην ἐν τεκτονεῖ, οί κε κάμοιεν (IX. 126).

(iii) with μὴ ‘in order that not’:

εἴθηκαν ἐκτὸς ὠδοῦ, μὴ πώ τις...δηλήσαιτο (XIII. 123).

(iv) with εἶ ‘to see if’:

ἀνήμων...εἰ πώς ἔργα ἒδοιμ (X. 147).

(b) Object Clauses

(i) with ἄν (ἳ) and ἄν (钯) after verbs of deliberating:

μερμηρίζειν...ἄν Λάσσωτο...钯... (VI. 141).

(ii) with εἶ ‘whether’:

δφρ’ αὐτῶν τε ἐδοίμι καὶ εἶ μοι ξείνη δοῦν (IX. 229).

(iii) with ὡς or ὡς ‘how’:

ἀρμῆνεν δ’ ἄνα θυμὸν ὡς παύσειε (II. XXI. 137).

(iv) with μὴ after verbs of fearing:

δεσαντες μὴ τόξου...ἐντανύσειεν (286).

(v) after verbs of asking:

πεύθεσθαι οἶ τινες ἀνέρες εἶν (X. 101).

(c) Conditional Clauses

(i) with εἶ (or αἱ) rarely with κε, the protasis of a conditional sentence:

αἱ γὰρ τοῦτο τελευτήσειας ἑλδώρ (200).

with ὡς εἶ τέ in comparisons:

ὡς ἡχάρημεν, ὡς εἶ τ’ εἰς Ἰθάκην ἀφικολμεθα (X. 420).

(ii) with ὡς or ὡς ὡς

(a) after another optative: ‘attraction’:

Λειποὶ...ὁτ’ ἐγὼ κατόπισθε λιπομήν (116).

1 ‘That I might see (two things), (τ) the monster himself, and (2) whether he would give me guest-gifts’. This sentence shews clearly what is meant by an ‘object-clause’; εἶ...δοῖν being parallel in construction to αὐτῶν.

2 A conditional sentence of this kind was originally two independent sentences: (1) a sentence expressing a wish; see note on p. 49; (2) a sentence expressing the consequence of the wish being realised. Excellent illustrations of this will be found in II. 200—202 and 372—375.
APPENDIX D.

(β) after a past tense: 'indefinite frequency':

τὸν δ' ὅτε πίνωεν...χεῦ (IX. 208).

(iii) with relatives

(a) after another optative: 'attraction':

τίς γὰρ κεν ἀνήρ, ὅς ἐναλὼσιμος εἶ...τὰλη (X. 383).

(β) after a past tense: 'indefinite frequency':

παύεσκον μνηστήρας, ὅτε τοιαύτα γε ἰέζου (XXII. 315).

APPENDIX D.

THE INFINITIVE.

It is incorrect to speak of the Infinitive as a mood; for it is really the dative (sometimes locative) case of an abstract noun, the infinitive-endings being in reality case-endings. Philologists have proved this by comparison with other languages, especially Sanskrit. This may be illustrated by the following passages from Od. xxii., which exhibit some of the ordinary Homeric uses of the Infinitive:

1. AFTER VERBS.

(a) After verbs of going, sending, etc. the infinitive denotes purpose:

βὴ δ' ἵμεναι 'she stepped for going' (8).

πέμψαμι νέεσθαι 'send for going' (374).

(b) After verbs of commanding:

κέλεσθε...ἄγεω 'give orders for bringing' (265).

(c) After verbs of wishing, thinking, etc.:

ἐλέμενοι γῆμαι 'being eager for marrying' (72).

(d) And so generally after other verbs:

ἐχράετ' ἐσθιέμεν καὶ πινέμεν 'for eating and drinking' (69).

ἀμεναι τάθε τάξα φέρεσθαι 'for bearing' (349).

The substantival character of the Infinitive is well shewn by the following use of the 'epexegetic' Infinitive, where it is in apposition to a substantive:

τῷ καὶ τεθνήτων νόον πόρε Περσεφόνεια

ἄρ πεπνύσθαι (X. 495).
Compare II. iv. 247 ἦ μένετε Τρῶας σχεδὸν ἔλθεμεν; ‘do ye wait for the Trojans, for their coming?’ Such a passage throws some light on the difficult question of the development of the ‘Accusative with the Infinitive’.

(e) After Impersonals:

‘The notion of purpose often passes into that of adaptation, possibility, necessity, etc.” (Monro).

νῦν δ’ ὄφη...τετυκέσθαι ‘for making’ (428).
ἐλεγχεῖν δὲ καὶ ἔσσομένοις πυθέσθαι (255).
‘a disgrace for future men for learning’.

The last passage is really an instance of the double dative construction. ‘The Homeric ἔσσομένοις πυθέσθαι can be translated literally into Latin: erit posteris auditis’ (Monro). Cf. a similar double dative in IX. 248 ὑφα οἱ εἴη πίνειν ‘that it might be to him for drinking’.

2. AFTER NOUNS:

ὁλος τ’...ἀνελέσθαι ‘with strength for taking up’ (117).
ποίοι κ’ εἶτ’...ἀμνέμεν ‘for helping’ (195).
κρὴσσων...δόμεναι ‘of greater power for giving’ (345).

3. AFTER THE PREPOSITIONS πρὸν AND πάρος:

This use again shews that the infinitive was originally a verbal noun.

πρὸν Τειφεσίαο πυθέσθαι ‘before asking’ (X. 537).

4. IN AN IMPERATIVAL SENSE:

ἀλλὰ σὺ...θέμεναι (235)
‘Thou art for placing’, i.e. ‘thou art to place’.

This must not be explained by supposing an ellipse of a verb of commanding; as may be seen from the use of the nominative σὺ.

1 “The accusative with an infinitive could originally stand only in connexion with a transitive verb, as long as the accusative of the subject was felt as directly dependent from the finite verb. After, however, the interpretation of it had so far changed that the accusative and infinitive was looked upon as a dependent sentence, and the accusative as its subject, it was possible to extend the construction far beyond its original limits” (Paul, Principles of Language, p. 258).
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