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HOMER'S ODYSSEY

BOOKS XXI.-XXIV.
HOMER'S ODYSSEY
BOOKS XXI.–XXIV.
THE TRIUMPH OF ODYSSEUS
EDITED
WITH INTRODUCTION AND NOTES
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INTRODUCTORY PREFACE.

The action of the Odyssey may be divided into two parts: the first, which ends with the landing of Odysseus on the coast of Ithaca, is concerned with the triumph of the hero by the aid of Athena over the obstacles raised by Poseidon against his return; the second with his final triumph over his enemies at home. But the first of these triumphs is subsidiary to the second: our interest in the ultimate rout of the Suitors is awakened at the very beginning of the poem by the picture presented of their overbearing pride, and the real strength of their position; while we are encouraged to hope, from the story of Odysseus' adventures by sea and land, that the hero who survives all the dangers of that wonderful voyage is not brought back to die, like Agamemnon, an inglorious death at home. The Triumph of Odysseus over the Suitors is the real end of the Odyssey; but the bulk of the poem is occupied partly in bringing the hero in safety to the scene of the principal action, partly in preparing for the overthrow of the Suitors by filling up the measure of their misdeeds. Thus it happens that the actual
struggle and final victory of Odysseus is comprised within the compass of the four books which are the subject of this selection.

The opening of the Odyssey shows us Odysseus detained by Calypso on the island of Ogygia, the Suitors for the hand of Penelope masters of Ithaca, and wasting the substance of the absent king,—Telemachus a helpless spectator of their violence. In various ways all these personages are set in motion through a decision in the council of the gods in favour of Odysseus. Hermes is sent to bid Calypso release Odysseus; Telemachus goes off under the protection of Athena to the courts of Nestor and Menelaus in search of news of his father; while the Suitors devise an ambush with the intention of murdering him on his return. The account of the ambush and of Telemachus’ reception at Pylos and Sparta takes us to the end of Book iv. The poet leaves him enjoying the hospitality of Menelaus, and returns to Odysseus. The hero embarks on a raft constructed with the help of Calypso: the raft is presently shattered in a storm raised by Poseidon, but Odysseus lands safely on the island of Scheria. There he meets with Nausicaa, the daughter of Alcinous, king of the Phaeacians; and the account follows of the hospitable reception given by the king to the wanderer. Four books (ix.-xii.) are taken up with the celebrated Ἀλκίνου λόγος, the narrative in which Odysseus recounts to the Phaeacian king the tale of his adventures from the sack of Troy
onwards; the blinding of the Cyclops, which first provoked the wrath of Poseidon against the hero; the adventures with the Laestrygonians; Aeolus, Circe, the descent into Hades, the Wandering Rocks, the Sirens, Scylla, Charybdis, and the rest, down to his landing without a single follower remaining on the island of Calypso. Thus the story of Odysseus' wanderings is brought down to the time of the main action of the poem, and it comes to an end in Book XIII., where the hero is put ashore on the coast of Ithaca from a Phaeacian ship, and, disguising himself with the aid of Athena, finds shelter in the hut of the swineherd Eumaeus.

It is now necessary to bring Telemachus home. Accordingly Athena goes to Sparta to hasten his return, warning him of the ambush laid by the Suitors; he passes it safely, and is put ashore near Eumaeus' dwelling, sending his ship round to the harbour. To him Odysseus presently discovers himself; and it is agreed between father and son that the former shall be taken into the palace as a beggar by the swineherd, who is still ignorant whom his guest is. The scene then changes to the city, where the news is brought of Telemachus' arrival; the Suitors are at first confounded, but still hope to find means to rid themselves of their enemy.

Telemachus now goes to the city, and meets his comrades who had gone round with the ship; he had brought with him from Pylos one Theoclymenus of the family of Melampus, fleeing from the avenger
of blood, whom he now introduces into the palace as a guest. Theoclymenus is a seer, and declares to Penelope from an omen that her husband is even now in the land. Meanwhile the swineherd leads Odysseus townwards; on the way they meet Melanthius the goatherd, who had cast in his lot with the Suitors, and now insults his old master. In front of the palace occurs the pathetic incident of the dog Argus, who lives just long enough to see the return of Odysseus and die. Eumaeus leads the seeming beggar into the hall; Telemachus sends him a portion from the feast, and bids him beg from the Suitors. Soon after follows the boxing match with Irus, who is ousted from his position of privileged beggar, while Odysseus is thenceforward allowed to remain in the hall

\[ \text{βαλλόμενος καὶ ἐνισχομένος τετληότι θυμῷ,} \]

until the hour of retribution. The principal incidents which succeed are the recognition of Odysseus by the nurse Eurycleia, whom he bids to conceal what she has discovered; his conversation with Penelope, who tells him of the trial by which she has resolved to choose a husband from the Suitors; and finally the solemn warning of Theoclymenus, which the Suitors of course laugh to scorn. The 20th book closes with the Suitors' preparations for the mid-day meal, and a foreboding of that evil supper which was in store for them.

Thus, at the opening of our four books, the
Suitors are at the height of their prosperity. Odysseus will return no more; Penelope has at last yielded to their importunity, and has promised to be the prize of a trial of strength and skill. In two books has come about a complete reverse; the bow, which was to have decided for the Suitors the crowning good fortune of one of them, has become the instrument of the destruction of all; at the close of the 22d book, Odysseus stands 'like a lion' in the midst of a heap of slain, and the scene of the Suitors' lawless revelry swims with their blood.

The idea of 'supping full of horrors' was at all times repugnant to that feeling of restraint which is the most peculiar characteristic of Greek taste. The shout of joy which rises to the lips of the old nurse on beholding the spectacle of slaughter is checked by Odysseus; and the poet relieves the horror of the massacre by the comic picture of the innocent minstrel and herald creeping out from their hiding places and begging for mercy. The punishment of Melanthius and of the women which follows is a mere act of justice; the barbarity of the manner of it is an accident of the times. But the bloodshed of the 22d book is easily forgotten in the beautiful idyll which comes after. Penelope had long hoped against hope; but now that Odysseus has really come back, she cannot believe her good fortune. She is unmoved by the assurances of the nurse, the reproaches of Telemachus, the sight and speech of
Odysseus himself. At length Odysseus feigns to give up the attempt; he bids Eurycleia prepare his bed for the night. Then Penelope orders the nurse to bring forth her husband's own bed from the chamber which he himself had fashioned. This bed had been carved by Odysseus out of the stump of an olive tree which remained rooted in the ground; accordingly Penelope's order calls forth from him a burst of indignation at the idea of his work having been destroyed, which leaves no further room for Penelope to doubt that he is indeed her husband.

With the recognition of Odysseus by Penelope ends the real action of the poem: Aristarchus and Aristophanes concluded, we are told, the Odyssey with the line ψ. 296—

οὐ μὲν ἐπείτα
ἀσπάσιοι λέκτροι παλαιοῦ θεσμοῦ ἵκουτο.

and, from a dramatic point of view, most readers will probably allow them to be in the right. The interest of what follows may be easily separated from the rest of the poem. Yet one would not wish to have lost such an incident as the recognition of Odysseus by Laertes; nor is it easy to imagine that it is not an original part of the Odyssey.

In the present edition I have generally followed the text of Laroche, whose principle has been to diverge from the text of the best MSS. only in cases where we are assured of the authority of Aristarchus or some other of the great Alexandrian critics. In the
few places where I have departed from Laroche's readings, my reasons for doing so will be found in the Notes. Against two passages, indeed ($\chi$. 31, $\psi$. 157), I have ventured to set an obelisk, although Laroche, following his MS. guides, allows them to stand part of the text. Still we have the authority of the ancient commentators for rejecting the first passage altogether; while the second, as it stands, is a flagrant obstruction to the sense of the poem. Besides, although it would be a vain effort to try to restore, with our present data, a Homeric text earlier than that which was current in the time of the Alexandrian critics, it by no means follows that the text of that period is to be considered inviolable. It is merely the first with which we are acquainted of a long series of editions of the Homeric poems.

As for the alterations in the text which I have suggested in my notes on these two passages, it will, I hope, be understood that I do not put them forward as attempts at emendation; as I have said, it seems best, with our present data, to abstain altogether from trying to correct the text of Homer. Indeed my suggestion of $\tau\iota\chi\epsilon$ for $\tau\iota\kappa\epsilon$, the common for the obscure word, would probably, in any circumstances, be untenable.

Again, on $\omega$. 245 I have suggested that the word $F\epsilon$ has been, first by elision, then by loss of the digamma, expunged from the text; but it would be inconsistent to restore $F'$ here or elsewhere without attempting the restoration of the digamma through-
out: in other words, without attempting to restore a text, which, as a written text, probably never existed.

I have in some places (as ω. 194, 472) spoken of possible interpolations in the text. I assume of course, in doing so, that the main body of the Odyssey was composed as a complete poem very much in the same form in which we now have it. But we must not put out of sight the effects of the long process of editing which the Homeric poems have undergone.

The first editors, so to speak, of Homer were the Rhapsodists, or, perhaps we should rather say, their audiences. It is, we may imagine, the popular taste of Greece which is responsible to a great extent for the present arrangement of the poems. For example, some editors enclose in brackets the celebrated Lay of the Net (θ. 266-366). How came this poem to be incorporated with our text? Simply, I suppose, because the audience of some popular Rhapsodist interrupted the recital of the doings at Alcinous' court by clamouring for Demodocus' song; and the Rhapsodist, who was no Aristarchus, gratified them with a lay which he knew was sure to command their applause. Again, our whole twenty-fourth book, together with a large part of the twenty-third, has offended critics from the days of Aristarchus: the scene among the dead has certainly nothing to do with the main action of the poem, and the prominence assigned in it to Achilles might lead us to
imagine that it was originally composed as part of an Achilleid rather than of an Odyssey. Here, too, we may suppose, the popular voice demanded to know what happened to the suitors after their death, and the Rhapsodist had to draw from his Homeric repertory something to satisfy the demand. The process of interpolation thus begun by the Rhapsodists would be to some extent continued by their successors, the scribes of the written editions; but such interpolations, wanting the popular sanction, and differing in different copies, would naturally be detected and expunged by the first editor who aimed at a critical recension of the text.

So far I have spoken only of interpolations which may be considered to be of Homeric authorship:¹ these no one will desire to exclude from our text. Eustathius' remark on Aristarchus' rejection of the last 724 lines of the Odyssey goes to the root of the matter: 'He leaves out some of the best parts of the poem.' But there are also passages which have not the Homeric stamp, which seem in fact to be forgeries

¹ That is, of the general character of the rest of the poems. Most readers will readily distinguish a passage out of the Iliad or Odyssey from one out of Apollonius Rhodius, or even one of the Homeric Hymns. As for Homer, whoever and however many he may have been, he is nothing to us apart from his poems. I believe the Odyssey to be, in the main, the composition of a single poet; I am willing to believe that the same poet composed the ἀπαρτεῖα which, as they have been long edited, form the Iliad; and this, I believe, is the person whom most people have in their minds when they speak of Homer.
of a much later date, though they may still be earlier than the first critical editions. Such I believe to be the passages which I have specially noted as interpolations. However, I am well aware that the task of deciding what in the Homeric poems is or is not worthy of Homer, on purely internal grounds, is one which, in the present state of our knowledge, every reader is at liberty to take upon himself.

S. G. HAMILTON.

Hertford College,
October 1882.
Argument.—Penelope, at the bidding of Athena, brings from the treasury the bow of Odysseus, and bids the suitors try their skill with it, promising herself to be the prize of the victor. But they, failing to bend it, put off the trial until the morrow. Meanwhile Odysseus discovers himself in the courtyard to Eumaeus and Philoetius, his faithful servants; and conspires with them that Eumaeus shall put the bow into his hands, as though he wished to try his strength upon it, and that the doors of the hall and the courtyard shall be made fast. So they go back into the hall, and Eumaeus gives the bow to Odysseus in spite of the suitors; and the doors are shut. Then Odysseus bends the bow with ease, and performs the trial; and Telemachus and the two servants gather round him upon the threshold of the hall.
The story of Odysseus' bow.

ἐνθα δὲ τόξον κεῖτο παλίντονον ἦδε φαρέτρη ἱοδόκος, πολλοὶ δὲ ἐνεσαν στονόεντες διστοί, δῶρα τά οἱ ξεῖνος Δακεδαίμονι δῶκε τυχόσας Ἰφίτος Ἐὐρυτίδης ἐπιείκελος ἀθανάτουσι.

τῶ δ᾽ ἐν Μεσσήνῃ ξυμβλήτην ἀλλήλουν οἰκὺ ἐν Ὀρτιλόχῳ δαίφρονος. ἦ τοι Ὀδυσσεὺς ἦλθε μετὰ χρείως, τὸ ρά οἱ πᾶς δῆμος ὄφελλε· μῆλα γὰρ ἐξ Ἰθάκης Μεσσήνιοι ἀνδρὲς ἀειραν νυσὶ πολυκλήσι τρυκόσι ἦδε νομῆς.

τῶν ἐνεκέ ἐξείσων πολλὴν ὄδον ἦλθεν Ὀδυσσεὺς παιδὼς ἐὼν· πρὸ γὰρ ἤκε πατήρ ἄλλοι τε γέροντες.

'Ιφίτος αἴθ' ἤποισ διζήμενος, αἱ οἱ ὀλοντο δῶδεκα θῆλεται, ὅποι δ᾽ ἡμῖνοι ταλαεργοί· αἱ δὴ οἱ καὶ ἐπείτα φόνος καὶ μοῖρα γένοντο, ἐπεὶ δὴ Δίως νῖόν ἀφίκετο καρτερόθυμον, φῳθ᾽ Ἡρακλῆ, μεγάλων ἐπιστορά ἐργων, ὦς μὲν ξεῖνον ἐντὰ κατέκτανεν ὁ ἐνὶ οἰκῷ σχέτλιος, οὐδὲ θεῶν οἴνῳ ὣδεσατ' οὐδὲ τράπεζαν, τήν ἦν οἱ παρέθηκεν· ἐπείτα δὲ πέφυε καὶ αὐτόν, ἤποισ δ᾽ αὐτὸς ἔχε κρατερώνυχας ἐν μεγάροις.

τὰς ἐρέων 'Οδυσσῆι συνῆντετο, δῶκε δὲ τόξον, τὸ πρὶν μὲν ρ᾽ ἐφόρει μέγας Εὐρυτος, αὐτὰρ δὲ παιδὶ κάλλως' ἀποθνήσκων ἐν δῶμασιν ψηλοῦσι.

τῷ δ᾽ Ὀδυσσεῖς ἔξιφος ἐξὺ καὶ ἀλκίμων ἐγχος ἐδωκεν ἄρχην ξεινοσύνης προσκήδεος· οὐδὲ τρατέζω γνῶτην ἀλλήλων· πρὶν γὰρ Δίως νῖός ἐπεφνεν ᾿Ιφιτον Εὐρυτίδην, ἐπιείκελον ἀθανάτουσιν, ὦς οἱ τόξον ἐδωκε. τῷ δ᾽ οὐ ποτε δῖος Ὀδυσσεὺς ἐρχόμενος πόλεμον δὲ μελανάων ἐπὶ νῆων.
Penelope takes it from the treasury and goes down to the suitors.

Penelope takes it from the treasury and goes down to the suitors.
ἐχράετ’ ἐσθιέμεν καὶ πινέμεν ἐμμενὲς αἰεὶ ἀνδρός ἀποιχομένου πολίν χρόνον· οὐδὲ τιν’ ἀλλην μῆθον ποιήσασθαι ἐπισχέσιν ἐδύνασθε, ἀλλ’ ἐμὲ ἱέμενοι γῆμαι θέσθαι τε γυναῖκα.

ἀλλ’ ἀγετε μνηστήρες, ἐπεὶ τόδε φαίνετ’ ἄεθλον· θῆσω γὰρ μέγα τόξον Ὄδυσσηος θείου· ὃς δὲ κε ρήματι ἐντανύσῃ βιῶν ἐν παλάμησι καὶ διοὐστεύσῃ πελέκεων δυναίδεα πάντων, τῷ κεν ἀμ ἐστοίχισῃ νοσφισσακίμην τόδε ὅμα κουρίδιον μάλα καλόν, ἐνύπετειν βιότοιο, τοῦτο ποτε μεμνήσασθαι οἴομαι ἐν περ ὄνειρο.

διὰ φάτο, καὶ β’ Εὐμαίον ἀνώγει, διὸν ὑφορβὸν, τόξον μνηστήρεσσι θέμεν πολίν τε σιδηρον· δακρύσας δ’ Εὐμαίος ἐδέξατο καὶ κατέθηκε· κλαίε δὲ βουκόλος ἀλλοθ’, ἐπεὶ ὑδε τόξον ἀνάκτος· Ἀντίνοος δ’ ἐνένιπεν, ἐπούς τ’ ἐφατ’ ἐκ τ’ ὀνόμαζε·

Νήπιοι ἀγροιώται ἐφημέρια φρονέοντες, ἀ δειλῶ, τί νυ δάκρυ κατείβετον ἥδε γυναίκι θυμὸν ἐνι στήθεσιν ὀρίστεν; ὃ τε καὶ ἀλλως κεῖται ἐν ἀλεξεὶ θυμός, ἐπεὶ φίλον ἀλεξε’ ἀκοίτην. ἀλλ’ ἀκέων δαινύσθε καθήμενοι, ὡς θύραξε κλαίετον ἐξελθόντε κατ’ αὐτόθι τόξα λιπόντε μνηστήρεσσιν ἄεθλον ἀδατόν· οὐ γὰρ ὄϊ ῥηιδῶς τόδε τόξον ἐύξον ἐντανύσεσθαι.

οὐ γὰρ τις μέτα τούτο ἀνὴρ ἐν τοὐσδεὶς πάσιν, οἷος Ὅδυσσεὺς ἐσκέλεν’ ἐγὼ δὲ μιν αὐτός ὀπώπως καὶ γὰρ μνήμων εἰμί, πάσι δ’ ἐτὶ νήπιος ἦν.

διὸ τοῦτο, τῷ δ’ ἄρα θυμὸς ἐνι στήθεσιν ἑώλπε νεφρὴ ἐντανύσεις διοὐστεύσεις τε σιδηρον.
Telemachus claims to take part as his mother's champion.

"Ω πότοι, ἤ μάλα με Ζεὺς ἀφρόνα θήκε Κρονίων· μήτηρ μὲν μοι φησίν φίλη πινυτῇ περ ἑσόσα ἀλλὰ ἀμὴ ἔγερσθαι νοσφισσάμενη τόδε δῶμα. αὐτὰρ ἔγω γελῶ καὶ τέρπομαι ἀφρονι θυμῷ. ἀλλὰ ἀγατε μηστῆρες, ἐπεὶ τόδε φαινεῖτ' ἀεθλον, οὐ̣η νῦν ὁὐκ ἔστι γυνῇ κατ' Ἀχαιῶδα γαίαν οὔτε Πύλου ἔρησ οὔτε Ἀργεὸς οὔτε Μυκήνης· [οὔτε αὐτῆς Ἰθάκης οὔτε ἥπειροι μελαίνης.]

καὶ δ' αὐτὸι τὸ γε ἢστε· τί με χρή μητέρος αἰνοῦ; ἀλλὰ ἀγε μὴ μύνῃσε παρέλκετε μήτε τι τάξουν δηρῶν ἀποτρωπᾶσθε τανυστύον, ὅφρα ἱδωμεν. καὶ δὲ κεν αὐτόσ ἐγὼ τοῦ τάξου πειρησαίμην εἰ δὲ κεν ἐντανύσω διοιστεύσω τε σιδήρου, οὐ κέ μοι ἀχνυμένης τάδε δῶμα πότνια μήτηρ λείποι ἀμὲν ἀλλῳ ίνῳ', ὅτε ἐγὼ κατόπισθε λιπούμην οἶδος τ' ἐδὴ πατρός ἀέθλια κάλ' ἀνελέοσαι. ἦ καὶ ἄπ' ὄμων χλαίναν θέτο φοινικόεσσαν ὀρθὸς ἀναιξάς, ἀπὸ δὲ ξίφος ὤξ' ἡτ' ὀμών. πρῶτον μὲν πελεκέας στήσεν διὰ τάφρον ὀρὺξ· πᾶσι μιᾶν μακρὴν καὶ ἐπὶ στάθμην ᾧθυνεν, ἀμφὶ δὲ γαίαν ἐναξέ· τάφος δ' ἐλε πάντας ἠδόντας, ὡς εὐκόσμως στήσε· πάρος δ' οὐ πώ ποτ' ὀπώτει· στή δ' ἀρ' ἐπ' οὐδὸν ᾦν καὶ τόξον πειρήτζε. τρῖς μὲν μὲν πελεμιζέν ἐρύσσεσθαι μενεαῖνων, τρῖς δὲ μεθήκε βής ἐπιελπόμενοι τὸ γε θυμῷ
He pretends to be unable to bend the bow: and the suitors fail
one after the other: only Antinous and Eurymachus are left.

ἕνθάδ' ὤμιλεόμεν ποτιδέγμενοι ἡματα πάντα.

νῦν μὲν τις καὶ ἐλπετ' ἐνὶ φρεσὼν ἦδε μενοινῆ

γῆμαι Πηνελόπειαν, Ὕδυσσῆς παράκοιτων.

αὐτὰρ ἐπὶν τόξον πειρήσει τι ἦδε ἑδηταί,

ἀλλην δὴ τιν' ἐπείτα 'Αχαιάδων ἐνυπέπλων

μνάσθω ἐδνουσιν διοῆμενοι· ἢ δὲ κ' ἐπείτα

γῆμαι', ὦς κε πλείστα τόροι καὶ μόρσιμοι ἐλθοι.

ὡς ἃρ' ἐφώνησεν καὶ ἀπὸ ἐν τόξον ἐθηκε,

κλῖνας κολλητήσιν ἐνύδιοτης σανίδεσσιν,

αὐτοῦ δ' ὡκὺ βέλος καλὴς προσέκλινε κορώνη,

ἄψ' αὖτις κατ' ἃρ' ἐγετ' ἐπὶ θρόνου, ἐνθέν ἀνέστη.

'Ἀντίνοος δ' ἐνένιπτεν, ἔπος τ' ἐφατ' ἐκ τ' ἐνόμαξ.

Λειώδες, τοιὸν σε ἔπος φύγεν ἐρκος ὀδόντων

δεινὸν τ' ἀργαλέον τε, νεμεσσώμαι δε τ' ἀκοῦων,

εἰ δὴ τούτο γε τόξον ἀμιστής κεκαδήσει

θυμοῦ καὶ ψυχῆς, ἐπεὶ οὐ δύνασαι σὺ τανύσσαι.

οὐ γάρ τοι σε γε τοιὸν ἐγείνατο πότνια μήτηρ

οἶνον τε μυρτῆρα βιοῦ τ' ἐμεναί καὶ οίστων·

ἀλλ' ἀλλοι τανύσσοι τάχα μνηστήρες ἀγανοῦ.

ὡς φάτο, καὶ ἡ' ἐκέλευσε Μελάνθιου, αἰπόλον αἰγῶν.

*Ἀγρει δὴ, πῦρ κήρον ἐνὶ μεγάρουι Μελανθεί,

πᾶρ δὲ τίθει διάφρον τε μέγαν καὶ κώς ἐπ' αὐτοῦ,

ἐκ δὲ στέατος ἐνεικε μέγαν τροχόν ἐνδόν ἐντός,

ὁφρα νέοι θάλποντες ἐπιχαίροντες ἀλουφῆ

τόξον πειρώμεσθα καὶ ἐκτελέσωμεν ἄεθλον.

ὡς φάοθ', δ' αὖτις ἀνέκαλε Μελάνθιος ἀκάματον πῦρ,

πᾶρ δὲ φέρων διάφρον θήκεν καὶ κώς ἐπ' αὐτοῦ,

ἐκ δὲ στέατος ἐνεικε μέγαν τροχόν ἐνδόν ἐντός.

τῷ βα νέοι θάλποντες ἐπικρῶντ', σοῦ δὲ δύνατο
Meanwhile Odysseus discovers himself to Eumaeus and Philoetius.

ἐντανύσαι, πολλῶν δὲ βίης ἐπιδεεύεις ἦσαν. 185 Ἀντίνοος δ’ ἐτ’ ἐπείχε καὶ Εὐρύμαχος θεοείδης, ἀρχοὶ μνηστήρων· ἄρετῆ δ’ ἔσαν ἔξοχ’ ἀριστοι. 

τῷ δ’ ἐξ οἴκου βήσαν ἄμαρτήσαντες ἀμφω βουκόλοι ἦδε συφορβοῦ Ὁδυσσῆος θείων· ἐκ δ’ αὐτῶς μετὰ τοὺς δόμουν ἦλυθε δῖος Ὁδυσσεύς. 190 ἀλλ’ ὄτε δὴ ἐκτὸς θυρέων ἔσαν ἦδε καὶ αὐλῆς, φθεγξάμενος σφ’ ἐπέεσσι προσηύδα μειλεχιώσι. 

Βουκόλε καὶ σὺ συφορβέ, ἔτος τί κε μυθησαίμην, ἢ αὐτὸς κεύθω; φάσθαι δὲ με θυμὸς ἀνώγει. ποιοίς κ’ εἰτ’ Ὁδυσσῆι ἀμυνέμεν, εἰ ποθεν ἔλθοι δὲ μάλ’ ἐξαπίνης καί τις θεὸς αὐτὸν ἐνεικαί; ἢ κε μνηστήρεσσιν ἀμύνοι; ἢ Ὁδυσσῆ; εἰπαθ’, ὅπως ὡμέας κραδή θυμὸς τε κελεύει. 

τὸν δ’ αὐτὲ προσέειπε βοῶν ἐπιβουκόλοις ἄνηρ. 195 Ζεῦ πάτερ, αἱ γὰρ τοῦτο τελευτήσεις ἔελδῳρ, ὡς ἠλθοὶ μὲν κείνος ἄνηρ, ἀγάγοι δὲ ἐ δαῖμων· γυνοῖς χ’, οὗ ἐμὴ δύναμις καὶ χείρες ἔπονται. 

ὡς δ’ αὖτως Ἐμιαῖος ἐπεύχετο πάσι θεοῖς νοστηρᾶς Ὁδυσῆα πολύφρονα δὲ δόμον δὲ. αὐτὰρ ἐπεὶ δὴ τῶν γε νόσον νημερτ’ ἀνέγνω, 200 ἐξαύτης σφ’ ἐπέσεσσι ἀμειβόμενος προσεέειπεν· Ἐνδὸν μὲν δὴ ὕδ’ αὖτὸς ἔγω κακὰ πολλὰ μογήσας ἦλυθον ἐκοστῷ ἐτεί ἐς πατρίδα γαῖαν. 

γυγνόσκω δ’, ὡς σφῶν ἔελδομενοις ἵκανω οὐκοὶ δρόμων· τῶν δ’ ἀλλῶν οὐ τεν ἀκοντα 205 εὐδαμένου ἔμε αὖτες ὑπότροπον οὐκα’ ἱκέσαι. σφῶν δ’, ὡς ἐστεί περ, ἀληθείνην καταλέξω. ei χ’ ὑπ’ ἐμοὶ γε θεὸς δαμάσῃ μνηστήρας ἀγανοῦ,
Their plot.

Their plot.

Their plot.

Their plot.

Their plot.

Their plot.

Their plot.

Their plot.

Their plot.

Their plot.

Their plot.

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Their plot.

Their plot.

Their plot.

Their plot.

Their plot.
Eurymachus' failure: Antinous puts off the contest,

"Eurymachos ὅ ἤδη τόξον μετὰ χερσίν ἐνώμα
θάλπων ἐνθα καὶ ἐνθα σέλαι πυρὸς· ἀλλὰ μιν οὖδ᾽ ὅς ἐνταῦθαὶ δύνατο, μέγα δ᾽ ἐστενε κυδάλιμον κῆρ᾽ ὀχθήσας ὅ ἁρα εἶπεν ἔπος τ᾽ ἐφατ᾽ ἐκ τ᾽ ὄνομαζέν.
"Ω πόποι, ἢ μοι ἀχος περὶ τ᾽ αὐτοῦ καὶ περὶ πάντων· ὦ τ᾽ γάμου τοσσοῦτον ὄδυρομαι ἀχνύμενὸς περ᾽
eἰσὶ καὶ ἀλλαὶ πολλαὶ Ἀχαίδες, αἰ μὲν ἐν αὐτή ἀμφιάλῳ Ἰθάκη, αἰ δ᾽ ἀλληγον πολέεσσιν· ἀλλ᾽ εἰ ὅ τοσαυτές βής ἐπιδεεῖς εἰμὲν ἀντιθέου Ὀδυσῆος, ὦ τ᾽ οὐ δυνάμεσθα τανύσαι τόξου· ἐλεγχείη δὲ καὶ ἐσομένουσι πυθέσθαι.

τὸν δ᾽ αὖ Ἀντίνοος προσέφη, Εὐπείθεος νιός·
Εὐρύμαχος, οὐχ οὕτως ἐσταί· νοεῖς δὲ καὶ αὐτός.

νῦν μὲν γὰρ κατὰ δῆμον ἐστὶν τοῦ θεοῦ ἄγνή· τίς δὲ κε τόξα τεταῖνυτ᾽; ἀλλὰ ἐκηλιον κάθετε· ἀτὰρ πελεκας γε καὶ εἰ κ᾽ εἴδουμε ἀπαντᾷ ἐστάμεν· οὐ μὲν γὰρ τιν᾽ ἀναίρησον αἰών ἐλθόντ᾽ εἰς μέγαρον Λαερτιάδεω Ὀδυσῆος.

ἀλλ᾽ ἄγετ᾽, οὐνοχόος μὲν ἐπαρξάσθω δεπάσσω, ὁφρα στείψαντες καταθείομεν ἀγκύλα τόξα· ἦσθεν δὲ κέλεσθε Μελάνθιον, αἰπόλον αἰγῶν, αἰγας ἄγεων, αἰ πᾶσι μέγ᾽ ἔξοχοι αἰπολίοσιν, ὁφρ᾽ ἐπὶ μηρία θέντες Ἀπολλωνί κλυτοτῶξυ τόξου πειρόμεσθα καὶ εκτελέωμεν ἄεθλον.

δι᾽ ἐφατ᾽ Ἀντίνοος, τοὺσιν δ᾽ ἐπιμῦναν μῶθι.

τοὺς δὲ κήρυκες μὲν ὅδωρ ἐπὶ χείρας ἔχεαν, κοῦροι δὲ κρητῆρας ἐπεστέψαντο ποτοῦ,
but Odysseus asks to be allowed to try the bow.
He is refused in spite of Penelope's intercession;
... and Telemachus bids Penelope retire.

τόν δ' αὔτε προσέειπε περίφρων Πηνελόπεια: 320
Εὐρύμαχ' , οὖ πως ἐστιν ἐυκλείας κατὰ δῆμον ἐμμεναί, οἱ δ' οἴκον ἄτυμὰξοντες ἔδωσίν ἀνδρὸς ἀριστήος· τι δ' ἐλέγχεα ταύτα τίθεσθε; οὖτος δὲ κεῖνοι μάλα μὲν μέγας ἢδ' εὐπνηγίης, πατρὸς δ' ἐξ ἀγαθοῦ γένος εὐχεταί ἐμμεναί νῖος. 335

ἀλλ' ἀγε οἱ δὸτε τόξον εὐξοον, ὀφρα ὅδωμεν.

δὲς γὰρ ἐξερέω, τὸ δὲ καὶ τετελεσμένον ἔσται·

εἰ κέ μιν ἐντανύση, δώῃ δὲ οἱ εὐχος Ὁπόλλων,

ἐσσω μιν χλαινάν τε χιτῶνα τε, εἰματα καλά,

δώσω δ' ὅξουν ἀκοντα, κυνὸν ἀλκτήρα καὶ ἀνδρῆς,

καὶ ἕθος ἄμμηκες· δώσω δ' ὑπὸ ποσσὶ pé̇dila,

πέμψω δ', ὅππη μιν κραδίη θυμὸς τε κελεύει.

τὴν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίων ἡὕδα·

Μήτερ ἔμη, τόξον μὲν Ὁχαίων οὖ τις ἐμείδ

κρείσσων, ὃ κ' ἥθελω, δόμεναι τε καὶ ἄρνησασθαι,

οὐθ' ὅσσοι κραναθὴν Ἰθάκην κάτα κοιρανέουσιν,

οὐθ' ὅσσοι νήσουσι πρὸς Ὁλίδος ἵπποβότοιο·

τῶν οὐ τίς μ' ἀέκοντα βιόσται, αὖ κ' ἥθελμι

καὶ καθάπαξ ἕξειν δόμεναι τάδε τόξα φέρεσθαι.

ἀλλ' εἰς οἴκον ἸΟύσα τὰ σ' αὐτῆς ἔργα κόμιξε,

ἱστὸν τ' ἡλακάτην τε, καὶ ἄμφιπόλουσι κέλευν

ἔργων ἐποίχεσθαι· τόξον δ' ἀνδρεσσι μελήει

πάσι, μάλιστα δ' ἐμοί· τοῦ γὰρ κράτος ἐστ' ἐνι οἴκῳ.

ἡ μὲν θαμβήσασα πάλιν οἴκον δὲ βεβήκει·

παῖδος γὰρ μῦθον πεπνυμένον ἐνθετο θυμῷ.

ἐσ δ' ὑπερφ' ἀναβάσα σὺν ἄμφιπόλουσι γυναιξί

κλαίει ἐπείτ' Ὀδυσσα, φίλον πόσιν, ὀφρά οἱ ὅπον

ἡδον ἐπὶ βλεφάροις βάλε γλαυκώπις Ἀθήνην.
Eumaeus gives Odysseus the bow in spite of the suitors,

αὐτάρ ὁ τόξα λαβὼν φέρε καμπύλα δίος ὕφορβὸς·

μυρστήρες δ’ ἄρα πάντες ὁμόκλεον ἐν μεγάρουσιν·

ὡς δὲ τις εἴπεσκε νέων ὑπερηνορέοντων·

Πῇ δὴ καμπύλα τόξα φέρεις ἀμέγαρτε συβώτα,

πλαγκτὲ; τὰχ’ αὖ δ’ ἐέφ’ ὑεσσὶ κύνες ταχέες κατέδονται

οἰον ἀπ’ ἀνθρώπων, οὕς ἔτρεφες, εἰ κεν’ Ἀπόλλων

ἡμῖν ἱληκυσὶ καὶ ἀθάνατοι θεοὶ ἄλλοι.

ὡς φάσαν, αὐτάρ ὁ θήκη θέρων αὐτῇ ἐν χώρῃ
dείσας, οὖνεκα πολλοὶ ὁμόκλεον ἐν μεγάρουσι.

Τηλέμαχος δ’ ἐτέρωθεν ἀπειλήσας ἐγεγώνει·

"Αττα, πρόσω φέρε τόξα· τάχ’ οὐκ εὖ πᾶσι πιθήσεις·

μὴ σε καὶ ὁπλότερός περ ἔων ἀγρόν δὲ δίωμαι

βάλλων χερμαδίουσι· βίῃ δὲ φέρτερός εἰμι.

αἰ γὰρ πάντων τόσσον, ὅσοι κατὰ δόματ’ ἔασιν,

μνηστήρων χερσίν τε βίῃ δι τε φέρτερος εἴην·

τῷ κε τάχα στυγερῷ τῳ ἐγὼ πέμψαμι νέεσθαι

ἡμετέρου ἐξ οὐκο, ἐπεὶ κακὰ μηχανώνται.

ὡς ἐφαθ’, οἱ δ’ ἄρα πάντες ἐπ’ αὐτῷ ἡδὸν γέλασαν

μνηστήρες, καὶ δὴ μεθιέν καλεποῖο χόλοιο

Τηλεμάχῳ· τὰ δὲ τόξα φέρων ἀνὰ δόμα συβώτης

ἐν χείρεσσ’ Ὅδυσσῆ δαίφρονι θήκη παραστάς.

ἐκ δὲ καλεσάμενος προσέφι τροφὸν Εὐρύκλειαν·

Τηλέμαχος κέλεται σε περίφρων Εὐρύκλεια

κλησάς μεγάροιο θύρας πυκνῶς ἀραρνίας,

ἠν δὲ τις ἡ στοναχῆς ἡ κτύπου ἐνδον ἀκούσῃ

ἀνδρῶν ἡμετέρουσιν ἐν ἔρκεσι, μὴ τι θύραζε

προβλωσκεῖν, ἀλλ’ αὐτοῦ ἂκην ἔμεναι παρὰ ἔργῳ.

ὡς ἄρ’ ἐφώνησεν, τῇ δ’ ἀπτεροῖς ἐπλετεί μῦθος,

κλήσειν δὲ θύρας μεγάρων εὖ ναιεταόντων.
and the doors are made fast. Odysseus bends the bow,

σιγῇ δ’ ἐξ οἴκου Φιλοτίου ἀλτὸ θύρας, κλάσεν δ’ ἄρ’ ἐπείτα θύρας εὕρεκέος αὐλῆς.
κεῖτο δ’ ὑπ’ αἰθοῦσῃ ὑπὸ λοχία χρυσῆς κύθη
βυζλινοῦ, δ’ ὑπ’ ἔπειδησε θύρας, ἐς δ’ ἤλειν αὐτὸς.
ἐξετ’ ἐπείτ’ ἐπὶ διάφρον ἱόν, ἐνθέν περ ἀνέστη,
εἰσφόρων Ὀδυσσῆα. δ’ ἤδη τόξον ἐνώμα
πάντη ἀναστρωφὼν, πειρώμενος ἐνθα καὶ ἐνθα,
μὴ κέρα ἐπε ἐδοειν ἀποιχομένου ἀνάκτος.

ὅδε δὲ τις ἐπεσκεπὶ ἱδὼν ἐς πλησίον ἄλλον·

Ἡ τις θητήρ καὶ ἐπίκλοπος ἐπιλετό τόξων· ἢ ρά νῦ που τοιαῦτα καὶ αὐτῷ οἴκοθι κεῖταί,
ἡ ’ ὑ’ ἐφορμᾶται ποιησέμεν, ὡς εἰλ χερσὶ
νωμῷ ἐνθα καὶ ἐνθα κακῶν ἐμπαιος ἀλήτης.

ἄλλος δ’ αὐτ’ ἐπεσκε κένων ὑπερηνορεύντων·

Ἄξ γὰρ δὴ τοσσοῦτον ὁνήσιος ἀντιάσειεν,
ὡς οὔτός ποτε τοῦτο δυνήσεται ἐντανύσασθαι.

ὡς ἄρ’ ἐφανε μνηστήρες· ἀτὰρ πολύμητι Ὀδυσσεύς,
αὐτίκ’ ἐπει μέγα τόξον ἐβάστασε καὶ ἰδέ πάντη,
ὅς ὅτ’ ἀνὴρ φόρμιγγος ἐπιστάμενος καὶ ἀοίδης
βηιδῶς ἐτάνυσε νέω περὶ κόλλοπι χρόδην
ἄνας ἀμφοτέρωθεν ἐνστρέφες ἐντερον οἰός,
ὡς ἄρ’ ἀτερ σπουδὴσ τάνυσεν μέγα τόξον Ὀδυσσεύς.

δεξιερή δ’ ἄρα χειρὶ λαβὼν πειρήσατο νευρῆς· ἡ δ’ ὑπὸ καλὸν ἀδεις χελιδῶν εἰκέλη αὐθήν.

μνηστήρεσκον δ’ ἄρ’ ἄχους γένετο μέγα, πᾶσι δ’ ἄρα χρῶς
ἐτράπετο· Ζεὺς δὲ μεγάλ’ ἐκτυπε σήματα φαίνων·
γῆθησεν τ’ ἄρ’ ἐπείτα πολύτλας δῖος Ὀδυσσεύς,
ὅτι ρά οἱ τέρας ἦκε Κρόνου πάσης ἀγκυλομήτεω.

εἰλετο δ’ ὠκῦν ὅιστόν, δ’ οἱ παρέκειτο τραπέζῃ
γυμνός· τοι δ’ ἄλλοι κούλης ἔντοσθε φαρέτρης κείατο, τῶν τάχ’ ἐμελλον Ἀχαιοὶ πειρήσεσθαι. τὸν ρ’ ἐπὶ πήχει ἐλών ἐλκεν νευρὴν γλυφίδας τε αὐτόθεν ἐκ δόφρου καθήμενος, ἦκε δ’ ὄστὸν ἀντα τιτυσκόμενος, πελέκεων δ’ οὐκ ἦμβροτε πάντων πρώτης στειλείης, διὰ δ’ ἀμπερές ἥλθε θύραξ ἵδε χαλκοβαρῆς· δ’ δὲ Τηλέμαχον προσέειπε·
Τηλέμαχ’, οὖ σ’ ὧ δ’ ἔξειν ἐνι μεγάρουσιν ἐλέγχει ἴμενον, οὐδὲ τι τοῦ σκοποῦ ἦμβροτον οὐδὲ τι τόξον δὴν ἐκαμον ταυτών· ἔτι μοι μένον ἐμπεδόν ἐστιν, οὔχ ὃς με μνηστήρες ἀτιμάζοντες ὄνονται.
νῦν δ’ ὁρη καὶ δόρπον Ἀχαιῶσιν τετυκέσθαι ἐν φαέ, αὐτὰρ ἔπειτα καὶ ἄλλοις ἐξιάσσαθαί μολπῇ καὶ φόρμιγγι· τὰ γάρ τ’ ἀναθήματα δαίτος.
ἡ καὶ ἐπ’ ὁφρύσι νεῦσεν· δ’ ὃ ἀμφέθετο ξίφος ὃς
Τηλέμαχος, φίλος υἱὸς Ὀδυσσῆος θείοιο,
ἀμφὶ δὲ χεῖρα φίλῃ βάλειν ἐγχεῖ, ἀγχι δ’ ἄρ’ αὐτοῦ πάρθρόν ἐστήκει κεκορυθμένος αἰθοπὶ χαλκῷ.
BOOK XXII.

X.

ΟΔΥΣΣΕΙΑΣ X.

Μνηστηροφονία.

ARGUMENT.—Odysseus from the threshold shoots a second arrow and kills Antinous as he sits at the banquet. Then the rest of the suitors start up in anger, but they find no arms to defend themselves, because Odysseus had taken all the arms out of the hall. Then Eurymachus sues for mercy, but Odysseus will not hear him. So they draw their swords and try to cut their way out from the hall. But Odysseus keeps them back, shooting them down man by man with his arrows; and when his arrows are spent, Telemachus fetches arms from the treasury for his father and the two servants. Then the traitor Melanthius fetches arms for the suitors also; but Eumaeus and Philoetius seize him in the treasury and leave him there bound. And Athena turns aside the weapons of the suitors and smites them with terror, and they are all slaughtered; but Odysseus spares Phemius the minstrel and Medon the herald. Then the women of the house who were faithless to Odysseus, and the traitor Melanthius, are put to death, and the house is purified from slaughter.

Αὐτὰρ ὁ γυμνώθη ῥακέων πολὺμητις Ὅδυσσεύς, ἀλτὸ δ’ ἐπὶ μέγαν οὐδὸν ἔχων βίῳν ἣδὲ φαρέτρῃν ἰὼν ἐμπλείην, ταχέας δ’ ἐκχευῶν ὀιστοὺς αὐτοῦ πρόσθε ποδῶν, μετὰ δὲ μνηστήροις ἔειπεν·

Οὗτος μὲν δὴ ἄεθλος ἀάστος ἐκτετέλεσται· 5 νῦν αὖτε σκοπόν ἄλλον, δὴ οὐ πῶ τις βάλειν ἀνὴρ, εἰσομαι, αὐτ’ ἐκ τύχωμι, πόρη δὲ μοι εἴχως Ἀπόλλων.

Ἡ καὶ ἔπ’ Ἀντινόῳ ἰθύνετο πικρὸν οὐστόν.
Odysseus shoots Antimachus as he is raising the cup to his lips.
Eurymachus proposes a composition with Odysseus, who rejects it.

αὐτοῦ τὸ ζῴοντος ὑπεμνάσθη γυναῖκα
οὕτε θεοὺς δείσαντες, οἱ οὐρανὸν εὗρον ἔχοντι,
oὐτὲ τιν’ ἀνθρώπων νέμεσιν κατόπισθεν ἔσεσθαι.
νῦν ὃμιν καὶ πᾶσιν ὀλέθρου πεῖρατ’ ἐφῆπται.

ὁς·φάτο, τοὺς δ’ ἁρα πάντας ὑπὸ χλωρῶν δέος εἶλε’

[πάπτηνεν δὲ ἐκαστός, ὅπῃ φύγοι αἰτῶν ὀλέθρον’]

Εὐρύμαχος δὲ μὲν οἶδος ἀμεῖβόμενος προσέειπεν·

Εἰ μὲν ὄη Ὀδυσσεὺς Ἰθακήσιος εἰλήλουθας,

ταῦτα μὲν αὐτίμα ἔπασ, ὅσα ἔξεσκον Ἀχαῖοι,

πολλὰ μὲν ἐν μεγάρουσιν ἀτάσθαλα, πολλὰ δ’ ἐπ’ ἀγροῦ.

ἀλλ’ δὲ μὲν ἦδον κεῖται, ὅσ αἰτιος ἐπιετο πάντων,

Ἀντίνους· οὕτως γὰρ ἐπίηλεν τάδε ἔργα

οὐ τι γάμον τόσον κεχρημένοι οὐδ’ ἱατίζων,

ἀλλ’ ἄλλα φρονέων, τά δ’ ὦκ ἐτέλεσσε Κρονίων,

ὀφρ’ Ἰθάκης κατὰ δήμον εὐκτιμένης βασιλεύοι

αὐτός, ἀτάρ σον παῖδα κατακτεῖειε λοχήσας.

νῦν δ’ ὃ μὲν ἐν μοιρῇ πέφαται, σὺ δ’ φείδεο λαῶν

σῶν· ἀτάρ ἄμμες ὀπισθεν ἀρεσσάμενοι κατὰ δήμον,

ὀσσά τοι ἐκπέποται καὶ ἐδήδοται ἐν μεγάρουσι,

τυμήν ἀμφὶς ἄγοντες ἐεικοσάβοιον ἐκαστος

χαλκὸν τε χρυσὸν τ’ ἀποδώσομεν, εἰς ὁ κε σὸν κῆρ

ἰανθῆ’ πρὶν δ’ οὐ τι νεμεσσητὸν κεχολωσθαί.

τὸν δ’ ἀρ’ ὑπόδρα ἠθῶν προσέφη πολύμητος Ὀδυσσεύς.

Εὐρύμαχ’, οὐδ’ εἰ μοι πατρίων πάντ’ ἀποδοίτε,

ὀσσά τε νῦν ὃμι’ ἐστὶ καὶ εἰ ποθεν ἀλλ’ ἐπιθείτε,

οὐδ’ κε ὄς ἐτὶ χεῖρας ἔμι σάλησιμαι φόνοιο

πρὶν πᾶσας μνημήρας ὑπέρβασιν ἀποτύσαι.

νῦν ὃμιν παράκειται ἐναντίον ἥ’ μάχεσθαι

ἡ φεύγειν, ὃς κεν θάνατον καὶ κῆρας ἀλύξῃ’
Eurymachus rushing upon Odysseus is slain, and so is Amphinomus.

άλλα τιν’ οὐ̄ φεῦ̄ξεσθαι οί̄μαι αἰ̄πην ὅλε̄θρον.

ὡς φάτο, τῶν δ’ αὐτοῦ λύτο γού̄νατα καὶ φίλον ἤτορ.

τοῑν δ’ Εὐρύμαχος μετεφώνει δεύτερον αὖ̄τις.

Ὡ φίλοι, οὐ̄ γὰρ σχῆσει αὖ̄ήρ οὐ̄ δε χεῖρας ἀὔ̄πτους,

ἀλλ’ ἐπεὶ ἐλλαβε τό̄ξον εὐ̄ζον ἥδε φαρέτρην,

οὐ̄δοῦ ἀπ’ ἐξετὸν τοξάσσεται, εἰ̄ς δ’ κε πάντας

ἄμμε κατακτεῖνη· ἀλλὰ μοισῶμεθα χάρμης.

φάσγανα τε σπάσσομε καὶ αὐ̄τίς χεῖσθε τραπέζας

ἰὸν ὀκυμῶρν· ἐπὶ δ’ αὐτῷ πάντες ἔξωμεν

ἀθρόοι, εἰ̄ κε μιν οὐ̄δοῦ ἀπώσομεν ἥδε θυράων,

ἐλθομεν δ’ ἀνα ἄστα, βοὴ δ’ ὁκιστα γένοιτο·

το κε τάχ’ ὁδτος ἁνήρ νῦν ὑστάτα τοξάσσατο.

ὡς ἀρα φωνήσας εἰρύσσατο φάσγανον ὦ̄ βε̄

χάλκεον, ἀμφοτέρωθεν ἀκαχμέον, ἀλτο δ’ ἐπ’ αὐ̄τῳ̄

σμερδαλέα λάχων· δ’ δ’ ἀμαρτῇ δῖος Ὀδυσσεύς

ἰὸν ἀποπροεί, βάλε δὲ στήθος παρὰ μαζῶν,

ἐν δὲ οἱ ᾗ̄πατι τῇ̄ξε θοον βέλος· εκ δ’ ἀρα χειρὸς

φώσγανον ἥκε χαραίας, περιφρήδης δε τραπεζή

κάππεσεν ἵνωζεις, ἀπὸ δ’ εἰδοτα χεῖν ἔραξε

καὶ δέπας ἀμφικύπτελλον· δ’ δε χθόνα τῦ̄πτε μετώπῳ

θυμῷ ἀνίαζων, ποοὶ δὲ θρόνον ἀμφοτέροιν

λακτίζων ἐτίνασσε· κατ’ ὀφθαλμῶν δ’ ἔχυτ’ ἀχλύς.

Ἀμφίνομος δ’ Ὀδυσσῆος ἐεύσατο κυδαλίμοιο

ἀντίος αἰ̄ξας, εἰ̄ρυτο δε φάσγανον ὦ̄ εὑ̄,

εἰ̄ πὼς οἱ εἰ̄ρειε θυράων. ἀλλ’ ἀρα μιν φθη̄

Τηλέμαχος κατάπισθε βαλόν χαλκῆρει δουρὶ̄

ἀμοὶ̄ μεσονηύ̄ς, δια δε στήδεσφαῑ ἐλασσε·

δούπησεν δε πεσοῦν, χθόνα δ’ ἡλασε παντὶ μετώπῳ.

Τηλέμαχος δ’ ἀπὸρουσε λιπῶν δολικὸσκιον ἐγχος

[BOOK XXII.]
Telemachus goes to fetch arms, while his father keeps the suitors in check.

αὐτὸν ἐν Ἀμφινόμῳ· περὶ γὰρ δίε, μὴ τις Ἀχαιῶν ἔγχος ἀνελκόμενον δολιχόσκιον ἦ ἐλάσειε φασγάνῳ ἀίδας ἦ προπρηνεῖ τύφας.

βῆ δὲ θέειν, μάλα δ' ὁκα φίλον πατέρ' εἰσαφίκανεν, ἄγχοι δ' ἱστάμενοι ἔσεα πτερῳντα προσηῦδα.

Οὐ φάτερ, ἵδη τοι σάκος οἴσω καὶ δῶ ὁδῷ καὶ κυνήν πάγχαλκον ἐπὶ κροτάφους ἀραρώιαν, αὐτὸς τ' ἀμφιβαλεῦμαι ιόν, δῶσω δὲ συβότῃ καὶ τῷ βουκόλῳ ἀλλα· τετευχήσθαι γὰρ ἀμεινον.

τὸν δ' ἀπαμειβόμενος προσεύη πολύμητις Ὀδυσσεύς· Οἰδὲ θέων, εἰὼς μοι ἀμύνεσθαι πάρ' ὁισοτι, 100

μη μ' ἀποκινήσωι θυράων μοῦνον ἐόντα.

ὡς φάτο, Τηλέμαχος δὲ φίλω ἐπεπείθετο πατρί, 105

βῆ δ' ἴναι θάλαμον δ', ὅθι οἶ κλυτα τεῦχε' ἐκείτο. ἐνθεν τέσσαρα μὲν σάκε' ἔξελε, δούρατα δ' ὁκτῶ καὶ πίσυρας κυνέας χαλκήρεας ἵπποδασείας· 110

βῆ δὲ φέρων, μάλα δ' ὁκα φίλον πατέρ' εἰσαφίκανεν, αὐτὸς δὲ πρώτισσα περὶ χροὶ δύσετο χαλκὸν.

ὡς δ' αὐτως τὸ δμῶε δυέςθην τεῦχεα καλὰ, ἐσταν δ' ἀμφ' Ὀδυσσήα δαίφρονα ποικιλομήτην.

αὐτὰρ ὦ γ', ὅφρα μὲν αὐτῷ ἀμύνεσθαι ἔσαν ἱοί, 115

tόφρα μηγιστήρων ἓνα γ' αἰεὶ δ' ἐνὶ οἰκίς

βάλλε τετυπομένος· τοι δ' ἀγχυστῖνοι ἐπιπτον. 120

αὐτὰρ ἐπεὶ λίπων ἱοὶ διστεύουτα ἀνακτα,

τὸξον μὲν πρὸς σταθμὸν ἐνσταθέος μεγάρῳ ἐκλίνω ἐστάμεναι πρὸς ἐνώπια παρμαθώντα αὐτὸς δ' ἀμφ' ὀμοιοὶ σάκος θέτο τετραβέλυμον,

κρατὶ δ' ἐτ' ἰφθίμῳ κυνήν εὐτυκτον ἔθηκεν ἰππουρμ, δεινὸν δὲ λόφος καθύπερθεν ἔνεεν·
On Telemachus's return, Melanthius goes to fetch arms for the suitors,
eileto δ' ἀλκιμα δοδρε δ我们都 kekoroyména χαλκῷ.

ὄρσοθύρη δὲ τις ἐσκεν ἐνδιήτω ἐν τοῖχῳ, 125
ἀκρότατον δὲ παρ' οὐδόν ἐνσταθεός μεγαρω ἤν οὖς ἐς λαύρην, σανίδες δ' ἔχον εὖ ἀραρυαί.  

τὴν δ' Ὢδυςείς φράζεσθαι αἰώγει διὸν υφορβὸν ἐστειώτ' ἀγχ' αὐτῆς· μία δ' οὖν γίγνετ' ἐφορμή. 130

tois δ' Ἀγέλεως μετέειπεν ἐπος πάντους πιφαύσκων·  

"Ὡ φίλοι, οὐκ ἂν τις ἂν' ὄρσοθύρην ἀναβαίη καὶ εἰποί λαοἶς, βοή δ' ὁκιστά γένοιτο;  

τὸ κε τάχ' ὁδὼς ἀνήρ νῦν ὑστατα τοξάσσαιτο.  

ton δ' αὖτε προσείπει Μελάνθιος, αἰτόλος αἰγών·

Ὅ τως ἔστ' Ἀγέλαε διστρεφεῖ· ἀγχι γάρ αἰνὼς 135
ἀυλῆς καλὰ θύρετρα καὶ ἀργαλεόν στόμα λαύρης·  
καὶ χ' εἰς πάντας ἐρύκοι ἀνήρ, ὅς τ' ἀλκιμος εἶη.  

ἀλλ' ἀγεθ', ὑμῖν τεύχε' ἐνείκῳ θωρηχθῆναι  
ἐκ θαλάμου· ἐνδὸν γὰρ, ὀόμαι, οὐδὲ τῇ ἄλλῃ 140
τεύχεα κατδέσθην Ὢδυςεύς καὶ φαιδίμος νῖος.  

ὡς εἰπὼν ἀνέβαινε Μελάνθιος, αἰτόλος αἰγών,  
ἐς θαλάμους Ὢδυςηὸς ἀνὰ ρώγας μεγάροιο. 145

ἐνθὲν δώδεκα μὲν σάκε' ἐξελε, τόσσα δὲ δούρα  
καὶ τόσσας κυνέας χαλκήρεας ἵπποδασεῖας·  

βη δ' ἶναι, μάλα δ' ὁδα φέρων μνηστήρσιν ἐδωκε.  
καὶ τὸτ' Ὢδυςηὸς λύτο γοῦνατα καὶ φίλον ἢτορ, 150
ὡς περιβαλλομένους ὦδε τεύχεα χερσί' τε δούρα  
μακρὰ τινάσσουτας· μέγα δ' αὐτῷ φαίνετο ἐργον.  

αἰγα δὲ Τηλέμαχον ἔπεα πτερόεντα προσηύδα· 155

Τηλέμαχ', ὡ μάλα ἄη τις ἐνὶ μεγάρωστι γυναικῶν  
νῶν ἐποτρύνει τόλεμον κακῶν ἦΜελανθεύς.  

ton δ' αὖ Τηλέμαχος πεπνυμένος ἀντίοιν ἑδα·
but is seized on his last journey to the treasury;
Athena appears in the form of Mentor,

and left there bound.
and encourages Odysseus. The last fight begins;

πρῶτος τὴν γ’ ἐνενιπεῖ Δαμαςτορίδης 'Αγέλαος.

Μέντωρ, μή σ’ ἔπεσος παραιτεπέθησιν Ὀδυσσεὺς
μνηστήρεσσι μάχεσθαι ἀμνέμεναι, δει οἱ αὐτῷ.

ἀδε γὰρ ἠμέτερον γε νόον τελέεσθαι ὡς·

ὅπποτε κεν τούτους κτέωμεν, πατέρ’ ἧδε καὶ νίν,

ἐν δὲ σὺ τούτων ἔπειτα πεφήσεαι, οὐα μενοῦν ἐρδεῖν ἐν μεγάροις· σὺ δ’ αὐτῶι κράτητι τίσεις.

ἀπερ’ ἄγεν ᾗς οὐκ αἱ αἱ αἱ αἱ αἱ αἱ αἱ αἱ αἱ αἱ αἱ αἱ αἱ αἱ αἱ αἱ αἱ αἱ αἱ αἱ αἱ αἱ αἱ αἱ αἱ αἱ αἱ αهى ἐπειτὰ τοῖ ἐσθι, τα τ’ ἐνδοθι καὶ τὰ θύρῃ, 220

tούτων Ὀδυσσῆος μεταμιξομεν· οὔδε τοι νίς

ξωτὴν ἐν μεγαροισιν ἐσωμεν, οὔδε θύγατρας

οὔδ’ ἀλοχον κεδυν’ Ἰθάκης κατὰ ἀστον πολεοειν.

ὡς φατ’, Ἀθηναῖς ἐκ πολιστοτοιτοιν ἐπεσσον·

Οὐκέτι σοι γ’ Ὀδυσσεῦ μένος ἐμπεδον οὔδε τις ἀλκή,

οὔτ’ ἄμφ’ Ἐλένη λευκωλένω εὐπατερεῖαν

εἰνάτες Ἱρώεσσιν ἐμάριναυ νωλεμεῖς αἰεί,

πολλοὺς δ’ ἀνδρας ἐπεφυς ἐν αὐνή δηιοτητι,

σὺ δ’ ἂλω βουλὴ Πριάμου πόλις εὐρινάγεια.

πῶς δὴ νῦν, ὅτε σὸν τε ὄνωμον καὶ κτίμαθ’ ἕκανεῖς,

ἀντα μνηστηριων ὀλοφύρεια ἀλκίμος εἶναι;

ἀλλ’ ἄγε δεῦρο πέτον παρ’ ἔμ’ ἵσταω καὶ ίδε ἐργον,

ὄφρ’ εἴδης, οἶδο τοι ἐν ἀνδρᾶς δυσμενέςσαν

Μέντωρ Ἀλκιμίδης ἐνεργεσίας ἀποτίνειν.

ἡ Ῥα καὶ οὐ πο πάγχυ δίδον ἐπεραλκέα νίκην,

ἀλλ’ ἐτ’ ἀρα σθενεος τε καὶ ἀλκής πειρήτισεν

ἡμεν’ Ὀδυσσῆος ἦδ’ νίον κυδαλίμου.

αὐτῇ δ’ αἰθαλοεντον ἀνὰ μεγάροι μέλαθρον

ἐξετ’ ἀναιξάνας χελιδόνοι εἰκέλη ἀντην.
μνηστήρας δ' ὄτρυνε Δαμαστορίδης 'Αγέλαος
Εὐρύνομός τε καὶ Ἀμφιμέδων Δημοπτόλεμός τε
Πεισανδρός τε Πολυκτορίδης Πόλυβός τε δαίφρων·
οἱ γὰρ μνηστήρων ἀρετῇ ἦσαν ἔξωχ' ἀριστοὶ,
ὅσοι ἐτ' ἔξων περὶ τε ψυχέων ἐμάχοντο·
τοὺς δ' ἦδη ἐδάμασε βιῶς καὶ ταρφέες ίοί.
τοὺς δ' Ἀγέλεως μετέειπεν ἐπος πάντεσσι πιθαυάκων·
"Ω φίλοι, ἦδη σχῆσεί ἀνήρ ὅθε χεῖρας ἀλπτοὺς·
καὶ δὴ οἱ Μέντωρ μὲν ἐβη κενά εὐγματα εἰπὼν,
οἱ δ' οὗι λειπονται ἐπὶ πρώτην θύρησι.
τῷ νῦν μὴ ἁμα πάντες ἀφίετε δοῦρατα μακρά,
ἀλλ' ἄγεθ' οἱ ἐξ πρῶτον ἀκοντίσατ', αἰ κέ ποθι Ζεὺς
dώῃ 'Οδυσσῆα βλησθαι καὶ κύδος ἀρέσθαι.
τῶν δ' ἀλλων οὐ κῆδος, ἐπὴν οὔτος γε πέσησιν.
ὡς ἐφαθ', οἱ δ' ἁρα πάντες ἀκόντισαν, ὡς ἐκέλευεν,
ιὲμενοι· τὰ δὲ πάντα ἐτώσια θῆκεν Ἀθήνῃ.
τῶν ἀλλος μὲν σταθμὸν ἐνοταθέως μεγάρῳ
βεβλήκει, ἀλλος δὲ θύρην πυκνῶς ἀραρυῖαν·
ἀλλου δ' ἐν τοίχῳ μελή πέσε χαλκοβάρεια.
αὐτὰρ ἐπεί δὴ δουρατ' ἀλεύαντο μνηστήρων,
τοὺς δ' ἁρα μῶθων ἢρχε πολύτλας δῖος 'Οδυσσεύς·
δ' φίλοι, ἦδη μὲν κεν ἐγών εἰποιμι καὶ ἁμμι
μνηστήρων εὐ ὄμιλον ἀκοντίσαι, οἱ μεμάσων
ἡμέας ἐξεναρίζει ἐπὶ προτέρους κακοίως.
"Ως ἐφαθ', οἱ δ' ἁρα πάντες ἀκόντισαν ὅξεα δοῦρα
ἀντα τιτυσκόμενοι· Δημοπτόλεμον μὲν 'Οδυσσεύς,
Εὐρνάδην δ' ἁρα Τηλέμαχος, "Ἐλατον δὲ συβάτης,
Πεισανδρόν δ' ἁρ᾽ ἐπεφνε βοῶν ἐπιβουκόλος ἀνήρ.
oi μὲν ἐπειθ' ἁμα πάντες ὀδαξ ἔλον ἀσπετων οὐδας,
by the aid of Athena, who strikes the suitors with a panic.

μηστῆρες δ' ἀνεχώρησαν μεγάρῳ μυχὸν δε·

τοι δ' ἀρ' ἐπήγαγαν, νεκύων δ' ἐξ ἐγχε' ἐλοντο.

αὔτες δὲ μηστῆρες ἀκόντισαν ὅξεα δῶρα

ἵμενοι: τὰ δὲ πολλὰ ἐτώσια θήκεν Ἀθήνη.

tων ἄλλως μὲν σταθμὸν ἐνσταθέος μεγάρῳ

βεβλήκει, ἄλλος δὲ θύρην πυκνῶς ἀραρυάν·

ἀλλον δ' ἐν τοίχῳ μελῆ πέσε χαλκοβάρεια.

'Ἀμφιμέδων δ' ἀρα Τηλέμαχον βάλε χείρ' ἐπὶ καρπῆς

λίγην, ἀκρῆν δὲ ριὐν δηλήσατο χαλκός.

Κτήσιππος δ' Ἐὔμαιον ύπὲρ σάκος ἐγχεῖ μακρῷ

ἀμὸν ἐπέγραψεν· τὸ δ' ὑπέρπτατο, πίπτε δ' ἔραξε.

τοῖ δ' αὔτ' ἀμβ' Ὀδυσσῆα δαίφρονα ποικιλομῆθην

μηστήρων ὡς οἶμον ἀκόντισαν ὅξεα δῶρα.

ἐν' αὔτ' Ἐυρυδάμαντα βάλε πτολίπορθος Ὀδυσσεύς,

'Ἀμφιμέδοντα δὲ Τηλέμαχος, Πόλυβον δὲ συμβώτης·

Κτήσιππον δ' ἀρ' ἐπειτα βοῶν ἐπιβουκόλος ἀνήρ

βεβλήκει πρὸς στήθος, ἐπενχόμενους δὲ πρὸσηφάδα·

"Ω Πολυθερσείδη φιλοκέρτομε, μή ποτε πάμπαν

εὖκων ἀφραδίς μέγα εἰπέμεν, ἀλλὰ θεοῦ σι

μῦθον ἐπιτρέψαι, ἐπεὶ ἦ πολὺ φέρτεροι εἰσι.

τοῦτο τοῖ ἀντὶ ποδὸς ἐξεινήμον, ὅν ποτ' ἐδωκας

ἀντιθεῷ Ὀδυσσῆι δόμον κάτ' ἀλητεῦντι.

ἡ ἦ βοῶν ἐλίκων ἐπιβουκόλος· αὐτάρ Ὀδυσσεύς

οὗτα Δαμαστορίδην ἀυτοσχεδόν ἐγχεῖ μακρῷ.

Τηλέμαχος δ' Ἐὐνυρίδην Δειώκριτον οὗτα

δοξρή μέσων κενεών, διὰ πρὸ ὀ χαλκὸν ἐλασσεν.

ἡμστε δὲ πρῆνης, χύδανα δ' ἠλασε παντὶ μετώπῳ.

δὴ τὸτ' Ἀθηναίη φθισύμβροτον αἰγὼ ἀνέσχεν

ὑψόθεν ἐξ-ὁροφῆς· τῶν δὲ φρένες ἐπτούηθεν.
Leiodes begs for mercy; but Odysseus will not hear him.
He spares Terpiades on the intercession of Telemachus,

κτεινόμενος· τῷ τὸν γε κατ’ αὐχένα μέσον ἐλασσε·
φθεγγομένου δ’ ἀρὰ τοῦ γε κάρη κονίσσων ἐμίχθη.

Τερπιάδης δὲ τ’ άοιδός ἀλύσκανε κήρα μέλαιναν,

Φύμιος, ὦς ρ’ ἰεὶδε μετὰ μνηστήρων ἀνάγκην.

ἐστὶ δ’ ἐν χείρεσιν ἔχων φόρμιγγα λίγειαν
ἀγχι παρ’ ὀρσοθύρην· δίχα δὲ φρεσὶ μερμήριζεν,

ἡ ἐκδός μεγάρωι Δίως μεγάλου ποτὶ βωμὸν
ἐρκείου ξόιοτο τετυγμένον, ἑνθ’ ἄρα πολλὰ

Δαέρτης ’Οδυσέως τε βοῶν ἐπὶ μηρ’ ἐκην,

ἡ γούνων λάσσοιτο προσαίξας ’Οδυσῆα.

ὡδε δὲ οἱ φρονεόντι δοάσσατο· κέρδιον εἶναι

γούνων ἀψασθαί Δαέρτιάδω ’Οδυσῆος.

ἡ τοι δ’ φόρμιγγα γλαφυρὴν κατέθηκε χαμάζε

μεσσηγύς κρητήρος ὑδε θρόνου ἀργυροῆλου,

αὐτὸς δ’ αὐτ’ ’Οδυσῆα προσαίξας λάβε γούνων,

καὶ μιν λισσόμενος ἔπεα πτερόεντα προσηῦδα·

Γουνυμαί σ’ ’Οδυσέως υ δὲ μ’ αἰδεο καὶ μ’ ἐλέησον·

αὐτῷ τοι μετόπισθ’ ἄχος ἔσσεται, εἰ κεν άοιδόν

πέφης, ὦς τε θεοῦτι καὶ ἀνθρώπουσιν ἀείδω.

αὐτοδίδακτος δ’ εἰμί, θεῶς δὲ μοι ἐν φρεσίν οἴμας

πάντοιας ἐνέφυσεν· ἐοικὰ δὲ τοι παραεῖδειν

ὡς τε θεῷ· τῷ μή με λιλαίεο δειροτομῆσαι.

καὶ κεν Τηλέμαχος τάδε γ’ εὔποι, σὸς φίλος νῦς,

ὡς ἔγω οὖ τι ἐκὼν ἐς σὸν δόμον οὐδὲ χατίζων

πωλεύμην μνηστήρων ἀεισόμενος μετὰ δαίτας,

ἀλλὰ πολὺ πλέονες καὶ κρείσσονες ἤγον ἀνάγκην.

ὡς φάτο, τοῦ δ’ ἰκουσ’ ἰερὴ ὡς Τηλεμάχου,

αιφα δ’ ἔοιν πατέρα προσεφώνεν ἐγγὺς ἐόντα.

"Ισχεο, μηδέ τι τούτον ἀναιτιὼν οὕτας χαλκῷ."
καὶ κήρυκα Μέδοντα σαώσομεν, ὡς τέ μεν αἰεὶ
οἶκω ἐν ἡμετέρῳ κηδέσκετο παιδὸς ἐόντος,
eἰ δὴ μὴ μιν ἐπεφνε Φιλοίτιος ἥε συβύωτης,
ἥκε σοι ἀντεβόλησεν ὀρινομένῳ κατὰ δῶμα.

ὡς φάτο, τοῦ δ' ἥκουσε Μέδων πεπνυμένα εἰδώς·
πεπτηώς γὰρ ἐκεῖτο ὑπὸ θρόνον, ἀμφὶ δὲ δέρμα
ἐστο θεὸς νεόδαρτον ἄλυσκων κῆρα μέλαιναν.
αἰφὰ δ' ὑπὸ θρόνον ἄρτο, θεὸς δ' ἀπέδυυε βοείην·
Τηλέμαχον δ' ἀρ' ἐπείτα προσαίξας λάβε γούνων,
καὶ μιν λισσόμενος ἔπεα πτερόντα προσηύδα·

'Ω φίλ', ἐγὼ μὲν ὃδ' εἰμὶ, σὺ δ' ὕσχεο· εἰπὲ δὲ πατρὶ
μή με περισθενέων δηλήσηται ὃξεί χαλκῷ
ἀνδρῶν μυηστήρων κεχολομένοις, οί οἴ ἐκειρον
κτήματ' ἐν μεγάρους, σὲ δὲ νήπιοι οὐδὲν ἐτίον.

τὸν δ' ἐπιμειδήσας προσέβη πολύμητις Ὄδυσσεύς·
Θάρσει, ἐπεὶ δὴ σ' οὐτὸς ἐρύσατο καὶ ἑσάωσεν,
ὁφρα γνῆς κατὰ θυμόν, ἀταρ εὔπηγοθα καὶ ἄλλῳ,
ὡς κακοεργῆς εὐεργεσίᾳ μέγ' ἀμείνων.

ἀλλ' ἐξεχλόντες μεγάρων ἐξεσθε θύραξ
ἐκ φόνου εἰς αὐλήν σὺ τε καὶ πολύψημος ἀοίδος,
ὁφρ' ἄν ἐγὼ κατὰ δῶμα ποιήσομαι, ὅπτεο με χρῆ.

ὡς φάτο, τῷ δ' ἐξῳ βήτην μεγάρου κιόντε,
ἐξεσθεν δ' ἄρα τῷ γε Δίος μεγάλου ποτὶ βιωμὸν
πάντοσε παπταίοντε φόνον ποτιδεγμένῳ αἰεί.

πάπτηνεν δ' Ὅδυσσεύς καθ' ἐδὼν δόμον, εἰ τις ἐτ' ἀνδρῶν
ζώος ὑποκλωπέωτο ὄλυσκων κῆρα μέλαιναν.

τοὺς δὲ ἰδεῖν μάλα πάντας ἐν αἰματὶ καὶ κονίησι
πεπτωτας πολλοὺς ὡς τ' ἱχθύας, οὔς θ' ἀλιψε
κοίλον ἐς αἰγιαλὸν πολιής ἐκτοσθε θαλάσσης.
Eurycleia is called to the scene of the massacre.

δικτύῳ ἐξέρυσαν πολυωπὶ· οἴ δὲ τε πάντες  
kύμαθ' ἄλος ποθέοντες ἐπὶ ψαμάθουσι κέχυνται·  
tῶν μὲν τ' ἱέλιος φαιθὼν ἐξείλετο θυμὸν·  
ὅς τότε ἂρα μυροτρήσε ἐπ' ἀλλήλουσι κέχυντο.  

ἡ τότε Τηλέμαχον προσέφη πολύμητς Ὀδυσσεύς·  

Τηλέμαχ', εἶ δ' ἀγε μοι κάλεσον τροφὸν Εὐρύκλειαν,  

ὁφρα ἐπο τεπωμι τὸ μοι καταθύμιον ἄστιν.  

ὅς φάτο, Τηλέμαχος δὲ φίλῳ ἐπεπεῖθετο πατρί,  

κινήσας δὲ θύρην προσέφη τροφὸν Εὐρύκλειαν·  

Δεύρο δὴ ὁροσ γηγὶ παλαιγενές, ḫ' τε γυναικῶν  

μιρφῶν σκοπὸς ἐσσι κατὰ μέγαρ' ἤμετερῶν·  

ἐρχεο· κυκλήσκει σε πατὴρ ἐμός, ὁφρα τ' εἰπη.  

ὅς ἄρ' ἐφώνησεν, τῇ δ' ἀπτεροι ἐπλετο μύθος,  

ὁξεν δὲ θύρας μεγάρων εὐ ναιεταόντων,  

βὴ δ' ὅμεν· αὐτάρ Τηλέμαχος πρόσθ' ἤγεμόνενεν.  

ἐβρεν ἐπει' Ὀδυσσῆα μετὰ κταμένουσι νέκυσεν,  

αἴματι καὶ λύθρῳ πεπαλαγμένον ὃς τε λέοντα,  

ὅς ἐὰν τε βεβρωκὼς βοῦς ἐρχεται ἄγραύλου·  

πάν ἄρα οἱ στήθος τε παρῆμα τ' ἄμφοτέρωθεν  

αἰματόεντα τέλει, δεινός δ' εἰς ὅπα ἰδέσθαι·  

ὁς Ὀδυσσεὺς πεπάλακτο πόδας καὶ χείρας ὑπερθεν.  

ἡ δ' ὃς ὅν νέκυας τε καὶ ἂσπετον εὔσιδεν αἴμα,  

Ἰθυνέν ρ' ὀλολύξαι, ἐπει μέγα εὐσίδεν ἔργον·  

ἀλλ' Ὀδυσσεύς κατέρυκε καὶ ἐσχέθεν ἰεμένην περ,  

καὶ μν ψωνίσας ἐπεα πτερόεντα προσηφόδα.  

Ἐν θυμῷ γρηγ' χαῖρε καὶ ἴςχεο, μη' ὀλόλυξε  

οὐχ ὡσι κταμένουσιν ἔπ' ἀνδράσιν εὐχετάσθαι.  

τούσδε δὲ μορ' ἐδάμασος θεῶν καὶ σχέτλια ἔργα·  

οὐ τινα γάρ τίςκον ἐπιχθονίων ἀνθρώπων,
The maids, who were faithless to Odysseus, are bidden to clear the hall.

οὐ κακὸν οὖν μὲν ἔσθλον, ὦ τὲ σφέας εἰσαφίκωτο·
τῷ καὶ ἀτασθαλίσσεσαν ἀεικέα πότμον ἐπέστοπ.
ἀλλ᾽ ἄγε μοι σὺ γυναῖκας ἐνὶ μεγάροις καταλέξον,
αἱ τὲ μ᾽ ἀτύμαζοντι καὶ αἱ γηλείτιδες εἴσι.

τὸν δ᾽ αὐτὲ προσέειτε φίλη τροφὸς Εὐρύκλεια·
Τούγαρ ἐγὼ τοῖ τέκνοιν ἀληθείην καταλέξο.

πεντήκοντά τοῖ εἰσίν ἐνὶ μεγάροις γυναίκες
δημαί, τὰς μὲν τ᾽ ἐργὰ διδάξαμεν ἐργάζεσθαι
εἰρίᾳ τε ξαίνειν καὶ δουλουσύνην ἀνέχεσθαι·
τάνω δώδεκα πάσαι ἀναιδείης ἐπέβησαν
οὐτ᾽ ἐρεί τίονται οὐτ᾽ αὐτὴν Πηνελόπειαν.

Τηλέμαχος δὲ νέον μὲν ἄξεστο, οὐδὲ εἰ μὴν
σημαίνειν εἰσακεν ἐπὶ δμοῆσι γυναιξίν.
ἀλλ᾽ ἀγ᾽ ἐγὼν ἀναβας' υπερώα σταγάλαντα
εἰπὼ σὺ ἁλόχω, τῷ τε θεὸς ὑπὸν ἐπώροσ.

τὴν δ᾽ ἀπαμείβομενος προσέφη πολύμητις 'Οδυσσεώς·
Μὴ τιω τὴν γ᾽ ἐπέγειρε· σὺ δ᾽ ἐνθάδε εἰπὲ γυναιξίν
ἐλθέμεν, αἰ περ πρόσθεν ἀεικέα μηχανώντο.

ὸς ἁρ᾽ ἐφη, γρηγὺς δὲ δι᾽ ἐκ μεγάρου βεβήκει
ἀγγελέουσα γυναιξὶ καὶ ὀπρυνέουσα νέεσθαι.
ἀυτὰρ δὴ Τηλέμαχον καὶ βουκόλον ἣδε συβάτην
eἰς ἐκ καλεσσάμενος ἑπεα περῶντα προσηῦδα·

*Ἀρχέτε νῦν νέκυια φορέειν καὶ ἀνωθε γυναικας·
αὐτὰρ ἑπέστα θρόνοις περικαλλέας ἢδε τραπέζως
ύδατι καὶ στόγγυοι πολυτρήτουσι καθαίρειν.
αὐτὰρ ἐπῆν δὴ πάντα δόμον κατακοσμήσατε,
δμοὶς ἐξαγαγόντες ἐνσταθέος μεγάρου
μεσηγγύς τε θόλου καὶ ἀμύμονος ἔρκεος αὐλῆς
θεινέμεναι ἐξίφεσιν τανυήκεσιν, εἰς δὲ κε πασέων
Their punishment,

ψυχὰς ἐξαφέλησθε καὶ ἐκλελάθωντ᾽ ἀφροδίτης, τὴν ἅρ᾽ ὑπὸ μνηστήρου ἔχον, μύσγοντό τε λάθρῃ. 445

ὅς ἕφαθ᾽, αἱ δὲ γυναῖκες ἀολλέες ἦλθον ἀπασαι αὖ ὀλοφυρόμεναι, θαλερὸν κατὰ δάκρυ χέουσαι.

πρῶτα μὲν οὖν νέκυις φόρεον κατατεθησάτας, καὶ δ᾽ ἁρ ὑπ᾽ αἴθουσιν τίθεσαν εὐερκέος αὐλῆς ἀλλήλουσιν ἐρείδουσαι· σήμαινε δ᾽ Ὅδυσσευς αὐτὸς ἐπιστέρχων· ταῦ δ᾽ ἐκφορέον καὶ ἀνάγκη.

αὐτὰρ ἐπειτὰ θρόνους περικαλλέας ἵδε τραπέζας ὑπάτες καὶ σπάγγους πολυτρήτουι κάθαιρον.

αὐτὰρ Τηλέμαχος καὶ Βούκολος ἢδε συβώτης λάστρουσιν δάπεδον πῦκα ποιητοῦ δόμῳ 455

ἐξον· ταῦ δ᾽ ἐφορέον διμαί, τίθεσαν δὲ θύραξ.

αὐτὰρ ἐπεὶ δὴ τὰν μέγαρον διεκομμήσαντο, διμωᾶς δ᾽ ἐξαγαγόντες ἐνυσταθέος μεγάρῳ μεσημγύς τε θόλου καὶ ἀρύμονος ἐρκεος αὐλῆς εἴλεον ἐν στείνει, ὅθεν οὗ πῶς ἦν ἀλύξαι. 460

τοῦτο δὲ Τηλέμαχος πεπνυμένος ἤρχ᾽ ἀγορεύειν·

Μὴ μὲν δὴ καθαρφ θανάτῳ ἀπὸ θυριδὸν ἐλοίμην τάων, αἰ δὴ ἐμὴ κεφαλὴ κατ᾽ ὀνείδε ἐχεναν μητέρι θ᾽ ἡμετέρῃ παρά τε μνηστήριν ἰανον.

ὅς ἄρ᾽ ἐφη, καὶ πείςμα νεὸς κυνοπρύρῳ κίονος ἔξαψας μεγάλης περίβαλλε θόλου υψοῦ ἐπενταυνάσας, μὴ τις ποσὶν οὐδας ίκηται. 465

ὅς δ᾽ ὁτ᾽ ἄν ἦ κίναλαι τανυσίπτεροι ἦ ἐπελεια ἐρκεὶ ἐνυστήθησα, τὸ θ᾽ ἦστηκη ἐνὶ θάμυφι,

αὐλῖν ἐσέμεναι, στυγερὸς δ᾽ ὑπεδέξατο κοῖτος, 470

ὅς αἱ γ᾽ ἔξεισις κεφαλᾶς ἔχον, ἀμφὶ δὲ πᾶσαις δειρῆς βρόχω πῆλαν, ὅπως οὐκτίστα θάνοιεν.
and that of Melanthius: the purification of the house.

ησπαιρον δὲ πόδεσθι μίνυνθα περ οὐ τι μάλα δὴν. 
ἐκ δὲ Μελάνθιον ἤγγον ἀνὰ πρόθυρόν τε καὶ αὐλῆν: 
τοῦ δ’ ἀπὸ μὲν ρύνας τε καὶ οὕτα νηλεί χαλκῆ 
tάμνον, μῆδεα τ’ ἐξέρυσαν κυσίν ὑμα δάσασθαι, 
χειράς τ’ ἵδε πόδας κόπτον κεκοτήτοι θυμῷ. 
οἶ μὲν ἔπειτ’ ἀπονιψάμενοι χειράς τε πόδας τε 
eἰς ‘Οδυσσῆα δόμον δὲ κίον, τετέλεστο δὲ ἐργὸν: 
αὐτάρ ὦ γε προσέειπε φίλην τροφὸν Εὐρύκλειαν. 
Οὖς θέειον γρηῇ, κακῶν ἁκος, οὕς δὲ μοι πῦρ, 
ὁφρα θεεύσθω μέγαρον’ σὺν δὲ Πηνελόπειαν, 
ἐλθείν ἐνθάδ’ ἀνωχθι σὺν ἀμφιπόλουσι γυναιξὶ: 
πάσας δ’ ὁτρυνον ὁμαι κατὰ δῶμα νέεσθαι. 
τὸν δ’ αὕτε προσέειπε φίλη τροφὸς Εὐρύκλεια. 
Ναὶ δὴ ταῦτα γε τέκνον ἔμοι κατὰ μοῖραν ἔειπες. 
ἀλλ’ ἄγε τοι χλαίναν τε χυτῶνα τε εἰματ’ ἐνεῖκω, 
μηδ’ οὕτω ράκεσιν πεπυκασμένος εὐρέας ὁμοὺς ἐσταθ’ ἐνὶ μεγάρουσι: νεμεσεσωτόν δὲ κεν εὖ. 
τὴν δ’ ἀπαμειβόμενος προσέφη πολύμητις ‘Οδυσσεύς. 
Πῦρ νῦν μοι πρῶτιστον ἐνὶ μεγάρουσι γενέσθω. 
ὡς ἔφατ’, οὕς ἀπίθησε φίλη τροφὸς Εὐρύκλεια, 
ἥνεικεν δ’ ἄρα πῦρ καὶ θῆμον: αὐτάρ ὦ ‘Οδυσσεύς 
εὐ διεθεώσεσις μέγαρον καὶ δῶμα καὶ αὐλῆν. 
γρηῇ δ’ αὐτ’ ἀπέβη διὰ δῶματα καλ’ ‘Οδυσσῆας 
ἀγγελεύουσα γυναιξὶ καὶ ὀτρυνέουσα νέεσθαι: 
αἱ δ’ ὦσιν ἐκ μεγάρου δάδος μετὰ χερόν ἔχουσαι. 
αἱ μὲν ἀρ’ ἀμφεχέοντο καὶ ἱππαξακὸντ’ ‘Οδυσσῆα, 
καὶ κύνεον ἀγαπαδόμενας κεφαλὴν τε καὶ ὄμοις χειράς τ’ αἰνύμεναι: τὸν δὲ γλυκὺς ὑμερὸς ἤρει 
κλαυθμοῦ καὶ στοναχῆς, γόγνωσκε δ’ ἄρα φρεσὶ πᾶσας.
ARGUMENT.—Eurycleia the nurse goes to tell Penelope that the suitors are dead and Odysseus is returned, and that the beggar who sat in rags in the hall is he. But Penelope will not believe, even when she sees Odysseus; but she makes trial of him, bidding them bring forth his bed from the chamber which he had built. Then Odysseus is wroth, thinking that the bed has been moved; for he had fashioned it upon the stump of an olive tree rooted in the ground, so that no one could move it unless he sawed through the trunk of the tree. So Penelope knows that he is indeed Odysseus; and they go together to the chamber, and Odysseus tells of all his wanderings on his journey home. Then at the dawn of day he puts on his armour, and takes Telemachus and Eumaeus and Philocteus, and goes out of the town to see his father Laertes.
όδυσσεις

Penelope hears from Eurycleia of the slaughter of the suitors,

Μαία φίλη, μάργην σε θεοί θέσαιν, οί τε δύνανται ἄφρονα ποιήσαι καὶ ἐπίφρονα περ μάλ' έόντα, καὶ τε χαλιφρονέοντα σαοφροσύνης ἐπέβησαν· οί σὲ περ ἔβλαψαν· πρὶν δὲ φρένας αἰσίμη ἤσθα. τίπτε με λωβεύεις πολυπενθέα θυμόν ἔχουσαν ταῦτα παρέξ ἔρεοσα καὶ έξ ὑπνοῦ μ' ἀνεγείρεις ἱδέος, ὃς μ' ἐπέδησε φίλα βλέφαρ' ἀμφικαλύψας; οὐ γάρ πω τοιώνδε κατέδραθον, έξ οὖ 'Οδυσσεύς ψέχε' ἐποψόμενος Κακοίλιον ὧν ὀνομαστήν.

άλλ' ἀγε νῦν κατάβησα καὶ ἄψ ἐρχεῖσε μέγαρον δέ.

εἰ γάρ τις μ' άλλη γε γυναικῶν, αἱ μοι ἔσω, ταῦτ' ἐλθοῦσ' ἤγγειλε καὶ έξ ὑπνοῦ μ' ἀνέγειρε, τὰ κε τάχα στυγερῶς μιν ἐγών ἀπέπεμψα νέεσθαι αὕτις ἐσω μέγαρον· σὲ δὲ τούτο γε γῆρας ὀνήσει.

τὴν δ' αὕτε προσέειπε φίλη τροφὸς Εὐρύκλεια.

Οὐ τί σε λωβεύω τέκνων φίλον, ἀλλ' ἐτυμόν τοι ἴλθ' 'Οδυσσεύς καὶ οἶκον ικάνεται, ὡς ἄγορεύω, οἱ ξείνος, τὸν πάντες ἀτίμων ἐν μεγάρουσι.

Τηλέμαχος δ' ἄρα μιν τάλαι ἤδεεν ἐίδον ἐόντα, ἀλλὰ σαοφροσύνης νοήματα πατρός ἐκευθεν, ὁφρ' ἀνδρῶν τίσαιτο βίην ὑπερηνερόντων.

ὡς ἔφαθ', ἡ δ' ἐχάρη καὶ ἀπὸ λέκτροιο θοροῦσα γρη' περιπλέχθη, βλεφάρων δ' ἀπὸ δάκρυν ἤκε· καὶ μιν φωνήσασ' ἐπεα πτερόεντα προσεύδα.

Εἰ δ' ἄγε δὴ μοι μαία φίλη νημερτές ἐνιστε, εἰ ἐτεδυν δὴ οἶκον ικάνεται, ὡς ἄγορεύεις, ὁππος δὴ μνηστύρως ἀναιδέσει χείρας ἐφήκε μοῦνος ἔων, οὶ δ' αἷν ἀολλέες ἐιδον ἐμιμνον.

τὴν δ' αὕτε προσέειπε φίλη τροφὸς Εὐρύκλεια.
but she will not believe that Odysseus has returned.

Ouk idon, ou πυθόμεν, ἀλλὰ στόνον οἴον ἀκοῦσα
κτεινομένων· ἦμεῖς δὲ μυχῷ θαλάμων ἐντήκτων
ἡμεθ’ ἀτυχόμεναι, σανίδες δ’ ἔχον εδ ἀραρυῖα,
πρὶν γ’ ὅτε δὴ με σὸς ὑδὸς ἀπὸ μεγάροιο κάλεσσε
Τηλέμαχος· τὸν γάρ ὑπατήρ προέηκε καλέσσαι.

εὖρον ἐπείτ’ Ὀδυσσὴα μετὰ κταμένουσι νέκυσσιν
ἐπετεῦθ’· οἳ δὲ μιν ἀμφὶ κραταίπεδον οἴδας ἔχοντες
κείστ’ ἐπ’ ἀλλήλουσι’· ἰδοῦσά κε θυμὸν ιάνθης
[aἰματὶ καὶ λύθρῳ πεπαλαγμένον ὡς τε λέοντα].

νῦν δ’ οἳ μὲν δὴ πάντες ἐπ’ αὐθείησιν θύρησιν
ἄθροιον, αὐτὰρ δ’ ὅρωμα θεοῦκται περικαλλὲς
πῦρ μέγα κηρέμονος· σὲ δὲ με προέηκε καλέσσαι.

ἀλλ’ ἐπείν, ὄφρα σφών ἐνφροσύνης ἐπιβήτων
ἀμφότερω φίλον ἂτορ, ἐπεὶ κακὰ πολλὰ πέτοσθε.

νῦν δ’ ἡδὴ τὸδε μακρὸν ἔλλοδρ ἐκτετειλεσται.

ἤλθε μὲν αὐτὸς ζῶος ἐφέστιος, εἰρε δὲ καὶ σὲ
καὶ πάθ’ ἐν μεγάροις· κακὼς δ’ οἳ πέρ μιν ἐρέξαν

μνηστήρες, τους πάντας ἐτίσατο ζ’ ἐνὶ οἰκῷ.

τὴν δ’ αὐτὴ προσέεισε περὶφρων Πηνελόπεια·
Μαιά φίλη, μὴ τω μέγ’ ἐπεύχεοι καγχαλώσα.

οἴσθα γάρ, ὦς κ’ ἀσπαστός ἐνι μεγάρουσι φανεῖν

πάσι, μάλιστα δ’ ἐμοὶ τε καὶ νιέι, τὸν τεκόμεσθα·
ἀλλ’ οὐκ ἔσθ’ οὐδ’ μῦθος ἐτήτυμος, ὦς ἄγορεύεις,
ἀλλὰ τις ἀθανάτων κτείνε μνηστήρας ἄγανος

ὑβριν ἀγασσάμενος θυμαλγέα καὶ κακὰ ἐργα.

οὐ τινὰ γάρ τίσκον ἐπιχθονίων ἀνθρώπων,
οὐ κακὸν οἴδ’ μὲν ἐσθλόν, ὦ τε σφεας εἰσαφίκοιτο·
tὸ δ’ ἀτασθαλίας ἐπάθον κακόν· αὐτὰρ Ὀδυσσεὺς

ὡλεσε τῆλοῦ νόστον Ἀχαιὸς, ὥλετο δ’ αὐτὸς.
She goes down to the hall, but still does not recognise Odysseus.

τὴν δ’ ἥμεισθε’ ἔπειτα φίλη τροφὸς Εὐφρύκλεια.
Τέκνον ἔμοι, ποιῶν σε ἔπος φύγεν ἐρκος ὀδόντων,
ἡ πόσιν ἐνδον ἱόντα παρ’ ἐσχάρῃ οὐ ποτ’ ἐφησθα
οἰκάδ’ ἐλεύσεσθαι. θυμὸς δὲ τοι αἰεν ἄπιστος.
ἀλλ’ ἄγε τοι καὶ σήμα ἄριφραδες ἄλλῳ τι εἴπω,
οὐλήν, τὴν ποτὲ μιν σὺς ἥλασε λευκῷ ὀδόντι.
τὴν ἀπονίζουσα φρασάμην, ἥθελον δὲ σοι αὐτῇ
ἐιπέμεν· ἀλλὰ μ’ ἐκείνος ἠλὼν ἐπὶ μάστακα χερσίν
οὐκ ἔα εἰπέμεναι πολυδρείης νόοι.
ἀλλ’ ἐπεν· αὐτάρ ἐγὼν ἐμέθεν περιδώσομαι αὐτής,
αἰ κέν σ’ ἐξαπάφω, κτεῖναι μ’ οἰκτίστῳ ὀλέθρῳ.

τὴν δ’ ἥμεισθε’ ἔπειτα περίφρον Πηνελόπεια.
Μαία φίλη, χαλεπόν σε θεῶν αἰειγενετάων
δήνεα εἴρυσθαι μάλα περ πολύδροιν ἐσόσαν·
ἀλλ’ ἐμπίς ἴομεν μετὰ παΐδ’ ἐμὸν, ὄφρα ἰδομαί
ἀνδρᾶς μυηστήρας τεθηνότας, ἤδ’ ὦς ἐπεφνεν.

δὲς φαμενη κατέβαιν ὑπερώια· πολλὰ δὲ οἱ κήρ
ὁρμαίν’ ἡ ἄπανυθε φίλον πόσιν ἐξερεείνου,
ἡ παρατάσσα κύσει κάρῃ καὶ χείρα λαβοῦσα.
ἡ δ’ ἐπελ εἰσῆλθεν καὶ ὑπέρβη λάινον οὐδόν,
ἐξε’ ἐπει’ Ὀδυσσός ἐναντίον ἐν πυρὸς αὐγῆς
tοιχον τοῦ ἐτέρου· ὦ δ’ ἄρα πρὸς κύονα μακρῆν
ἡστο κατῳ ὄρῳν ποτίδεγμενος, εἰ τ’ μιν εἴποι
ἰφθήμη παράκοιτις, ἔπελ ἰδεν ὀφθαλμοῦσιν.
ἡ δ’ ἄνεω δὴν ἦστο, τάφος δὲ οἱ ἦτορ ἴκανεν.
ὁψει δ’ ἄλλοτε μὲν μιν ἐνωπαδίως ἐσίδεσκεν,
ἀλλοτε δ’ ἄγνώσασκε κακὰ χροὶ εἴματ’ ἔχουσα.

Τηλέμαχος δ’ ἐνένιπην, ἔποις τ’ ἐφατ’ ἐκ τ’ ὀνόμαζε
Μήτερ ἐμὴ δύσμητερ ἀπηνέα θυμὸν ἔχουσα,
Odysseus wishes to conceal from the people what had been done.

τίφθ' οὖτω πατρὸς νοσφίζεαι, οὐδὲ παρ' αὐτὸν ἐξομήνυ μύθουσιν ἀνείρεαι οὐδὲ μετάλλας; οὐ μὲν κ' ἀλλή γ' ὅδε γυνὴ τετλητύ θυμῷ ἀνδρὸς ἀφεσταῖρ, ὡς οἱ κακὰ πολλὰ μογήςας ἔλθοι ἐικοστῷ ἐτεῖ ἐς πατρίδα γαῖαν· σοι δ' αἰεὶ κραδής στηρεωτέρη ἐστὶ λίθοιο.

τὸν δ' αὐτὲ προσέπτει περίφρον Πηνελόπεια· Τέκνυν ἑμόν, θυμός μοι εἰνι στήθεσσι τέθηπεν, οὐδὲ τι προσφασθαί δύναμαι ἕπος οὐδ' ἐρέσσαθι οὖν εἰς ὅπα ἰδέσσαθι ἐναντίον. εἰ δ' ἐτεῦν δὴ ἔστι' Ὄδυσσεις καὶ οἶκον ικάνεται, ἥ μάλα νῦν γνωσόμεθ' ἀλλήλων καὶ λώιν· ἐστι γὰρ ἡμῖν σήμαθ', ὁ δὴ καὶ νῦν κεκρυμμένα ὤμεν ἀπ' ἄλλων. 

ὡς φάτο, μείδησεν δὲ πολύτλας δῶσ Ὅδυσσεύς, αἶσα δὲ Τηλέμαχον ἔπεια πτερόεντα προσηύδα· Τηλέμαχ', ἡ τοι μητέρ' εἰνι μεγάρουσιν ἔασον πειράζειν ἐμέθειν· τάχα δὲ φράσεται καὶ ἀρειον. νῦν δ' ὄτι μυτῶν, κακὰ δὲ χροὶ εἰματα εἰμι, τούνεκ' ἀτιμάζει με καὶ οὐ πώ φησι τὸν εἶναι. ἡμεῖς δὲ φραζόμεθ', ὡς ὧ' ἀριστα γένηται. καὶ γὰρ τὸς ὑπ' ἔνα φῶτα κατακτεῖνας εἰνι δήμῳ, ἣ μὴ πολλοὶ ἐωσιν ἀδόσητὶρεσ ὀπίσω, φεύγει πηοὺς τε προλιπῶν καὶ πατρίδα γαῖαν· ἡμεῖς δ' ἐρμα πόλης ἀπέκταμεν, οὐ μέγ' ἀριστοι κούρων εἰν Ἰθάκη· τὰ δὲ σε φράζεσσαί ἄνωγα. 

τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦδον. Αὐτὸς ταῦτά γε λείψεις πάτερ φίλε· σῆν γὰρ ἀρίστην μῆτιν ἐπ' ἄνθρωποις φάσ' ἐμμεναι, οὐδὲ κε τὸς τοι ἄλλος ἀνήρ ἐρίσειε καταθνητῶν ἄνθρωποι.
He deceives them by an artifice.

[ὅμεις δ' ἐμμεμαύτες ἀμὴ ἐφόμεθ', οὐδὲ τι φήμι ἀλκής δεινήσεσθαι, ὅση δύναμις γε πάρεστι.]

τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς.

Τοιγὰρ ἐγών ἔρεω, ὦς μοι δοκεῖ εἶναι ἄριστα. πρῶτα μὲν ἁρ λούσασθε καὶ ἀμφιέσασθε χιτώνας, ὅμως δ' ἐν μεγάρουσιν ἀνώγετε εἶμαθ' ἕλεσθαι· αὐτάρ θείος οἰοίδος ἔχων φόρμιγγα λίγειαν ἥμιν ἡγεῖσθω φιλοπαίγμονος ὀρχηθμοῦ, ὥς κέν τις φαίη γάμον ἐμμεναι ἐκτὸς ἀκούσων ἦ ἀν' ὅδὸν στείχων, ἦ οὗ περναιετάουσιν.

μὴ προσθεὶς κλέος εὐρ' φόνου κατὰ ἄστυ γένηταi ἀνδρῶν μυστήρων, πρίν γ' ἥμεας ἐλθέμεν ἔξω ἁγρὸν ἐς ἡμέτερον πολυδένδρεον· ἐνθα δ' ἐπείτα φρασσόμεθ', ὀττι κε κέρδος Ὀλυμπίους ἐγγυαλίξῃ.

ὃς ἐφαθ', οὗ δ' ἁρα τὸν μάλα μὲν κλύνων ἤδε πίθοντο. πρῶτα μὲν οὖν λούσαντο καὶ ἀμφιέσαντο χιτώνας, ὄπλισθεν δὲ γυναῖκες· δ' δ' εἴλετο θείος οἰοίδος φόρμιγγα γλαφυρῆν, ἐν δὲ σφώνυ ṿμερὸν ἄρεσ μολτῆς τε γλυκερῆς καὶ ἀμύμονος ὀρχηθμοῦ. τοῦτον δὲ μέγα δῶμα περιστεναξίζετε ποσσὶν ἀνδρῶν παιζόντων καλλιξώως τε γυναικῶν.

δεδὲ τὴς εἴπεσκε δόμον ἐκτοσθεν ἀκούνων· 'Ἡ μάλα δὴ τὸν ἐγήμε πολυμηνήστην βασίλειαν· σχετλῆ, οὐδ' ἐτη πόσιος οὐ κουριδῶι εἰρυσθαί μέγα δῶμα διαμπερές, ὅφτ' ἀν ἴκοιτο.

ὡς ἁρα τὴν εἴπεσκε, τὰ δ' οὐκ ἦναν ὦς ἔτετυκτο. αὐτάρ Ὀδυσσῆα μεγαλύτορα δ' ἐνὶ ὦκῳ Ἕλληνε ταμή λούσεν καὶ χρίσεν ἐλαίῳ, ἀμφὶ δὲ μιν φάρος καλὸν βάλεν ἤδε χυτῶνα.
Penelope bids the nurse bring Odysseus' bed from his chamber.

αὐτὰρ κὰκ κεφαλῆς χέινεν πολὺ κάλλος Ἀθήνη, τῇ μεῖζον τῇ εἰσιδεέειν καὶ πάσονα. καὶ ἐκ καρήτο οὐλας ἤκε κόμας νακινθίνῳ ἄνθει ὀμοίας. ὡς δ' ὀτε τῷ χρυσῷν περιχεύεται ἀργύρῳ ἄνηρ ἱδρις, ὡν" Ἡφαίστος δέδαεν καὶ Παλλᾶς Ἀθήνη τέχνην παντοίην, χαριέντα δὲ ἔργα τελείει. ὡς μὲν τῷ περίχευε χάριν κεφαλῇ τε καὶ ὀμοὶς. ἐκ δ' ἀσαμίθουν βῆ δεμας ἀθανάτωσιν ὀμοίοις. ἄψ δ' αὖτις κατ' ἄρ' ἐξετ' ἐπι θρόνου, ἐνθεν ἀνέστη, ἀντίον ἤς ἀλόχου, καὶ μιν πρὸς μῦθον ἐειπε. 160

Δαιμονίη, περὶ σοὶ γε γνυαικῶν θηλυτεράων κηρ ἀτέραμον ἔθηκαν Ὀλυμπία δόματ' ἔχοντες. οὐ μὲν κ' ἀλλη γ' δδε γυνῇ τετληνί θυμῷ ἀνδρὸς ἀφεσταίη, ὡς οἱ κακὰ πολλὰ μογήσας ἔλθοι ἐεικοστῇ ἐτει ἐς πατρίδα γαίαν. 165

ἀλλ' ἄγε μοι μαία στόρεσον λέχος, ὡφρα καὶ αὐτὸς λέξομαι. ἡ γάρ τῷ γε σιδήρεος ἐν φρεατι θυμός. τὸν δ' αὐτε προσέειπε περίφρον Πηνελόπεια. 170

Δαιμονίη, οὔτ' ἄρ τι μεγαλίζομαι οὔτ' ἀθερίξω οὔτε λέγων ἄγαμαι, μάλα δ' εὖ οἶδ', οἶος ἐπισθα ἐξ' Ἰθάκης ἐπι νηὸς ἴδων δολισχρήτμου. 175

ἀλλ' ἄγε οἱ στόρεσον πυκνοῖν λέχος Εὐρύκλεια ἐκτὸς ἐυσταθέος θαλάμου, τὸν ρ' αὐτὸς ἐποίει· ἐνθά οἱ ἐκθέεις πυκνοῖν λέχος ἐμβάλετ' εἰνην κόσκα καὶ χλαίνας καὶ ῥήγεα σιγαλόεντα. 180

ὡς ἄρ' ἐφί πόσιοι πειρωμένη. αὐτὰρ Ὀδυσσεύς ὄχθησας ἀλοχον προσεφώνει κεδνὰ ἰδνιαν. ὦ γύναι, ἦ γάλα σοῦτο ἐπος θυμαλγεῖς ἐειπες· τίς δὲ μοι ἄλλος' ἔθηκε λέχος; χαλεπὸν δὲ κεν εἰη
καὶ μάλ’ ἐπισταμένης, ὥστε μή θεύς αὐτὸς ἐπελθὼν ῥηθήσως ἐθέλων θεὶς ἄλλῃ ἐνὶ χώρῃ· ἀνδρὸν δ' οὐ κέν τις ἥως βροτὸς οὐδὲ μάλ’ ἤβων ῥεῖα μετοχλίσσειεν, ἐπεὶ μέγα σῆμα τέτυκται ἐν λέχει ἀσκητῷ· τὸ δ' ἕγὼ κάμον οὐδὲ τίς ἄλλος. θάμνος ἐφί ταυτιφυλλὸς ἐλαίης ἔρκεος ἔντος ἀκμηνὸς θαλέθων· πάχετος δ' ἢν ἦτε κάων. τῷ δ' ἕγῳ ἀμφιβαλῶν θάλαμον δέμον, ὄφρα τέλεσα, πυκνῆστιν λιθάδεσσα, καὶ εἴδο καθύπερθεν ἔρεψα, κολλητάς δ' ἐπεθήκα θύρας πυκνώς ἀραρνιάς. καὶ τότ' ἐπετ' ἀπέκοψα κόμην ταυτιφυλλὸν ἐλαίης, κορμὸν δ' ἐκ ρίζης προταμῶν ἀμφέξεσα χαλκῷ εἴ καὶ ἐπισταμένως, καὶ ἔπι στάθμην ἄθυνα ἐρμῖν ἀσκήσας, τέτρηνα δὲ πάντα τερέτρω. ἐκ δὲ τοῦ ἀρχόμενος λέχους ἔξευον, ὄφρα τέλεσα, δαιδάλλων χρυσῷ τε καὶ ἀργυρῷ ἕδ' ἐλέφαντι· ἐν δ' ἐτάνυσσο' ἢμάντα βοῦς φοίνικι φαινόν. οὕτω τοι τόδε σῆμα πυφαύσκομαι· οὔδε τι οἴδα, ἥ μοι ἐτ' ἐμπεδόν ἐστι γόνιν λέχος, ἥ τις ἥδη ἀνδρὸν ἄλλος ἐθηκε ταμῶν ὑπὸ πυθμέν' ἐλαίης.

δέ φάτο, τῆς δ' αὐτοῦ λύτο γούνατα καὶ φίλον ἦτορ, σήματ' ἀναγνοῦσῃ, τά οἱ ἐμπεδα πέφρασ' Ὑδυσσεύς· δακρύσασα δ' ἐπειτ' ἰδίως δράμεν, ἀμφὶ δὲ χεῖρας δειρῇ βάλλ' Ὑδυσῆ, κάρη δ' ἐκυύτ' ἢδ' προσηγόνα· Μή μοι Ὁδυσσεύ σκύψε, ἐπεὶ τά περ ἄλλα μάλυστα ἀνθρώπων τέπνυσο· θεοὶ δ' ὑπαξον οἷς, οἰ νῷν ἀγάσαντο παρ' ἀλλήλοις μένοντε ἦβης ταρτῆναι καὶ γῆρας οὐδὸν ἴκέσθαι. αὐτὰρ μὴ νῦν μοι τόδε χώεσε μηδὲ νεμέσσα,
ovneka σ’ ou to πρῶτον, ἐπεὶ ἦδον, δδ’ ἀγάπησα.
aiet γὰρ μοι θυμὸς ἐνὶ στῆθεσσι φίλοισιν
ἐρίγεις μὴ τίς με βροτῶν ἀπαίφοιτ’ ἐπέεσσιν
ἐλθὼν· πολλοὶ γὰρ κακὰ κέρδεα βουλεύονσιν.
οὐδὲ κεν Ἀργεὶν Ἐλένη Δἰὸς ἐκγεγαύα.

ἄνδρι παρ’ ἀλλοδαπῆς ἐμῆγη φιλοτητί καὶ εὔνη,
ei γῆ, ὦ μὲν αὐτίς ἄρημοι νῖες Ἀχαΐων
ἀξέμεναι οἴκον ἐς φίλην ἐς πατρίδ’ ἐμελλον.
τὴν δ’ ἣ τοῦ ἑξαὶ θεοῦ ὀφορεν ἔργον ἀείκες:
τὴν δ’ ἄτην οὐ πρόσθεν ἐφ’ ἐγκάθετο θυμῷ
λυγρῆν, ἦς ἦς πρώτα καὶ ἡμέας ἱκετο πένθος.

νῦν δ’, ἐπεὶ ἦδη σήματ’ ἀριφραδέα κατέλεξας
eῖνης ἑμετέρης, ἦν ὄβαρτος ἀλλοι ὄπασε,
ἀλλ’ οἴοι σῦ τ’ ἐγὼ τε καὶ ἀμφύπολος μία μοῦνη,
Ἀκτορίς, ἦν μοι δοκε πατὴρ ἐτὶ δεύρο κιοῦσῃ,
ἡ νὼν εὗρυτο θύρας πυκνιοῦ θαλάμου,
pείθεις δὴ μὲν θυμὸν ἀπηνέα περ μάλ’ ἐσῦτα.

ὡς φάτο, τῷ δ’ ἐτὶ μάλλον ὅψ’ ἔμερον ὄροε γόοιο
κλαίει δ’ ἔχων ἄλοχον θυμαρέα κεδνὰ ἱδυὰν.
ὡς δ’ ὅτι ἂν ἀστάσιος γῆ νηχομένουι φἄνη,
διν τε Ποσειδίων εὐεργέα νῆ’ ἐνὶ πόντῳ
ῥαιγὴ ἐπειγομένην ἀνέμῳ καὶ κύματι πηγῆ·
παῦροι δ’ ἐξεφυγον πολλῆς ἄλος ἦπερον δὲ
νηχόμενοι, πολλὴ δὲ περὶ χροὶ τέτροφεν ἄλμη,
ἀσπάσιοι δ’ ἐπέβαν γαῖς κακότητα φυγόντες.
ὡς ἀρα τῇ ἀσπαστῶς ἐνη πόσις εἰσορῶση,
δειρῆς δ’ οὐ πῶ πάμπαν ἄφιετο πῆχει λευκό.
καὶ νῦ κ’ ὀδυρομένουι φάνη ῥοδοδάκτυλοσ ἡμός,
ei μὴ ἃρ’ ἀλλ’ ἑνόησε θεά γλαυκῶπις Ἀθηνῆ.
Athena keeps the day from dawning;

νύκτα μὲν ἐν περάτῳ δολιχῶν σχέθεν, ὅδ’ αὖτε ρύσατ’ ἐπὶ Ὀκεανῷ χρυσόθρονον, οὕδ’ ἔα ἵππους ξένυγνυθο’ ὑκόποδας φάος ἀνθρώπους φέροντας, 245 Λάμπτων καὶ Φαέθονθ’, οἴ τ’ ἕδ’ πῶλοι ἄγουσιν. καὶ τὸ ᾃ ἤρ’ ἰν ἄλοχον προσέφη πολύμητις Ὀδυσσεύς.

Ὡ γύναι, οὐ γάρ πι’ πάντων ἐπὶ πείρατ’ ἀέθλων ἃλθομεν, ἀλλ’ ἐ’ ὀπισθεν ἀμέτρητοι πόνοι ἔσται, πολλὸς καὶ χαλεπός, τὸν ἔμε χρή πάντα τελέσαι. 250 ὡς γάρ μοι ψυχῇ μαντεύσατο Τειρεσίαο ἠματὶ τῷ, ὅτε δὴ κατέβην δόμον Ἄιδος εἰςω νόστον ἐταῖρουσιν διζήμηνος ἤδ’ ἑμοὶ αὐτῷ. ἀλλ’ ἔρχειν, λέκτρον δ’ ὠμεν γύναι, οὕφα καὶ ἕδ’ ὑπνῷ ὡπτ γλυκερὰ ταρτώμεθα κοιμηθέντε. 255 τὸν δ’ αὖτε προσέειτε περίφρον Πηνελόπεια.

Εὐνή μὲν δὴ σοὶ γε τὸτ’ ἔσσεται, ὅππότε θυμῆ σὺ ἔθλης, ἐπεὶ ἀρ σε θεοὶ ποίησαν ἰκέσθαι οἶκον ἐκτίμενον καὶ σὴν ἐς πατρίδα γαῖαν. ἀλλ’ ἐπεὶ ἐφράσθης καὶ τοῖς θεοὶ ἔμβαλε θυμῷ, εἰπ’ ἄγε μοι τὸν ἄεθλον, ἐπεὶ καὶ ὀπισθεν, ὀἴο, πεύσομαι, αὐτίκα δ’ ἐστὶ δαίμεναι οὐ τι χέρειον.

τὴν δ’ ἀπαρείβόμενος προσέφη πολύμητις Ὀδυσσεύς. Δαιμονίη, τί τ’ ἄρ’ ἀδ με μάλ’ ὀτρύνουσα κελεύεις εἰπέμεν; αὐτάρ εγὼ μυθήσομαι οἶδ’ ἐπικεύσω. 265 οὐ μὲν τοι θυμὸς κεχαρήσεται· οὐδε γὰρ αὐτὸς χαίρω, ἔπει μάλα πολλά βροτῶν ἐπὶ ἄστε’ ἄνωγεν ἐλθεῖν ἐν χείρεσσιν ἔχωντ’ εὐήρες ἔρετμον, εἰς δ’ κε τοὺς ἁφίκωμαι, ο’ οὐκ ἤσασι θάλασσαν ἀνέρες, οὐδε Θ’ ἀλεσσὶ μεμιγμένον εἴδαρ ἐδουσιν· οὐδ’ ἄρα τοῦ γ’ ἄσασι νέας φοινικοπάρρους,
while Odysseus tells Penelope of the fate that awaits him;

οὐδ' εὐηρε' ἐρετμα, τὰ τε πτερὰ νυσὶ πέλονται.  
σῆμα δὲ μοι τὸν ἐπειπὸν ἄριφραδές, οὐδὲ σε κεῦσω·  
ὀππότε κεν δὴ μοι ἑυμβλήμενος ἄλλος ὀδύτης  
φήμη ἀθηρηλοιγον ἔχειν ἀνὰ φαιδίμφω ὤμῳ,  
καὶ τότε μ' ἐν γαίη πῆξαντ' ἐκέλευσαν ἐρετμὸν  
ἐρξανθ' ἤερα καλὰ Ποσειδάωνι ἀνακτί  
ἀρνείδων ταῦρον τε συών τ' ἐπιβήτορα κάπρον  
οίκαδ' ἀποστείχειν, ἔρδειν θ' ἤερας ἐκατόμβας  
ἀθανάτους θεοῦσι, τοῖς οὐρανοίς εὐρύν ἐχουσι,  
πάσι μάλλ' ἔξεσθ' θάνατος δὲ μοι ἐξ ἄλος αὐτῷ  
ἀβληχροδ μάλα τοῖς ἐλεύσεται, ὁς κέ με πέφυγι  
γῆρας ὑπὸ λυπαρῷ ἀρημένον· ἀμφὶ δὲ λαοὶ  
ἀλβοὶ ἔσονται· τὸ δὲ μοι φάτο πάντα τελεύσαι.  

τὸν δ' αὐτὴ προσέειπε περίφρων Πηνελόπεια.  

Εἰ μὲν δὴ γῆρας γε θεοὶ τελέουσιν ἄρειον,  
ἐλπιστὴ τοῦ ἐπειτα κακῶν ὑπάλυξιν ἔσεσθαι.  

ὡς οἴ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον·  
τόφρα δ' ἂρ' Εὐρυνόμη τε ἱδὲ τροφὸς ἐνυνῆν  
ἐσθῆτος μαλακῆς δαίδων ὑπολαμπομενάων.  

αὐτὰρ ἐπεὶ στόρεσαν πυκινὸν λέχος ἐγκονέουσαι,  
γρηγὺς μὲν κεύσοσα πάλιν οἶκον δὲ βεβήκει,  
τοῦτων. δ' Ἐυρυνόμη θαλαμηπόλος ἤγεμόνευεν  
ἐρχομένουσι λέχος δὲ δᾶς μετὰ χερσὶν ἐχουσα·  
ἐς θάλαμον δ' ἀγανόσα πάλιν κλέων. οἴ μὲν ἐπειτα  
ἀσπάσοιε λέκτρου πολαιοῦ θεσμὸν ἴκοντο.  

αὐτὰρ Τηλέμαχος καὶ βουκόλος ἴδε συβότης  
παῦσαν ἂρ' ὀρχήθμοιο πόδας, παῦσαν δὲ γυναικας,  
αὐτοὶ δ' εὐνάζοντο κατὰ μέγαρα σκιώντα.  

τὸ δ' ἐπεὶ οἶν φιλότητος ἐταρπῆντ' ἐρατεινής,
and recounts the history of his wanderings.

tερτέσθην μύθουσι, πρὸς ἄλληλους ἐνέποντε, ἦ μὲν ὦς ἐν μεγάρουσιν ἀνέσχετο διὰ γυναικῶν ἀνδρῶν μνηστήρων ἐσορῶς ἁλήθηλον ὦμιλον, οὐ ἔθεν εἶνεκα πολλά, βῶς καὶ ἴδρα μῆλα, ἐσφαξον, πολλὸς δὲ πίθων ἤφυσετο οἶνος· 

αὐτὰρ ὁ ὑιογενὴς 'Οδυσσεὺς ὦσα κῆδε ἔθηκεν ἀνθρώπως ὦσα τ' αὐτὸς οὐξύςας ἐμόγησε, πάντ' ἔλεγ. ἦ δ' ἄρ ἐτέρπετ' ἀκούοντ', οδέ δὲ οὗ πνον πίπτεν ἐπὶ βλεφάροις πάρος καταλέξαι ἄπαντα. 

ηρξατο δ' ὡς πρῶτον Κίκονας δάμασ', αὐτὰρ ἐπειτα 310 ἦλθ' ἐς Δωτοφάγων ἀνδρῶν πέιραν ἄρουραν. 

ηδ' ὦσα Κύκλωψ ἔρξε, καὶ ὦς ἀπετύσατο ποιην ἴθησαν ἐπάρον, οὔς ἔσθιεν οὔς ἐλέαιρεν. 

ηδ' ὦς Αἰολον ἴκεθ', ὦ μιν πρόφρων ὑπέδεκτο καὶ πέμπτ', οὐδὲ τω αἴτα φίλην ἐς πατρίδ' ἤκέσθαι 315 ἦν, ἀλλά μιν αἴτις ἀναρτᾶξασα θύελλα πόντων ἐπ' ἴχθυόντα φέρεν βαρέα στενάχοντα. 

ηδ' ὦς Τηλέπυλον Δαυστρυγονίνην ἁφίκοντο, οἱ νῆσας τ' ὀλεσάν καὶ ἐνκυνήμιδας ἐταίρους 

[πάντας. 'Οδυσσεὺς δ' οἶος ὑπέκφυγε νηὶ μελαίνη.] 320 καὶ Κίρκης κατέλεξε δόλον πολυμηχανίν τε, 

ηδ' ὦς εἰς 'Αἰδεω δόμον ἠλυθεν εὐρώεντα ψυχῆ χρησόμενος Θηβαίου Τειρεσίαο νηὶ πολυκληίδι, καὶ εὐτίκε δάντας ἐταίρους 

μητέρα θ', ἦ μιν ἐτικτε καὶ ἐτρεφε τυτθὸν ὅντα· 325 ηδ' ὦς Σειρῆνων ἀδινᾶων φθόγγον ἀκουσεν, ὦς θ' ἵκετο Πλαγκτᾶς πέτρας δεινήν τε Χάρυβδων 

Σκύλλην θ', ἦν οὐ πώ ποτ' ἀκήριοι ἀνδρες ἄλφαν· 

ηδ' ὦς 'Ηλείον βοᾶς κατέπεφνον ἐταίρου.
Then the dawn appears,

Then the dawn appears,
αλλ’ ἦ τοι μὲν ἐγὼ πολυδεύδρεον ἄγρον ἐπεμὺ ὁψόμενος πατέρ’ ἔσθλόν, ὃ μοι πυκνοὺς ἀκάχηται. ἵνα δὲ γύναι τάδ’ ἐπιτέλλω πινυτῇ περ ἐούσῃ. αὐτίκα γὰρ φάτι εἶσιν ἀμ’ ἕλιψι ἀνιόντι ἀνδρῶν μνηστήρων, οὐδ’ ἐκτανον ἐν μεγάρωσιν. εἰς ὑπέρφ’ ἀναβάσσα σοίν ἀμφιπόλοιοι γυναιξὶν ἰσθαι, μηδ’ γε τινα προτιόσσεο μηδ’ ἔρεειν ν’ ῥα καὶ ἀμφ’ ὁμοισιν ἐδύσητο τεῦχεα καλά, οὗτος δὲ Τηλέμαχον καὶ βουκόλον ἴδε συβώτην, πάντας δ’ ἐντε’ ἀνωγεν ἀρχια χερσίν ἐλέσθαι. οὗ δὲ οἱ οὐκ ἀπέθησαν, ἐθωρήσουσο δὲ χαλκῷ, ὥθῃαν δὲ θύρας, ἐκ δ’ ήμοιν. ἦρχε δ’ Ὀδυσσεύ. ἡδη μὲν φάος ἦν ἐπὶ χθόνα, τούς δ’ ἀρ’ Ἀθήνῃ νυκτὶ κατακρύψασα θοὺς ἔξηγε πῦληος.
Argument.—Meanwhile Hermes conducts the souls of the slain suitors to the shades; and there they find the souls of those who had fallen before Troy, and Achilles and Agamemnon talking together, and they tell Agamemnon of their fate. But Odysseus finds his father Laertes in a sorry plight, digging in his garden, and he learns from him his condition and discovers himself. Meanwhile the news of the suitors’ death spreads through the town, and the townsfolk assemble in debate. And those who took the part of the suitors arm themselves, and go forth to take vengeance on Odysseus; and Odysseus and his friends go to meet them. Then Laertes slays Eupeithes, and Odysseus makes a great slaughter of his enemies, until Athena stays his hand and makes peace between them.
The suitors find Agamemnon talking with Achilles in Hades.
Agamemnon describes Achilles' funeral,

"Agamemnon describes Achilles' funeral, "Be*', ἴλθε σὺν ἀθανάτης ἀλώσιν ἀγγελῆς ἀλῶσα. Βοῦ δ' ἐπὶ πόντον ὀρώρει θεσπεσίαν, ὑπὸ δὲ τρόμοι ἐλλαβεὶ πάντας 'Ἀχαίοις· καὶ νῦ κ' ἀναίγοντες ἔβαν κοίλας ἐπὶ νήσας, εἰ μὴ ἀνήρ κατέρυκε παλαιὰ τε πολλὰ τε εἰδῶς, Νέστωρ, οὗ καὶ πρόσθεν ἀρίστη φαίνετο βουλή· ὅ σφιν ἐν φρονέων ἀγορήσατο καὶ μετέειπεν· ἵσχες θ' Ἀργείωι, μὴ φεύγετε κοῦροι Ἀχαιῶι· μῆτηρ ἐξ ἄλος ἤδε σὺν ἀθανάτης ἀλώσιν ἔρχεται οὗ παιδὸς τεθνητός ἀντίωσα. ὃς ἔφαθ', οἷς δ' ἐσκόντο φῶβον μεγάθυμοι Ἀχαιοὶ· ἀμφὶ δὲ οὗ ἐστησάν κοῦραι ἀλίου γέροντος οἰκτρὶ ὀλοφυρόμεναι, περὶ δ' ἀμβροτα εἰματα ἔσσαν. μοῦσα δ' ἐννεά πάσαι ἀμειβόμεναι ὅπλα καλὴ θρήνεον· ἔνθα κεν ο(KERN ἀδάκρυτον γε νόησα Ἀργείωι· τοιὸν γὰρ ὑπὸ ῥοι ὕπεραν μοῦσα λίγεια. ἐπὶ δὲ καὶ δέκα μὲν σε ὁμοῦ νύκτας τε καὶ ἦμαρ κλαίομεν ἄδανατοί τε θεοὶ θνητοὶ τ' ἀνθρωποὶ· ὀκτωκαιδεκάτη δ' ἔδομεν πυρὶ, πολλὰ δὲ οὗ ἀμφὶ μῆλα κατεκτάνομεν μάλα πίονα καὶ ἐλικας βους. καὶ θεοὶ δ' ἐν τ' ἐσθῆτι θεῶν καὶ ἀλείφατα πολλῷ καὶ μέλιτι γλυκερῷ· πολλοὶ δ' ἦρισες 'Ἀχαιοὶ τεῦχεσιν ἐβρώσαντο πυρὶν πέρι καιομένου.
and laments his own unhonoured end.

πέοι θ’ ἵππης τε· πολὺς δ’ ὄρυμαγδὸς ὄρωρε.  
αὐτάρ ἔπει δὴ σε φλὸξ ἦνυσεν Ἡφαῖστοιο,
ἡδθεν δὴ τοῖ νέγωμεν λεύκ’ ὀστε’ Ἀχιλλεύν
οἶνῳ ἐν ἀκρήτῳ καὶ ἀλείφατι’ δῶκε δὲ μῆτηρ
χρύσεων ἄμφιφορῆ’· Διωνύσιο δὲ δῶρον
φάσκ’ ἐμεναι, ἔργον δὲ περικλυτοῦ Ἡφαῖστοιο.
ἐν τῷ τοι κεῖται λεύκ’ ὀστεά φαίδημ’ Ἀχιλλεύν, 
μύγδα δὲ Πατρόκλου Μενοιτιάδαο θανόντος,
χωρὶς δ’ Ἀντιλόχου, τὸν ἔχοχα τίς ἀπάντων
τῶν ἄλλων ἑτάρων μετά Πάτροκλόν γε θανόντα.
ἀμφ’ αὐτοῦ δ’ ἐπειτα μέγαν καὶ ἀμύμονα τύμβον
χέναμεν Ἀργείων ἱερὸς στρατός αἰχμητάων
ἀκτῇ ἐπὶ προύχουσης, ἐπὶ πλατεῖ’ Ἑλληστόντυφ, 
ὡς κεν τηλεφανῆς ἐκ ποντόφιν ἀνδράσιν εἰς
τοῖς, οἶ νῦν γεγάασι καὶ οἱ μετόπισιον ἐσονται.
μήτηρ δ’ αὐτήςασα θεοὺς περικαλλ’ ἄεθλα ἄγων
θήκε μέσῳ ὑπὸ ἀγώνι ἄριστησιδ’ Ἀχαϊῶν.
ἡδη μὲν πολέων τάφω ἀνδρῶν ἀντεβόληςας
ήρων, ὡτε κέν ποτ’ ἀποφθυμένου βασιλῆας
ζώνυμναι τε νέοι καὶ ἐπεντύνουται ἄεθλα·
ἀλλά κε γείνα μάλιστα ἱδῶν θηήσαοι θυμιῦ,
οὐ’ ἐπὶ σοὶ κατέθηκε θεὰ περικαλλ’ ἄεθλα,
ἀργυρόπεζα Θέτις· μάλα γὰρ φίλος ἤθθα θεοὺς.
ὡς σου μὲν οὐδὲ θανῶν ὀνομ’ ἀλείπας, ἀλλὰ τοι αἰεὶ
πάντωσ ἐπ’ ἀνθρώπους κλέος ἑσσεται ἔσθλον’ Ἀχιλλεῦ·
αὐτάρ ἐμοὶ τὸ τὸδ’ ἤδος, ἐπεὶ πόλεμον τολύπευσα ;
ἐν νόστῳ γὰρ μοι Ζεὺς μήσατο λυγρὸν ὀλέθρον
Αἰγίσθου ὑπὸ χερσὶ καὶ οὐλομένης ἀλόχοιο.
ὡς οὐ μὲν τοιώτα πρὸς ἄλληλους ἀγόρευον,
He asks Amphimedon about the death of the suitors;

ἀγχίμολον δὲ σφ' ἡλθε διάκτορος ἀργεῖφόντης
ψυχὰς μνηστήρων κατάγων 'Οδυσσὺ χαμένων,
tὸ δ' ἄρα θαμβῆσαντ' ἱθὺς κίον, ὡς ἐσιδέσθην.
ἐγὼ δὲ ψυχῇ Ἀγαμέμνονος Ἀτρείδαο
παῖδα φίλον Μελανῆος, ἀγακλητὸν Ἀμφιμέδωντα.
ζείνος γὰρ οἱ ἐν Ἱθάκῃ ἐν οἴκια ναϊών.

τὸν προτέρη ψυχῇ προσεφώνεεν Ἀτρείδαο·
Ἀμφιμέδου, τί παθόντες ἐρεμήν γαῖαν ἐδυτε
πάντες κεκριμένοι καὶ ὀμῆλικες; οὔδε κεν ἄλλωσ
κρινάμενος λέξιατο κατὰ πτόλιν ἀνδρας ἀριστος.

ἡ ὑμί' ἐν νήσσι Ποσειδῶν ἐδάμασσεν

ὁρσάς ἀργαλεοὺς ἀνέμους καὶ κύματα μακρά;

ἡ ποὺ ἀνάρσοιν ἀνδρας ἐδηλήσαντ' ἐπὶ χέρσου

βοῦς περιταμνομένους ἢδ' οἴων πόεα καλά,

ἡ' περὶ πτόλιοι μαχεούμενοι ἠδὲ γυναικῶν;

ἐιπέ μοι εἰρομένω· ἐείνος δὲ τοι εὐχομαι εἶναι.

ἡ οὐ μέμνη, ὅτ' ἐκείσε κατήλθουν ἐμέτερον δῶ

ὄρτυνεον Ὀδυσσὴ σὺν ἀντιθέαν Μενελάο

"Ιλιον εἰς ἀμ' ἔπεσθαι εὐσσέλμον ἐπὶ νηῦν;

μηνὶ δ' ἐν οὐλῷ πάντα περήσαμεν εὐρέα πότον

σπουδῆ παρπετιθόντες Ὀδυσσὴ θυλίτορθον.

τὸν δ' αὐτὲ ψυχῇ προσεφώνεεν Ἀμφιμέδωντος·
[Ἀτρείδη κόλιστε, ἄναξ ἄνδρων Ἀγάμεμνον],
μέμνημαι τάδε πάντα διοτρέφει, ὦς ἀγορεύεις·

σοι δ' ἐγὼ ἐδ' μάλα πάντα καὶ ἀτρεκεῖς καταλέξω,

ἡμετέρον θανάτῳ κακῶν τέλος, οἴων ἐτύχθη.

μνώμεθ' Ὀδυσσῆος δήν οἱχομένου δάμαρτα;

ἡ δ' οὖτ' ἰρμεῖτο στῦγερον γάμον οὔτε τελεύτα

ἡμῖν φραξομένη θάνατον καὶ κήρα μέλαιναν,
and hears from him the story of the courtship.

άλλα δόλον τόν τ' ἀλλον ἐνὶ φρεσὶ μερμήριζε·
στησαμένη μέγαν ἰστόν ἐνὶ μεγάρουσιν υφαίνει,
λεπτὸν καὶ περίμετρον· ἀφαρ δ' ἡμῖν μετέειπε·
κοῦροι ἐμοὶ μνηστήρες, ἔπει θάνε δίοις Ὄδυσσεύς,
μύρνεν ἐπευγόμενοι τὸν ἐμὸν γάμον, εἰς δ' κε φάρος
ἐκτελέσω, μή μοι μεταμόνια νήματ' ὀληταί,
Δαέρτη ἦρω ταφήνιον, εἰς ὅτε κέν μιν
μοῖρ' ὅλην καθέλησι τανηλέγεος θανάτοιο,
μή τίς μοι κατὰ δὴμον Ἀχαιαίων γεμέσθησιν,
α' κεν ἄτερ σπείρον κήται πολλὰ κτετάσισας.
ὡς ἐφαθ', ἡμῖν δ' ἀδ' ἐπεπείθετο θυμὸς ἀγήνωρ.
ἐνθα καὶ ἡματία μὲν υφαίνεσκεν μέγαν ἰστόν,
νῦκτας δ' ἀλλύσευκεν, ἐπ' ἄγος παραθεῖτο.
ὡς τρίετες μὲν ἐλθεῖ δόλῳ καὶ ἐπειθεῖν Ἀχαιοὺς·
ἀλλ' ὅτε τέτρατον ἦλθεν ἔτοσ καὶ ἐπήλυθον ὄρατι,
[μηνῶν φθινόντων, περὶ δ' ἡματα πολλὰ τελέσθητα]
καὶ τότε δὴ τις ἔειπε γυναικῶν, δ' σάφα γὰρ,
καὶ τὴν γ' ἀλλύσουσαν ἐφεύρομεν ἀγλαῶν ἰστόν.
ὡς τὸ μὲν ἐξετέλεστο καὶ οὐκ ἐθέλουσ' ὑπ' ἀνάγκης.
ἐνθ' ἂ φάρος ἐδείξεν υφίνασαι μέγαν ἰστόν
πλύνας' ἡμιών ἐναλίγκιοι ἴ' σελήνῃ,
καὶ τότε δὴ ἦ' Ὅδυσσῆα κακὸς ποθὲν ἤγαγε δαιμῶν
ἀγροῦ ἐπ' ἐσχατίνην, ὅθι δώματα ναίε συβώτης.
ἐνθ' ἦλθεν φίλος νῦν Ὅδυσσῆος θείων
ἐκ Πύλου ἡμαθόντως ἵων σὺν νη' μελαίνῃ·
τῶ δὲ μνηστήριον θάνατον κακὸν ἀρτύναντε
ἔκοντο προτὲ ἄστυ περικλιτῶν, ἦ τοι Ὅδυσσεῦς
ὔστερος, αὐτὰρ Θηλέμαχος πρόσθ' ἡγεμόνευε.
τὸν δὲ συβώτης ἦγε κακὰ χρον ἑιματ' ἐχοντα.
and its tragical end.
56 ΟΔΥΣΣΕΙΑΣ

Οδυσσέας ἀνὴρ ἀποκλίμηθ᾽, διν ἑτὶ καὶ νῦν σῶματ᾽ ἀκηδέα κεῖται ἐνὶ μεγάροις Ὀδυσσήοις. οὐ γὰρ τῶν ὕπαι πῆλοι κατά δῶμαι ἐκάστου, οἱ κ᾽ ἀπονήπαντες μέλανα βρότον ἐξ ὁποῖλον κατθέμενοι γοάοιν· ὃ γὰρ γέρας ἐστὶ θανόντων. 

τὸν δ᾽ αὐτὲ ψυχὴ προστεφώνεεν Ἀτρέιδαο· Ὀλβίε Δᾰέρταο πᾶι, πολυμήχαν Ὀδυσσεῦ, ἦ ἁρὰ σὺν μεγάλῃ ἀρετῇ ἐκτήσω ἀκοιτών. ὡς ἀγαθὰλ φρένες ᾧσαν ἀμύμοιν Πηνελοπεῖα, κοὐρὴ Ἰκάριον· ὡς εὖ μέμνητ Ὀδυσσῆο, ἀνδρὸς κουριδίου· τῶν ὁι κλέος οὐ ποτὶ ὀλεῖται ἦς ἀρετῆς, τεῦξουσι δ᾽ ἐπιχθονίωσιν ἀοίδήν ἀθάνατοι χαρέσαν ἐχέφρον Πηνελοπεία, οὐχ ὡς Τυνδαρέου κούρη κακὰ μήσατο ἔργα κουριδίων κτείνασα πόσιν, στυγερῇ δὲ τ᾽ ἀοίδῃ ἔσσετε ἐπ᾽ ἀνθρώπους, χαλεπῆν δὲ τε φήμιν ὀπασσεθηλυτέρησο γυναιξί, καὶ ἦ κ᾽ εὐεργός ἔργοιν. 

ὡς οὶ μὲν τοιαῦτα πρὸς ἄλληλους ἀγάρευν, ἔστεώτ᾽ εἰν Ἀἴδαο δόμοις ὑπὸ κεύθεσε γαῖης· οἱ δ᾽ ἐπεὶ ἐκ πόλιος κατέβαν, τάχα δ᾽ ἀγρὸν ἱκόντο καλὸν Δᾰέρταο τετυγμένον, ὃν τὰ ποτ᾽ αὐτὸς Δᾰέρτης κταίτυσσεν, ἐπεὶ μάλα πολλὰ μόγησεν. ἐνθὰ οἱ οἶκοι ἔνν, περὶ δὲ κλίσιον θεὶ πάντῃ, ἐν τῇ σιτέσκοντο καὶ ζαυνὸν ἥδε ζαυνὸν δμῶτες ἀναγκαῖοι, τοῦ οἱ φίλα ἑργάζοντο. 

ἐν δὲ γυνὴ Σικελῆ γρηγὺς πέλεν, ἦ ὡς γέροντα ἐνδυκέως κομμεσκέν ἐπ᾽ ἀγροῦ νόσφι πόλιν. ἐνθ᾽ Ὀδυσσέας δμῶτοι καὶ νὲλ μιθὸν ἔειπεν· ὡς μὲν νῦν ἐλθεὶ ἐυκτἱμενον δόμον εὐσώ,
and finds him digging alone in the garden.
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ΟΔΥΣΣΕΙΑΣ [BOOK XXIV.

Odysseus speaks deceitfully to his father,

"Ω γέρον, οὐκ ἀδαμνονή σ’ ἐχει ἄμφιπολεύειν ὀρχατον, ἀλλ’ εἴ τοι κομιδῇ ἐχει, οὔδε τι πάμπαν οὐ φυτὸν οὐ συκήν οὐκ ἄμπελος οὐ μὲν ἐλαιὴ οὐκ ὄγχυν σὺ πρασιᾷ τοι ἀνευ κομιδῆς κατὰ κῆπον ἄλλο δὲ τοι ἐρέω, σ’ δὲ μὴ χόλον ἐνθεο θυμαί· αὐτὸν σ’ οὐκ ἀγαθὴ κομιδῇ ἐχει, ἀλλ’ ἀμα γῆρας λυγρὸν ἐχεις αὐχμέδις τε κακὼς καὶ ἀεικέα ἔσσαι. οὐ μὲν ἀεργίης γε ἄναξ ἐνεκ’ οὐ σε κομίζει, οὔδε τι τοι δουλειον ἐπιπρέπει εἰσφοράσθαι εἴδος καὶ μέγεθος· βασιλῆι γὰρ ἄνδρι ἠοικας. τοιοῦτι δὲ ἠοικας, ἐπεὶ λούσατο φαγοι τε, εὐδέμεναι μαλακός· ἡ γὰρ δίκη ἐστὶ γερόντων. ἀλλ’ ἄγε μοι τόδε εἰπέ καὶ ἀτρεκέως κατάλεξον, τεῦ δμόως εἰς ἄνδρων; τεῦ δ’ ὀρχατον ἄμφιπολεύεις; καὶ μοι τοῦτ’ ἀγόρευσον ἐτήτυμον, ὄφρ’ ἐν εἰδώ, εἰ ἐτεόν γ’ Ἰθάκην τηῦν’ ἱκόμεθ’, ὡς μοι ἐειπεν οὕτως ἀνὴρ νῦν δὴ ἄμβλημενος ἐνθάδ’ ἴόντι οὐ τι μάλ’ ἀρτίφρων, ἐπεὶ οὐ τόλμησεν ἐκαστα εἰπεῖν ἦδ’ ἐπακοῦσαι ἐμὸν ἔπος, ὡς ἐρέεινον ἀμφὶ ξεινῷ ἐμῳ, ἡ ποὺ ξόει τε και ἐστιν, ἡ ἦδη τέθνηκε καὶ εἰν Ἀδαο δόμοιςεν. ἐκ γάρ τοι ἐρέω, σ’ δὲ σύνθεο καὶ μεν ἂκοουσον· άνδρά ποτ’ ἐξεινίσασα φίλῃ ἐνι πατρίδι γαϊή ἡμέτερον δ’ ἐλθόντα, καὶ οὐ πώς τις βροτὸς ἄλλος ξεινων τηλεδαπῶν φιλῶν ἐμὸν ἰκέτο δῶμα· εὐχέτο δ’ ἐξ Ἰθάκης γένος ἔμμεναι, αὐτὰρ ἐφασκε Δαέρτην Ἀρκεστιάδην πατέρ’ ἐμμεναι αὐτῷ. τὸν μὲν ἐγὼ πρῶς δῶματ’ ἀγων εἰ ἐξεινίσσα ἐνδυκέως φιλέων πολλῶν κατὰ οἶκον ἔοντων,
pretending to be a friend of his son;

καὶ ὁ δώρα πόρον ἔπνευμα, οἰδα ἐφικεῖ.

χρυσοῦ μὲν οἱ δῶκεν εὐεργείος ἔπτα τάλαντα,
δῶκα δέ οἱ κρητήρα πανάργυρον ἀνθεμόεντα,
δώδεκα δ' ἀπλοίδιας χλαίνας, τόσους δέ τάπητας,
τόσα δέ φάρεα καλά, τόσους δέ ἐπὶ τούσι χιτῶνας,
χωρὶς δ' αὐτεῖ γυναῖκας ἀμύμωνα ἔργα ἱδυίας
tέσσαρας εἰδαλύμας, ἃς ἤθελεν αὐτῶς ἐλέεθαι.

τὸν δ' ἠμείβετ' ἔπειτα πάτηρ κατὰ δάκρυνο εἰβων·
Ξείνῃ, ἢ τοι μὲν γαϊαν ἴκανεῖς, ἢν ἐρεεῖνεσ,
ὑβριστάλη δ' αὐτήν καὶ ἀτάσθαλοι ἄνδρες ἔχοντι·
δώρα δ' ἐτόσα ταῦτα χαρίζει μυρί' ὀπάξων·
eἰ γάρ μιν ἵων γε κίχεις Ἰθάκης ἐνὶ δῆμῳ,
tό̂ κέν σ' εὗ δώρουσιν ἀμειψάμενοσ ἀπέπεμψε
cαὶ ξεινῇ ἁγαθῇ· ἢ γάρ θέμις, ὥσ τισ ὑπάρξῃ.
ἀλλ' ἄγε μοι τόδε εἴπε καὶ ἄτρεκέως κατάλεξον,
pόστον δὴ ἐτὸς ἐστίν, ὅτε ξείνωσας ἐκείνον
σὸν ξείνον δύστηνον, ἐμὸν παῖδ', εἴ ποτ' ἐν γε,
δύσμορον; ὦν ποὺ τίλε φίλων καὶ πατρίδος αὔης
'ἡ ποὺ ἐν πόντῳ φάγον ἰχθύες, ἢ ἐπὶ χέρσου
θηρίῳ καὶ οἰωνοῦσιν ἐλωρ γένετ'· οὐδὲ ε ἤμηρ
κλάσει περιττείλασα πάτηρ θ', οἱ μιν τεκόμεσθα.
οὐδ' ἀλοχος πολύδωρος, ἐχέφρων Πηνελόπεια,
κώκυν' ἐν λεχέεσσιν ἐν πόσιν, ὦς ἐπεφίκει,
ὁφθαλμοὺς καθελοῦσα· τὸ γὰρ γέρας ἐστὶ θανόντων.
καὶ μοι τοῦτ' ἀγόρευσον ἐτήτυμον, ὀφρ' ἐν εἴδω·
tὸς πόθεν εἰς ἀνδρῶν; πόθι τοι πόλις ὡδε τοκής;
ποῦ δαί νηῦς ἐστήκες θοῇ, ἢ σ' ἤγαγε δεύρο
ἀντιθέους θ' ἐτάρους; ἢ ἐμπορος εἰλήλουθας
νηῦς ἐπ' ἀλλοτρίης, οἰ δ' ἐκβήσαντες ἐβησαν;
but his feelings compel him to discover himself.

τὸν δ᾽ ἀπαμείβομενος προσέφη πολύμητις Ὄδυσσεύς.
Τοιγὰρ ἐγὼ τοι πάντα μάλ᾽ ἀτρεκέως καταλέξω.
εἰμὶ μὲν ἐξ Ἀλύβαντος, ὃθι κλυτὰ δώματα ναίω,
νίδος Ἀφεῖδαντος Πολυπηριόνδαο ἀνακτός:

αὐτὰρ ἔμοι γ᾽ ὄνομ᾽ ἔστιν Ἐπήριτος· ἀλλὰ μὲ δαίμων
πλάγις ἀπὸ Σικανίης δείρ᾽ ἐλθέμεν οὐκ ἐθέλοντα·
νῆσ ἐν ποιήσει ἔτε ἀγροῦ νόσφη πόλης.

αὐτὰρ Ὄδυσση κάμπῃ δὴ πέμπτον ἔτος ἔστιν,
ἐξ οὗ κείθεν ἐβη καὶ ἐμῆς ἀπελήλυθε πάτρης,
δύσμορος· ἤ τε οἱ ἐσθόλοι ἔσαν ὅρνιθες ἵντι,
δεξιός, οἷς χαίρων μὲν ἐγὼν ἀπεπεμπὼν ἐκεῖνον,
χαίρε δὲ κεῖνος ἵνα· θυμὸς δ᾽ ἔτι ναίω ἐώλπει
μείμεσθαι ἕσενή ἤδ᾽ ἀγλαὰ δῶρα διδώσειν.

ὁς φάτο, τὸν δ᾽ ἄχεος νεφέλη ἐκάλυψε μέλαινα·

ἀμφοτέρῃσι δὲ χερσίν ἐλὼν κοίνων αἰθαλόεσσαν
χεώτατο κάκ κεφαλῆς πολυῆς, ἀδινὰ στεναχίξω.

τοὺ δ᾽ ὄρειντο θυμός, ἀνὰ ρίνας δὲ οἱ ἣδη

δριμὸν μένος προύτυψε φίλον πατέρ᾽ εἰσορώντι.

κύσε τε μν περιπή ρί πεφάλαινος, ἢδε προσηύδα·

Κείνος μὲν τοι δ᾽ αὐτὸς ἐγὼ πάτερ, ὄν σὺ μεταλλᾶς,

ἡλυθὸν εἰκοστῇ ἐτεί ἐς πατρίδα γαῖαν.

ἀλλ᾽ οὐχεὶ κλαυθμοῦ γόσιο τε δακρυδέντος.

ἐκ γὰρ τοι ἐρέω· μάλα δὲ χρῆ σπευδέμεν ἐμῆς·

μνηστήρας κατέπεφνον ἐν ἡμετέρουι δόμουι

λῶβην τινύμενος θυμαλγέα καὶ κακὰ ἑργα.

τὸν δ᾽ αὐτὸς Ἀλέρτης ἀπαμείβετο φώνησέν τε·

Εἰ μὲν δὴ Ὅδυσσεὺς γε ἔμοι πάις ἐνθάδ᾽ ἰκάνεις,

σῆμα τὸ μοι νῦν εἰπὲ ἀριφράδες, ὃφρα πεποίθω.

τὸν δ᾽ ἀπαμείβόμενος προσέφη πολύμητις Ὅδυσσεύς.
Laertes fears the temper of the people,

Oúlην μὲν πρῶτον τῆνδε φράσαι ὀφθαλμοῖς, 331
τὴν ἐν Παρνησῷ μὲ ἐλασεν σὺς λευκῷ οὖντι
οὐχόμενον· οὗ δὲ με προίεις καὶ πότινα μῆτηρ
ἐς πατέρ' Ἀυτόλυκον μητρὸς ϕίλον, ὅφρ' ἄν ἔλοίμην
dωρα, τὰ δεύρο μολὼν μοι ὑπέσχετο καὶ κατένευσεν. 335
eι δ' ἄγε τοι καὶ δένδρᾳ ἐνκτιμενήν κατ' ἄλων
εἴπω, ἃ μοι ποτ' ἐδωκας, ἐγὼ δ' ὑπεόν σε ἐκαστα
παιδῶς ἐὼν κατα κῆπον ἐπιστόμενος· διὰ δ' αὐτὸν
ἰκνεύμεσθα, σὺ δ' ὠνόμασας καὶ ἔστεπε ἐκαστα.

ὄγχος μοι δῶκας τρεισκαίδεκα καὶ δέκα μῆλέας,
συκέαις τεσσαράκοντ'· ὁρχοὺς δὲ μοι δω' ὠνόμην
δώσειν πεντήκοντα, διατρύγος δὲ ἔκαστος
ἡμ'. ἐνθα δ' ἀνὰ σταφυλαὶ παντοῖαι ἔσαν
ὅπποτε δὴ Διὸς ὅραι ἐπιβρίσειαν ὑπερθεν.

ὡς φάτο, τοῦ δ' αὐτοῦ λύτο γούνατα καὶ ϕίλον ἢτορ
σήματ' ἀναγνώντος, τα ὡς ἐμπέδα πέφραδ' Ὀδυσσεύς. 346
ἀμφὶ δὲ παιδὶ ϕῖλῳ βάλε πῆχες· τὸν δὲ ποτὲ οἶ
eἶλεν ἀποψύχοντα πολύτλας δίως Ὀδυσσεύς.

αὐτὰρ ἐπεί β' ἐμπνυτὸ καὶ ἐς φρένα θυμὸς ἀγέρθη,
ἐξαυτὺς μνοθισίν ἀμειβόμενος προσέειπε· 350

Ζεῦ πάτερ, ἢ ῥα ἐτ' ἐστε θεὸι κατὰ μακρὸν Ὀλυμπον,
ἐι ἐτεὸν μνηστῆρες ἀτάσθαλον ὑβριν ἐπισώβατι

νὸν δ' αἰνός δεῖδοικα κατὰ φρένα, μὴ τἀξα πάντες
ἐνθάδ' ἐπέλθωσιν Ἰδακήσιοι, ἀγγελίας δὲ
πάντη ἐποτρύνωσι Κεφαλλήνων πολίεσσι. 355

τὸν δ' ἀπαμειβόμενος προσέεφη πολύμητις Ὀδυσσεύς·
Θάρσει, μὴ τοι ταῦτα μετὰ φρεσκ' σήμει μελόντων.

ἀλλ' ἰσομεν προτὶ οἰκον, ὅς ὅρχατον ἐγγύθι κεῖται·
ἐνθα δὲ Τηλέμαχον καὶ βουκόλον ἦδὲ συβωτὴν
but Odysseus bids him take comfort.

προ̃υτεμψ', ὦς ἂν δεῖπνον ἐφοπλίσωσοι τάχιστα. 360

ὡς ἄρα φωνήσαντε βάτην πρὸς δώματα καλά, 365
οἴ δ' ὅτε δὴ ἦ' ίκοντο δόμους εὐ ναυετάοντας,
εὗρον Τηλέμαχον καὶ βουκόλον ἦ'δε συβιότην
ταμνομένους κρέα πολλὰ κερώντας τ' αἰθοπα οἶνον.

τὸφρα δὲ Δαέρτην μεγαλήτορα ὁ ἐνὶ οἶκῳ
ἀμφίπολος Σικελὴ λούσεν καὶ χρύσεν ἔλαιῳ
ἀμφὶ δ' ἄρα χλαίναν καλὴν βάλεν· αὐτὰρ 'Αθήνη
ἀγχι παρισταμένη μέλε' ἥλδανε ποιμένι λαών,
μείζονα δ' ἥ' πάρος καὶ πάσσονα θηκεν ἱδεσθαι.
ἐκ δ' ἀσαμίθθου βη' θαύμαζε δὲ μιν φίλοις νίος,
ὡς ἱδεν ἀθανάτουι θεοῖς ἐναλήγκιον ἀντην.
καὶ μιν φωνήσας ἐπεα πτερόνεντα προσηύδα· 370

Ω πάτερ, ἦ' μάλα τίς σε θεὸι αἰειγενετάων
eἴδος τε μέγεθος τε ἀμείνονα θηκεν ἱδεσθαί.

τὸν δ' αὐτὶ Δαέρτης πεπνυμένος ἀντίον ἠδώδα· 375

Αἴ γὰρ, Ζεῦ τε πάτερ καὶ 'Αθηναίῃ καὶ 'Απόλλον,
οἶος Νήμικον εἶλον, ἐνκτίμενον πτολεθρον,
ἀκτῆν ἥπειροι Κεφαλλήνεσσιν ἀνάσσων,
τοῦτο εἰώ τοι χθιός ἐν ἠμετέρουι δόμουι
τεύχε' ἔχων ὄμοιων ἐφεστάμεναι καὶ ἀμύνειν
ἀνδρᾶς μνηστήρας· τοῦ κέ σφεων γούνατ' ἐλυσα
πολλῶν ἐν μεγαροί, σὺν δὲ φρένας ἐνδον λαύθης.

ὡς οἴ μὲν τοιαύτα πρὸς ἄλληλους ἀγόρευον.
οἴ δ' ἐπεὶ οὖν παύσαντο πόνου τετύκοντό τε δαίτα,
ἐξείσις ἐξοντο κατὰ κλησμούς τε θρόνους τε· 380
ἐνθ' οἴ μὲν δεῖπνῳ ἐπεχείρεσι, ἀγχύρμολον δὲ
ἡλθ' ὁ γέρων Δολίος, σὺν δ' νιέις τοῖο γέροντος,
ἐξ ἐργοι μογέοντες, ἐπεὶ προμολοῦσα κάλεσσε
Meanwhile the friends of the suitors bury their dead,

ἔνδυκέως κομέσκεν, ἐπεὶ κατὰ γῆρας ἔμαρφεν.

οἱ δὲ ώσ 〈Οδυσσῆα ὦδον φράσσαντο τε θυμῷ,

ἐσταν ἐνι μεγάρουσι τεθητότες· αὐτὰρ Ὀδυσσεὺς

μελιχίοις ἐπέεσοι καθαπτόμενοι προσέειπεν·

"Ω γέρων, ὡς ἐπὶ δείπνον, ἀπεκλελάθεσθε δὲ θάμβευς·

ἡρὸν γὰρ σῖτῳ ἐπιχειρήσευν μεμαύτες

μύμνομεν ἐν μεγάροις ὑμέας ποτιδέγμενοι αἰεί.

ὡς ἂρ ἐφη, Δολίος δ' ἰθὺς κίε χείρε πετάσσας

ἀμφοτέρας, Ὀδυσσεύς δὲ λαβὼν κύσε χείρ' ἐπὶ καρπῷ,

καὶ μιν φωνήσας ἔπεα πτερόεντα προσηῦδα·

"Ω φίλ', ἐπεὶ νόστησας ἐελδομένους μάλ' ἠμῶν

οὖν ἔτ' οιομένους, θεοὶ δὲ σε ἵγαγον αὐτοῖς,

οθλὲ τε καὶ μάλα χαίρε, θεοὶ δὲ τοῖς ὀλβίαι δοιεῖν.

καὶ μοι τοῦτ' ἀγόρευσον ἐπίτυμον, ὀφρ' ἐν εἰδῶ,

ἡ ἥδη σάφα οἴδε περίφρων Πηνελόπεια

νοστήσαντα σε δεύρ', ἡ ἀγγελον ὀπτρύνωμεν.

τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·

"Ω γέρων, ἥδη οἴδε· τί σε χρῆ ταύτα πένεσθαι;

ὡς φάθ', δ' αὐτὸς ἄρ' ἐξετ' εὐξέστον ἐπὶ δέφρον.

ὡς δ' αὐτῶς παῖδες Δολίου κλιτὸν ἀμφ' Ὀδυσσῆα

δεικνύωντι ἐπέεσοι καὶ ἐν χείρεσοι φύνοντο,

ἐξεῖνς δ' ἐξοντο παραὶ Δολίων, πατέρα σφόν.

ὡς οἷς περὶ δείπνον ἐνὶ μεγάροις πένοντο·

οἴς δ' ἄρ' ἀγγελος δίκα κατὰ πτόλιν ψχετο πάντῃ

μυθήσηρον στυγερὸν θάνατον καὶ κῆρ' ἐνέπουσα.

οἷς δ' ἄρ' ὅμως αἴοντες ἐφοίτησιν ἀλλοθεὶν ἄλλος

μυχμῶ τε στοναχή τε δόμων προπάροιθ' Ὀδυσσῆος,

ἐκ δὲ νέκυς οὐκὼν φόρεον καὶ θάπτων ἑκαστοι,
and take counsel against Odysseus.

tous δ᾽ ἐξ ἀλλάων πολίων οἴκον δὲ ἐκαστον,  
πέμπτον ἄγειν ἀλεύου θοῖς ἐπὶ νησί τιθέντες·  
aυτοὶ δ᾽ εἰς ἀγορῆν κιόν ἀθρόοι ἀχνύμενοι κήρ.  
αὐτὰρ ἔπει ὅ ἦγερθεν ὄμηγερες τε γένοιτο,  
τούτων δ᾽ Ἐὐπείθης ἀνά θ᾽ ἵστατο καὶ μετέειπε·  
παιδὸς γάρ οἱ ἀλαστίων ἐνι φρεσὶ πένθος ἔκειτο  
'Ἀντινόου, τὸν πρῶτον ἑνήρατο δῖος 'Ὀδυσσεύς·  
tοῦ δ᾽ γε δάκρυν χέων ἀγορήσατο καὶ μετέειπεν·  

'Ω φίλοι, ἥ μέγα ἔργον ἀνήρ ὅδε μῆστατ᾽ Ἀχαιοῦς·  
tους μὲν σὺν νῆσσιν ἄγιων πολέας τε καὶ ἐσθλοὺς  
ὁλεσε μὲν νῆας γλαφυρᾶς, ἀπὸ δ᾽ ὀλεσε λαούς·  
tους δ᾽ ἐλθὼν εκτείνει Κεφαλλήνων ὁχ' ἀριστοὺς.  
ἀλλ᾽ ἄγετε, πρὶν τοῦτον ἥ ἐσ Πύλων δίκα ἴκέσθαι  
ἡ καὶ ἐσ Ἡλιάδα δίαν, ὅθι κρατέουσιν Ἐπειοῖ,  
ἴομεν ἢ καὶ ἐπεὶτα κατηφέες ἐσσόμεθ' αἰεὶ·  

λύβη γὰρ τάδε γ᾽ ἐστὶ καὶ ἐσσομένουσι πυθέσθαι,  
eὶ δὴ μὴ παίδων τε κασιγνήτων τε φονῆας  
tισόμεθ'. οὐκ ἂν ἔμοι γε μετὰ φρεσίν ἕδι γένοιτο  
ξώμεν, ἀλλὰ τάχιστα θανῶν φθιμένουσι μετείην.  
ἀλλ᾽ ἰὸμεν, μὴ φθέωσι περαιωθέντες έκεῖνοι.  

ὡς φάτο δάκρυν χέων, οἴκτος δ᾽ ἔλε πάντας Ἀχαιοῦς.  
ἀγχύμολον δὲ σφ᾽ ἠλθε Μέδων καὶ θείοις αὐίδος  
ἐκ μεγάρων Ὀδυσσῆος, ἔπει σφεας ὑπνος ἂνήκειν,  
ἔσταν δ᾽ ἐν μέσσουι· τάφος δ᾽ ἐλευν ἀνδρα ἐκαστον.  
tοῦτο δὲ καὶ μετέειπε Μέδων πεπνυμένα εἴδος·  

Κέκλυτε δὴ νῦν μεν Ἰθακήσοι· οὐ γὰρ Ὀδυσσεύς  
ἀθανάτων ἀκεφτὶ θεῶν τάδε μῆστατο ἔργα·  
αὐτὸς ἐγὼν εἶδον θεῶν ἀμβροτον, ὦς δ᾽ Ὀδυσσή  
ἐγγύθεν ἐστήκει καὶ Μέντορι πάντα ἐὼκεῖ.
The assembly of the people is divided:

ἀθάνατος δὲ θεὸς τοτὲ μὲν προπάροιθι Ῥωσίης φαίνετο θαρσύνων, τοτὲ δὲ μνηστήρας ὀρίνων θυνε κατὰ μέγαρον. τοι δ' ἀγχιστίνων ἐπιπτον. 450
tοις δὲ καὶ μετέειπε γέρων ἥρως Ἀλιβέρσης Μαστορίδης. δ' γὰρ οἷος ὅρα πρόσωπω καὶ ὀπίσω·
ο σφιν εὖ φρονέων ἀγορήσατο καὶ μετέειπε·
Κέκλυτε δὴ νῦν μεν Ἰθακήσιοι, ὠττί κεν εἰπω·
ὑμετέρης κακότητι φίλου τάδε ἔργα γένοντο·
oυ γὰρ ἐμοὶ πείθεσθ', οὐ Μέντορι, τοιμένι λαῶν,
ὑμετέρους παῖδας καταπαύεμεν ἀφροσυνάων,
oι μέγα ἔργον ἔρεξον ἀτασθαλίσας κακή·
κτήματα κείροντες καὶ ἀτιμάζοντες ἀκοιτιν
ἀνδρός ἀριστῆς· τόν δ' οὐκέτι φάντω νέεσθαι. 455
καὶ νῦν ὧδε γένοντο· πίθεσθε μοι, ὡς ἄγορεύω·
μὴ ὅμοις, μή πού τις ἐπίσταστον κακὸν εὐρή. 460
ὸς ἐφαθ', οἱ δ' ἀρ' ἀνήριξαν μεγάλῳ ἀλαλήτι
ἡμίσεων πλείους· τοι δ' ἀθρόοι αὐτοθε μείναν.
oυ γὰρ σφιν ἀδε μῦθος ἐνὶ φρεσίν, ἀλλ' Ἐιπείθει
πείδοντ'· ἀλфа δ' ἐπειτ' ἐπὶ τεύχεα ἐσσεύοντο.
αὐτάρ ἐπεί δ' ἐσσαντο περὶ χροτ νώρας χαλκόν,
ἀθροί ἦγερέθοντο πρὸ ἄστεος εὐρυχόροιο. 465
τοισιν δ' Ἐιπείθης ἡγήσατο νηπίεροι·
φη δ' ὃ γε τίσεσθαι παιδὸς φόνον, οὐδ' ἀρ' ἐμελλεν
ἀψ ἀπονοστήσεων, ἀλλ' αὐτοῦ πότιμον ἐφέσειν. 470
αὐτάρ Ἀθηναίη Ζήηνα Κρονίωνα προσγιάδα·
Ὁ πάτερ ἡμέτερε Κρονίδη, ὑπατε κρειόντων,
εἰπέ μοι εἰρομένη, τί νῦ τοι νόος ἐνδοθι κεύθει; ἡ
προτέρω πόλεμον τε κακῶν καὶ φύλοπιν αἰνήν

F
more than half go out towards Laertes' house.

τεύξεις, ἥ φιλότητα μετ’ ἀμφοτέρους τίθησθα;

τὴν δ’ ἀπαραμείβόμενος προσέφη νεφεληγερέτα Ζεύς.

Τέκνον ἐμῶν, τί με ταῦτα διείρεαι ἥδε μεταλλᾶς;

οὐ γὰρ δὴ τούτων μὲν ἐβούλευσας νόων αὐτῆ, ὡς ἥ τοι κείνους Ὄδυσσεὺς ἀποτίσεται ἐλθὼν;

ἐρξον, ὅπως ἔθελες· ἐρέω τέ τοι, ὡς ἐπέοικεν.

ἐπεὶ δὴ μνηστήρας ἐτύσατο δῖος Ὄδυσσεὺς,

όρκια πιστὰ ταμόντες δ’ μὲν βασιλευέτως αἰεί,

ἡμεῖς δ’ αὖ παιδῶν τε κασιγνήτων τε φόνῳ

ἐκλησὶν θέωμεν· τοῖ δ’ ἀλλήλους φιλεύτων

ὡς τὸ πάρος, πλοῦτος δὲ καὶ εἰρήνη ἀλίς ἐστω.

ὡς εἰπὼν ὄτρυνε πάροι μεμαυιαν Ἄθηνην,

βῆ δὲ κατ’ Ὀιλύμποιο καρήνων αἶξασα.

οἱ δ’ ἐπεὶ ὄνος σίτου μελάφρονος ἐξ ἐρον ἐντο,

τοὺς δ’ ἄρα μῶθων ἃρχε πολύτλας δῖος Ὄδυσσεύς·

’Ἐξελθὼν τις ὡδοὶ, μὴ δὴ σχεδὸν δως κιόντες.

ὡς ἐφατ’· ἐκ δ’ υίδος Δολίου κίεν, ὡς ἐκέλευε·

στῇ δ’ ἀρ’ ἐπ’ οὐδὸν ἰῶν, τοὺς δὲ σχεδὸν εὐσίδε πάντας·

αἰχα δ’ Ὅδυσσηα ἐπεα πτερόεντα προσηύδα·

Ὀλίδε δὴ ἐγγύς ἐσο’· ἅλλ’ ὀπλιξόμεθα θάσσον.

ὡς ἐφαθ’, οἱ δ’ ὄρμυντο καὶ ἐν τεύχεσθι δύνοντο

τέσσαρες ἀμφ’ Ὅδυσῆ, ἐξ δ’ νεῖς τοι Δολίοιο·

ἐν δ’ ἄρα Δαέρθης Δολίος τ’ ἐς τεύχε’ ἐδυνὸν

καὶ πολιοὶ περ ἑόντες ἀναγκαῖοι πολεμισταί.

αὐτὰρ ἐπεὶ β’ ἐσταντο περὶ χρον νύροτα χαλκόν,

διξαῖν ρα θύρας, ἐκ δ’ ἕμου, ἃρχε δ’ Ὅδυσσεύς·

τοὺς δ’ ἐπ’ ἀγχιμολον ὅγυατηρ Δῖος ἤλθεν Ἀθήνη·

Μέντορι εἶδομείνν ἡμὲν δέμας ἥδε καὶ αὐθήν.

τὴν μὲν ἰδών γῆθησε πολύτλας δῖος Ὅδυσσεύς.
They are met by Odysseus and his friends: the fight,

They are met by Odysseus and his friends: the fight,
and the reconciliation.

τῶν δ’ ἀρα δεισάντων ἐκ χειρῶν ἐπτατο τεύχεα, πάντα δ’ ἐπὶ χθονὶ πίπτε, θεᾶς ὑπὰ φωνησάσης· πρὸς δὲ πόλιν τρωπῶντο λιλαιόμενοι βιότοιο. σμερδαλέον δὲ βόησε πολύτλας δῖος Ὄδυσσεύς, οἴμησεν δὲ ἄλεις ὃς τ’ αιετὸς ὑψιπετήεις.
καὶ τότε δὴ Κρονίδης ἀφίει ψολόεντα κεραυνόν, καὶ δ’ ἔπεσε πρόσθε γλαυκώπιδος ὑμβριμπάτρης.
δὴ τὸτ’ Ὅδυσσῆα προσέφη γλαυκώπις Ὀθήνη·
Διογενῆς Δαερτάδη, πολυμήχαν’ Ὅδυσσεύ,
ὑγεο, παῦε δὲ νείκος ὁμούν πολέμουι,
μὴ πῶς τοι Κρονίδης κεχολώσεται εὐρύστα Ζεῦς.

ὁς φάτ’ Ὅθηναίη, δ’ δ’ ἐπείθετο, χαίρε δὲ θυμῷ.

ὄρκια δ’ αὖ κατόπισθε μετ’ ἀμφοτέρουσιν ἔθηκε Παλλᾶς Ὅθηναίη, κούρη Δίως αἰγυόχου,
Μέντορι εἰδομένη ἤμεν δέμας ὑδὲ καὶ αὐθήν.
NOTES.

N.B.—In the following Notes the books of the Iliad are referred to by the capital letters, and those of the Odyssey by the small letters, of the Greek alphabet.

BOOK Ψ, XXI.

1. γλαυκώπις, grave or solemn-eyed. It is not easy to see why this word has not been derived from γλαυξ rather than γλαυκός; but, assuming the ordinary etymology, the rendering bright-eyed is unsatisfactory, since, though γλαυκός was originally an epithet of light, not of colour, it seems, to judge from the objects to which it is applied, to have signified staring rather than sparkling: v. also Appendix I.

3. σίδηρον, sc. the axe heads through which the competitors were to shoot. From the way in which the affair is described in ω, 166-176, it seems that the expression διωττεύειν σίδηρον was well understood to mean this particular exercise; and here the mention of 'the bow and the iron' together is enough to suggest it. In Ψ. 850, axes are the prizes of archery: Αὐτὰρ ὁ τοξευτὴς τίθει ιδέντα σίδηρον... δέκα μὲν πελέκεας δέκα δ' ἡμιπέλεκκα. As to what the exercise actually was, see Appendix III.

4. ἀέθλια, 'contests'; the bow and axes being the apparatus of the contest, v. on l. 62.

6. κλῆθ' εὐκαμπτέα. The primitive key was little more than a hook or bent piece of metal fitted with a handle: v. on ll. 46 sqq.

παχεῖν, 'firm' or 'compact.'

8. θάλαμον δὲ. Laroche has restored the ancient method of writing θάλαμον δὲ, οἶκον δὲ, etc., for the modern θαλάμῳ δὲ,
The force of δέ is purely demonstrative, though it serves to help out the sense of direction expressed by the case.

9. ἐσχατον, utmost, and therefore inmost.

10. πολύκμητος—σύδηρος, not the axes, but iron, which was treasured for its workmanship.

11. παλίντονον, back-springing. It seems best not to restrict this epithet to any particular kind of bow; it is most natural that Homer should use some epithet to express the quality of a bow which makes it serviceable; for the shape of the bow he has another epithet, καμπύλος.

13. Δακεδαιμον, used for the whole territory of Lacedaemon, in which Messene was included; the kingdoms of Pylos and Sparta probably divided between them the country afterwards called Messenia.

16. Ὅρτιλόχος. In γ. 488, and again ο. 186. Telemachus visits Diocles, the son of this Ortilochus, who is called the son of Alpheus. His house was at Pherae in Messenia.

19. πολυκλήσι. The κληδες (β. 419, etc.) are the rowing benches, called from their fastening together the two sides of the boat: cf. Lat. iuga, in the same sense. The epithet of course denotes the size of the ships.

20. ἔξεστην (ἐξῆμι), explained by Schol. as a public mission. The word occurs also Ω. 235.

21. παιδύδος ἔων. Such commissions seem to have been a principal part of the training of a prince in state affairs. It was Telemachus' misfortune that he grew up in his father's absence, and consequently had no such training; and Athena's object in sending him on what she knew to be a fruitless errand to the courts of Nestor and Menelaus (Bks. γ. 8.) was apparently to fit him for the important part he was to play on his father's return.

25. ἐπελ δή. So δ. 13, θ. 452, ω. 482; and ἐπίτονος βέβλητο,
XXI. NOTES.

μ. 423. Some, as Athenaeus (xiv. 8), imagined these lines to begin with an iambus, and called them ἀκέφαλοι στίχοι. In reality there is nothing more remarkable in a lengthened ε than in a lengthened α (as in ἀπονέεσθαι, B. 113, etc.), until the difference between long and short ε was stereotyped by the invention of the sign η. Aristotle (Poet. 22) tells us of a dictum of Euclides, intended as a satire on Homer, 'that it would be easy to be a poet, if you might lengthen all the short syllables,' and gives an illustration in the mock verse: Ἐπιχάρην εἶδον Μαραθωνάδε βαδίζοντα.

28. ὀπίω (from ὀπ-, root of ὅψωμαι), originally = sight; and hence, since to see a crime (with the gods) is to punish it, vengeance.

29. ἐπείτα, sc. after setting the table before him.

35. προσκηνέως, not 'unfortunate,' but, as Schol. explains it, τής ποιούσης κηδεμονικῶς ἔχειν πρὸς ἀλλήλους.

40. ήρειτο, 'took with him.' Obs. that αἰρεῖσθαι is not used in Homer with its more recent signification, 'to choose.'

42. τὸν, demonstrative.

δίὰ γυναικῶν. It is best to avoid translating δίος as = θεῖος. Δίος is properly bright, splendid: hence conspicuous for any remarkable qualities; δία θεών, δία γυναικῶν = a queen among goddesses or women. Δίος, the adj. of Zeus, used by later writers (as Aesch. Prom. 637), must be considered as a different word.

46. The doors are double, and fastened together on the inside by a bolt; this bolt is kept in place by the thong (ἰμάς) 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. The expressions τιτυσκομένη, πληγέντα κληίδοι, point 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.

51. σανίδος, a boarded platform, intended to preserve the chests from damp.

53. ἐνθευ, sc. from the platform.
55. κατ' αὕτη. In this passage rhythm and sense both compel us to join these words, since αὕτη manifestly refers to ἐξουμένη, not to θεία. Cf. κ. 273: Βάν δ' λέναι, λεπτήν δὲ κατ' αὐτόθι πάντας ἄριστου. The collocation of κατ' αὕτη, κατ' αὐτόθι occurs about half a dozen times in Homer, but in most cases the preposition may be considered to be in tnesis. There is fair MSS. authority for writing καταὐθι, καταντόθι, as some edd. have done.

58. ἁγαυόν, ‘lusty.’ This word, connected with Lat. gaudēo, conveys the idea of exulting, overflowing, strength.

61. ὁγκον, ‘a bag,’ apparently of wicker work or matting, such as workmen use to carry tools in at the present day. So Iulius Pollux (χ. 165) calls it σκεῦος πλεκτόν εἰς ἀπόθεσιν σιδήρου ἣ ἄλλον τινον. The name arises from the shape (ὁγκος, ὁγκος, a curve or hollow).

62. ἀθλια. Besides the axes there were other things in the bag, as is implied by the words και χαλκος. But all these were of the nature of certaminum instrumenta, ἀθλια.

69. ἐξράτε ἐσθιέμεν, ‘set yourselves to eat,’ or ‘upon eating.’ The verb has two constructions—(1) with a dative, ‘to set oneself upon’ = ‘to attack’ a person; and (2) with the infin., itself in origin a dative case.

70. ἀνδρός, the man or master of the house. So l. 86, γυναικι = ‘your lady.’

71. μύθος—ἐπισχεσίην, ‘a word-pretext,’ ‘a story in excuse.’ The ancient authorities, however, assert that μύθος here = στάσις, quoting Anacreon (p. 16): Μυθιται δ' ενι νήσῳ Μεγίστη διέπουσιν 'Ιερόν ἄστν νυμφέων. But in this passage the metre seems to require μυθιται, i.e. Aeol. for μοθιται, from μύθος. Some light is thrown on the confusion by Batrach. 135: Σκεπτομένων δ’ αὐτῶν πόθεν ἢ στάσις ἢ τίς δ’ μύθος, where μύθος might easily be supposed to have a similar meaning to στάσις. See, however, Appendix II.

73. τόδε, this, which I am going to describe.

77. δομα κοιφίδιον, ‘the house of my wedlock.’ Buttmann, s.v. κοιφίδιος, gives to the word ‘the idea of regular, legitimate, or perhaps of pure, chaste (compare κοπείω), or even the precise idea of the marriage ceremony.’

80. Σιν ψφορβον. The epithet διος (v. above on i. 42) indicates the noble birth of the swineherd. Eumaeus, as we
learn, o. 389-429, was the son of Ctesias, king of 'the island of Syria beyond Ortygia,' but he had been kidnapped as a boy by Phoenicians and sold to Laertes.

85. ἐφημέρια φρονεόντες, 'whose thoughts are only of the moment.' The herds are too impulsive; they do not stop to consider Penelope's feelings.

89. ἀκέων, here used adverbially; but the forms ἀκέοντε, ἀκέονσα are also found. V. also on l. 239.

90. κατ' αὐτόθι. V. on l. 55.

91. ἀάτων. We have here to choose whether we should give an active or passive meaning to this participial adjective. From ἀάω (= [F] αἴαὐ) we get an adj. *ἀἀτος, which appears with an act. meaning in fem. ἄτη = ἄτη (ἡ πάντας ἄται), and with a pass. signification in the compound ἀάτωσ, 'inviolable' (ἀάτων Στυγός ὑδώρ, Σ. 271, etc.) Ἀάτως here may have the same meaning, in which case we should explain the 'inviolable contest' either as (1) a contest whose rules are inviolable, and therefore difficult, or (2) a contest which is likely to remain a contest, because, it is implied, all will fail equally. But the word will be easier to explain if we take it in an active sense as 'not hurtful,' 'harmless.' The contest will prejudice no one, because no one is likely to bend the bow at all. The quantity of the third a, compared with ἄτη, seems also to be a point in favour of this rendering. The length of the middle a is due to the digamma: cf. ἀνάτα, a form of ἄτη found in Pindar (Pyth. 2, 52).

92. ἐντανύσθαι, future, like τανύω, l. 152; τανύουσι, l. 174.

101. ἰερή ἐς Τηλεμάχου. This title would be applicable to any 'Zeus-nurtured king,' as in θ. 2, Alcinous is called ἰερὸν μένος 'Ἀλκινῶος, but it seems specially applicable to Telemachus, whose power in Ithaca began and ended with his 'divine right' as the son of his father.

102-117. Telemachus sees the suitors taking the first step on the path that is to lead them to their doom, and can scarcely repress his exultation; he is obliged to say something, in order to hide it.

108. "Ἀργεος. The Achaeans Argos in Thessaly. Telemachus names the three principal kingdoms of the mainland, those of Nestor, Achilles, and Agamemnon; consequently the following
line, with its feeble repetition, ὀντ' ἡπείρων μελανης, is better omitted, as it is in the best MSS.

111. μύνης, 'excuses.' Alcaeus (fr. 89) uses μυνάμενος in the sense of 'making excuse'; *μύνω is the simple verb from which the common ἀμύνω, with the copulative (or intensive) ἀ, is formed.

112. ταυνυτός. Verbal substantives of this formation are peculiarly Ionic; the suffix -τός is the same which appears in the Latin supines and verbal nouns, such as ac-tu-s, duc-tu-s, and the like. Other examples are βοητός, βρωτός, ἐθητός, γελαστός, ὀριστός, ἀρχηστός.

115. ἀνελέσθαι, the emphatic word with which οὐ must be closely joined: 'It would not be to my sorrow that my mother should leave,' etc.

117. οἷς τ' ἡδη... ἀνελέσθαι. 'Already able to handle the contests of my father.' The ἀέθλα are the certainīs instrumenta of 1. 62. ἀνελέσθαι is explained by Schol. as μετα-χειρίσασθαι.

118. φοινικόεσσαι, a quadrisyllable.

122. ἀμφί, sc. about the handles of the axes. Obs. that the floor of the hall was the bare earth; cf. 1. 51.

131. ἐπείτα, 'hereafter.' The alternatives are, either (1) Telemachus has come to his full strength, and will always be weak, or (2) he is young, not yet a match for a grown-up man (ἀνδρα).

132. οὐ τῷ χερσί πέποιθα, 'I do not yet trust in my hands' = 'I am not yet able.'

137. σανδέσσων, 'the door': this is probably always the meaning of the word in the plural. The epithet κολλητήσων refers to the close joining of the panels of the door, not to the fitting of the doors together when shut, which would be expressed by the epithet ἐκ ἀραρνίαυ.

138. κορώνη, the tip of the bow, which received the loose end of the string, when the bow was strung. The bow consisted of a pair of horns fastened together at the roots; v. Δ. 110, καὶ τὰ μὲν (κέρα) ἀσκήσας κεραξόος ἤραρε τέκτων, Πάν δ' ἐκ λειήνας χρυσέην ἐπέθηκε κορώνην.

141. ἐξεῖς ἐπιδέξω, 'in succession towards the right,' i.e.
from left to right in the order in which they were sitting, beginning from the great κρατήρ (ὅθεν τέ περ οἶνος οὖν), which itself usually stood on the right hand of the entrance. The superstition of all nations, at least north of the tropics, prescribes that circuits should be made from left to right, following the apparent course of the sun.

145. θυσικός. Eustathius explains ὅ διὰ θυών κοῶν ἦτοι νοῶν τὰ μέλλοντα. But the existence of a verb κοείν is doubtful; we might assume with Curtius a word σκοείν = σκοπείν, or connect -κοος, as Nitzsch does, with καίω.

146. μυχοίτατος. Leiodes sat half hidden behind the great jar. The superlative μυχοίτατος is formed from the substantīve μυχός; cf. βασιλεύ-τερος, -τατος, from βασιλεύς; κούροτερος, from κούρος. The suffix seems to be added directly to the locative case μυχοί, said to be used in the dialect of Cyprus as an adv. There is also an Attic form, μυχαῖτατος, found in Aristotle (Mund. 3, 10), and in late poetry (as Ap. Rh. 1, 17) we have μύχατος on the analogy of μέσατος, νέατος.

άτασθαλία (from ἀτάσθαλος = prob. ἀτ-ατ-θαλος, and hence) the conduct of a victim of ἀτή. Here ἀτ, ἔχθραι does not mean 'the folly of strife,' but simply, 'hateful,' or 'detestable folly.' Leiodes' folly was not his quarrel with the suitors, but rather his infatuation in not foreseeing his fate, which as a seer he might have done.

147. νεμέσσα, had a quarrel with.

152. τανύω, probably future, as τανύονι in l. 174 certainly is.

153. κεκαδήσει, will deprive. The forms κεκαδών, κεκάδωντο, κεκαδήσω, are from the same root as κῆδω, the original meaning of which seems to be to cut or rend (Lat. caedo).

Leiodes' speech is evidently a prophetic utterance, though the prophet is not conscious of the full meaning of his own words.

161. ἥ δὲ, of course the other lady, not Penelope.

171. σὺ, emphatic and contemptuous.

175 αἰπόλον αἰγῶν, cf. βοῶν ἐπιβουκόλος, l. 199.

178. στεάτος, dissyllable: the word is prob. connected with ἱστημ. στ. τρόχον, a ball of grease, as μ. 173, κήρου μέγαν τρόχον.
179. νέοι. Possibly a contemptuous contrast with Leiodes.

186. ἔπειξε, held back.

188. βῆσαν, had gone out, sc. in obedience to Antinous’ orders, ll. 85-90.

ἀμαρτήσαντες ἀμίρμφων, both with one accord. Ἀμαρτεῖν (or ὧμαρτεῖν) is strictly to synchronize, and is consequently used not only of united action as here, but even of encounters in battle, etc.

193. The broken form of Odysseus’ speech expresses the hesitation natural on so critical an occasion. ‘May I say a word to you—or stay, shall I rather keep it to myself? nay, my soul bids me speak.’

202. ‘Then wouldst thou know what my strength is, and how my hands obey my will.’ This line, with the two following = v. 237-239, where Odysseus had assured the herdsman that he should see the slaughter of the suitors, and the two herds express similar wishes.

205. ἕκαστος, afresh: always used of the resumption of interrupted speech or action.

207. ένδον . . . γαίαν. Cf. Verg. Aen. 1, 595, Coram quem quaeritis adsum Troian Aeneas, Libycis creptus ab undis. Fasi puts a colon at ἐγώ, but we may translate, ‘Here in the house you see my very self, who did come after many toils,’ etc. Cf. ω. 321, Κείνος μέν τοι ὄδ' αὐτὸς ἐγώ, πατέρ, ὑπ' ὑπὸ μεταλλάς, Ἡλιοῦν κ.τ.λ.

208. έτει ἐς. Ernesti remarks that this lengthening of the ι is justified by the caesura, the caesura being itself emphasised by the hiatus. It would be better explained by the tendency of ι to double itself between two vowels, this tendency being due to its semi-consonantal character, έτει ἐς being pronounced έτει-τ-ἐς.

214. ᾧσομαι—ἀλόχους. ‘I will get you wives in marriage.’ So δ. 10: νῦν δὲ Σπάρτηθεν Ἀλέκτορος ἰνεο τοιῷν. Hdt. 1, 34, of Croesus, ἰνεται μεν τῷ παιδι γυναῖκα. But γυναῖκα ἰνεσθαι generally = to marry a wife oneself.

215. ἐγγὺς ἐμείο, ‘near myself,’ and consequently under my special protection, an important privilege in those days of piracy.
216. Τηλεμάχου ἐτάρω τε κασινήτω τε. Eumaeus had formerly stood in the same relation to Clitemene, Odysseus' sister, v. o. 363 sqq. From that passage it would appear that the privilege here granted to the herds would not release them from dependence on Odysseus, though they would be placed in a position of exceptional favour.

217. εὐ δ' ἄγε. εὐ in this phrase is best taken as a simple interjection; the word is prob. a form of the imperative from εἰμι.

219. The story of the boar-hunt on Parnassus is given at length, τ. 392-466. Autolycus was Odysseus' mother's father, ὃς ἀνθρώπους ἔκεκαστο Κλεπτοσύνη θ' ὥρκῳ τε.

224. ἀγαπαζόμενοι, embracing. Cf. χ. 499.

230. προμνηστίνω, one after the other, one at a time: a word to which no satisfactory origin has been assigned.

231. ἅταρ τόδε σῆμα τετύχω. 'Let this be your signal,' i.e. the refusal of the suitors to give Odysseus the bow; this was to be the signal for Eumaeus to put the bow into his master's hand, and to see to the shutting of the doors.

233. ἐσωσίων, a trisyllable.

236. μεγάρου, either their hall; the great chamber of the γυναικωνίτης being meant, as in χ. 497; or else the doors of the great hall leading to the women's apartments are intended. The latter seems the most likely explanation, since the object of Odysseus was to prevent the escape of the suitors; if the women had merely shut themselves up in their own μέγαρον, the suitors would still have had access to the corridor running between the men's and women's apartments.

237. τις, sc. γυναικών. ἀνθρώπων depends on στοναχής ἡ κτύποι.

238. ἡμετέρουσιν ἐν ἔρκεισιν, 'within our walls,' not the men's part of the house in particular; ἔρκεισ means the whole enclosure of the house with its courts, surrounded by the outer wall, its special meaning being the courts as distinguished from the buildings, v. θ. 57, τ. 341.

239. ἀκῆν, in silence; an adverbial accus. like ἄντην. We have to suppose a subst. ἀκή = silence, and a verb ἀκέω, taceo, whence ἀκέων. Buttmann's derivation ἄ-χαλων is improbable.

241. κλητίδι, here a bolt or bar, which Philoetius was to bind fast in its place.
245. ἥδη, 'by this time'; taking up the narrative of what was going on inside the hall, from l. 187.

246. σέλαι πυρός, 'in the ray of the fire'; a true locative, both in form and meaning.

248. ἐκ τ' ὄνομαζεν, 'and spake it out': Eurymachus' speech is not a soliloquy. For the redundant εἴπον, ἐπον τ' ἐφατο, cf. θ. 330. εὐχόμενος δ' ἄρα εἴπεν, ἐπον τ' ἐφατ' ἐκ τ' ὄνομαζεν.


255. ἐλεγχεὶ δὲ . . . πνεύσθαι, 'why! that were a disgrace even for posterity to hear of.' Observe the δὲ 'in the apodosis.'

258. ἐορτὴ τοῦ θεοῦ, sc. of Apollo (θεοῦ ἐπιστατοῦντος πυρόξω, as Eust. remarks). V. v. 156 and 276 sqq.

260. ἀτὰρ . . . ἐστάμεν. 'As for the axes [what harm] if we let them stand?' as we might say, 'suppose we let them stand.'

263. ἐπαρξάσθω δεπάσσων, i.e. begin by pouring a small quantity of wine into the cups for a libation (ἄφρα σπελασάντες κ.τ.λ.) The dat. δεπάσσων is governed by the preposition in the verb.

264. The libation was the regular beginning of a feast, but in this case it would have a special meaning, as if to atone for the profanation of Apollo's festival. On the morrow the trial was to be inaugurated by a sacrifice to the god of the bow.

271. ἐπεστέψαντο, simply 'filled up'; cf. β. 431, ἐπιστεφέας οὖνο. Curtius connects the word with Lat. stipare; certainly the idea of encircling or crowning does not strictly belong to it; στέφανος comes to mean a crown only through its original sense of 'that which completes' (a person's honour or adornment). Vergil's vina coronant (Aen. 1, 723) is perhaps an intentional variation of Homer's meaning, though suggested by these words.

278. ἐπέλ καὶ. καὶ here applies to the whole sentence, not to τοῦτο only. 'I address myself particularly to Eurymachus and Antinous, as being your chiefs; also, on account of what Antinous said.'

τοῦτο ἐπος, sc. νῦν μὲν παύσαι κ.τ.λ.

284. άκομιστὴ. Cf. χ. 374, κακοεργής; ω. 251, ἀεργής.

285. ὑπερφιάλως, excessively = ὑπερφυώς here in sense as well as in etymology.
289. 'Are you not content, that you feast at ease in our lordly company?'

294. χανδόν (χαλνω), with open mouth, greedily.

298. κάκ' έρεξε. According to the story, the Centaur tried to carry off Hippodamia, the bride of Pirithous, from the marriage feast.

302. αδεσίφρων seems to stand, as Buttmann asserts, for αδεσίφρων, so that the word would carry on the sense of αδασεῖς —άτην.

306. επητύοσ, kindness, a ἀπαξ εἱρημένον. The formation seems anomalous (v. on l. 112), and Aristarchus' reading επητέος (from adj. επητής) is perhaps to be preferred: 'you will meet with no kind friend.'

308. Ἐχετος. This mysterious personage was by one account king of Epirus, by another a ruler of the Sikels, who was in the habit of putting to death with tortures all strangers whom he laid hands on; and he had carried the art of torture to such perfection, that criminals were sent him for punishment from great distances. There may be in this story a reminiscence of some early practice of abandoning the victims of justice or jealousy on a barbarian coast, in which case circumstantial tales about their fate would be sure to arise. The name might be translated 'King Grip' ('Ἐχετος from ἔχω).

310. κουροτέροις. It is doubtful whether this word, comparative in form (v. on l. 146), has a comparative meaning.

312. ατέμβειν, to deprive (of their just rights).

322. αξεσθαί, will wed; the full phrase is given l. 316: οἰκαδε ἀξεσθαί. V. on l. 214.

323. αἰσχυνόμενον. The participle introduces the reason for their conduct; the anacoluthon is natural enough.

333. τι δ' ἐλέγχεα ταύτα τίθεσθε. The sense is 'why be ashamed of such a small matter, when your whole life here is a disgrace to you?' After all, she adds, it would be no disgrace to be beaten by so sturdy a beggar.

335. πατρὸς—ἀγαθοῦ. In § 199 sqq. Odysseus had called himself the son of Castor, a Cretan prince.

343. πεπνυμένος. One would be tempted to give this epithet the meaning of spirited rather than prudent in some cases,
especially where it is applied to Telemachus; see below, l. 355, where his rather violent speech is called πενήμενος. The etymology, too, of the word (conn. with πνέω) would justify this interpretation.

344. 'As for the bow, none of the Achaeans has better right than I to give or refuse it to whomsoever I will.'

348. αἶ κ' ἐθέλωμι...φέρεσθαι. 'If I should choose even to give the bow to the stranger once for all to carry away,' i.e. make him a present of it.

350-353 = a. 356-359, where we have μῶθος for τόξων. In that place the lines are probably an interpolation: 354-358 = α. 360-364.

350. οἶκον, sc. the γυναίκωνίστις.

359. The swineherd acts upon Odysseus' orders in l. 234 sqq.

363. πλαγκτέ, madman; but Ameis and Mr. Merry translate, without metaphor, truant, loiterer.

364. οὖς, sc. κίνας.

369. ἄττα. προσφώνησις νεωτέρον πρὸς πρεσβύτερον ἢ τροφέα. Apoll. s. v.

376. The spectacle of Telemachus' passion, seeming to the suitors so aimless and exaggerated, restores their good humour.

381. Eumaeus does not know that Euryclea is in the secret of Odysseus' return, and therefore gives the order in the name of Telemachus.

390. δόλον...βύβλινον, a cable of byblus, such as those used in the construction of Xerxes' bridge over the Hellespont (Hdt. 7, 36).

άμφιελίσσης, curving, curved on both sides, a constant Homeric epithet of a ship. For the form cf. Κίλισσα, fem. of Κίλιξ.

395. κέρα, v. on l. 138. There was an old reading κεράιπες, 'horn-worms.'

397. θητήρ, an admirer. The sense is not improved by reading θηρητήρ, with Bekker and some MSS.; and, as Laroche points out, θηρητήρ, as the commoner word, is less likely to be right.

ἐπίκλοπος τόξων, a judge of bows. 'Επίκλοπος means simply
cunning,' as in λ. 364, v. 291, or, with a gen., cunning or skilled in a particular thing, as here and in ἐ 281, ἐπικλοπος μῦθων.

399. ὡς ... νωμα, 'from the way he handles it': cf. χ. 217.

400. ἐμπαῖος, in v. 379, ἐμπαῖον.

402. 'I would indeed the rogue might meet with such luck (only) as he shall have power to bend the bow.' The speaker does not believe that Odysseus can bend the bow, but fears he may somehow impose upon the suitors to his advantage. The position of ὄτος is remarkable. Cf. χ. 169.

407. ἐτάνυσσε, tightens: the peg (κόλλοψ) of the lyre is the analogue of the κορώνη of the bow.

408. ἀμφοτέρωθεν, at both ends.

411. καλὸν, clear, true, showing the soundness of the string.

412. χρῶς, their colour.

419. ἐπὶ πῆχει ἄλων, 'taking (and placing) it upon the middle of the bow.' The πῆχος is now commonly explained to mean the place where the two horns are joined together (v. on l. 138); but the ancient authorities are doubtful whether it means this or the string of the bow. It might well mean the centre of the string, where an 'elbow' is formed when the bow is drawn. In Λ. 375, N. 583, an archer is said in shooting τόξων πῆχυν ἄνελκεν, which might mean either to draw or to bend the bow, according to our explanation of πῆχυν, though the expression ἄνελκεν seems decidedly to be more applicable to the string.

γλυφίδας, the notches of the arrow, i.e. the notch which received the string with those in which the feathers were fitted.

421. πελέκεων . . στειλεῖς. 'And he did not fail to graze the handle-top of all the axes;' for στειλεῖ (the handle, στειλεῖον), v. Appendix. With πρώτης στειλεῖς, cf. ἐπὶ πρώτησι θόρυσαν, χ. 250, and ἄντυγ' ὑπὸ πρώτην, Τ. 275, 'the edge of the rim.'

422. θύραξ, Lat. foras, 'to the outside,' i.e. clear of the axes; cf. Π. 408, where a man pulls up a fish ἐκ πόντου θύραξ.

427. οὐχ ὡς, i.e. οὐχ οὕτως ἀσθενεὶς ὡς. For the ellipse, cf. α. 199.

428. δόρπον. Cf. v. 390 sqq: Δεῖπνον μὲν γὰρ τοῖ γε γελώντες
BOOK X., XXII.

1. Plato, Ion. 535 B., expresses some enthusiasm on the fine picture presented in these opening lines: Socrates says, addressing Ion, τὸν Ἄδουσαν ὅταν ἐπὶ τὸν οὐδὸν ἐφαλλόμενον ἄδης, ἐκφανὴ γενόμενον τοὺς μνηστήριοι καὶ ἐκχέοντα τοὺς οἰστοὺς πρὸ τῶν ποδῶν . . . τότε πότερον ἐμφρων εἶ ἐξω σαυτοῦ γλύνει καὶ παρά τοῖς πράγμασιν οἰεταί σου εἶναι ἡ ψυχὴ ὦς λέγεις ἐνθουσιάζουσα;

3. ταχέας, an epitheton ornans.

5. ἄάατος, harmless (v. on φ. 91). The ‘harmless contest’ is here forcibly contrasted with the slaughter that follows.

7. εἰσομαι, αι κε τε τύχωμι. ‘I will see if I hit (the mark).’ Some take εἰσομαι here from εἴμι, as εἰέσατο in 1. 89; but the expression would hardly be applicable to shooting at a mark.

9. Ἀλεισων. From this incident is said to have arisen the proverb, Πολλὰ μέταξι πέλει κύλικος καὶ χελεος ἀκρον. "Ἀλεισον (α, λεῖος) is an embossed cup.

12. μέμβλετο = (ε)μεμ(ε)λετο.

τίς . . θάνατόν; ‘Who would think in a company of banqueters that one man among many, even though he were very strong, would devise death for him?’
15. ἐπιστρέφεις, aiming at him. The act would be more usual, as in Pind. Ol. 2, 160, ἐπεξε οὐκοπώ τόξον, cf. below l. 75 of a charge ἐπὶ αὐτῷ πάντες ἐκεῖνοι.

17. ἐπέμενε, apparently = the opposite way to the cup; he fell backwards, as is shown by l. 20.

Δέσσα, the more general word used for the ἀλεισον of l. 9.


19. τράπεζαν, v. on l. 74.

25. The arms had been removed from the walls by the providence of Odysseus. See τ. 1-34.

27. κακῶς, to thy hurt, as explained by the following sentence.

28. νῦν ... ἀλέθρος. 'Now is utter ruin certain for thee.' So ν. 773, ε. 305. αἴτιος ἀλέθρος is not πρακτικὸς ρυίνα (cf. Hesiod's expression, αἴτιν δόλων, Op. 38), but rather towering, overwhelming destruction; the metaphor is not of a man falling from a cliff, but of the cliff falling on the man.

31. ἵσκεν ἐκαστὸς ἀνήρ. Eust. tells us that 'the ancients' repudiated this whole passage (27-43) on two grounds—(1) because it would be 'ridiculous for all to speak at once like a tragic chorus;' and (2) on account of the expression ἵσκεν ἐκ. ἀνήρ instead of the usual δῶσε δέ τις εἰπεῖσθε. The Alexandrines in this passage, and in τ. 203, ἵσκε = εἶπε, the sense in which they used the word in their own poetry (Ap. Rh. 1, 834, etc.) But in τ. 203, ἵσκε may well have its usual meaning 'to make like,' and here it can hardly mean 'said,' since there is no sense in saying, 'They used this (threatening) language, since they thought Odysseus' act was unintentional.' On the other hand, taking ἵσκε as = εἴκαζε, we must translate made his conjectures, wondered, and there is no other instance of this absolute use of the word. If we might venture on a correction, ἵσκεν (intrans.) would give us exactly the meaning we seem to want. First the suitors threaten Odysseus with instant death; then 'each man paused,' in order to give him the opportunity to explain himself.

ἐπέ ἥ ... ἔθελοντα, 'since they said, surely he did not mean,' etc.

33. ἀλέθρον πείρατα, 'the ends of destruction = utter destruction, as in l. 323, νόστου τέλος, 'complete or safe return.' Mr.
Merry in his note on μ. 51 shows the connection between the two meanings of πείραπ, end and rope.

36. ὅτι, in that. Odysseus concludes that the suitors did not expect him to come back, from their conduct in his absence.

42, 43 = Ζ. 506, 507, but the second line here seems to be interpolated from that passage.

47. ἀτάσθαλα, v. on φ. 146.

54. ἐν μοῖρῃ, 'within his portion,' i.e. 'justly'; his blood calls for no vengeance; cf. a. 35, where Aegisthus' conduct, being ὑπὲρ μόρον, involved subsequent punishment.

λαὸν σῶν. Eurymachus humbles himself and his fellows before Odysseus; the suitors were not λαὸλ, but βασιλῆς, Odysseus' 'peers'; both words are emphatic, 'spare the people, thy people.'

55. ἀρεσσάμενοι . . . ὑσσά ἐκτέπτοται, 'making good all that has been consumed'; cf. Δ. 362, ταύτα δ' ὅπισθεν ἀρεσσάμεθ', εἶ τι κακὸν νῦν Ἐιρήται.

κατὰ δῆμον, as it were, 'by public subscription.'

57. ἀμφῆς, apart. Each suitor was to pay his twenty beees' worth.

ἀγοντες, bringing (in payment).

59. ἰανθη, so κ. 359, ἰαίνετο δ' ὄδωρ.

πρὶν . . . κεχολώσθαι. 'Before that (i.e. before you get satisfaction) there is nothing in your wrath to provoke our anger.'

63. χεῖρας λήξαιμι, so Ν. 424, 'Ιδομενεύς δ' οὐ λήγε μένος μέγα. The transitive use of the word is very rare.

67. ἀλλὰ . . . ὀλεθρον. 'But I think certain of you will not escape overwhelming ruin.' τυα, ironical, as in γ. 226, τῶ κἄν τις κείνων γε καὶ ἐκλελάθοτο γάμῳ.

70. ἄπτως (for which Aristarchus wrote ἀέπτως) is prob. connected with ἐπώ (= σέπω), used, in compounds as ἀμφέπω, etc., in the sense of to be about or with. Hence ἄπτως χεῖρες are hands 'that one cannot join issue with,' irresistible. The derivation from ἄπτουμαι will hardly stand, since the compound should be ἄναπτος.

74. φάσγανα. The suitors were not absolutely without arms;
for in those times, as Thucydides (1, 6) says, πᾶσα ἡ Ἑλλάς ἐσιδηροφόρησεν . . καὶ ξυνήθη τὴν διαίταν μεθ’ ὄπλων ἐποιήσαντο.

ἀντιχεοσθε τραπέζας ἵων = simply ἀντα ἵων σχέσθε τραπέζας. In composition ἀντι bears the sense of ἀντα as well as its own, though never when used as a preposition. The tables (cf. l. 19) were merely boards supported on trestles; each guest had his own assigned him.

75. ἐπ' ἀυτῷ πάντες ἔχωμεν, the Eng. phrase ‘have at him,’ cf. l. 15.

76. ἄθροος (ἀ copul. θρόος) ‘all together,’ lit. ‘with one voice.’ ἄθροος, the writing preferred by Aristarchus, appears to be an Atticism.

81. ἀμαρτῇ, at the moment. V. on φ. 189.

84. περιδρήθης (from περι, πέω); Lat. circumfusus (as in Lucr. 1, 39).

85. ἵνωθελε, bent double, like a withy, ἵτεα, with which the word seems to be etymologically connected.

87. θυμφ ἀνάξων, ‘in agony for his life’: cf. Σ. 300, κτεά-τεσσεῦ ἀνάξεων, ‘to be in trouble for one’s possessions.’ The present phrase is used Φ. 270 of Achilles in his struggle with the river.

89. Ὄδυνηθος, gen. governed by ἀντίος. Cf. Ο. 415, Ἐκτωρ δ' ἀντ' Δαντος ἐείσατο.

90. ἐπρυτο, pluperfect.

97. ἡ ἐλάσειε . . τύψας. The alternatives are a thrust (φασγάνῳ ἀλξας) and a cut (προπρήνε [sc. τῷ φασγάνῳ] τύψας). Laroche and others read προπρήνεα τύφαι, i.e. ‘strike him while he was stooping over the body’; but the reading is ill-supported, and the antithesis seems to require something more than τύφαι alone.

101. δύο δοῦρε. The regular equipment for a single warrior, cf. l. 110.

104. τῷ, graphic, as though Telemachus pointed to him; ‘yonder neatherd.’

106. ‘Haste and fetch them, while I still have arrows to defend me.’ Ὀδη, a mixed aor. form, like προσεβήσετο in φ. 5, and δύσετο, l. 113.
115. δαίφρωνα. *V.* on *φ.* 16.

118. ἀγχιστίνοι (ἀγχιστός) ‘in heaps.’

121. ἐνώπια are the faces of the walls forming the sides of the doorway; the epithet παμφανώνωντα implies that they were of polished stone, or at least coated with smooth plaster. So the upper rooms are called σιγαλβεντά (*I. 418*).

παμφανώνωντα is a nasalized form for πα-φανώνωντα, formed by reduplication from φαν- (φανω). A verb παμφαίνων also occurs.

126 *sqq.* ὀρσοθύρη δέ τις ἐσκεν κ.τ.λ. This passage is vaguely imitated by Vergil, *Aen.* 2, 453 *sqq.*: *Limen erat caecaque fores et pervius usus . . . postesque reliciti A tergo.* The ὀρσοθύρη appears to have been a side door leading from the μέγαρον into a passage (λαύρη) which passed along the outside of the wall of the μέγαρον (ἀκρότατον παρ' οὐδόν) and opened into the πρόδομος, through which the court might be reached. Thus much we learn directly from the ancient commentators, but we do not know how far their account may be conjectural, and our data do not allow us to draw up a plan of the house with any certainty. That the ὀρσοθύρη communicated eventually with the court is evident from *I. 334*, and it appears from the expression ἀναβάλη that the door was not on a level with the floor of the μέγαρον.

ὁρσοθύρη was connected by the ancients with ὄρνυμι, as either (1) a door which had to be reached by a leap, or (2) a door opening with a spring; it is now considered as = ὀρσοθύρη, i.e. a back-door.

127. οὐδόσ means not only the threshold, but the foundation all round the hall, upon which the walls were built, and which was exposed only at the doorway.

128. ἔχον, ‘closed it,’ sc. the way into the λαύρη.

129. φράξεσθαι, ‘to watch.’ Eumaeus was posted, we may suppose, on the side of the hall in which the ὀρσοθύρη was.

130. μία δ’ . . . ἐφορμή, ‘there was but one way to reach it,’ this way being presumably a flight of steps, since the door was some distance from the ground.

132. οὐκ ἂν δὴ τις . . . ἀναβάλη; a wheedling form of request; cf. § 57, where Nausicaa says, Πάππα φίλε, οὐκ ἂν δὴ μοι ἐφοπλίσεις ἀπήνυν.

137. αὐλῆς θύρετρα, i.e. the doors of the μέγαρον opening into
the court, about which Odysseus and his friends stood. Their position gave them command of the narrow entrance (στόμα) of the λαύρη, where it opened into the πρόδομος.

143. ἕωγας. The ἕωγες seem to have been openings in the wall of the μέγαρον to give light to the stairs running up behind the wall to the upper rooms. Melanthius climbs up to the lowest of these, and so gains access to the θάλαμος, the door of which (l. 155) Telemachus had left open.

144. Aristarchus repudiated these lines on account of the load Melanthius is made to carry; the simple explanation, that he fetched them by instalments, is perhaps justified by the imperf. ἀνέβαυα, while the aorists ἔξελε. . . βῆ . . . ἔδωκε summarise the results of his successive ascents.

149. μέγα δ’ αὐτῷ φαίνετο ἔργον, ‘and the thing troubled him,’ lit. ‘seemed serious’: μέγας is frequently used of what is great not merely beyond one’s expectation, but beyond one’s desire.

156. τῶν δὲ σκοτὸς ἦν ἀμελὼν, ‘but their watchman was better (than I)’; i.e. their watchman attended better to his business than I to mine. τῶν, sc. the suitors.

165. ἄδηλος, prob. connected with Ἄδησ, ‘the Devourer,’ and hence ‘pernicious.’

169. For the position of στὸς cf. φ. 403.

173. ἀποστρέφαντε, retorquentes.

174. σανίδας δ’ ἐκδήσαι ὑπισθεν. The full expression would be σανίδων ἑμάντα ἐκδ. ; v. on φ. 46. The ὑπέρτον πρότερον here appears very violent, but probably ll. 175-177 are to be considered as an afterthought. Odysseus at first merely tells the herds to bind Melanthius hand and foot, ‘cast him into the chamber and make fast the door upon him’: then he adds some further directions to ensure the security of so important a prisoner. Duentzer rejects ll. 175-6 as an interpolation from l. 192 sq.

175. περήναντε. As πείραρ has the two meanings of rope and end, so πείρανω means either to tie or to complete; the two meanings may be reconciled, because to tie the two ends of a rope together is, in a sense, to complete it. Here the rope was to be tied round Melanthius’ body, the loose end passed over the beam, and made fast as soon as Melanthius was dragged to a sufficient height from the ground.
176. κλον ἄν ψηλὴν. The pillar would support Melanthius as he was being dragged up to the roof, and prevent his body from swinging.

181. The two herds post themselves one on each side the door, so as to seize Melanthius directly he passes the threshold.

188. κοιρίξ, with a will Ἀπαξ εἰρημένον, which Crates and the ancients generally interpreted as = νεανικῶς, while Aristarchus and others connected it with κοῦρα, making it = 'by the hair.' Crates is prob. right, since the word seems to be formed from the stem of the verb κοιρίζω (v. supra, l. 185); cf. διάξ (δάκνω), ὄκλαξ (ὄκλάξω).

190. διαμπερές, 'the whole way,' i.e. as far as they could.

192 sq. = mutatis mutandis, 175, 176.

195. νύκτα φυλάξεις, 'you will watch the night through': νύκτα appears to be not an acc. of duration, but the object of the verb (as though Melanthius were to keep watch ὑπὸ the night), since φυλάσσειν can hardly be used intransitively as = 'to be awake.' Cf. e. 465, δυσκηδέα νύκτα φυλάσσω.

196. μαλακή . . ως σὲ ξοκεν. In the episode of Melanthius' meeting with Odysseus, p. 212-260, we hear how Melanthius neglected his charge, while he feasted with the suitors, and displayed his finery (ἀγλατα) about the town. It may be observed that in l. 195 Eumaeus gives him back his own words; Melanthius' contemptuous speech in p. 217 begins, Νον μὲν δῆ μάλα πάγχυν κακῶς κακῶν ἠγγλάξει.

197. ἡργήνεια (sc. θεά) 'the morning-born,' generally an epithet of Ἡώς, but used alone here and in ψ. 347.

198. ἑνίκ ἄγνεις αἰγας, 'at the (usual) time of your driving the goats.'

ἀγνεῖς = ἄγεις. A similar formation is found in Lat., as prodíant (Enn.) = prodeunt.

201. ἐσ τεῦχε δύντε. They had been armed in l. 114; but it was needless, it seems, to mention that they took off their armour when they were securing Melanthius.

206. Mentor (β. 225) had been left by Odysseus, when he sailed for Troy, as his steward.
208. ἄρην, harm, prob. = Φαρην, conn. with βαρός, and to be distinguished from ἄρη, a prayer or curse.

209. ὀμηλικὴ more commonly = ὀμηλικες collectively, but is sometimes used of a single person, like γένος, γενεά.


οδα μενοινας, 'for the nature of the deeds you are minded to do.' Cf. φ. 399.

219 sqq. 'But when we have despoiled you of your might with the sword, then all that thou hast in the house and in the field we will mingle with Odysseus' possessions,' i.e. for confiscation.

226 sqq. Athena reproves Odysseus, who was so forward in another man's quarrel, for his slackness in the defence of his own house.

231. πῶς . . ὀλοφύρεαι ἀλκιμὸς εἶναι; Eustathius is worth quoting on this passage: δεινός, he says, καὶ δρμέως εἰρηται· ὥσει καὶ πάντες οὐκεδισθεῖσθα οἶλοφυρεσθαί φοιτῶν ἐς διδασκάλου. The idea conveyed by ὀλοφύρεαι here is that of making a fuss about something that has to be done: cf. Achilles' speech to Polydorus, Φ. 106, 'Ἀλλὰ, φίλος, θάνε καὶ σύ· τίν ὀλοφυρέαί οὕτως; Κάθανε καὶ Πάτροκλος, δ' περ σέο πολλὸν ἄμεινον.

233. πέπον is prob. neutral in meaning, = Att. ὃ μακάρε. In the pl., however, πέπονες (B. 235, N. 120) distinctly implies a reproach.

236. ἐτεραλκεὰ = inclining to one side (to the exclusion of the other), decisive. But the writer s.v. in Ebeling's lexicon makes it mean 'inclining to the other side,' i.e. the side which one would not expect to win, the weaker. This sense is certainly applicable to most of the cases where the word is used, including Hdt. 8, 11; 9, 103, of victories of Greeks over Persians.

239. ἄθαλόεντος, smoke-blackened; or perhaps gleaming, in the light of the fire; v. on ω. 316.

240. ἄντην, outwardly: an adverbial accusative. In Lat. we have the subst. anta, in the sense of a projection, or outstanding part of a building.

248. ἀἀπτοὺς, v. on l. 70.
250. ἐπὶ πρῶτην θύρησιν, 'hard by the door': for the expression cf. o. 36, ἐπὶν πρῶτην ἀκτὴν ἀφίκησι, 'directly you reach the shore,' and πρῶτης στειλεῖν, in φ. 412. The point of the phrase here is that it could be used only of a very small party.

253. βλήσθαι—ἀρέσθαι. Observe the change of mood. We may explain by joining closely Ὀδυσσῆα-βλήσθαι, 'the-being-hit-of-Odysseus,' and κῦδος-ἀρέσθαι, 'the-winning-of-glory,' and regarding the two compound expressions as objects to the verb.

256. τὰ δὲ πάντα, sc. ἀκοντίσματα, to be supplied out of the verb.

261. δὲ in apodosi, as in l. 217.

264. ἐπὶ, 'upon,' i.e. 'in addition to.'

269. ὁδὸς, a verbal adv. like Lat. mordicus: v. on l. 188.

ἀςπετον ὁδας. The earthen floor of Odysseus' hall seems to claim by this epithet to be a part of the surface of the earth; unless we are to suppose that the words mean that the dying took between their teeth 'an intolerable deal' of soil.

273. τὰ δὲ πολλὰ . . Ἀθήνη. The goddess wishes to keep up appearances by allowing Telemachus and Eumaeus to be slightly wounded: οὗ πω πάγχυ δίδου ἐτεραλκέα νίκην.

279. Ctesippus is described, v. 237 sqq., as a wealthy prince of Same (Cephallenia).

290. τοῦτό τοι ἀντὶ ποδὸς ἐξενήμων. These words passed into a proverb, as Eustathius tells us, = You are done by as you did. The allusion is to v. 299, where Ctesippus throws a neat's foot at Odysseus.

292. ἐλκων. Of the many interpretations given to this word, the old one, 'with crumpled horns,' seems after all the best; although in μ. 348, 355, the same oxen are described as ὄρθοκραιραι and ἐλκωκες. But it must be observed that in the Hymn to Hermes Apollo's cattle are described in l. 192 as κεράεσσαν ἐλικταλ, an expression about which there can be no doubt, and then in l. 220, as ὄρθοκραιραι; so that one would rather be inclined to question the meaning of the latter epithet. Possibly the ancients, who connected it with κάρα rather than κέρας, were in the right.

293. οὐτα. A 2d aorist form; the theoretic present is οὕτημι.
299. Of the two similes which follow the first is a lively image of the crowding and terror of the suitors; the second, though applicable to both parties, is introduced principally to represent the onslaught made by Odysseus and his friends.

302. aiγυπτιοι, eagles or kites; not vultures, which do not attack living creatures. Madame Dacier, on the strength of l. 306, χαίρωναι δὲ τ' ἄνερες ἄγργη, supposed the aiγυπτιοι to be trained hawks; but we should expect from Homer a fuller account of the practice of hawking, which is not elsewhere mentioned in the poems.

304. The interpretation of this line has been confused by the ancients, who wished to give to νέφεαι the sense of νεφέλαις in later Greek, i.e. nets, traps. The ordinary rendering explains νέφεαι πτωσοσσαί as 'cowering away from the clouds'; but this seems a very forced and at the same time feeble expression for 'avoiding the open sky;' to say nothing of πτωσεῖν being an intransitive verb. The passage might well be translated, 'They are scattered in clouds over the plain, cowering in fear.' Νέφεαι (in apposition to ταῖ) would be a most appropriate description of the flocks of small birds.

308. ἐπιστροφάδην. In effect the expression = 'at their ease.'

310. For Leiodes, v. φ. 145 sqq.

313. γυναικών. The indignation of Odysseus at the wantonness of the women of the house is related, v. 6 sqq.

317. Leiodes thinks that he at least is free from ἀτασθαλία; but in φ. 146 it is said of him, ἀτασθαλία δὲ οἵ οὐ 'Ἐξόρα ἐσαν.

322. ἀρήμεναι, present tense, but with a frequentative sense; 'often, belike, thou prayest,' now and heretofore.

325. δυσηλεγέα (ἀλέγω), 'inconsiderate,' pitiless. The word is variously derived from ἀλγος or λέγω (i.e. as = δυσλεγέα), but there is no need to suppose that it differs in origin from ἀπ-ηλεγέω (I. 309). It might, however, mean 'ill-considerate' rather than 'inconsiderate,' i.e. too careful in looking after his victims.


330. Τριπταίδης . . Φίλιος. Both the name and patronymic of the minstrel are of a professional character. A locus classicus
for this kind of nomenclature is to be found, θ. 111-116, where
the list of naval worthies reaches a ludicrous climax in the
name of Ἀναβησούνειος.

334. ἐκδύσις μεγάρον, sc. by the ὀρσοθύρη; v. on l. 126.

335. Ἐφέστιος. Zeus of the Homestead, whose altar stood in
the outer court, distinguished by Eust. from Zeus of the Hearth
(Ἐφέστιος).

347. αὐτοδύσακτος appears to mean one who sings his own
compositions—is poet as well as singer: cf. the expression
dιδάσκειν χόρον of the poet furnishing the words to the per-
formers who were to sing them.

348. ἑσσάκα...θεῷ. 'I am fit to sing to thee, as to a god.'
The divine bard has found a divine subject for his song; he
seems to imply that his powers have been wasted in singing to
the unappreciative suitors.

352. μετὰ δαίταις, 'after supper.' Cf. ϕ. 428 : Νῦν δ' ὄρη καὶ
δόρπον Ἀχαιοῖσιν τετυκέσθαι Ἐν φάει, αὐτάρ ἐπειτα καὶ ἄλλως
ἐψιάσθαι Μολυτῆ καὶ φόρμιμγη.

364. βοῦς...βοείνν. Laroche adopts the common reading
θοῦ, but βοῦς has the best MSS. authority, and the redundant
expression is quite in the Homeric manner. It occurs also P. 389,
Σ. 582, βοῦς μεγάλοιο βοείνν. Cf. βοῦν ἐπιβουκόλου.

368. περισσενέων, as it were, 'in the overflow of his strength.'

376. πολύφημος. This epithet is applied in β. 150 to the
ἀγόρα, and by Pindar (Isth. 8, 58) to a θρήνος sung by many
voices. In its application here to Phemius there seems to be a
touch of good-natured sarcasm on his account of his own accom-
plishments in ll. 347-8.

379. The two are not fully reassured, and take up the
position of suppliants at the altar in the court.

383. τάντας...πολλοὺς. They were all dead; and 'all of
them' came to a large number.

388. τῶν μέν. The particle emphasizes that part of the simile
which is not applicable. It was not the sun that killed the
suitors.

391. et σ' ἄγγε, v. on ϕ. 217.
394. κυνήςας. Telemachus rattles the door, which was fastened on the other side, to attract the nurse's attention.

408. ἤθυσεν in eo crat ut.

διλοιξαν. διλοιξαν is properly used of the commendatory shout of praise to the god raised by the women at the conclusion of a prayer or sacrifice, as e.g. in υ. 450, δ. 767.

μέγα, v. on l. 149.

411 sgg. A most characteristic speech. Όσιν is the law regulating man's dealings with the gods, of which Odysseus is, throughout Greek legend, a typically careful observer.

418. νηλείτις, guiltless (άλαταινω, άλειτης). The word occurs only in this formula (so in π. 317, π. 498), and is variously written νηλητείς, νηλείτες, νηλητεις, νηλείτιδες. Νηλείτιδες is justified by άλειτης (υ. 121); the fem. form is analogous to νησιώτης (masc. νησιώτης).

423. δουλοσύνη. The common reading is δουλοσύνης, but the construction of άνέχεσθαι with the gen. is unexampled at least in Homer, and in places where it is found in Plato, the gen. may be considered as a genitive absolute, since the subst. is always in conjunction with a participle: v. Stallbaum on Rep. 2, p. 367 D.

427. σημαίνειν, abs. 'to act as a ruler.' σημ. επὶ γυναιξὶ is commonly taken as = σημαίνειν γυναιξὶ, imperitare mulieribus; but, seeing that orders are given to the women as a matter of course in the Telemachus in ϕ. 381, it seems likely that the ruler's function here intended is that of punishment.

428. άναβας' ὑπερώια. The more strictly correct expression is that of a. 362, ψ. 364, εἰς ὑπερώια άναβαςα. άναβαςειν ἐπ. means properly 'to go up through the upper chambers,' but it is used much as we speak of 'going up the country.' In σ. 206, ψ. 85, we have καταβαςειν ὑπερώια used in the same manner = εἰς ὑπερώια καταβαςειν.

442. θελον, explained by Schol. as 'a round building in which vessels for daily use were put aside.' The women were to be crowded into the space between this pantry and the wall of the courtyard, and there put to the sword.

άμυμονος, 'fair,' i.e. evenly built.

444. έκλειάθωντ. So Laroche, following Hermann, against
the ἐκλεκάδωντι of the MSS. An optative after eis ὃ κε would be contrary to usage, but might be justified here on the ground that the clause is an afterthought, with a change of subject.

450. ἄλληλοις ἐφειδούσα, 'piling them one upon another.' So they are described in ψ. 47, κελατ' ἐπ' ἄλληλοισι. The other reading ἄλληληγον would give the meaning 'supporting themselves (of the women in their fright) one upon another.'

σήμανε, 'ordered their task,' cf. l. 427 above.

451. ἐπισπέρχων, 'pressing them to the work.'

456. ἐφορεῖν, sc. ἀποξύψινα.

462. καθαρῷ, honourable. Καθαρὸς μὲν ὁ διὰ εἱροὺ εἴδοκεθάνατο, μαρὸς δὲ ὁ ἀγχονιμαῖος, Eust. Telemachus improves on Odysseus' orders in l. 443.

466 sqq. Telemachus first makes the rope fast to one of the pillars of the θόλος, and passes it in a series of slip-knots round the necks of the women; so that when it is brought round the building and made taut at a sufficient height from the ground (ἐφόν' ἐπνευσάτα), the women are lifted off their feet and left hanging.

469. The ἔρκος must be a kind of choke-trap contrived with cords.

473. δῆν is for δῆν, as may be seen from the quantity of μάλα.

474 sqq. There is no parallel in Homer to the barbarity of the punishment inflicted on Melanthius. It may be observed that it is in the punishment of treason (in the feudal sense) that the spirit of barbarity seems to be carried furthest and to survive longest.

481. θέλειν... κακῶν ἄκος. Sulphur was considered specially valuable in religion for purification. Cf. Π. 228, where Achilles before a libation δέπα... ἐκάθληρε θελεῖ.

482. μέγαρον, v. below on 1. 494.

484. κατὰ δῶμα νέοςθαι. Fasi translates 'in den Männersaal kommen.' But (1) this would require rather πρός or ποτὶ δῶμα, and (2) there is really very slender proof to show that δῶμα is ever used in the restricted sense of the 'men's apartments.' According to the ordinary meaning of κατὰ δῶμα, we should
translate, 'Bid all the women-servants throughout the house to come,' as in η. 103, πεντήκοντα δέ οἱ δωμαὶ κατὰ δῶμα γυναῖκες, κ. 349, αἱ οἱ δῶμα κατὰ δήσετεραι ἕασι.

494. μέγαρον καὶ δῶμα καὶ αὐλήν. Eustathius supposed μέγαρον to mean here the hall of the women: in this he has been followed by some modern edd. who then take δῶμα to be the hall of the men. But, as Fasi remarks, there was no need to purify the women's hall, which was not the scene of slaughter; besides, μέγαρον, unless used in connection with women, seems always to mean the hall of the men. Δῶμα, again (v. above), seems too vague a word to restrict to any particular part of the building. The phrase may well mean 'the hall, the house, and the court,' the hall being specially mentioned, because it was the part of the house which needed purifying most: and so it alone is mentioned in l. 482. In the same way in Z. 316, where the house of Paris is described, θάλαμον καὶ δῶμα καὶ αὐλήν, the θάλαμος is especially mentioned, as being to Paris, or, at least, in that passage, the most important part of the house.

497. μεγάρωι. Here clearly the hall of the women is meant.

499. 'They kissed him, embracing his head and shoulders, and grasping his hands:' cf. φ. 224.

BOOK Ψ, XXIII.

1. καγχαλώσα, laughing for joy; Lat. cachinnans.

3. υπερικτάινοντο. This doubtful word Aristarchus explained as ἄγαν ἐπάλλοντο, προθυμομένης μὲν αὐτῆς βαδίζεν ταχέως, μὴ δυναμένης δὲ. We have to choose between ὑπερ-ικτάινοντο, i.e. ἰκτάινοντο beyond their wont, and ὑπ-ερικτάινοντο, i.e. ἐρικτάινοντο, beneath her. 'Ἐρικτάινοντο might be connected with ἐρίζω, and we should translate 'struggled beneath her,' adopting the explanation of Aristarchus. 'Ἰκτάινοντο would be connected with ἰκε, or perhaps ἰκταρ, and ὑπερικτάινοντο would = 'sped very swiftly.'

7. ἡλθε... καὶ οἶκον ἴκανεται. A parallel to Aeschylus' famous tautology (v. Aristoph. Βατρ. 1126), in Choeph. 3, ἡκὼ γὰρ ἐς γῆν τῆν καὶ κατέρχομαι. Ηλθε expresses Odysseus' previous arrival in the island; οἶκον ἰκ. his actual presence in the house; ἴκανεται here, as often, has a perf. sense.
96. κῆδεσκον, made havoc of, v. on φ. 153.

13. 'And set the foolish in the way of prudence.' ἐπέβησαν is the causative 1st aor. In χ. 424, ἀναιδεύης ἐπέβησαν, and below, l. 52, we have the intrans. 2d aor. in a similar connection.

14. ἐβλαψαν. The word seems to keep up the metaphor of the last line, 'checked thee,' sc. in the path of prudence in which Eurycleia had hitherto walked.

16. παρέξ, 'outside' (truth and reason): cf. the fuller expression in δ. 347, οὐκ ἂν ἐγώγε Ἀλλὰ παρέξ ἐποιμὶ παρακλιθίων.

19. Κακοίλιον, cf. below, l. 97, μὴτερ ἐμη, δύσμητερ; Γ. 39, Δύσπαρι; σ. 72, Ἰρος ἄιρος. The line = τ. 260.

24. τοῦτο γε, 'thus far,' i.e. as Schol. puts it, τὸ μὴ μεθ' ὑβρεως ἀποπεμφθήναι.

26. 'In very truth Odysseus did return, and is come to his home, as I tell thee;—the stranger (was he), whom all men reviled in the house.'

35. εἰ δ' ἄγε, v. on φ. 217.

38. οἷ δ' . . ἐμμυνον, an example of parataxis, 'though they remained in their numbers.'

42. ἔχον, withheld us (from going to see).

46. κραταλπεδον οἴδας ἔχοντες, 'having the hard ground for their portion.' κραταλπεδον, the earth inside the hall being beaten and pressed into a firm, hard floor. ἔχοντες = 'occupying.'

48 = χ. 402, but is manifestly out of place here, and is omitted in the best MSS. The object to ἰδούσα is of course the sight described in the foregoing lines.

52. ὧφρα . . . ἱτορ. 'That you twain may enter upon the path of joy, both of you in your heart.' The MSS. here all have σφῶν, and so Laroche, who also reads ἀμφοτέρων with less authority. But unless we can think with Schol. that ἐπιβητον is syncopated for ἐπιβητῆτον (causal), the nominative seems absolutely required by the order of the sentence, though σφῶν can just be explained as a dativus commodi after ἱτορ. The mistake of writing σφῶν for σφῶν would have been a very natural one to a transcriber who was troubled by the hiatus.
53. πέποσθε = πεπόνθατε. The stages of the contraction are πέποσθε, πεπόνθασ (cf. πέπεισται for πέπεισται); finally the τ changes into its aspirate through the influence of the preceding σ, as in the case of ᾧθα, οἰσθα.

55. ἐφέστιος, here 'to his hearth,' ἐφ' ἐστίαν; whereas Zei's ἐφέστιος is ὁ ἐφ' ἐστίας.

56. κακῶς δ'. . . οὐκώ. 'But for them that did him wrong, the suitors, he took vengeance on them all in his house.' τοὺς, demonstrative pronoun.

64. ἀγασάμενος, 'in indignation at.' The word is used of wonder, combined either with admiration or, as here, dislike.

65, 66 = χ. 414 sq.

68. Join νόστον 'Ἀχαῖς, 'his return to Achaia'; cf. ε. 344, ἐπίμαλε νόστον Ταίης Φαύκων, where Mr. Merry quotes Eurip. I. T. 1066, ἣ γῆς πατρίδας νόστος ἥθανεν.

74. οὐλήν, in apposition to σήμα.'

75. τῆν . . φρασάμην. 'It I marked in washing him.' The recognition is described, τ. 392, νἶξε δ' ἄρ' ἀσσον ἴοντα ἄναχθ' ἐν' αὐτίκα δ' ἐγνω Οὐλήν, κ.τ.λ.

78. ἐμέθεν περιδώσομαι αὐτῆς, 'I will stake my life,' cf. Ψ. 485, δεύρῳ νῦν ἣ τρίποδος περιδώσομεθα ἢ λέβητος. In later Greek, with the preposition repeated, περι τῆς κεφαλῆς περιδώσομαι, Aristoph. Ιππ. 788.

81. θεών . . δημεια εἰρυσθαί, 'to keep watch upon the devices of the gods.' Penelope returns to her idea of l. 63, ἀλλὰ τις ἄθανάτων κτείνε μνημής ἀγαύως. The scar she supposes some god had assumed to personate Odysseus. εἰρυσθαί is for εἰρύνεσθαι (εἴρυσθαι).

85. κατέβαυ' ὑπερώια. 'She began to go downstairs': v. on χ. 428.

89. 'Then she sat down before Odysseus in the light of the fire by the opposite wall,'—opposite, that is, to that near which Odysseus was. τοίχων, gen. with locative meaning; we have the same phrase, I. 218, Αὐτῶν δ' (Achilles) ἀντιον ἵζεν 'Οδυσσής θελοιο Τοίχον τοῦ ἐτέρου.

90. πρὸς κίόνα, 'against a pillar,' i.e. with his back against it; the seats (θρόνοι) being without backs, the seat of the king
was placed against a pillar: cf. the description given by Nausicaa of her father Alcinous and his queen sitting with their thrones against the pillar in §. 305 sqq.

93. ἀνεω, 'in silence,' adv. from ἀνεως = ἄνα(φ)ος, prob. from αὖ. The adj. occurs in Homer always in nom. pl. ἀνέω, whence Aristarchus concluded that it was in all cases, as here, an adverb. Suidas quotes an instance of nom. sing. from an unknown poet.

94. 'Her gaze would now rest anxiously on his face, and then would fail to discern him, for the sorry garments he had on him.' ὡφει must be taken with both clauses.

95. ἀγνώσασκε, contracted from ἀγνοήσασκε.

97. ἀπηνέα, unfeeling, prob. connected with Sansk. anas, 'face'; as it were, 'turning away one's face;' while προσηνής = 'inclining one's face,' kind.

101. ἀφεστάιή, perf. opt. There is another reading, ἀποσταίη.

102. ἔτει ἐς, cf. φ. 208.

108. νἀμ, emphatic, 'of ourselves.'

116. τὸν, demonstrative pronoun, 'she does not yet affirm that I am he.'

117. 'But let us (you—Telemachus—and I) take counsel how things may be best ordered.' A man, he proceeds, who is guilty of one man's blood generally has to flee the country: what must I do, who have slain so many? It may be observed that these lines go far to justify the existence of the 24th book. Odysseus' troubles are by no means over with the death of the suitors, and it was to be expected from the plan of the poem that 'the much-enduring man' should be left with a reasonable prospect of peace and quietness before him. V. below on l. 296.

119. ἄσοσφητήρες, followers. The word is ἄσοκυπήρ = Lat. succor, with the copulative ā.

120. πηνός. The use of this word here shows that it means relations in the most general sense; but in its restricted use it is applied only to marriage connections. Cf. θ. 581, ἦ τις πηός ἄπέφιτο... γαμβρός ἦ πενθερός.

121. ἔρμα πόληος ἀπέκταμεν. Politically, Odysseus' slaughter
of the suitors was the destruction of all the nobles of the country.

125. \( επί \ αὐθρώπους \), 'among men'; cf. ὦ. 201. The use seems to be an extension of the distributive use of \( επί \), in such phrases as \( δασσάμενοι \ εφ' \ ήμέας \, π. 385.\n
127 sq. = N. 785 sq., and are omitted here in the best MSS. The expression, \( εμμεμαώτες \ ἐμ' \ εὔμεθα \) is quite out of place in this connection.

134. \( ήμείν \ ήγείσθω \). \( ὀρχηθμοῖο \), 'let him lead for us the dance.' \( ήμείν \) must be taken rather as an ethic dative than as governed by \( ήγείσθω \); but the construction is not an uncommon one with \( ήγείσθαι \), though not elsewhere found in Homer. Cf. Pind. Pyth. 4, 248, \( πολλοῖοι \ δ' \ ἄγγαμα \ σοφίας \ ετέροις.\n
136. \( ή \) οἶ \ περιναλετάουσι = \( ή \) τις \( εκείνων \ οἶ \ π.\n
137. \( εὔρυ \), a regular epithet of \( κλέος \), here rather spreading than already widespread.

139. \( Αγγον ... ήμέτερον \), sc. the royal demesne, called properly \( τέμενος \), as in \( ε. \) 293 and elsewhere.

143. \( ὑπλισθεν \), 'were decked for the dance,' sc. \( εἰμαθ' \ έλήμεναι, \) l. 132.

145. \( αμύμονοι \). This epithet, as applied to the dance, implies symmetry and perfection of time.

146. 'And the great house responsive sounded with the feet of men,' etc. \( τοῖς \, σ. \) \( τοὺς \) \( ὀρχομεῖνοι \, εθικ \) dative.

150. \( σχετλή \), hardy, shameless, a meaning which is easily derived from the original one of 'hard,' 'enduring': cf. the two senses of \( τλήναι \, τοῖς \) \( ὀρχομεῖνοι \, εθικ \) dative.

151. \( εὗρονθαί \), 'to guard': cf. l. 82, where the word is used in a slightly different sense.

157-162 = \( ε. \) 230-235; but here it is impossible to connect l. 157 with what goes before; so that we must either regard the lines as an interpolation, or suppose a line to have dropped out after l. 156. Or again, the original may have been \( μείζονα \ θεία \ ιδεῖν \), which would easily be corrupted first into \( μείζονα \ θεία \ ιδέεω, \) and afterwards assimilated to the passage in book \( ε. \).
158. óvīsas, *thick*; the word is etymologically connected with our *wool*, Lat. *vellus*, and must be distinguished from two other words—(1) óvīsos = ólos, ‘whole,’ Lat. *salvus*; (2) = óloös, with the meaning ‘destructive,’ or ‘abominable.’

*ύακυνθίων ἄνθει óμοίας, ‘like the flower of the hyacinth,’ i.e. in its glossy appearance.

166. περι, to be joined with γυνακών, ‘beyond all women.’

167. áτέραμμον, ‘inflexible,’ from τέραμμος (a participial form like Lat. *vertumnus*), said to mean ‘seethable.’

171. αὐτός, *alone*, as is seen from the following line.

173. It is not pride, Penelope says, nor indifference, nor yet bewilderment, that make her seem cold to her husband; it is that she cannot recognise in the man before her the Odysseus who left her twenty years back. The language is that of one whose perceptions are deadened by long endurance; but there is a touch of hopefulness in the use of the second person ἐγὼθα.

180. The ἐννή is described by its three parts: κώεα, the fleeces serving as a mattress; χαλίνας, the blankets; ῥήγεα, the coverlet of bright colours (συγαλόεντα). Cf. u. 1 sqq., Αὐτάρ ὤ ἐν προδόμῳ ἐννάξετο δῖος Ὀδυσσεύς. Κάμ μὲν ἀδέψητον βοήν στόρεσ’, αὐτάρ ὑπερθε Κώεα πόλλ’ ὦνων, τοὺς ἱερεῖςκον Ἀχαιό. Ἑυρύστημη δ’ ἄρ’ ἐπὶ χαλίναν βάλε καμηθέντι, where Odysseus, being still the despised beggar, had no coverlet.

186. ἰῃδίως ἐθέλων, ‘easily, at his will’: ἰεία μᾶλ, ὡστε θέσ, as it is expressed in Π. 380.

188. μέγα σῆμα, ‘a mighty monument.’ Odysseus does not appear to be thinking so much of the bed as something by which he might prove his identity; he rather calls it a μέγα σῆμα as a reason why it should be so hard to move.

190. ἕρκεος ἐντός, ‘within the enclosure,’ i.e. inside the outer wall enclosing the whole premises (cf. φ. 238); Odysseus subsequently brought the spot within the actual house, by building his θάλαμος over it.

191. ἀκµήνος (*ἀκμή, ἀκµάζω*), in its prime; to be distinguished from ἀκµηνός, fasting, a word which occurs only in the sixth book of the Iliad. Aristarchus established the distinction in accent.

πάχετος. This word is variously explained—(1) as a shortened
form of the comp. παχύτερος; (2) as a neut. subst. = πάχος; (3) as an adj. = παχύς. Of these (1) seems monstrous; either (2) or (3) would suit this passage, but (3) seems preferable, since it would also suit—however awkwardly—the only other passage in Homer where the word occurs, θ. 187.

194. κολλητάς, πυκνώς ἀραρυλας, v. on φ. 137.

195. κόμην, the whole bushy head of the tree, upper branches and leaves together.

196. προταμών, Lat. praecidens, 'trimming,' by cutting away the rough outside of the trunk.

198. τέτρημα δὲ πάντα τερέτρω, 'I bored it all about with the gimlet,' sc. for the insertion of the ornamental nails and studs of gold, etc., mentioned below in l. 200. This practice is most probably what is meant by the epithet τρητός, so often applied to beds.

199. ἐκ δὲ τοῦ . . ἐξεον, 'And starting thence I shaped out my bedstead.' τοῦ = τοῦ κορυφοῦ. It is not necessary to suppose that any more supports were needed for the bedstead than the single olive trunk; considering the thickness which the trunk of the olive tree often attains (here emphasised—πάχετος ὁ ᾿ ψυ ἢπε κλων), and the way in which the branches are commonly thrown out near to the ground, it is quite possible that Odysseus may have cut out for himself a sort of cradle, consisting of the bole of the tree surrounded on all sides by the stumps of the branches, for only the upper boughs need be included in the word κόμη. It is probable that this is what he did, because it would be strange if Homer, generally so minute in his descriptions, should have omitted such important details as two or three bedposts (ἐφώνες), and all the framework necessary to connect these with the olive stump. The bedding itself was of course laid, not upon the surface of this cradle, but upon the strapping (ὑμάντα βοδός) stretched from side to side.

201. ἐν δ’ ἐτάνυσα . . φαεινόν, 'And over it I stretched strapping of ox-hide bright with purple dye.' ἑμάντα is either put for the whole series of straps necessary to support the bedding; or it may mean a single broad piece of hide stretched over the whole surface. Either interpretation is justified by the original sense of the word, binding (Sansk. si, 'to bind'). For βοδός as the hide of the ox, cf. M. 105, τυκτήσι βδέσων.

205. τῆς δὲ . . ἀναγνώσῃ, cf. K. 187, ὅς τῶν ἥδυμος ὑπνος
ἀπὸ βλεφάρων ὀλῶν Ἕλεκτα φυλασσομένοις κακῆς. Or, with the opposite arrangement, i. 256, ἡμῖν δ᾿ αὐτὲ κατεκλάσθη φίλον ἦτορ Δεισάντων.

209. σκύζευ, 'be wroth': σκύζομαι = σκυόμοια, as is seen in the form σκυῶμαι, and is thus connected with σκυόμοια, and prob. σκῦνοιον (σκῦνοιον), supercilium; hence its meaning, to frown.

210. The sentence παρ’ ἀλήλουσι... ἱκύθαι is the object of the verb, νῶν a dativus incommodi; the gods 'envied us our enjoying youth together, and reaching together the threshold of old age.'

213. νεμέσοσα adds the idea of righteous indignation, which is not contained in χόσο.

214. ἀδε, sc. as I do now.

218-24. These lines were rejected by the Alexandrines, ὥς σκάζωντες κατὰ τὸν νοῦν. The connection in thought intended seems to be: Helen would never have gone off with Paris if she had known that her doing so would involve the whole Achean nation in a war to bring her back; so you may suppose that I (περὶφρων Πηνελόπεια) should never have accepted another husband for fear of like consequences. But this rather implies that she would have done so without this fear before her eyes.

223. τὴν δὲ... πένθος, 'But she did not first lay to heart the doom of her guilt,—that grievous doom, whence first came sorrow to us also.' The ἄγη is the whole train of evil consequences, the siege and capture of Troy, resulting from Helen's original crime, and which she ought to have anticipated.

πρόσθεν, sc. before her flight with Paris.

228. Ἀκτορίς, the patronymic of Eurynome mentioned below, II. 289, 293.

ἐτι δεύρο κιούση, 'when I was still about coming hither,' i.e. still with my father, but on the point of setting out.

230. ἀπηνέα, v. on 1. 97. Penelope, half in jest, recalls the epithet her son had attached to her.

235. πηγὼ (πηγνυμι), a firm, full, or unbroken wave. In the following two lines the poet is carried by his simile beyond the point where it ceases to be applicable.
237. τέροφεν, thickens; cf. i. 246, θρέψας, of the Cyclops curdling the milk.

243. περάτη (περάω; ? Lat. porta), passage or gate; here the gate by which the night and day pass in turn to the under world. The word is used both for the west, as here, and also for the east, by later poets.

σολήχην is, of course, proleptic.

246. Phaethon here appears as one of the horses of Eos; Hesiod raises him to the dignity of her son; and in the later legend he is the son of the Sun himself.

248. ὃ γύναι, οὗ γάρ κ.τ.λ. For the form of the sentence, cf. k. 174, ὃ φίλου, οὗ γάρ πῶς κατεδούρωμέθα... εἰς Ἀἴδαο δόμους... ἈΛΛ ἄγετε. But here there is an anacoluthon; for the natural conclusion would be, 'come, let us consider what we shall do;' but Odysseus is weary, and ends ἄλλ’ ἐρχεν, λέκτρονδε τομεν.

251. ψυχὴ μαντεύσατο Τειρέσιαο κ.τ.λ. Odysseus’ descent to Hades is the subject of Book λ. The prophecy of Teiresias, given below, ll. 267-284=almost word for word λ. 121-137.

260. ἄλλ’ ἐπεὶ... θυμῶ. ‘But since you have thought of it, and heaven has put it into your heart.’ For the use of φράζομαι cf. φρασάμην, 1. 75.

267 sqq. The wrath of Poseidon, invoked upon Odysseus by Polyphemus (i. 526-535), is still unappeased, and an appropriate penance is enjoined on the hero for his offence; he is to be the apostle of Poseidon’s divinity to the inland people, who know nothing of the sea.

273. σήμα, a sign by which Odysseus might be sure of the people’s ignorance of the sea. He would meet a man who would mistake the oar which he carried for a winnowing-fan (ἀθηρηλογύν).

278. ἀρνειῶν, ταῦρων, κάπρων. So λ. 131. There is no other mention in Homer of this form of sacrifice, which is the later Greek τρυτύα, the Roman suovetaurilia.

281. The prophecy of ‘a death from the sea’ was fulfilled, according to the legend, by the hand of Telephus, Odysseus’ own son by Circe: in search of his father he landed on the coast of Ithaca, and killed him unawares with the prickle of a fish (τρύγων), which he had used for lack of metal to point his
spear. There was an old reading ἐξαλος = 'far from the sea' (adj.)

282. ἀβληχρὸς μάλα τοῖος, cf. Ψ. 247, ἐπιεικέα τοῖον; γ. 321, μέγα τοῖον; and our use of so and such to emphasize an epithet.

283. ἀρημένον. This word seems best considered as = ἔφερημένος, and connected with βάρος, 'grown heavy.' Cf. ζ. 2, ὑπνψ καὶ καμάτω ἀρημένος.

290. ὑπολαμπομενάω. The preposition adds to the verb the notion of subordination: the torches seem to give their light to assist the action.

291. ἔγκονέουσαι. Benfey is probably right in connecting this word with Lat. an-cus, ane-illa, ex-an-erare; for the termination cf. διάκ-ονος. (Buttm. Lexil. s. v. διακτωρ.)

296. λέκτροιο παλαιοῦ θεσμὸν This expression is translated by A. Sabinus, Ulyss. to Penelope, 130 sqq., 'precors ut properet ille venire dies, Antiqui renovet qui lactus foedera lecti, Et tandem incipias coniuge, care, frui.'

Aristarchus and Aristophanes, as Eustathius tells us, made the Odyssey end with this line, 'considering the remainder as spurious. But,' he continues with some indignation, 'great critics as they are, they reject some of the most natural incidents, ... such as the recapitulation (ll. 310-341)... and the recognition of Odysseus by Laertes,' etc. Cf. on l. 117.

303. ἄδηλον, v. on χ. 165.

305. ἡφύσετο οἶνος. For the change of voice, cf. l. 45, 'Ενθα δὲ πολλὸν μὲν μὲν πίνετο, πολλὰ δὲ μήλα Ἐσφαζον, where the wine, as here, is the subject, the sheep the object, of the verb.

306. ὅσα κῆδε θηκεῖ Ἀνθρώποις. Cf. Odysseus' description of himself in l. 19 as ὅσι πάσι δόλοισιν Ἀνθρώποισι μέλω.

310-333 recapitulate the narrative told by Odysseus to Alcinous, Books υ.−μ. The story of his arrival and reception in the country of the Phaeacians is the subject of Books ε.−θ.

318. Τηλέτυλον. The word is commonly explained to mean that the gates of the city were far apart; but it is simpler to interpret it as 'the city of the far-off gate,'—the gate, that is, by which the sun enters the under world; for it was there (ἐν περάτη), that the city seems, according to the description in κ. 82-86, to have been placed.
319. οἷ. The antecedent to the relative must be supplied from the adj. Λαστρυγωνίνην. 'Telepylus of the Laestrygonians, who,' etc.

320. This line, omitted by most MSS., is inconsistent with the narrative, κ. 118-132; for the crew of Odysseus' ship escaped with him.

326. Σειρήνων ἀδυνάων, 'the restless' or 'busy Sirens;'
restless, that is, in singing. The ordinary meaning of the word is thronging, abundant (ἀδυνάω) : the connection between the two ideas is well shown by the Eng. swarm, as compared with Germ. schwärmen, schwärmerrei (enthusiasm). There were but two Sirens (μ. 52), so that the epithet cannot here apply to their number.

339. τερί κήρι. τερί must be taken as an adverb in this phrase (= greatly), though it is accentuated as if it were a preposition. The accent is no doubt due to the juxtaposition being mistaken for grammatical connection.

342. δεύτατος, last: superl. of δευτερος, used in the purely temporal sense, 'later;' Ψ. 247, οἷ κεν ἐμεῖο Δεύτερον ἐν νήσσι πολυκλήσια λίπησθε; and X. 206, ὁ δὲ δεύτερος ἔλθοι, 'too late.'

347. ἠριγένειαν. Cf. χ. 197.

357. Λησσομαι. Thuc. 1, 8 . . Ο! γὰρ Ἑλληνες τὸ πᾶλαι . . προσπιπτοντες πόλεων ἄρειχότοις καὶ κατὰ κόμας οἰκουμέναις, ἣρπαζον καὶ τὸν πλείστον τοῦ βίου ἐνετείθες ἐποιούτο, οὐκ ἔχοντο πω ἄσχισθην τούτον τοῦ ἔργου, φέροντος δὲ τι καὶ δόξης μᾶλλον. And so Achilles speaks of plunder as the natural method of acquiring cattle in I. 46, Ληστοῖ μὲν γὰρ τε βόες καὶ θρια μῆλα, κτῆτοι δὲ τρίποδες κ.τ.λ.

359. πολυθέρδεον ἅγρον. See above, l. 139.

360. μοι, ethic dative.

365. μηδὲ . . προσιόσσεο, sc. lest her countenance should betray her knowledge of what had happened.

372. νυκτὶ κατακρύψασα, as in Verg. Αη. i. 411, 'Venus obscuro gradientes aère saepsit.'
1. Κυλλήνιος, from the mountain Cyllene, in Arcadia, where Hermes was born.

εξεκαλεῖτο. The unquiet ghosts were no doubt hovering over the bodies of the slain. But elsewhere in Homer souls need no conductor to guide them to the under world; and the fact that this office is here attributed to Hermes is one reason assigned for supposing this Νέκυια δευτέρα to be an interpolation.

2. ράβδου, described in the same words ε. 48.

6. θεσπεσίως, eerie. ‘Haec loca capripedes Satyros Nymphasque tenere Finitimi fingunt.’ The word is best derived from θεός, ἔτω; v. on ἄππτος, χ. 70.

7. ἔτει κέ... ἔχονται. ‘Whenever one of them falls from the chain (hanging) from the rock, where they cling to one another.’ The clause ἀνά τ' ἀλλήληγεν ἔχονται explains the formation of the ὄμμαθος. It also adds something to the picture of confusion, reminding us that one bat detaching himself from the chain involves the fall of all those below him.

10. ἀκάκητα, the Healer, or benignant, an Aeolic nom. like ἵπποτα. This epithet of Hermes (cf. Π. 185) and of Prometheus (in Hes. Theog. 614) is commonly derived from ἄ priv., κακός. But ‘not harming’ is a feeble negative epithet for either god or man: it is best, therefore, referred to ἄκος. This will agree well with the power ascribed above to his wand, τὴν τ' ἀνδρών ὕμματα θέλγει.

11. τὰρ ἄ' ἵσαν Ὀκεανοῦ... ῥόας. So in Odysseus’ narrative of his descent to Hades, Λ. 21, αὐτοὶ δὲ παρὰ ῥόου Ὀκεανοῦ Ὃνομεν.

Δευκάδα πέτρην. This is not the famous rock of Leucas, celebrated as the ‘Lovers’ Leap;’ but the name may have been transferred thence to the under world, as in the case of the rivers Styx and Acheron. The Infernal Rock may perhaps be identified with that described in κ. 515, πέτρην τε ἔνεσις τε δῶν ποταμῶν ἐριῳδοπών.

12. ἑλίσοιο πύλασ, the gates through which the setting sun passes, the περάτη of ψ. 243.

Σῆμιον ὄνείρων, ‘the land of dreams,’ whence the dreams are said to pass through the two gates of ivory and horn, τ. 562 sqq.
Their habitation is here placed near the gates of the sun, i.e. in the border land between the dead and the living.

18. ἀσφόδελλον, adj. = τὸν ἔχοντα ἀσφόδελλον. The asphodel, growing in waste and swampy plains, is transplanted by the poet into Hades, to picture the dreariness which reigns there.

15-18 = λ. 467-470, εὐρων δὲ ψυχὴν being substituted for ἡλθε δ' ἐπὶ ψυχή.

19. κείνον, sc. Achilles. Cf. λ. 483 sqq. Achilles is a king even among the dead.


24 sqq. It seems unnatural that this conversation between Achilles and Agamemnon should have taken place just at this time, seeing that they had been long together in Hades. The intention of the poet may possibly be to heighten the picture of the misery of the dead, by representing them as perpetually discussing their own deaths and funerals, always 'talking of graves, of worms, and epitaphs.'

24. Join περὶ—ἀνθρ. ἡρώων, 'above all heroes.'

28. καὶ σοὶ, 'to thee, great as thou wast.'

πρῶι, early, πρὸ τοῦ δέοντος, as Schol. explains it.

30. τιμῆς ... ἢς περ ἀνασοσές, 'such honour as thou hadst when thou wast king.' Some word like ἀπονόμενος must be supplied with ἴστορ to complete the sense.

37. Ἄργεως. The 'Pelasgic Argos' (B. 681) in Thessaly. Achilles' home is meant: but Agamemnon could hardly use the name without a thought of that other Argos where he met his own death on his return.

39. σοῦ δὲ ... ἰπποσυνάων = (with change of person) Π. 775 sq., applied to Cebriones, Hector's charioteer.

46. Cf. the words of Pisistratus in δ. 197, Τοῦτό νῦ καὶ γέρας οἶον διέξυροισι βροτοῖσι Κείρασθαι τε κύμην βαλέειν τ' ἀπὸ δάκρυ παρείων.

47. μήτηρ, sc. Thetis. ἀλήσων, used for the Nereids, as in Σ. 432. Cf. ἄλισον γέροντος, below, l. 58.

55. μήτηρ ... ἔρχεται. 'It is his mother, she that cometh out of the sea with the immortal sea-nymphs.'
56. οὗ παιδὸς τεθν. ἀντιώσατι, ‘doing honour to her dead son.’

The expression seems to be an extension of the phrases ἀντίαν τάφου, γάμου, etc. Elsewhere ἀντίαν with gen. of a person = ‘to meet in battle.’

58. ἄλοιπο γέροντος, here Nereus. In 5. 384 the same expression is used of Proteus.

60. Μοῦσαι... ἐννέα πάσαι, ‘the muses, nine in all.’ cf. χ. 424, τάων δώδεκα πάσαι. The number of the muses is not elsewhere given in Homer; and here the poet passes easily in 1. 62 to the single muse. With the latter we may compare the vague use of θεὸς (‘Providence,’ or ‘divine power’).

62. τοῖον... λύγεα. ‘In such sort did the muses’ piercing song stir their heart.’ ὑπώροπε, as in the phrase ὑφ’ ἵμερον ὄρε γόοιο. The preposition seems to confine the action of the verb to the feelings of the persons affected; so that ὑπώροπε is best taken at once in a transitive sense; if it be intransitive, it must mean ‘pealed in their ears.’

65. πολλὰ... βοὸς. Cf. ψ. 166-169. The funeral of Patroclus was further graced by the sacrifice of horses, dogs, and Trojan captives.

66. ἠλικας, v. on χ. 292.

67. ἐσθήτι θεῶν, sc. the ἄμβροτα ἐλματα of 1. 59.

69. τεῦχεσιν ἐφρόσαντο κ.τ.λ. ‘ran in armour round the pyre.’ For ἐφρόσαντο cf. ψ. 3. This ceremony was performed at the funeral of Patroclus by Achilles’ own followers, the Myrmidons, ψ. 13, οἱ δὲ τρισ περὶ νεκρὸν ἐντριχας ἤλασαν ὑπονοῦ. Here the representatives of the entire host (ἥρως Ἀχαιοι) honour the obsequies of Achilles by taking part in it. The Romans practised a similar rite at great military funerals (decursio).

71. ἤρυσεν, Lat. confecit.

73. οὐνω. In ψ. 250 wine is used to quench the fire on the pile.

77. The bones of Patroclus had been only provisionally buried, waiting for the burial of his friends: v. ψ. 244.

80. ἄμυρονα, cf. χ. 442; ψ. 144. Applied to the mound, the meaning would be ‘symmetrical,’ ‘fair.’

81. ἱερὸς, a remarkable epithet. Eust. explains it, ὡς ὑπὲρ
NOTES.

109. The extraordinary endurance of the Greek host had gained for it a kind of reverence beyond what is commonly paid to mortals: cf. the humorous application of the word in Plato (Rep. 3, p. 398) to the poet, εἰ ἦμι ἀφίκοιτο εἰς τὴν πόλιν αὐτὸς τε καὶ τὰ ποιήματα βαυχόμενοι ἐπιθέσσομαι, προσκυνώμεν ἂν αὐτὸν ὡς ἱερὸν καὶ θαυμαστὸν καὶ ἱδόν.

82. ἐπὶ . . πλατεῖ 'Ἐλλησπόντῳ, sc. where the Hellespont widens towards the Αἰγεαν, whether the actual opening is meant or the (comparatively) broad reach just within the promontory of Sigeum. This explanation, which is that of Eust. on H. 86, seems the most natural; it is just as we speak of the broad Severn, etc., meaning the river at its mouth.

83. ποντόφυν, strictly ablative.

85. αἰτήσασα θεοὺς, 'having begged them (i.e. the prizes) from the gods.'

87. τάφῳ . . ἀντεβολήσας, so λ. 416, φόνῳ ἄντ. The sense would be well given by our phrase 'to come in for' a funeral, etc. The genitive in this expression is more common: cf. δ. 547, τάφου; φ. 306, ἐπητύνος.

88. ὅτε κέν . . ἄεθλα. Some, as Fasi, take ζώνυμναι as subj., and read ἐπεντύνωνται. It is, however, possible to explain the indicative, comparing κ. 410 sqq., 'Ὡς δ’ ὅτ’ ἄν ἄγραυλοι τόρες περὶ βοῦς ἄγελας 'Ἐλθοῦσας ἐς κόπρον, ἐπὶ τῷ βοτάνῃ κορέσσονται, Πάσαι ἀμα σκαλροσκιν ἑναντία, where, as Fasi remarks, σκαλροσκιν is absolved from its connection with ὅτ’ ἄν by the intervening parenthesis ἐπὶ τῷ . . κορέσσονται. So here the parenthesis ἀποφθημένου βασιλῆς, ἐπὶ τῷ ἀποθάνη βασιλεὺς, may justify the indicatives ζώνυμναι, ἐπεντύνωνται

95. αὐτάρ . . ἴδος. 'But what part have I in this pleasure?' The pleasure, that is, of an honourable death and burial, the remembrance of which, according to Greek ideas, was perhaps the greatest pleasure which the dead were held capable of feeling. ἐπὶ πόλεμον τολύπευσα. Agamemnon contrasts his miserable end with the strong claims he had to a better fate: he had done so much, and gained nothing.

97. οὐλομένης, accursed. This intransitive rendering, given as an alternative by Apollonius and Hesych. s. v., suits the usage as well as the form of the word better than the ordinary
transitive interpretation. The writer in Ebeling’s Lexicon says, ‘οὐδὲμενος proprie is est de quo dictum est διοι.’ Cf. the use of ὀνήμενος, a. 33.

99. διάκτωρος, ‘the runner,’ connected, according to Butt- mann, with διάκω = διώκω; but in later times interpreted as from διάγω, ὁ διάγων τοὺς νεκροὺς or τὰς ἀγγελίας.

ἀργειφόντης (an Aeolism for ἀργεῖ-φάντης) ‘shining.’ Aleman’s use of the word (p. 35, τυρὸν ἔτυρητας μέγαν ἄτρυφον ἀργειφόνταν) seems to make necessary the abandonment of the traditional translation, ‘slayer of Argus.’ The structure of the word points the same way, since ‘Argus-slayer’ should be ἀργοφόντης, not ἀργειφόντης. At the same time the myth of Hermes slaying Argus is of undoubted antiquity: v. Max Müller, Science of Lang. II. xi. p. 518 sqq.

103. ’Αμφιμέδοντα, v. χ. 277.

107. πάντες . . . ἀρίστους, ‘All chosen men and companions in age; nor would one have made other choice in picking out the best men throughout the city.’

113. μαχεσθομενοι. So λ. 403, μαχεσθομενον; and in ρ. 471 we have μαχεσθομενος. These forms appear to be simply a later manner of writing μαχεσθομενος and μαχεσθομενος, since in the old alphabet η and ου were both expressed by the simple vowels ε and ο.

Comparing the passage λ. 399-403, we should probably take μαχεσθομενοι here as a nominativus pendens, referring to the suitors: ‘Or was it in fighting for a city and its women (that you fell)?’

118. μηνί δ’ ἐν οὐλῷ κ.τ.λ. The first words are emphatic; the sense is, ‘It took us a whole month to get across the sea,’ the time occupied in persuading Odysseus to embark accounting for part of the month.

οὐλῳ = ὀλῷ. V. on ψ. 158.

119. σποουδὴ, ‘with trouble’ = scarcely. The word is commonly used in Homer in this sense, as σχολῇ in Attic. Cf. γ. 297, σποουδὴ δ’ ἡλιξαν ὀλεθρον; ν. 279, σποουδὴ δ’ ἐσ λιμένα προσέρχομεν.

124. ἡμετέρου θανάτου κακὸν τίλος, 'the evil accomplishment,' i.e. 'the evil manner of our death.'

128-146 = β. 93-110, and in τ. 139 sqq. Penelope tells the story of the web in almost the same words.

129. ἵστον, here the warp, the threads of which were said ἵστασθαι, the loom being, like all ancient looms, upright. Cf. Ovid. Met. 4, 275, 'radio statitis percurrens stamina telae.' The epithet λεπτὸν shows that some part of the fabric, not the loom itself, is meant.

135. τανηλεγέος. This word is most probably to be classed with ἀπηλεγής, δυσηλεγής, as a derivative of ἀλέγω (v. on δυσηλεγής, χ. 325). We should then translate, 'with far extended cares,' 'far-reaching': whether the epithet means that Death's care for his destined victims dates from far back in point of time, or (as seems more likely) that his cares reach to the ends of the earth.

140. ἐπὶν...παραδείτο. It seems impossible to correct with Bekker to ἐπελ, against the overwhelming testimony of the MSS. For ἐπὶν with opt. cf. δ. 222, 'Os τὸ καταβρόζειεν, ἐπὶν κρητὴρι μυγείη, Ὀδ κεν ἐφημέριος γε βάλου κατὰ δάκρυ παρεῖνυ; and T. 208; Ω. 227. It seems indeed to be the rule with Homer to use ἐπὶν, not ἐπελ, with the opt. after historic tenses in cases where ἐπὶν would have been used with the subj. after a primary tense.

147. εἰθ', cf. χ. 182.

159. τὸν, demonstrative; γνώναι τὸν ἐόντα, 'to know that it was he': cf. ψ. 116, ὥ τῷ φησι τὸν ἐλναι.

167. ὧ...ἀνογε. This is of course only a very natural conjecture; cf. φ. 1.

175. μῦν (sc. Odysseus), object of ἐποτρύνων, 'encouraging him': ἐκέλευσεν, sc. τόξον δομεναι.

178 sq. Cf. χ. 1-16. Amphimedon in these few words recalls vividly his impressions of the fatal scene; the commanding attitude of Odysseus; his preparations, so meaningless to the suitors, until they were explained by the shot which struck down their chief.

ἐκχενατ' διστούσ, sc. αὐτοῦ πρόσθε ποδῶν, χ. 4.

179. δεινὸν παπταίνων. Cf. λ. 608, of the ghost of Heracles.
182. οἵ, our enemies.

193. ἡ ἀκοίνυν. 'Αρετῆ, τοντέστιν εὐνυχία εὐδαιμονία, Eust. We may then either take σὺν ἀρετῇ as a phrase like σὺν θεῷ, σὺν τύχῃ. 'By the aid of great good fortune didst thou gain thy wife,' or (better) we may translate 'With great advantage (to thyself),' etc. For the sense of ἀρετῇ cf. Τ. 242, Ζεὺς ἀρετῆν ἀνδρεσσίν ὀφέλει τε μινύθει τε; and the use of ἀρετάω, θ. 329, οὐκ ἀρετὰ κακὰ ἔργα.

194. ἀμύμονι. There is such good MSS. authority for reading here ἐχέφρων as in l. 198, and ll. 197, 198 are so awkward and un-Homeric, that we might reasonably suspect the whole following passage, ll. 195-198, as an interpolation. The general sense would certainly run better if we could read without break:—

ἡ ἄρα σὺν μεγάλῃ ἀρετῇ ἐκτῆσθω ἀκοίνυν:
ὡς ἀγαθαὶ φρένες ἦσαν ἐχέφρων Πηνελοπεύς,
οὐχ ὃς Τυνδαρέου κούρη κακὰ μήποτε ἔργα κ.τ.λ.

The interpolated passage seems to have been constructed on a principle of antithesis quite foreign to the Homeric style. Thus κουρίδιον κτείνασα πόσιν, l. 200, is balanced by εὖ μέμνητο ... ἀνδρὸς κουρίδιον, the στυγερή ἄοιδη by the ἄοιδην χαριέσσαν of l. 198.

198. Join χαριέσσαν ... Πηνελοπεύς 'a song) to delight Penelope,' i.e. in her praise.

199. οὐχ ὃς. Cf. φ. 427, ἔτι μοι μένοι ἐμπεδόν ἐστιν, Οὐχ ὃς με μνηστῆρες ἀτιμάζοντες ὑνονται.

201. ἐπ' ἀνθρώπους, v. on ψ. 125.

202 = λ. 434; s. 422.

204. ἐστεώτ', dual, with a plural subst., as frequently.

205. οὐ δέ, Odysseus and his party; the narrative is here resumed from the last book.

207. κτεάτωσεν appears to mean here 'made a possession,' 'settled,' since ἐτει μάλα πολλὰ μύγησεν can hardly refer to anything but the labour bestowed on the cultivation of the land. The rocky soil of Ithaca would require much labour before it could be called 'a possession' at all.

208. κλίσιον, a word of uncertain meaning, most probably =
'a lean-to' (conn. with κλίνω), running round the actual house. Κλίσιον is a ἀπαξ εἰρημένον, for the Attic word (Dem. Cor. 40, etc.) is κλίσιον, taberna.

210. δμώες ἀναγκαῖοι, bondmen. These would probably be captives taken in war, and reduced to slavery, as opposed to native serfs, θητες, the amount of whose services would be limited by custom.

215. συών... ὅς τις ἄριστος, in apposition to δείπνον.

224. αἴμασιάς λέξοντες. Cf. σ. 359, αἴμασιάς τε λέγειν καὶ δένδρα μακρὰ φυτεύειν. The αἴμασιά are the stones used to make the αἴμασιά = 'a dry wall.'

225. γέρων, sc. Dolius.

229. γραπτὸς, scratches; a verbal subst. from γράφω, like ταυνυτός, p. 112.

231. τένθος ἀέξων. In ρ. 489 the phrase τένθος ἀέξεων is evidently used of 'fostering,' or 'cherishing one's grief,' and so we must take it here. Laertes is supposed to cherish his sorrow by wearing an appropriately wretched dress.

235. μερμηρίζε... κύσσαι... ἡ... ἓξερεφίτο, a combination of the two constructions of μερμηρίζεων; with inf., to hesitate about doing a thing; and with ἡ... ἡ... to hesitate between two alternatives.

238. ἐκαστα... πειρήσαιτο corresponds exactly to ἐκαστα εἰπεῖν above.

240. κερτομίους. Eust. on Ω. 647 gives an interpretation of this word which exactly suits the present passage; 'κερτομείων,' he says, 'implies, not an insolent or abusive roughness of speech, but a severity deterrent of falsehood.'

242. κατέχων = κάτω ἐχον. The word is not elsewhere used in this simple sense.

245. εὖ τοι κομιδὴ ἔχει. It seems most natural to understand ἄξιατον after ἔχει, since this sentence corresponds to αὐτόν σε... ἔχει below. It is possible that the original text here was εὖ τοι κομιδὴ Φ ἔχει (Φ = Φέ, ἢ, sc. the garden), as in Ω. 154, ὅς ἀξεῖ for ὅς Φ ἀξεί, where the loss of the digamma has caused the loss of a word in the text.

248. μῆ... ἐνθεο. Cf. Δ. 410, τῷ μῆ μοι πατέρας ποθ' ὀμοίη
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ένθεο τιμῇ, and in Att. Greek, Ar. Θεσμ. 870, μὴ ψεύσον, ὁ Ζεύς, τῆς ἐπιούσης ἐλπίδος. This exceptional construction is, however, very rare, and it must be observed that the aor. form θέω is the only middle imperative of τίθημι used in Homer.

251. ἀργύρις, like ἀκουστή, φ. 284. Homer has only ἀργός, ἀργύρι, never the contracted forms ἀργός, ἀργυλα.

255. εὐδέμεναι follows τοιοῦτο, 'such an one as to sleep.'

259. εἰ ἐτεόν γ' Θ. τῆνδ' ἱκόμεθα, 'If it is truly Ithaca, this land we are come to'; cf. 1. 55, μὴ τηρῇ εἰς ἄλος δέ .. ἐρχέται.

260. οὐτός, a graphic touch, giving an air of truth to Odysseus' story.

261. οὐ τόλμησεν, 'he had not the patience.'

262. εἰπεῖν ἢδ' ἐπακοῦσαι. There is no ὑστερον πρῶτον here; the man is supposed to have told Odysseus the bare fact that the island was Ithaca, and to have gone off without waiting for further questions; ἐρέεινον is 'I was going on to ask.'

267. ἕμετερον, sc. δῶμα, as frequently in Homer; so β. 55, εἰς ἕμετερον πωλεύμενοι.

272. ἐνδυκέως. Curtius' etymology, connecting this word with Lat. deeo, deo-enter, gives the most appropriate sense, 'besemingly,' 'fittingly.' In this case ἐνδυκέως would be an Aeolism for ἐνδοκέως (δοκέω).

276. ἀπλοῖδας, single, i.e. too small to be folded double for use.

286. ἡ γὰρ .. ὑπάρξῃ, 'for that is the right of him who has made the beginning,' i.e. in bestowing hospitality. ὑπάρχειν does not occur elsewhere in Homer; the later usage of the word often suggests the idea of 'standing creditor,' which would exactly suit this passage.

289. εἰ ποτ' ἔνν γε, 'if indeed he ever was' (my son); i.e. as we might say, if all that was not a dream. This 'formula desiderii exprimendi,' as Ernesti calls it, is tolerably frequent in Homer; cf. Π. 180, where Helen says of Agamemnon, δαὴρ αὐτ' ἐμὸς ἔσκε κυνωπίδος, εἰ ποτ' ἔνν γε.

299. δαλ. The common reading is δέ, but Aristarchus insisted
on the restoration of δαί here and in two other places—K. 408, πῶς δαί τῶν ἄλλων Τρώων φιλακαί; and a. 225, τίς δαίς, τίς δαί ὤμιλος. In Attic Greek it is a colloquialism.

304. 'Αλιβαντος—'Αφειδαντος κ.τ.λ. These names, cleverly improvised by Odysseus, though not intended to convey any definite meaning to Laertes, all are descriptive. Odysseus is the Man of Strife (ἐρις); his father is the Munificent Son of Sorrows, and he comes from the city of Wandering (ἄλη), or perhaps of the Dead (ἀλιβαντες).

314. διδώσεν, a future, formed on the reduplicated stem (like the pres. διδωμι), used also v. 358.

315. ὡς φάτο—κεφαλῆς = Σ. 22 sqq.

316. αἰθαλάχεσσαν must here mean simply dark or foul, though the blackness of soot is not very appropriately applied to dust. It would suit better all the uses of αἰθαλάθες if we might take it to mean blazing or gleaming; then αἰθαλάνεν. μελαθρόν (χ. 239) would be the ‘gleaming roof-tree,’ lighted up by the flame of the fire, and αἰθαλάθες κόνις the ‘red’ or ‘fire-coloured dust,’ with the additional idea perhaps of ‘hot,’ ‘burning.’

318. ἀνὰ βίνας . . . προφτυψε, ‘And now through his nostrils shot a sharp thrill of feeling.’ μένιος is, generally speaking, the passionate motive element in men, the absence of which Homer notes as the characteristic of the souls of the dead, ἀμένηνα κάρηνα.

321. κεῖνος . . γαῖαν. Cf. on φ. 201.

324. χρῆ σπευδέμεν, sc. on account of the approaching conflict which Odysseus expected.

333. οἰχόμενον, ‘away from home.’


336. ει ἴ δ' ἀγε, v. on φ. 217.

341. ὄρχους . . πεντήκοντα, ‘Thus, too, didst thou appoint me fifty vine-rows for a gift.’ ὀδε, ‘in this way,’ as I have mentioned, i.e. ἐμοὶ μὲν αἰτοῦντος σοῦ δὲ ἔκαστα ὄνομάξοντος.

ὄνομηνας δώσειν. ὄνομαλνεὶς is used of any kind of declara-
tion (narrative, promise, etc.), in which particular names or numbers are involved; so here the meaning is 'you promised me fifty specified vine-rows.'

342. διατρύγιος, 'yielding successive vintages.' Cf. the description of Alcinous' vineyard, η. 122 sqq., ἐνθα δὲ οἱ πολύκαρπος ἄλῳ ἐμβιξώτατι, Τῆς ἐτερον μὲν θείλπτεδον λευρῷ ἐνι χώρῳ Τέρσεται ἡλίῳ, ἐτέρας δὲ ἄρᾳ τε τρυγώσων, "ALLERY δὲ τραπεύουσιν: τάροιθε δὲ τ' ὁμφακές εἰσών"Δυθὸς ἀφιείσαι, ἐτεραὶ δ' ὑποπερκάζουσιν.

343. ἐνθα . . ἐσαυν, 'and there are found clusters of all kinds,' i.e. from hard to ripe. ἀνά, about, among the vines: cf. Σ. 562, ἐν δὲ ἐτίθει σταφυλῇσι μέγα βρίσουσαν ἄλῳν, Καλῆν, χρυσεῖν· μέλαινας δ' ἀνὰ βότρνες ἱσαν.

344. ὑππότε . . ὑπερθέν, 'whenever the seasons of Zeus should come mightily down from on high.' ἐπιβρασεῖαν, opt. in spite of the preceding present ἐσαυν, on account of the generally historic character of the whole speech.


371. ἄντην, v. on χ. 240.

377. Νήρικον. Nericles afterwards received the name of Leucas, together with a colony from Corinth, prob. during the tyranny of Periander, b.c. 625-585.

378. ἀκτῆν ἥπειροι, 'a promontory of the mainland'; Leucadia was not originally an island, but was later separated from the mainland by a canal cut in the time of the Peloponnesian war.

380. ἐφεστάμεναι καὶ ἄμυνεν. The infinitive after αἱ γὰρ occurs also, η. 313; the construction is perhaps best accounted for by regarding αἱ γὰρ as = ὡς διελον.

386. δέλπνῳ ἐπεχείρεον, an equivalent of the common phrase, ἐπ' ὄνειλαθ' ἐτοίμα προκείμενα χείρας ἴαλλων.

393. καθαπτάμενος. The sense of καθάπτεσθαί is well given by our 'entreat' in the older sense of the word (tractare); the character of the address is indicated by the epithet of ἐπέεσον, μειλιχίος, μαλακοῖς, ἀντιβλως, etc.

398. 'Οδυσσεός, a form of the genitive, not elsewhere found;
the uncontracted form (with double ο), 'Οδυσσέως, occurs once, Δ. 491.

402. οἴλε, hail, most prob. imperative of a verb, οῖλω, which stands in the same relation to οἶλος, δὸς (v. on ψ. 158), as salveo to salvus.

410. δεικανώντο, 'greeted'; the word is used by Homer only in the two phrases δεικ. ἐπέεσσων and δέπασσων. The latter seems to be the original use, meaning to 'point at' a man with the cup, i.e. as a preliminary to drinking his health. δεικνυμι is used in the same way for 'to welcome,' as in I. 196.

413. οὐσα (Φοκυα, Lat. voc-are, etc.), the Homeric equivalent of the later φήμη, a κληδών εκ θεου.

417. νέκυς = νέκυνας. εκ . . οίκων, 'from the buildings'; the use of the pl. οἵκως for the palace of Odysseus is remarkable, yet this seems the natural meaning. There are traces of a reading οίκον, whence Laroche suggests οίκον δὲ φόρεον, which would certainly improve the sense.

419. ἀλιεόςι, here simply 'seamen.'

426. μέγα ἔργον, 'a monstrous deed'; cf. on χ. 149.

431. διᾶν, v. on ϕ. 42. The epithet here may mean 'glorious,' or possibly, as applied to the plain of Elis, it may have the more primitive meaning of 'sunny,' 'open to the sky.'

432. καλ ἓπειτα, hereafter as heretofore.

439. Medon and Phemius, the minstrel, were left, at χ. 379, sitting at the altar in the court, having been spared from the slaughter.

447. τοτὲ μὲν, i.e. χ. 205; τοτὲ δὲ, χ. 297, where Athena brandishes her aegis before the suitors.

452. δ γὰρ οἶος . . οπίσωσω, 'for he, beyond other men, saw the future as the past.' For this use of οἶος cf. the other passage about Alitherses, β. 158, δ γὰρ οἶος ὀμηλυκίην ἐκέκαστο Ὀρνιθας γυνώαι καὶ ἐνάλισμα μυθήσασθαι. He was alone, not in knowing augury at all, but in knowing so much.

πρόσωπον καὶ ὀπίσω, forwards and backwards, i.e. one as much as the other.

456. οὐ γὰρ ἐμοὶ πείθεσθε, sc. in the council, in Book β.
458. μέγα ἐργὸν, as above, l. 426.

464. τολ δ' ἀθρόοι αυτόθι μείναν, a parenthesis explaining ἡμισεὼν πλείους. In the next sentence αφιν refers to the majority.

472. There is something unsatisfactory in the introduction of this conversation between Zeus and Athena. It seems at first sight to be the beginning of the end; and the return to the doings of Odysseus and his friends is wearisome and unnecessary. The whole passage, ll. 489-545, with its feeble incidents, its reminiscences of the Iliad, and its many strange phrases, may well be an interpolation.

483. ὄρκιαι πιστὰ ταμώντες, a regular Homeric phrase for concluding a solemn agreement; ὄρκιαι are strictly the victims slain on the occasion; as Eust. explains them, τὰ ἐν ὄρκοις χρειῶθη, ἄμφε δῦο καὶ οἶνον. Cf. the Lat. phrase ferire foedus, which in like manner implies a sacrifice.

489. οἱ δὲ, sc. Odysseus and his friends.

497. τέσσαρες ἄμφ' Ὀδυσσηα, 'four on Odysseus' side,' i.e. the original party that had been engaged in the massacre of the suitors—Odysseus, Telemachus, and the two herdsmen.

499. ἀναγκαῖοι πολεμισταί, 'fighters in time of need'; as we say, 'at a pinch.'

506. Τηλέμαχῳ...γένος, 'Telemachus, this wilt thou already know, now that thou hast come thyself into the battle where the bravest are approved, not to dishonour thy forefathers' race.' αὐτός is to be taken with ἐτελθὼν: it is Telemachus' first personal experience of a battlefield.

511. τῷδ' ἐπὶ θυμῷ, 'in my present mood'; the same phrase occurs π. 99.

514. τίς νῦ μοι ἡμέρη ἤδε. Edd. quote Cic. apud Quintilian, 9, 4: Pro dii immortales, quis hic illuxit dies.

527. ἄμφιγνυσι is explained as 'having two points,' a point at each end; i.e. the actual point, and the σαυρωτῆρ, the spike at the butt end, used for sticking the spear into the ground. It may, however, be doubted whether the σαυρωτῆρ would be bracketed in this way with the real point of the spear; the epithet might well apply to the blade of the spear-point, projecting on both sides, and so said to have two 'limbs' (γυια).
535. θεᾶς ὑπὰ φωνησάσης. ὑπὰ is evidently intended to be a cognate accusative with φωνησάσης, but the phrase seems to be an inaccurate reminiscence of the expression in the Iliad, ὅ ὅτε ἔννεικε θεᾶς ὑπὰ φωνησάσης, B. 182, K. 512, etc.

546. It would be well if we could continue with this line directly from l. 488. The last three lines seem to have a more genuine ring about them than those immediately preceding. It is natural that Athena in human shape should close the action of the Odyssey, as she opens it in a. 95, with the visit to Telemachus.
APPENDIX OF ADDITIONAL NOTES.

I.

On γλαυκώτης, φ. 1.

I have translated this word grave or solemn-eyed; some further explanation seems to be required.

That the epithet signifies colour in Homer, no one, I suppose, now believes, though it seems to have been the common view among the ancients at a comparatively late period that it did. (Lucian. Deor. dial. 8, p. 226; 20, p. 262, etc.)

Yet this view can hardly ever have been entertained by the learned: Hesychius does not even mention it; his interpretation of the word is s.v.—

γλαυκώτης. φοβερὰ ἐν τῷ ὀρᾶσθαι, λαμπρόφθαλμος, εὐφθαλμός.

The Etymologicon Magnum will illustrate Hesychius; the following interpretations are given:—

(1.) γλαυκόφθαλμος, καλή.
(2.) γλαυκός καὶ καταπληκτικὸς τοῦς ὁπας (ὁ ἐστὶ τοὺς ὀφθαλ-μοὺς) ἔχουσα.
(3.) ἀπὸ τοῦ δεινὸν γλαύσεως τοῖς ὀφθαλμοῖς, ὃ ἐστὶν ἀπαίθειν.
(4.) ἀπὸ τοῦ γλαύκα ὁπίζεσθαι, ὃ ἐστὶν ἐντρέπεσθαι.
(5.) ἀπὸ τοῦ Γλαυκόπτου ὅρους, ὁ Δυκάβητος καλεῖται.
(6.) παρὰ τὸ γλαύσσω, γλαυξῶ· ἐξ οὗ καὶ ἥ γλαυξ, τὸ ὄρεον.

From these instances it would appear that the word γλαύσσω had the meaning of 'glaring' or 'staring'; and this is quite borne out by the later meaning of γλαυκός as an epithet of colour: a word originally signifying 'glittering' or 'sparkling' could hardly ever have come to mean 'grey.' It is interesting in this connection to note Apollonius Rhodius' use of διαγλαύσ-σεων of the grey light of the dawn—Arg. 2, 1280,

ἡμῶς δ' οὐρανόθεν χαροτῆ υπολάμπεται ἑώς
ἐκ περάτης ἀνιῶσα, διαγλαύσσουσι δ' ἄταρποι.

II.

On μῦθος ἐπισχεσίν, φ. 71.

It is difficult entirely to set aside the positive assertion of the ancient commentators that μῦθος here = στάσις. That at least must have been the traditional interpretation. It is, perhaps, worth while to suggest that μῦθος may be in this passage a dialectic variation for μοίδος = μῦθος.

For μοίδος we have an exact parallel in ψώδος = ψόδος, a word found in the lexica, as i.e. ψόλος.
APPENDIX.

III.

On the meaning of δυστεύειν πελέκεων, συδήρου.

My note on πρώτης στειλειής, φ. 422, implies the adoption in substance of A. Goebel's explanation of this difficult matter, which has been also accepted by Mr. Merry in his small edition of Od. xiii.-xxiv. It may still be doubted whether Goebel has finally settled the question, though his solution seems certainly more satisfactory than any other yet suggested.

The old explanation,—according to which the axe-heads were ranged in a row, with their blades in the ground, so that the archer might shoot through the holes into which the hafts were fitted,—survives only by sheer force of tradition in the face of such objections as it is open to. For—

(1.) The archer would have to lie flat on the ground in order to bring his aim to the level of the holes: whereas Odysseus shoots αὐτόθεν ἐκ διφρῶν καθήμενος.

(2.) στειλειή is in this case supposed to mean the hole through which the arrow was to pass. What, then, is the meaning of πρώτης στειλειής in φ. 421? If we translate, as we naturally should, 'he did not miss the first hole of all the axes,' this is obviously not what the poet intends: we have then to take the words to mean 'from the first hole onwards,' 'a genitive,' as Fäsi calls it, 'of the point of starting,' which is very questionable Greek.

(3.) The hafts of the axes must have been strangely unwieldy, if the holes into which they were fitted were large enough to allow an arrow to pass through twelve of them in succession.

(4.) Homer speaks not of axe-heads, but of axes, as may be seen from the description of the way in which they were placed.

To proceed then to Goebel's explanation:

It is first necessary to consider the lines τ. 572 sqq., where Penelope describes the exercise with additional detail:

νῦν γὰρ καταθήσω ἀεθλον
τοὺς πελέκεας, τοὺς κείνος ἐνι μεγάροισιν οἴσιν
ἀστασχὲ εξείης δρυόχους ὡς δώδεκα πάντας·
στὰς δ' ὅγε πόλλαν ἄνευθε διαρρίπτασκεν ὄιστον.

It is on the suggestion contained in the words δρυόχους ὡς that Goebel bases his explanation.

1 Lexilogus zu Homer und den Homeriden, vol. i. pp. 448 sqq. s. v. πελέκευς.
The ὑσυχοῖ are the props used to form a cradle for a ship on shore; a similar cradle would be formed by a row of axes of the shape represented in Fig. 1, standing one behind the other. The feat then to be performed by the archer is to shoot from end to end of this cradle, through the series of bays formed by the blades of the axe projecting on each side beyond the top of the handle.

Further, Goebel asserts that, according to the analogy of πλευρῆ πλευρῶν, ἄκρη ἄκρον, δραπάνη δρέπανον, and the like, the meaning of στειλεὺς cannot be different from that of στειλεῦν, but that both words equally mean the handle of the axe: then πρώτη στειλεὺς will be 'the end of the handle' (like πρῶτη ἄντις, the edge of the rim, etc.), and Odysseus' skill was shown in just grazing without touching each handle-end in the whole row.

In confirmation of his view of the meaning of στειλεὐς, Goebel quotes Ap. Rh. iv. 957, ὡρὸς ἐπὶ στειλὴ τυπίδος βαρῶν ὄμον ἐρείσας Ἡφαιστος ἄθετο, where there is no doubt about the meaning of στειλὴ. στειλὴ of course = στειλεὺς, just as στειλεῦν appears to be the late form of στειλεῦν.¹

The objection to this explanation is that the form of axe imagined by Goebel is of too recent a date: so far as we know,—e.g. from Dr. Schliemann's discoveries at Mycenae,—the axe of the heroic age was of the shape represented in Fig. 2. Such axes might indeed be ranged in a row, so as to have the appearance of ὑσυχοῖ, but they present no opening through which an archer could be said to shoot.

Mr. A. Lang² suggests that the axes may have been of the form represented in Fig. 3. Such an axe figures on one of the metopes of Selinus (Benndorf, Metopen von Selinunt, etc., pl. vii.)

An axe of this kind would certainly be easy to shoot through; but then, what is to be made of the words πρῶτης στειλεὺς?

Here, at least, in taking στειλεὺς as = στειλεῦν, Goebel seems to have made a real discovery; and axes of the shape which he suggests will serve us provisionally to form our picture of the scene described in Book xxi.

¹ In Anthol. vi. 205, in an epigram of Leonidas of Tarentum, is mentioned ἐστειλεωμένος οὗτος ἐμβρυθῆς, τέχνας ὁ πρῶταίνω, πελεκύς.

² In Appendix on this passage to the Translation of the Odyssey by Messrs. Butcher and Lang.
It may perhaps be considered somewhat harsh and un-Homeric to take \( \nu \varepsilon \varphi \varepsilon \alpha \) by itself, as I have taken it, in my note on this passage, to bear the whole weight of a simile. I would now suggest that the words \( \varepsilon \nu \pi \varepsilon \delta \iota \nu \nu \varepsilon \varepsilon \alpha \) should be joined closely together; ‘They then are scattered abroad, cowering in fear—clouds in the plain.’ As for the use of \( \pi \tau \omega \sigma \sigma \varepsilon \upsilon \nu \), the word is no doubt used transitively in some passages, as Τ. 426, \( \omicron \upsilon \delta \nu \) \( \varepsilon \tau \iota \delta \eta \nu \) 'Αλλήλους \( \pi \tau \omega \sigma \sigma \omega \mu \epsilon \nu \) \( \alpha \nu \) \( \pi \tau \omicron \lambda \epsilon \mu \omega \omicron \) \( \gamma \varepsilon \varphi \omicron \alpha \). But it may be doubted whether any one would use \( \pi \tau \omega \sigma \sigma \varepsilon \upsilon \nu \) in the sense of cowering in fear from any object that was not likely to pursue; and the birds here were certainly in no danger of pursuit either from snares or the clouds of heaven. Nor can we well take \( \nu \varepsilon \varphi \varepsilon \alpha \) to mean the clouds of pursuing birds of prey; for (1) if this were the meaning it would surely be explained more fully by a poet who delights in detail, and (2) the description would not be true to nature—a fatal objection when Homer is in question. The truth is that the ancient commentators, when they offered as alternatives for explaining \( \nu \varepsilon \varphi \varepsilon \alpha \) either \( \nu \varepsilon \varphi \varepsilon \lambda \alpha \), \( \pi \gamma \iota \delta \alpha \), or \( \tau \omicron \nu \tau \omicron \nu \varepsilon \varphi \varepsilon \lambda \omicron \nu \tau \omicron \omicron \omicron, \tau \omicron \nu \ \delta \alpha \omicron \), supposed the word to follow, not \( \pi \tau \omega \sigma \sigma \omicron \upsilon \sigma \alpha \), but \( \iota \nu \tau \omicron \alpha \). For \( \iota \nu \tau \omicron \alpha \) (not \( \iota \nu \tau \omicron \alpha \)) was their reading, which they took to be from \( \lambda \epsilon \mu \omicron \), a middle form of \( \varepsilon \mu \), so that they interpreted either ‘cowering in fear they went into the snares,’ or ‘in terror they made for the open sky.’ But the existence of this word \( \lambda \epsilon \mu \omicron \) is not now admitted.
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