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PREFACE

Like generations of students I was introduced to Homer at school through reading *Odyssey* 6 and 7 in the 1915 edition of G. M. Edwards, and the experience has left me with a particular affection for those books. It is, however, odd that so far as I know there has been until now no separate edition of books 6–8, although they provide a self-contained unity, covering, as they do, most of the events of Odysseus' stay among the Phaeacians, and establishing the setting for the narrative of his adventures in books 9–13. Odysseus' encounter with Nausicaa will always be for many readers one of the highlights of the poem, but of equal interest is the whole account of Phaeacian society and of Odysseus' reception by its royal family, while in book 8 the three songs of Demodocus provide valuable insight into Homer's attitude to his own art.

This edition may be seen as complementary to R. B. Rutherford's edition of books 19 and 20 in the same series. In both the emphasis is on the *Odyssey* as a work of literature, on Homer's narrative techniques and poetic artistry. Analytical criticism is mentioned from time to time in the Commentary, but, while it is often useful in drawing attention to problems, for the most part it seems to me to be unrewarding in the answers that it attempts to provide. I take it for granted that Homer was trained in all the techniques of traditional oral poetry, as expounded by Milman Parry and his followers, and the Commentary provides much evidence for formulaic composition and the use of typical themes. But I also believe that a single poet used those techniques, often in a subtle way, to create a poem with a coherent unity, that, when he composed books 6–8, he remembered, and expected his audience to remember, what preceded, and had already planned the way in which the poem was to develop. The Commentary therefore refers quite often to such devices as echo, preparation, and foreshadowing. For the most part it seems to me that problems of structure and composition are best explained, not in terms of interpolation or dislocation or a multiplicity of authors, nor even of the combination by an improvising oral poet of disparate traditional themes, but in terms of one poet's conscious purpose. The first section of the Introduction deals with such matters as they concern the *Odyssey* in general, while the second section

discusses the Phaeacian books and their contribution to the poem. There are brief sections on the metre and on the text of the poem, but there is no attempt at providing a comprehensive account of Homeric grammar. I hope that sufficient help is given with this in the Commentary.

My debts to previous editors of Homer will be obvious, particularly to Stanford, and to Hainsworth in vol. 1 of the three-volume Oxford Commentary on the whole poem (first published in Italian). I make no claim to have read all of the vast recent secondary literature, but the Bibliography lists those works which I have found most useful. My thanks are due to many people, to my family, especially David for help with word-processing and Margaret for assistance with proof-reading; to friends and colleagues at Glasgow and in other universities with whom I have discussed many Homeric problems; to Professor E. J. Kenney, who, as one of the General Editors of the series, read part of the typescript and all of the proofs; to Professor Pat Easterling, the other General Editor, and Professor Malcolm Willcock, who read the whole of my manuscript, and who gave me invaluable help in pointing out errors, and in cutting the book down to a manageable size by removing superfluities and repetitions, and by suggesting ways in which the same point could often be made more clearly and concisely. Most of their suggestions I have been happy to adopt. Finally I express my gratitude to all the staff of Cambridge University Press.

A.F.G.

INTRODUCTION

I. HOMER

There is a reasonable consensus that the *Odyssey* was composed somewhat later than the *Iliad*, by an Ionian poet, at about the end of the eighth century BC, or early in the seventh. Of the various places which in antiquity claimed to be the home of Homer, Smyrna and Chios are as likely as any,¹ the latter being supported by the existence there in the post-Homeric period of the Homeridae, the guild of reciters who claimed descent from, or a special relationship with, Homer himself. The poems were composed some five hundred years after the Late Bronze Age period of the Trojan War and its aftermath, in which their stories are set. What may seem even more surprising is that these, our earliest works of European literature, display a poetic artistry, a highly sophisticated gift for story-telling, and an ability to shape a narrative over a very long poem, that have scarcely, if ever, been equalled since. The Greeks of the classical period regarded them as the supreme achievements of their literature, and many later readers have been happy to concur with that judgement. However, although for us they represent the beginnings of European literature, it is certain that behind the *Iliad* and *Odyssey* lies a long tradition of oral epic poetry, developed over the Dark Age, and, as some would argue,² perhaps going back to the Mycenaean period itself.

Whether or not the *Iliad* and *Odyssey* are the work of the same poet remains difficult to determine. Already in the Alexandrian period the Separatists, Xeno and Hellanicus, assigned them to different poets. There can be little doubt that they both belong to the same poetic

¹ See Kirk, *Songs* 47-51, 271-4, 282-7, *Iliad* vol. I 1-4; Lesky 690-3; Heubeck 213-28.

² E.g. M. P. Nilsson, *The Mycenaean origin of Greek mythology* (California 1932); Page, *Homeric Odyssey* 145, *History and the Homeric Iliad* (Berkeley and Los Angeles 1959) 218-22; J. Chadwick, in Kirk, *Language* 120; Lesky 694, 703. Kirk, *Songs* 105-25 (also *Homer and the oral tradition* 19-39), reckons with the possibility that for two or three generations the tradition may have been in prose, but see also *Iliad* vol. I 15, II 33; *contra* U. Hölscher, *Gnomon* 39 (1967) 435-6.

tradition, and many of the formulae (for which see pp. 4–5) are common to both poems. But there are also differences in the use of formulae and in vocabulary, and in the structural principles that they display.³ There are differences also in their spirit. In particular, the *Odyssey* seems to be more moral than the *Iliad*, with the gods taking a greater interest in the punishment of human wickedness. And, whereas in the *Iliad* the gods intervene constantly in human affairs, and are much given to quarrelling among themselves, in the *Odyssey* such interventions are more limited, and there is general harmony on Olympus (for the relationship between Athena and Poseidon see 6.325–7n.).⁴ To some extent these and other differences might be explicable in terms of the different subject-matter of the two poems. The *Iliad* is based largely on heroic saga, while the *Odyssey* depends also on folk-tale and on sailors' stories. The former presents a society at war, the latter for the most part one at peace. As early as ps.-Longinus (9.13) it was suggested that the poems may have been composed at different periods of H.'s life, the *Odyssey* being the work of his old age.⁵ However, the prevailing view among modern scholars is that the differences are too great to be satisfactorily explained in such ways. It is curious that the *Odyssey*, although it often refers to events of the Trojan War, never does so to any event which the *Iliad* itself describes.⁶ Page concluded that the poet of the *Odyssey* did not even know the *Iliad*, and that the two

³ See Page 148–57, more cautiously Hölscher, *Untersuchungen* 37–50; Kirk, *Songs* 292–9; Strasser 63–4, 67–9; Rutherford 3–7. Against Page see Webster 275–83. Sacks 105–51 and 186–8 argues that the epithet φαίδιμος and the expression ἐγλαῶ δῶρα (see 7.132n.), though common to both poems, are used in radically different contexts. Parry (190), stressing the similarity between the diction of the two poems, remarks that 'we must be careful not to see in this any proof of what is usually meant by the unity of the Homeric poems. All we know is that the author or authors of these two poems faithfully maintain the tradition of bardic diction.'

⁴ See Kirk, *Songs* 290–2; Lesky 728–9, 819–20; Eisenberger 333; Hölscher, *Epos* 21–2.

⁵ For a modern statement of this view see G. Steiner in Steiner–Fagles, *Homer: a collection of critical essays* (Englewood Cliffs 1962) 11–14; also Janko 14, who remarks that the linguistic gap between *Iliad* and *Odyssey* is smaller than that between Hesiod's *Theogony* and *Works and Days*, and who surmises that H.'s 'diction evolved with his years'.

⁶ This fact was first clearly pointed out by D. B. Monro, *Homer's Odyssey* II 325; see also Page 158–9.

poems belong to entirely isolated branches of the epic tradition. He has found few followers. It is much more likely that the poet of the *Odyssey* deliberately avoided any reference to the other poem.⁷ Some have thought that it was the production of the 'monumental' *Iliad* that inspired him to emulate that poem by composing his own *Odyssey* on a similar scale, with Odysseus as a new kind of hero to rival, and perhaps to surpass, the Achilles of the earlier poem.⁸ Those who accept two poets for the two poems have always tended to think of H. as the composer of the *Iliad*, with the *Odyssey* the work of an anonymous poet.⁹ But there is in principle no reason why we should not attribute the *Odyssey* to H., with the poet of the *Iliad* anonymous. In any case it is pedantic to avoid the name 'Homer' altogether, and to insist on using 'the poet' throughout. In this book, therefore, 'H.' is used for convenience to describe the composer or composers of both poems.

That a single poet, whether or not we call him Homer, is to be credited with the achievement of the *Odyssey* (or *Iliad*) has not always been believed. The poem contains a number of discrepancies and inconsistencies in its narrative, and it was a cardinal principle of analytical criticism that such inconsistencies could be explained only as the work of different poets.¹⁰ Analysts accounted for the genesis of our *Odyssey* in terms of earlier and later versions, each successive poet consciously correcting and adding to the work of his predecessors, and with the various versions finally combined in its present form by a more or less incompetent redactor, or *Bearbeiter*. Book 8 has suffered particularly from such theories (see pp. 27–8). Analytical criticism was much exercised also by the repeated passages and lines, which are

⁷ So Kirk, *Songs* 299–300; Heubeck 96. Eustathius in his προοίμιον remarks that the *Odyssey* in a way completes the *Iliad*: ἃ γὰρ ὁ ποιητὴς ἐκεῖ ἐνέλιπεν, ἐνταῦθα προσανέπληρωσε (the death of Achilles, the Wooden Horse, etc.).

⁸ See for example Rüter 247–54; Thornton 8–10; Eisenberger 333–4; Clay 96–112, 241–6; A. T. Edwards; Hölscher, *Epos* 307–9; Goldhill, *Poet's voice* 95–108; M. Fantuzzi, *Q.U.C.C.* 35 (1990) 103–19. For Pucci 18 'the two texts probably evolved simultaneously, each aware of the other, before being fixed in the monumental compositions we now have'; also Nagy 20–1.

⁹ See Lesky 692; Kirk, *Homer and the oral tradition* 201.

¹⁰ Such scholars include Kirchhoff, Wilamowitz, Bethe, Schwartz, Focke, and, more recently, von der Mühl, Schadewaldt (for the *Odyssey*), Merkelbach, and van Thiel. Heubeck 8–15, 87–98 gives a useful summary of analytical scholarship.

characteristic of oral poetry, and had recourse to wholesale deletion of what is regarded as late insertions.

It is thanks to the American scholar Milman Parry, and his followers, that we now have a much better understanding of what is meant by traditional oral poetry. Parry published his first results in 1928, and then proceeded to record and study in Yugoslavia what was at that time a still living tradition of oral poetry among illiterate Serbo-Croatian singers. He showed that oral poetry is performed in front of an illiterate audience by an equally illiterate poet who, he maintained, improvises his poem as it progresses.¹¹ He remembers, not the fixed text of his song, but a vast stock of stories and themes, and of formulaic phrases which enable him to express these themes within the compass of the metrical line (see p. 33). Oral epic song 'consists of the building of metrical lines and half lines by means of formulas and formulaic expressions and of the building of songs by the use of themes' (Lord, *Singer* 4). The choice of formula is determined by the space available within the line, and, if it is a noun-epithet formula, by the grammatical case of the noun. In 1928 (13; for his 1930 definition see p. 272) Parry defined a formula as 'an expression regularly used, under the same metrical conditions, to express an essential idea'. Very rarely do we find more than one way of expressing the same idea under the same metrical conditions. This Parry called the principle of economy. In this kind of poetry, according to Parry, there is no seeking after originality of expression. Whenever possible the poet uses the formulae which he has inherited from his tradition.

Such formulae can be seen most clearly in the noun-epithet phrases, which are perhaps the first to strike the modern reader, but are by no means confined to them.¹² For every recurring idea or activity appropriate formulae exist. Whole lines regularly express common ideas. So, when H. wishes to describe the appearance of dawn, he can instantly

¹¹ For the techniques of oral poetry see, apart from Parry, Lord, *Singer*, and in *Companion* 179-214; Kirk, *Songs* 55-101. For Parry's debt to his predecessors see Anon Parry in M. Parry x, xx, *Library* 17-18.

¹² J. A. Nteopoulos, *Hesperia* 29 (1960) 183, estimates that out of 27,853 lines of the *Iliad* and *Odyssey* 9,253 are repeated or contain repeated phrases. Page, *History and the Homeric Iliad* (Berkeley and Los Angeles 1959) 223, that there are about 25,000 repeated phrases. See also Kirk, *Singer* 60, 63.

produce the line ἥμος δ' ἡριγένεια φάνη ῥοδοδάκτυλος Ἥως (e.g. 8.1). Both poems contain many recurring themes and typical scenes,¹³ many of them shared with Serbo-Croatian and other traditions of oral poetry, such as the sending of a message, the arrival of a messenger, or of a stranger or guest, the offering of hospitality, with meals and baths, the homecoming of someone who has been absent for a long time, regularly accompanied by a series of disguises, deceptions, tests, and recognitions, the meeting of an assembly, etc. In composing his poem the oral poet selects and combines such traditional themes, using the formulae with which they are associated in his repertoire. And, by a process of analogy, he can adapt his existing stock of formulae to fit new themes or ideas, or the particular situation of his present narrative. 'The creating of phrases is the true art of the singer on the level of line formation, and it is this facility rather than his memory of relatively fixed formulas that marks him as a skillful singer in performance.'¹⁴ On a simple level the formula τὸν δ' αὖτ' ... ἀπαμείβετο φώνησέν τε (7.298, 308) may be used for any speaker whose name scans -υ-υ- (7.298, 308, 8.140, 400). On a more complicated level whole 'systems' can be created to cater for similar but not identical situations. προσέφη may be preceded by τὸν δ' ἀπαμειβόμενος or τὸν δ' ἄρ' ὑπόδρα ἰδών (8.165) or τὸν δὲ μέγ' ὀχθήσας, and followed by any noun-epithet formula such as νεφεληγερέτα Ζεὺς or κορυθαίολος Ἔκτωρ.

An understanding of the techniques of oral poetry helps us with some at least of the discrepancies and inconsistencies in the narrative, on which so many 'analytical' theories have been based. Many of them

¹³ See especially Arend; also Webster 240-1; Hansen 2 ('the arrangement of themes in a song is likely to be as typical a feature of the tradition as are the themes themselves'); Bannert 20; Kirk, *Iliad* vol. II 15-27 (for *Il.*). Adam Parry shows (xli-xliii) how towards the end of his life Parry came increasingly to emphasise the theme at the expense of the formula; see 404 (his review of Arend), also 453.

¹⁴ Lord, *Singer* 43. See also in *Companion* 188, 'if the oral poet is never at a loss for a word or group of words to express his idea, it is because the formulaic technique has provided him, not with the formula for every idea, but with a means of constantly recomposing the formulae for the less common ideas, with a sufficient variety of patterns so that the idea can take almost instantaneous form in the rhythm of his song'.

can in fact be explained in terms of H.'s conscious narrative technique and poetic purpose.¹⁵ But, even when genuine anomalies remain, Parry and his followers have shown that they are only to be expected in traditional oral poetry, in which the poet combines different story patterns and themes.¹⁶ One theme is associated with another in the poet's mind, and the combination of the two, although it was appropriate in an earlier story, might not fit the present narrative so well. Lord, *Singer* 94-5, records a Serbo-Croatian poem in which such a discrepancy arises from the regular association of the themes of disguise and recognition. The hero is recognised by the armour which he is wearing, the poet having forgotten that he has borrowed different armour earlier in the story. 'In a traditional poem ... there is a pull in two directions: one is toward the song being sung and the other is toward the previous uses of the same theme' (Lord 94). Every time the oral poet tells a story he alters it, shortening one element, expanding another, introducing new themes and combinations of themes, and adding embellishments. Analytical methods were mistaken in their very principle; for they all presumed the existence of successive fixed texts of the *Odyssey*, which could be consciously altered, added to, and finally combined by successive poets. But in oral poetry the very concept of an original or fixed text is meaningless.¹⁷ In oral poetry every telling of a story is a new poem, and no two performances are the same. The story of the Return of Odysseus was undoubtedly traditional, and H. himself had certainly told it for years before he conceived the idea of the 'monumental' poem which we now have. But to explain our *Odyssey* as the conflation of specific 'poems' by two or three identifiable poets is contrary to all that we now know of oral poetry. Our *Odyssey* is the first poem to which we can legitimately give the title, and there were no '*Odysseys*' before it. And, as for the repetitions, it is always

¹⁵ Fenik 78 remarks that the presence of what he calls an 'interrupted sequence' is often betrayed by analytical criticism of it.

¹⁶ See Page 16-17, 126-9; Kirk, *Songs* 228-52, 356; Lesky 803-14; D. M. Gunn, *A.J.Ph.* 91 (1970) 192-4; Hansen 6 ('whenever an innovation conflicts with its environment, the result is a narrative inconsistency'), 15-19; Fenik 50, 124-6; M. W. Edwards, *T.A.Ph.A.* 105 (1975) 51-72. For scepticism about the value of this approach see Nagler, *Spontaneity* 63; Tsagarakis 1 n. 3.

¹⁷ See Lord, *Singer* 152, in *Companion* 184-5; Kirk, *Language* xv; Bowra, in *Companion* 44-5; Hölscher, *Gnomon* 39 (1967) 443; Heubeck 150, in *Latacz* 565.

dangerous to assume, not only that where two passages are repeated one must be an interpolation, but also that we can detect which is the primary passage and which is derivative, even when one fits its context better than the other.¹⁸

The nature of H.'s oral tradition does much to explain the language in which the poems are composed. It has long been evident that their dialect was not the spoken dialect of any one period or area, but an artificial poetic dialect, or *Kunstsprache*. Mainly Ionic, they contain also a number of words and forms that are found in, or related to, the Aeolic Greek spoken in historic times in Thessaly and Lesbos. The view that such a mixed dialect might actually have been in use in some areas on the borders of Ionic- and Aeolic-speaking areas has not found acceptance with modern scholars.¹⁹ Nor has the theory that the poems were originally composed in Aeolic, and then translated by Ionian poets into their own dialect, leaving only those words or forms for which there was no Ionic metrical equivalent. It is the oral tradition, not the poems, that seems to have passed through an Aeolic stage, before coming into the hands of Ionian poets, who were happy to preserve when they were useful many of the formulae which they had inherited from their Aeolic predecessors, adapting them to Ionic where that was possible, while creating new formulae in their own dialect. In addition the poems contain a number of words and forms which in historic times are to be found only in the dialects of Arcadia and Cyprus (e.g. αὐτάρ, ἴδε, αἴσα, ἦμαρ). The only period in which these two areas could have acquired these common characteristics is that of the late Bronze Age, and it is clear that these elements in H. are survivals of the 'Achaean' dialect spoken before it was differentiated into Aeolic and Ionic, with Aeolic perhaps developing from North Mycenaean, Ionic and Arcado-Cypriot from South Mycenaean. Some of them appear in the Linear B tablets. Whether or not this proves the existence of epic poetry in the Bronze Age (see p. 1) is another matter. The precise relationship between the dialects in this early period is far from

¹⁸ See Calhoun, 'Homeric repetitions' 3-4, 22-3; Parry 73; Page 165; Lesky 718; Nagler, *Spontaneity* 19. For a full treatment of Homeric repetitions see Strasser.

¹⁹ Allen 103-9 thought that H.'s language was that spoken in Chios in his day; *contra* Bowra 132-4; E. R. Dodds, *Fifty years of classical scholarship* (Oxford 1954) 11; Palmer, in *Companion* 98.

clear, and it is possible that many forms usually labelled Aeolic are either 'Achaean' (for example initial πτ- for π- is Mycenaean, not Aeolic) or archaisms of the Ionic dialect.²⁰ D. G. Miller goes further and denies that there ever was an Aeolic phase.²¹ For him the migrating Ionians simply borrowed into their tradition Aeolic themes, songs, and formulae.

What is certain is that H.'s dialect has developed over many centuries, and that he has at his disposal the full range of dialect forms which he has inherited together with his formulae. It is therefore impossible to divide up the poems into earlier or later strata on the basis of dialectal differences. He can choose, according to his metrical requirements, between Aeolic κε(ν) and Ionic ἄν, between Aeolic ἄμμες/ὕμμες and Ionic ἡμεῖς/ὕμεῖς, between εἶναι, ἔμ(μ)εῖναι, and ἔμ(μ)εν, between μέσος and μέσσοις (7.250, 8.144, 262), between πόδεσσι, ποσί, and ποσσί (6.39, 8.148, 206), between νηυσί and νήεσσι, between ἔδωκον and ἔδοσαν, ἔθηκον and ἔθεσαν (6.214, 215nn.), between ἔην, ἦεν, ἦην, ἦν, and ἔσκε (8.123, 128), between the subj. forms δῶισι, δῶηι, and δῶησι (6.37, 8.318–19nn.), between σεῖο, σέο, σεῦ, and σέθεν (6.155–6n.), between πρὸς, προτί and ποτί (7.2, 161), and he has at his disposal various ways of declining such nouns as πόλις (8.560n.) or πτόλις, or υἱός (6.62n.). Even within the same word dialectal mixture may appear, as in Πηληϊάδεω Ἀχιλῆος, where the first, but not the second, word displays the characteristic Ionic quantitative metathesis, or in Γίγαντεσσιν (7.59), where the Ionic movable ν is attached to the Aeolic ending in -εσσι. In the verb the augment may be used or dropped at will.²² The presence of the digamma (Ϝ, pro-

²⁰ See on all this for example Parry 314–16, 342–60; Page 160 n. 5; Kirk, *M.H.* 17 (1960) 197–201 (= *Language* 182–6), *Songs* 113–16, 142–56, 192–210, *Iliad* vol. 1 5–7; Hoekstra especially 119–52; Lesky 709–25; Heubeck 198–207; Hainsworth, in *CAH* II (2nd edn) chap. 20d; Janko 8–19. The fullest treatment of Homeric language and grammar is by Chantraine, *GH*; also useful is L. R. Palmer, in *Companion* 75–178.

²¹ *Homer and the Ionian epic tradition: some phonic and phonological evidence against an Aeolic 'phase'* (Innsbruck 1982); *contra* Janko 16–17.

²² The Alexandrians preferred Ionic unaugmented forms, but it is impossible to eliminate the augment from the text; see H. Düntzer, *Jb.f.kl. Phil.* 10 (1864) 674 (= Latacz 90); Bowra 148–9; van der Valk 140–1; Chantraine, *GH* I 479–84. For κεν/ἄν see Chantraine I 511–12, II 345–50, for movable ν Hoekstra 71–87, for quantitative metathesis Hoekstra 31–41, 131 (he argues that it is a later development than the disappearance of Ϝ); D. G. Miller 103–38.

nounced w, like Latin *v*) in many formulae is often revealed by hiatus or by the fact that it serves to lengthen a preceding syllable. But in the spoken Ionic of H.'s own day it was no longer a living force, and, when it suits his purpose, he is happy to ignore it (see 7.295n.). Thus, in the common formula *μελιθδέα οἶνον*, the hiatus shows that *Ϝ* is observed (*Ϝοῖνον*), but, when the phrase is declined into the genitive case, *μελιθδέος οἶνου*, it is treated as non-existent. The same is true when *καί μιν φωνήσας (Ϝ)έπεα πτερόεντα προσηύδα* is given a feminine subject with *φωνήσας* (7.236n.). Editors once tried by emendation to restore the 'original' digamma wherever possible, and, where it proved impossible, were liable to suspect interpolation or corruption. However, while a few digammas may have been eliminated in the course of transmission, it is impracticable and pointless to restore *Ϝ* wholesale in our texts.²³ In H.'s own day Ionic continued to develop, with, for example, contracted replacing uncontracted forms, and he was happy to use forms which were untraditional, and even to invent new forms unknown to ordinary speech. Far too often the occurrence of a form vaguely defined as 'late' has led to editorial deletion. The poems contain a few forms which seem to be Attic, and therefore betray a change to the original text, but most of these Atticisms are superficial and merely orthographical.²⁴ Kirk tried to distinguish between untraditional and anti-traditional forms which cannot be the work of the main composer of the poems.²⁵ Even if a passage contains a particularly large number of 'late forms' (see for example 8.266–369n.), the reason is more likely to be that the subject-matter itself is untraditional than that the passage is an interpolation. The same is true of the similes, which Shipp showed to contain a large number of 'late' forms.²⁶

²³ See Parry 230–2, 391–403; Chantraine, *GH* 1 116–57; Kirk, *Songs* 143, 197–8; Palmer, in *Companion* 100–1; Hoekstra 27–30, 42–70; Lesky 716–17; Janko 13–14.

²⁴ So Chantraine, *GH* 1 513; Kirk, *Songs* 193; see also Lesky 719–20, 838. The very few more organic Atticisms probably belong to the Panathenaic text of the sixth century. Wyatt 224 is sceptical about the existence of any Atticisms in the tradition.

²⁵ *Songs* 204–8. Hölscher, *Gnomon* 39 (1967) 438–9, with some justice complained about the artificiality of the distinction. Nagler, *T.A.Ph.A.* 98 (1967) 288, objects even to the term 'untraditional', arguing that H. never 'departed' from his tradition; the tradition is a continuous stream.

²⁶ Shipp 3, 208–22. See Kirk, *M.H.* 17 (1960) 202–3, *Songs* 201–3; Lesky 717; Heubeck 209; M. W. Edwards 103.

Where genuine linguistic or metrical anomalies exist they are often to be found at the junction of two formulae. Rather than give up his inherited formula, the poet was prepared to break his own 'rules'.²⁷

Parry came to the conclusion that the *Iliad* and *Odyssey* are entirely formulaic.²⁸ But his theory presents several problems, which have been the subject of much study in recent years. Many have rightly felt dissatisfied with what seems to be an excessively mechanical way of composing poetry, and have complained that Parry and his followers take no account of the sheer quality of the Homeric poems, a quality which is evidently not displayed by anything in the Serbo-Croatian, or any other known, tradition of oral poetry. The temptation is therefore to look for ways in which H. goes beyond his tradition, for signs of the original creativity which seems to be required to set these poems apart. It is, however, dangerously misleading to label H. as a great poet only in so far as he is 'original' and creative,²⁹ or to think of him as one who has somehow succeeded in breaking free from the constraints imposed on his creativity by his tradition. If H. is a great poet, it is not despite his tradition, but to a large extent because of it.³⁰ The tradition of Greek oral poetry is itself a finer one than the Serbo-Croatian, and without it H. is unthinkable. It would be foolish to dismiss the formulaic elements of the poems as inferior, because derivative, while reserving our praise for those elements which may seem to be untraditional and original.

On the other hand, there is every reason to believe that within the Greek oral tradition itself the *Iliad* and *Odyssey* stood out as masterpieces. Earlier Greek poetry is entirely lost, and we cannot judge the quality of the post-Homeric Epic Cycle. But it is clear that the Greeks

²⁷ See Parry 69, 191-6, 202-21; Hoekstra 9-10. See also p. 32 below.

²⁸ For the gradual strengthening of his view see Adam Parry, *Y.Cl.S.* 20 (1966) 195 n. 36 (= Latacz 463). See also Kirk, *Songs* 71 'we can ... be sure that the *Iliad* and *Odyssey* are oral poems'.

²⁹ So for Bowra 1 'we may try to distinguish ... those elements which belong to the traditional epic art and those which seem to betray the hand of the creative poet'. For J. Russo, *Arion* 7 (1968) 275-95, the important question is whether H. ever resists and breaks out of the rules of oral poetry.

³⁰ See Hoekstra 7; Nagler, *T.A.Ph.A.* 98 (1967) 290-1; Heubeck 148-9; Kirk, *Homer and the oral tradition* 4 ('formulariness increases rather than inhibits the powers of the oral singer'); Nagy 3, 78-9; Vivante 169 and, on the meaning of 'originality' in poetry, 176-81.

of the classical period, for example Aristotle in his *Poetics*, generally placed the *Iliad* and *Odyssey* in a class by themselves. H.'s greatness must therefore lie not only in his tradition but in what he did with it.³¹ We may see him as a supreme master in the handling of his inherited stock of stories, themes, and formulae, in adapting them to new situations, and perhaps in creating new formulae himself. The distinction between tradition and creativity is not as clear-cut as we might suppose. It is individual poets who create and develop a tradition, and we can only guess at the extent to which H. himself contributed to this. In the Serbo-Croatian tradition different singers may have their own individual stocks of formulae, and it may well be that some Homeric formulae which look traditional are in fact his own creation.³² With the work of post-Parry scholars the whole process of Homeric composition has come to seem much less mechanical than at first appeared.³³

Even Parry's original definition of a formula (see p. 4) has been questioned. Hainsworth, *Flexibility* 90-1 (cf. 56), rightly objects to Parry's definition of a formula as an expression that occupies a certain space in the line; the association of one word with another need not imply the juxtaposition of the two words. He himself (42) is prepared to count as a formula any expression that occurs at least twice in the *Iliad* and *Odyssey*. Scholars like Hoekstra and Hainsworth have shown that one of H.'s skills consists in adapting his formulae to fit different metrical conditions, so that the mobility and flexibility of the formula,

³¹ See Kirk, *Songs* 82, also *Homer and the oral tradition* 201-17; Fenik 138-41.

³² For Parry 323-4 the formation of the traditional diction took place long before H., and 'we may well suppose for the single poet a very few cases where the play of words has suggested some new epithet, or phrase, or verse ... but that there could never be more than a few such creations for any one Singer'. Kirk, *Songs* 91-5 (also *Homer and the oral tradition* 32-3, 137-9), tried to distinguish between creative and merely reproductive stages of the oral tradition; see pp. 15-16 with n. 49.

³³ The best judgement of Parry is by Adam Parry in his Introduction to his father's *Collected Papers*. See also M. W. M. Pope, *A. Class.* 6 (1963) 1-21 (= Latacz 338-67); Erbse 178-89; Heubeck 130-52; Austin ch. 1; Latacz 1-23; Schwabl, *W.S.* 20 (1986) 39-62. Nagler argues that the oral poet does not learn a system of formulae, but rather acquires an intuitive habit or method (*Spontaneity* 19), and he prefers to think in terms of preverbal patterns which generate a family of allomorphs.

as well as the ability to modify it, is a vital consideration.³⁴ It is in practice often very difficult to distinguish between formulaic and non-formulaic language, and almost impossible to count accurately the number of formulaic lines or phrases in the poems. A line which is not repeated elsewhere in the *Iliad* or *Odyssey* may still be a formula, its survival in only one place being purely accidental. Conversely not all repetitions are to be treated as traditional formulae.³⁵ When, for example, a message is given to someone to transmit to someone else, it is normal epic practice for that message to be passed on, as far as possible, in exactly the same words. But the message was devised in the first instance to meet the requirements of a specific situation, so that it can hardly be described as a traditional form of words.³⁶ Similarly, instructions are regularly carried out in the language in which they were delivered. The extended Homeric similes present particular problems. For some scholars H. has inherited them from his tradition,³⁷ while for others he has created them himself from the world of his own experience. It may well be that short comparisons, which have parallels in early Near Eastern poetry, are traditional, but that it is H. himself who has developed them into their extended form.³⁸ Eight such similes are repeated in the *Iliad* and *Odyssey*, and it is unsafe to assume that this is a mark of formulaic composition.³⁹

The whole question of 'systems' of formulae is especially complicated. Parry described as formulaic the use of metrical word-groups of

³⁴ For Hainsworth see also *B.I.C.S.* 9 (1962) 57-68 (= Latacz 368-83); see further Strasser 45-50.

³⁵ See Hockstra 19; Hölscher, *Gnomon* 39 (1967) 441, *Epos* 40; Erbse 180; Schwabl, *W.S.* 16 (1982) 17-18; Bannert. For a recent attempt at establishing criteria for distinguishing between formulaic and non-formulaic language see M. Finkelberg, *C.Ph.* 84 (1989) 179-97.

³⁶ See Calhoun, 'Homeric repetitions' 18-19; Hainsworth, *B.I.C.S.* 9 (1962) 60; Hoekstra 18-19; M. W. Edwards 23.

³⁷ For example Fränkel 2, 77-8, 107-13; Murray 245 ('even the similes are ready-made'); W. C. Scott; Tsagarakis 134. For lion-similes in particular see 6.130-4n.

³⁸ So Coffey 115; Kirk, *Songs* 203, 327-8, *Homer and the oral tradition* 6-8; Shipp 211; W. C. Scott 135; and, in general, Bowra, *Heroic poetry* (London 1952) 266-80.

³⁹ See 6.232-5n; also 7.84-5n.; Bowra 118-19; Calhoun, 'Homeric repetitions' 5 n. 19; Webster 235-6

the same grammatical and syntactic pattern, such as τεῦχε κύνεσσιν and δῶκεν ἑταίρῳ, but Hainsworth is certainly right to complain (*Flexibility* 16) that the criteria have become too lax.⁴⁰ The principle of economy, which was so vital to Parry's theory (p. 4), works best for the noun-epithet formulae, but even here it is sometimes broken,⁴¹ and so it is elsewhere. H., for example, knows more than one way of describing dawn (see 8.1n.). It is true that recurring themes are associated with the same formulaic language, but Parry's theory does not by itself explain why sometimes a meal is described at length, sometimes more briefly with fewer embellishments, or why epithets are more richly presented in some types of passage than in others, and why some objects are given no epithet at all.⁴² Thalmann (xvii) remarks that 'what we need to appreciate is how a conventional element occurs within a specific context in relation to other such elements, how its generic meaning, which made it intelligible to the audience, is applied to the poet's concerns within a particular passage or poem'.

Such questions have an obvious bearing on the whole matter of the aesthetic appreciation of the *Odyssey*. If Parry is right, there is no point in applying to it the kind of criticism that is appropriate to written, literary poetry. The formulaic epithets will have no function other than a purely metrical one, and we must not praise H. for his 'choice' of any individual word.⁴³ But can we be so sure? When, at *Il.* 24.478-9, Priam kisses the χεῖρας ἀνδροφόνους of Achilles, many have felt that the epithets are intended to create a sense of pathos. Odysseus is regularly πολύμητις. No one would deny that whoever first created that

⁴⁰ Parry's approach is followed by Russo, *T.A.Ph.A.* 94 (1963) 235-47. Against it see also W. W. Minton, *T.A.Ph.A.* 94 (1965) 241-53; Nagler, *T.A.Ph.A.* 98 (1967) 271, 289.

⁴¹ See Bassett, *Poetry* 254 n. 23; Kirk, *Songs* 83; Hoekstra 22-3; Tsagarakis 34; M. W. Edwards 49, 52; Strasser 57-9.

⁴² See especially Vivante; also Tsagarakis 32-46; Sacks, esp. 105-75 ('a fixed phrase can display a contextual distribution not accounted for by its surface meaning', 88).

⁴³ 'We find ourselves at grips with a conception of style entirely new to us. We are compelled to create an aesthetics of traditional style' (Parry 21; see also Notopoulos, *H.S.Ph.* 68 (1964) 45-65). For a protest against the view that a completely new set of critical rules, an 'oral poetics', is required see Adam Parry in M. Parry lv-lvi; Kirk, *Homer and the oral tradition* ch. 4; Rutherford 53-7.

formula did so with reference to the established character of the hero. But it is hard to suppose that by H.'s day the sense was entirely lost. Is it purely metrical convenience (see p. 33) that dictates the choice of πτολίπορθος at *Od.* 8.3 (see n.)? As for recurring themes, the three lines at 6.119–21 occur three times in the *Odyssey* (see n.). If Parry is right, we must assume that this is simply the traditional formula regularly employed when a traveller arrives in an unknown land. But Odysseus often finds himself in this situation, and yet the formula is not always used. The explanation must lie not in the techniques of oral poetry but in H.'s poetic purpose.

The most obvious respect in which the *Iliad* and *Odyssey* seem to differ from the normal traditional poem is in their length and complexity. The former comprises over 15,600 lines, the latter over 12,000. It is true that 'The wedding of Smailagić Meho' by Avdo Međedović runs to 13,000 lines, but this is highly exceptional, and the usual Serbo-Croatian song is very much shorter, if only because its scope was restricted by the circumstances of performance in coffee-shop or tavern. More significant is the complexity of the poems. For those who believed that they have in fact no underlying unity of conception,⁴⁴ that our *Odyssey* is the more or less haphazard combination of various shorter poems or stories, there was no problem. If the poem describes on more than one occasion the arrival of Odysseus in a strange land, using the same kind of formulaic language, we are not supposed to connect the various episodes in our minds. It is simply a traditional theme. But one must recognise at least that the improvisation on which Parry insisted, as an essential part of the oral poet's technique, does not exclude a certain amount of conscious planning or preparation. There is nothing to stop the singer thinking in advance about the way in which he is going to tell his story.⁴⁵ For many

⁴⁴ So for Notopoulos, *T.A.Ph.A.* 80 (1949) 1–23, parataxis rather than organic unity is the dominant feature of the poems: 'neither the poet nor his audience can divert their attention for any period of time to the whole; they cannot pause to analyze, compare, and relate parts to the whole' (15). At *T.A.Ph.A.* 82 (1951) 81–101, he argues that foreshadowing is merely a functional though artistic device for keeping the parts together in oral poetry. See also Page 141–3.

⁴⁵ For Lord himself 'composition in performance', rather than 'improvisation', is the correct way to describe the technique (*Epic singers* 2, 76); see also

scholars⁴⁶ the *Iliad* and *Odyssey* go far beyond this in their unity of structure. Both poems display a technique of preparation and foreshadowing and cross-references, in short a unity and complexity of conception, that is not traditional at all, over the entire range of these unprecedentedly long works. It is the combination of length and complexity that is decisive. Thus, the threefold use of 6.119–21 is not haphazard, but part of the way in which H. establishes links between three important moments in the narrative of Odysseus' adventures. The Phaeacian episode consciously looks back to the narrative of Telemachus' visit to Pylos and Sparta, and forwards to Odysseus' arrival on Ithaca in book 13.⁴⁷

Two separate problems are involved here, first that which concerns the transmission of the poems. From the moment that the *Odyssey* was composed in the form in which we have it, that form must have been fixed, and it has become the job of the reciter to reproduce it as exactly as possible. But, as we saw on p. 6, in oral poetry there is no such thing as a fixed text. Every performance of a story is a new poem. Normally fixity coincides with the introduction of writing. Those, therefore, who believe that the *Odyssey* was written down for the first time in sixth-century Athens, under Solon, or Pisistratus or his son Hipparchus,⁴⁸ have generally assumed that it was not until then that the poem acquired its present form. Kirk has tried to avoid this conclusion by arguing that H. was in fact the composer of the *Odyssey*, more or less as we have it, working entirely in an oral tradition, and without

80–1, Singer 26; Hoekstra 18; Lesky 707; Kirk, *Homer and the oral tradition* 137; Macleod 39. The singer may use his memory of what he has prepared in advance.

⁴⁶ For example Kirk, *Songs* 253–67 (but with scepticism about the possibility of widely separated significant cross-references); Lesky 705–6; Rüter; Thornton; Erbse; Eisenberger; Fenik; Heubeck in Latacz 568–71; Bannert, especially 10, 22–5; Hölscher, *Epos*.

⁴⁷ See Lang 159–68; Rüter 141–2, 220–4, 239–40; Thornton 40–2; Hansen 48–57; Eisenberger 109; Kilb 188–90; Fenik 25.

⁴⁸ For ancient evidence for, and discussion of, the 'Pisistratean recension' see Gray, in Myres 290–2; Kirk, *Songs* 306–12; Heubeck 228–32. It was taken seriously by Schwartz 284–97; Page 129, 143–5; Merkelbach 195–6, 239–55. Sceptics include Wilamowitz, *Homerische Untersuchungen* 235–66; J. A. Scott 46–72; Allen 225–48; J. A. Davison, *T.A.Ph.A.* 86 (1955) 1–21, in *Companion* 219–20, 237–9; Lesky 704, 832–4; Janko 29–32.

the aid of writing. So remarkable was his achievement that the rhapsodes who succeeded him felt the need to preserve in their memories, and on each performance to reproduce exactly, the text which they had inherited from him.⁴⁹ The poem is thus preserved orally until it is consigned to writing in the sixth century. This view involves serious difficulties. We may accept that in a pre-literate age reciters are capable of prodigious feats of memory, and that the stage of creative oral poetry may have been followed by one in which creativity was already giving way to reproduction. But it is hard to believe that poems of such a length and complexity could have been handed down intact over a period of two centuries.⁵⁰ Indeed the whole process would be unparalleled. It is easier to suppose that the *Odyssey* was composed orally by H., but written down soon afterwards, so that so exceptional a poem could be preserved for posterity. Many, however, believe that it was H. himself who wrote his poems.⁵¹ There is reasonable agreement that alphabetic writing was borrowed from the Phoenicians and introduced to Greece at some time in the late ninth or more probably the eighth century. The difficulty is that one would expect writing to be used at first only tentatively, for example in inscriptions, and it is not easy to believe that in the course of a few decades it could already have developed so far that it could be employed for the creation of literary works on such a scale.⁵² A compromise view, that H. used writing, not

⁴⁹ Kirk, *C.Q.* 10 (1960) 271–81 (= *Language* 79–89), *Songs* 87, 98–101, *Iliad* vol. 1 10–14; see also Aphorhp 57–69. For phenomenal memory as a feature of a non-literate society see, for example, Myres 87.

⁵⁰ See Notopoulos, *Hesperia* 29 (1960) 193; Erbse 185–6. For objections to Kirk's reproductive stage see Adam Parry, *J.C.L.S.* 20 (1966) 177–216 (= Latacz 428–66).

⁵¹ E.g. Adam Parry, *J.C.L.S.* 20 (1966) 215–16 (= Latacz 458–9); Lesky 702–9, *Gesammelte Schriften* 63–71 (= Latacz 297–307); Erbse 185–6; Eisenberger 327 n. 1; Heubeck 146–9; W. Kullmann, *W.S.* 15 (1981) 29–39, *G.R.B.S.* 25 (1984) 316–23; Griffin 23–6; Rutherford 44–5. H. T. Wade-Gery, *The poet of the Iliad* (Cambridge 1952) 9–14, 38–41, went so far as to argue that the Greek alphabet was actually invented to serve as a notation for verse, while, more recently, B. B. Powell, *Homer and the origin of the Greek alphabet* (Cambridge 1991), maintains that it was invented specifically to record the *Iliad* and *Odyssey*.

⁵² Kirk, *Songs* 69, thinks that by about 650 writing may have been reaching the point at which it could be used for literary purposes, and that (184) 'the monumental composer of the *Odyssey* ... probably knew about writing even if he did not use it'.

for the composition of the whole poem, but for notes to aid him in its construction,⁵³ does not solve the problem of transmission. Lord's objection (e.g. *Singer* 134) is that the oral poet who learns to write is never really happy with his new medium, and that, if H. had written the *Odyssey*, its character would have been very different. His own solution involves an uneasy compromise: H. composed the poem orally, but dictated it to a literate scribe.⁵⁴ But it is hard to believe in the existence of an eighth-century Milman Parry, and Lord himself admits⁵⁵ that even the process of dictation creates problems for the poet trained in oral composition. Despite its difficulties the view that H. himself wrote down the *Odyssey* remains the most attractive. The existence of a written text need not mean that every reciter had it in front of him when he performed. Some of the variant readings in our text may indeed go back to the period of the rhapsodes, and one should perhaps think in terms of a combined written and oral transmission.⁵⁶

The second problem concerns the nature of the occasion for which so long a poem was first composed. There must have been few, if any, occasions on which the *Odyssey* could have been performed at a single sitting, or even a succession of sittings. In the Serbo-Croatian tradition the Festival of Ramadan provides a setting for extensive story-telling, but such poems, as we have seen, are still generally much shorter than the *Odyssey*. Whether the Panionian festival at Mycale, or the Delia on Delos (cf. 6.162–3n.), or a celebration in an aristocratic household, might provide a suitable occasion for the performance of poems on this scale is very dubious.⁵⁷ It is easier to suppose that it was the invention

⁵³ So W. C. Greene, *H.S.Ph.* 60 (1951) 23–59 (especially 30–1); see also Kirk, *Homer and the oral tradition* 2, 168.

⁵⁴ *T.A.Ph.A.* 84 (1953) 124–34 (= Kirk, *Language* 68–78), *Singer* 149–57, in *Companion* 193–7, *Epic singers* 38–48; also G. P. Goold, *T.A.Ph.A.* 91 (1960) 282; Bowra, in *Companion* 36–7; D. M. Gunn, *A.J.Ph.* 91 (1970) 192–203; Nagler, *Spontaneity* xvii–xviii; Janko 37–8. For evidence for dictation in antiquity see Jeremiah 36.4. Against Lord see especially F. M. Combellack, *C.Ph.* 56 (1961) 181; Adam Parry, *Y.Cl.S.* 20 (1966) 181–3 (= Latacz 431–2).

⁵⁵ *A.J.A.* 52 (1948) 41 (= Parry 475), in *Companion* 194. But he also claims that 'collecting by dictation . . . may result in the finest texts . . . That is because the singer may edit his text himself as he dictates.'

⁵⁶ So Parry 361; Hölscher, *Gnomon* 39 (1967) 444; Lesky 831, 836.

⁵⁷ For the problem see Kirk, *Songs* 255–6, 274–81. The religious festival is favoured by, for example, Webster 267–72; Wade-Gery, *The poet of the Iliad*

of writing that made possible the creation of poems on an entirely new scale, not intended for a single performance, but designed to be recited in sections, as the occasion arose and circumstances permitted. If, moreover, the unity and complexity of structure is more than a figment of modern scholars' imagination, it is hard to accept that it was achieved by a poet who improvised his poem as he went along, even if we interpret 'improvisation' in its widest sense (see p. 14). With this view we must accept that a poet trained in all the techniques of oral poetry was able to use the new technique of writing to create the *Iliad* on a scale, and with a complexity, that had never before been attempted or even possible, and that shortly afterwards the same, or a different, poet did the same for the *Odyssey*. If this is so, the *Odyssey* belongs to the tradition of oral poetry, but it is not itself a traditional oral poem.⁵⁸

2. THE PHAEACIAN BOOKS

Books 6–8 of the *Odyssey* deal with Odysseus' arrival on Scheria, and his stay among the Phaeacians, the inhabitants of that land. Curiously H. never calls it Phaeacia. In 9–12 Odysseus will narrate his adventures in the palace of king Alcinous, and in 13, after a final day spent on Scheria, he will at last be conveyed home to Ithaca on a Phaeacian ship. The Phaeacian episode follows immediately upon his seven years spent on Ogygia with the nymph Calypso, and he arrives on Scheria naked and helpless after being shipwrecked as a result of Poseidon's anger on his journey from Ogygia. The episode marks the last stage of his adventures before his arrival on Ithaca.

2–6, 14–18; Thalmann 119; the nobleman's feast by J. A. Notopoulos, *H.S.Ph.* 68 (1964) 12–18. Against this see Lord, *Singer* 153 (also in *Companion* 195): 'there is too much going on at a festival. The audience is constantly distracted and is constantly moving about.' Kirk, *Homer and the oral tradition* 139, 203, prefers informal popular gatherings; see also Page 75–6.

⁵⁸ 'That the style is traditional and therefore oral . . . may be taken as proved: it is not necessarily proved that our *Iliad* and *Odyssey* were composed orally' (Adam Parry, *Y.Cl.S.* 20 (1966) 178 n. 4 (= Latacz 460 n. 4)); see also his discussion in Parry lxi n. 1; Russo, *Arion* 7 (1968) 275–95 (= Latacz 403–27); Heubeck, in Latacz 565–71.

Already in antiquity it was disputed whether Scheria belonged entirely to the world of imagination and fantasy, or whether H. had a real place in mind. Modern scholars too have exercised considerable ingenuity in identifying it with one or another place in the real world. Heubeck (119) lists no fewer than 14 such identifications, from Palestine to Heligoland. Samuel Butler, for example, placed it at Trapani in north-west Sicily,⁵⁹ and one or two writers have followed him in this, though few have accepted Butler's further theory that the *Odyssey* was composed by a woman, who modelled Nausicaa on herself. 'In this realm of guesswork the boldest guesser is king' (W. B. Stanford, *J.H.S.* 78 (1958) 131). The most plausible, and the most ancient, identification of Scheria, which appears already in Thuc. 1.25.4, is with Corcyra, the modern Corfu.⁶⁰ It seems to go back at least as far as Alcaeus (fr. 441 Voigt), who evidently told of how Phaeacians sprang from the blood of the castrated Uranus, no doubt with reference to the earlier name of the island, Drepane or 'Sickle' (cf. A.R. 4.984-92, Σ *Od.* 5.34). At 3.70.4 Thucydides mentions a τέμενος of Alcinous on Corcyra. Hellanicus (*FgrH* 4 F 77) said that Phaiax was the son of Poseidon and Corcyra. Diodorus (4.72.3) makes him the father of Alcinous, and M. L. West, *The Hesiodic Catalogue of women* 103, argues that this genealogy was already presented by the *Hesiodic Catalogue*. The ship which carries Odysseus home is turned by Poseidon into stone on its return voyage (see 8.564-70n.), and this has been identified with at least three rocks still to be seen at Corfu. Whether or not H. ever visited Corcyra must remain uncertain. The problem is connected with that of his knowledge, or ignorance, of the topography of Ithaca.⁶¹ In antiquity Eratosthenes preferred the view that Scheria, like all the other places visited by Odysseus after rounding Cape Malea at 9.80, is fictitious, while Crates, the Pergamene contemporary of

⁵⁹ *The authoress of the Odyssey* (London 1898); see also Pocock.

⁶⁰ Cf. Σ A.R. 4.983. For discussion of the Corcyrean claim see Jessen, in W. H. Roscher, *Ausführliches Lexicon der griechischen und römischen Mythologie* (Leipzig 1886-1937) 2203-19; Eitrem; Marzullo 173-7; J. G. Howie, *Shadow* 6 (1989) 26-9. Among modern writers Corcyra is favoured by Bérard; Shewan 242-92; E. Bradford, *Ulysses found* (London 1964) 202-8.

⁶¹ See S. West, *A commentary on Homer's Odyssey* 1 63; Heubeck on 9.21-7; Hoekstra on 13.103-7, 15.33.

Aristarchus, placed it out in the Ocean (using the term ἔξωκεανισμός). Eratosthenes' view still remains the likeliest.⁶² It is not even certain that for H. Scheria is an island. He nowhere describes it as such, though the epithet πολύκλυστος at 6.204 may imply that it is. Those who connect the name with the word σχερός ('continuous') argue that it must at least in origin have been part of a mainland.⁶³ No doubt, however, the identification with Corcyra was early made, perhaps by the Corcyraeans themselves at some time after their colony was founded from Corinth.⁶⁴ Corcyra might seem to be the right distance and in the right direction for Odysseus' night voyage, after all his troubles in the far west, home to Ithaca.⁶⁵ Whoever thus reasoned must have forgotten that the Phaeacian ships are magic (8.557–63), and that the range that they can cover in a night's voyage is not to be measured by the standard of ordinary ships (cf. 7.321–6).

Still more problematical is the origin of the Phaeacians. We have no means of telling whether, or how long before the *Odyssey*, they had already been associated in tradition with the homecoming of Odysseus, or indeed whether they existed independently of the Odysseus-tradition. In the *Argonautica* of Apollonius Rhodius (4.982–1222) they play an important part in the story of the Argonauts, and this tradition may be comparatively early. That H. knew of the *Argo* is clear from 12.70, where he describes it as πασιμέλουσα, but, though we do not know what form that story took in his day, it may be regarded as

⁶² So Woodhouse 18–21; Eitrem 1530–1; Büchner, *RE* 2 A 406–7; C. J. Ruijgh, *Mnem.* 13 (1960) 346–7; Lesky 799–801; Marzullo 186. Aristarchus too seems to have held to be fictitious the places to which Odysseus wandered; see van der Valk 111, and cf. Σ 6.8, 7.324. For the ancient controversy see F. W. Walbank, *Polybius* (Oxford 1979) iii 577–87.

⁶³ Wilamowitz, *Heimkehr des Odysseus* (Berlin 1927) 8; Schwartz 225; Marzullo 174 (cf. Büchner). For discussion of the etymology see Shewan 280.

⁶⁴ According to Wilamowitz, *Homerische Untersuchungen* (Berlin 1884) 170–2, it was Chalcidians in the eighth century who identified Scheria with Corcyra (also W. Kranz, *Hermes* 50 (1915) 112; Tümpel, *RE* 1 1545–7; Jessen (see n. 60); Eitrem 1529), but he argued that our *Odyssey* knows nothing of this. Against him see Bethe, *Homer, Dichtung und Sage* II (Leipzig 1922) 368 n. 2.

⁶⁵ So Bradford (see n. 60) 207, who estimates that with a north wind and a southerly-moving current a twelve-hour passage would be feasible for the distance of about 70 miles from Corcyra to Ithaca; see also Shewan 273.

reasonably certain that the Phaeacians enter it from the *Odyssey*, and not vice versa.⁶⁶ Long ago Welcker (*Rh.M.* 1 (1832) 219–83 = *Kl. Schr.* II 1–79) propounded the theory that the Phaeacians, whose name he derived from φαῖός, 'grey', were identical with the Grey Men who in northern mythology act as the ferrymen of the dead into the next world (cf. Procop. *Hist. of the wars* 8.20.48–58). He laid much stress on the fact, not only that Odysseus is asleep when they carry him home, but that at 7.318 Alcinous knows in advance that he will be asleep. This, thought Welcker, must indicate a permanent characteristic of Phaeacian conveyance of passengers, and sleep and death are obviously associated. He adduced also their transport of Rhadamanthus, who has connections with Elysium (see 7.321–6n.). It is remarkable that this theory was accepted by several distinguished scholars,⁶⁷ the Phaeacian episode being seen by some as originating in a visit by Odysseus to the underworld (Merkelbach 173, 218–22; W. F. Jackson Knight, *Many-minded Homer* (ed. J. D. Christie, London 1968) 123), or as having shamanistic connotations.⁶⁸ In fact the etymology of the Phaeacians' name is quite uncertain, and it is hard to imagine a greater contrast between this pleasure-loving, carefree people and the supposed ferrymen of the dead. The theory has little to recommend it. Alcinous' words at 7.318 foreshadow the actual sleep of Odysseus, and that is to be explained rather in terms of H.'s own poetic purpose (see pp. 23–4).

⁶⁶ See Jessen 2213–14, 2219; Merkelbach 206; Hölscher, *Epos* 173–85. For a different view see Tümpel, *RE* I 1546–7; Fleischer, in Roscher s.v. Alkinoos 239; Wörner, in Roscher s.v. Nausikaa 31; Carpenter 150. For Crane 135–43 each tradition influenced the other (he argues that Odysseus' adventures on Scheria present us with a simpler and happier Argonautica, with Nausicaa as the innocent Medea).

⁶⁷ For example Schwartz 188–90; R. Philippson, *M.H.* 4 (1947) 15; Merkelbach 59, 96, 172–3, 211; Hölscher, *Epos* 108–15. Against it see Jessen 2218; Eitrem 1526–7; Marzullo 177–85. See further Shewan 243–4.

⁶⁸ K. Meuli, *Hermes* 70 (1935) 121–76; Carpenter 131–50; Thornton 23–37; Erbse 30; Heubeck 155, 158–9; *contra* Lesky 694, 794. No more satisfactory was the attempt to explain it in terms of a solar myth underlying the *Odyssey*; van Leeuwen, *Mnem.* 39 (1911) 22, 30–3; Murray 210–12; Philippson, *M.H.* 4 (1947) 20; H. Fränkel, *Early Greek poetry and philosophy* (English tr. Oxford 1975) 48; *contra* J. A. Scott, *C.Ph.* 12 (1917) 244–52; Marzullo 186.

It would be impossible to disprove the view that the Phaeacians are the invention of H. himself.⁶⁹ There are perhaps some elements in the story which can be explained by the assumption that H. is drawing on a traditional story.⁷⁰ Hainsworth, for example, noting that in our poem the queen Arete does not fulfil the role for which book 6 and the early part of 7 seem to prepare her (see 7.53–5n.),⁷¹ argues that in an earlier version of the story she may have had a more important part. Few would now suppose that her status in the Phaeacian court reflects a very early period in which society was matriarchal.⁷² But, even if such things are inexplicable in terms of the poem itself, which is by no means certain,⁷³ this need not mean that H. inherited the Phaeacians from earlier tradition. He may himself have invented them years before he composed the *Odyssey*, and in earlier versions of his own story may have given Arete a more important role (cf. p. 6).

Even if we could trace the Phaeacians back into pre-Homeric tradition, it is unlikely that we should find them to be just as H. presents them. More probably he has adapted his tradition to suit his own poetic purpose. The strangely ambivalent character of the Phaeacians has long been noted.⁷⁴ So has the transitional nature of the Phaeacian episode in the narrative of Odysseus' homecoming.⁷⁵ The two go to-

⁶⁹ So Krischer 9–11; Griffin 48. Kirk, *Songs* 332, cautiously remarks, 'the Phaeacian episode seems to have been the main singer's most original contribution to this part of the poem, though once again it must have been elaborated on the basis of familiar thematic material'. For Heubeck 114, on the other hand, 'sicherlich gehört das Phaiakenabenteuer in die vorhomerische Sage'. Many accept at least Nausicaa as a creation of poetic fantasy; von der Mühl 715, 717; Schadewaldt 19; Rüter 223–4; Krischer 19; *contra* Marzullo 204–5.

⁷⁰ For parallels with Märchen in other cultures, in which the hero journeys to a wonderland, often ruled over by a king with a beautiful daughter, see L. Radermacher, *S.A.W.W.* 178 (1916) 31–2, 38–47, 202 (1924) 7–10; Webster 88; H. Petersmann, *W.S.* 15 (1981) 43–68.

⁷¹ See also Eitrem 1521; von der Mühl 719; Eisenberger 115.

⁷² See Finley 101–4; Kirk, *Songs* 141–2; Hölscher, *Epos* 128 n. 6; and in general J. T. Kakridis, *Homeric researches* (Lund 1949) 33–41.

⁷³ See p. 25; also Fenik 129–30, 243.

⁷⁴ Woodhouse 18–20; Eitrem; Krischer 9–10. Shewan 259–67 tried unsuccessfully to turn them into entirely ordinary people.

⁷⁵ 'The Phaeacian episode is ... a complex, carefully framed unit occupying a crucial transitional place in the poem' (Segal, 'Phaeacians' 32), and 'in

gether. Odysseus' previous adventures have taken place largely beyond the known world, in mysterious lands and seas where he has encountered monsters and nymphs. These adventures are now behind him, and he will shortly return to the real world of ordinary people. He has only just left the nymph Calypso, but soon he will be home in his own palace with Penelope. From one point of view the Phaeacians are presented as belonging to the fantasy-world which he is about to leave, and his stay on Scheria is the last of his adventures. It is a faraway land, unvisited by normal mortals (6.201-5), but enjoying a familiar relationship with the gods (7.201-6). The Phaeacians live in a permanent state of luxury and blessedness that recalls that of the gods, and that may partly derive from dim memories of Minoan Crete (see 7.78-132, 8.246-9nn.). Exempt from the danger of war and invasion they have a very different idea of ἀρετή from the normal heroic one (8.244-9). Their ships sail miraculously, without any need for steersmen (8.557-63). Altogether, their society is the ideal society of Utopia, and it represents the final temptation for Odysseus to abandon his quest for home and to settle down here in a state of perpetual bliss. He has already declined to remain with Circe and Calypso; now Alcinous will offer him marriage with his daughter Nausicaa (7.256-7, 259-61, 308-33nn.).⁷⁶ It is only when he leaves this remarkable people, having recovered fame and property, that Odysseus will be able to return to the real world of Ithaca. This is why he sleeps during his last voyage (see above p. 21). His final passage is to be mysterious; for it represents the transition from one world to the other. He falls asleep as he leaves Scheria, and when he wakes up he is at home on Ithaca. His sleep also makes possible the splendid irony whereby the hero who has yearned

returning to his humanity [Odysseus] passes through the crucial intermediary realm of the Phaeacians' (56); 'Scherie thus forms an essential steppingstone from the complete suspension of Ogygia to the complete involvement of Ithaca' (Clarke 52); see also Woodhouse 20; Segal, 'Transition'; Fenik 54-5; Krischer 10-12; Griffin 47.

⁷⁶ See Lattimore 101 on Nausicaa as the last and subtlest of Odysseus' temptations; also Thornton 17-19, 43; N. P. Gross, *C.W.* 69 (1976) 311-17; J. D. Niles, *Ramus* 7 (1978) 55-6. J. C. Hogan, *T.A.Ph.A.* 106 (1976) 187-210, is, however, right to stress that we are rarely shown 'the impact of these adventures on Odysseus' psyche' (188).

for so long to see his homeland does not recognise it when he finally reaches it, because he is left by the Phaeacians sleeping on the shore.⁷⁷ Our final sight of the Phaeacians is equally mysterious (see 8.564–70n.). On their return voyage to Scheria Poseidon in his anger turns their ship into stone. Whether their city is destroyed remains unclear, but certainly they are to give up for ever their role of escorting travellers. In effect they disappear altogether from the sight of men. There are no Phaeacians in the world that we know, and we cannot visit them. Like Odysseus himself, we leave the fantasy-world behind, and there is no going back.

If, however, the Phaeacian episode represents the last of Odysseus' adventures in the fantasy-world, it also points forward to, and foreshadows, the second half of the poem.⁷⁸ From another point of view, therefore, the Phaeacians are a quite normal people, contrasted with the monsters and supernatural beings whom Odysseus has encountered on his previous adventures.⁷⁹ Their society may be idealised, but it is based in many respects on that of an ordinary community. The very appearance of their city reflects that of a late eighth-century colony (6.263n.). Their defensive city-walls belie the fact that they fear no invasion, while the magical quality of their ships is contradicted by other passages (8.556–63n.) in which they seem to be perfectly normal. The organisation of society, with Alcinous as king among twelve other βασιλῆες, and with its assembly and council, is similar to that of, for example, Odysseus' kingdom on Ithaca. Alcinous' palace, though fantastic in some respects, is in others just a grander version of those of Nestor in Pylos, of Menelaus in Sparta, and of Odysseus on Ithaca, while his remarkable gardens are not entirely dissimilar from the garden of Laertes (7.112–31n.). The Phaeacians observe all the rules and etiquette of Homeric society, and they are much concerned with propriety. In particular, they know how to treat strangers. They thus provide a twofold contrast: first with the often barbarous characters whom Odysseus has encountered in his previous adventures. Although

⁷⁷ See Woodhouse 20–1; Segal, 'Phaeacians' 45–6, 'Transition' 325–9; Rüter 245–6; Thornton 126–7; Marzullo 184–5; Fenik 162; Kirk, *Homer and the oral tradition* 97; Hölscher, *Epos* 104–5, 141–3, 274–5.

⁷⁸ See Lang; Rüter 228–9; Kilb 177–88; Fenik 55; Krischer 19–20; Rutherford 11.

⁷⁹ See Segal, 'Phaeacians' 22, 33; Bowra, in *Companion* 43–4.

from a chronological point of view Scheria marks the last stage before Ithaca, in H.'s arrangement of his story this ideal society is established in our minds before Odysseus' narrative of his adventures, and serves as its backcloth. It is to the hospitable Phaeacians that in book 9 he recounts his encounter with the inhospitable Cyclops. Civilisation and barbarism are set against each other.⁸⁰ It is to Alcinous, who offers him the hand of his daughter, that Odysseus narrates the earlier offers of Circe and Calypso. The story is so organised that the Calypso episode serves as a kind of framework for Odysseus' stay on Scheria (see 7.240–97n.). At 23.306–43 Odysseus will briefly recapitulate his adventures for the benefit of Penelope. The passage has been much suspected.⁸¹ It is conceivable that in an earlier version of the story it is at this point that Odysseus gives a full account to his wife; but it is impossible to believe that H. ever conceived his monumental *Odyssey* without the adventures in their present position.

Secondly, the Phaeacian episode provides a contrast with the conditions which Odysseus will encounter on Ithaca. From a well-ordered, civilised society he will move to the riotous disorder of his palace at home, from the hospitable Phaeacians to the inhospitable and boorish suitors.⁸² At the same time it prepares us for Odysseus' restoration of good order to Ithacan society. The second half of the poem will show us Odysseus planning to restore, as far as the real world allows, the ideal which he has experienced on Scheria.⁸³ This at least partly explains the importance of Queen Arete among the Phaeacians.⁸⁴ Alcinous and Arete live together in perfect harmony, and good relations within the family are a marked characteristic of the royal house. At the end of the poem Odysseus and Penelope will be reunited, marital harmony restored. But even on Scheria, despite the generally ideal nature

⁸⁰ See Kilb 88–90; Bader 30–1.

⁸¹ See Kirk, *Songs* 249. Hansen 56–8 shows that Odysseus' narrative to Penelope is a typical element of what he calls a 'conference-sequence'; see also Notopoulos, *T.A.Ph.A.* 82 (1951) 91–5; Segal, 'Phaeacians' 25. For the careful placing of Odysseus' narrative to the Phaeacians at the centre of all the other narratives see Kilb 218; also Lang 167–8; Rüter 238; Krischer 12–13.

⁸² See Segal, 'Phaeacians' 29; Slater.

⁸³ See Rüter 229, 239–45; also Erbse 148.

⁸⁴ See p. 22 above; also Lang 163; Rüter 246; H. P. Foley, *Arethusa* 11 (1978) 18–19; Rutherford on 19.104.

of society, there are hints of a darker side,⁸⁶ so that it is not quite correct to say with Segal, 'Phaeacians' 59 n. 10, that Odysseus 'has reached a haven where uncertainty and hostility are suspended'. Nausicaa fears the criticism of baser people (6.274n.), and Odysseus must first prove himself before he is entirely accepted by his hosts. Hostility is suggested as a possibility at 7.14-17. There is much emphasis on the need to gain the favour of Arete, who at 7.238 (see 226-39n.) seems suspicious and distrustful, as she recognises that the stranger is wearing the clothes which she herself has made. In the Games at 8.158-64 Euryalus behaves boorishly and rudely towards Odysseus. These are no more than hints. By collecting them all together, as does Rose, it is easy to distort the picture and to exaggerate the degree of hostility which Odysseus encounters, or is in danger of encountering, on Scheria. H. includes them partly for the sake of creating tension. It would be a boring story if everything went too easily for the hero. More important, they foreshadow the much more serious rudeness which Odysseus will meet with on Ithaca. On Scheria such suspicions are easily resolved, and rudeness soon gives way to harmony. On Ithaca the process will be much longer and more violent, and Penelope will require more persuading than does Arete.

The most important function of the Phaeacian books is perhaps to make Odysseus himself ready for his return to the real world.⁸⁶ When at the end of book 5 he arrives on Scheria he is at the lowest point of his fortunes. He is shipwrecked, naked, helpless, and covered in brine. His arrival on Ithaca will in some respects be parallel.⁸⁷ There he will appear as a beggar dressed in rags, but this time the rags will be merely a disguise. He still has in his possession the rich gifts of the Phaeacians, safely hidden in a cave with the help of Athena (13.361-71). Between these two arrivals Odysseus has been accepted by the Phaeacians and restored to his status as a hero. But the process is long drawn out. His

⁸⁶ See especially Rose. But that he exaggerates this is shown by de Vries; Hohendahl-Zoetelief 8 n. 8. Rose is wrong also to present Alcinous as an inept and inadequate ruler and host; cf. earlier Woodhouse 58-9; Shewan 253-68; Kirk, *Songs* 370 ('a bit of a fool'); *contra* Eisenberger 114 n. 14, 122 n. 28; see also Mattes 147 n. 2.

⁸⁶ See Mattes; Segal, 'Phaeacians' 23; Lattimore 88; Kilb 202, 218; Eisenberger 122, 127-9; Fenik 62.

⁸⁷ See Kilb 184-5.

rehabilitation begins with his acceptance by a young girl, Nausicaa, before whom he appears naked. She arranges for a bath and clothes and gives him a meal. When he reaches Alcinous' palace he sits first as a suppliant in the ashes of the hearth (7.153-4), before the aged Echeneus reminds Alcinous of his manners, and Odysseus is moved to a place of honour. The hints of possible Phaeacian inhospitality and the rudeness of Euryalus help to underline the acceptance and rehabilitation that follow them, just as Pindar often introduces envious detractors as foils for the victors whom he is celebrating. Insulted at the Games, Odysseus finds it necessary to demonstrate his physical prowess by throwing the discus. Throughout all this he conceals his identity, even when we might have expected him to reveal it. It is when the bard Demodocus has sung his third song (8.499-520), about the Wooden Horse, that Odysseus, remembering his previous status as a hero of the Trojan War, is moved to tears, the tears which elicit a comment from Alcinous, and at last the direct question as to his identity. This leads to the climax at the beginning of book 9, when Odysseus finally reveals that he is indeed the famous hero of the Trojan War. His status has been restored,⁸⁸ and he is now ready in books 9-12 to narrate the adventures which will explain how he reached the lowest point at which Nausicaa found him at the beginning of book 6.⁸⁹

This process was considerably shortened by the Analysts, who were worried by discrepancies and inconsistencies which they found in the narrative. As the poem stands Odysseus stays for three days on Scheria. He arrives at Alcinous' palace on the evening of the first day. The second (book 8) is occupied by the assembly, the Games, the offer of gifts to Odysseus, his bath, and dinner, to say nothing of the three songs of Demodocus. On the evening of this second day he begins the narrative of his adventures, and at 11.330-84 (the 'Intermezzo') is persuaded by his hosts to carry on into the night. Little happens on the third day, until in the evening Odysseus finally sets sail. Yet throughout 7 and 8 there has been a clear presumption that his departure will

⁸⁸ Similarly in book 24 Laertes will be restored to his heroic status; see Thornton 118-19.

⁸⁹ 'To say "I am Odysseus" is to begin the story that tells what it is to be Odysseus' (Goldhill, *Poet's voice* 31).

take place on the evening of the second day (see especially 7.317–18). Many have felt that the farewell scene between Odysseus and Nausicaa (8.457–68) must originally have come immediately before that departure. The Analysts therefore devoted much labour to eliminating one or other of the days, and concluded that much of book 8 is the work of a later poet.⁹⁰ Schadewaldt, in particular, was troubled by the fact that Arete does not seem to fulfil the role for which she has been prepared (see p. 22 above). Odysseus has been told by both Nausicaa and Athena that everything depends on his gaining the favour of the queen, but she remains silent after his first appeal at 7.146–52, and does not respond until she questions him at 237–9. Many have thought that these questions must originally have come earlier, and that they would have led at that point to the revelation of Odysseus' identity. Further, on two separate occasions gifts are offered to Odysseus, at the end of book 8 and at 13.13–15 (cf. also Arete's offer at 11.339–41). This has seemed to some to be a pointless duplication, as does the fact that on two different occasions Odysseus weeps at Demodocus' songs (see 8.83–103, 521–35nn.).

We might reply that this sort of discrepancy and duplication is just what we should expect in oral poetry, that H. has combined, not with complete success, different versions of his story (see above p. 6). But Mattes and others have shown convincingly that a stay of three days must have been part of the original poetic conception,⁹¹ although H. deliberately gives his audience the impression that Odysseus will depart on the second day. The postponement caused by the 'Intermezzo' is planned by the poet. In the same way the revelation of Odysseus' identity is deliberately delayed, so that it may come as a climax at the beginning of book 9, when he has already demonstrated his prowess as a hero and been accepted as such by his hosts.⁹² As Mattes says (74,

⁹⁰ See for example D. Müller, *N.Jbb.* 17 (1906) 13, 35–40; von der Mühl 716–19, 732–3; Focke 139–41; W. Theiler, *M.H.* 7 (1950) 103, 19 (1962) 10–11; Schadewaldt; Merkelbach 59, 160–75, 190; van Thiel, *Odysseen* 8, 98.

⁹¹ For various defences and justifications of the present arrangement see, apart from Mattes (especially 167–71), Hölscher, *Untersuchungen* 67–8, 'Schweigen' *Epos* 235–7; Besslich 143–7; Hansen 48, 52–4; Eisenberger 118–20; Kilb 80–7; Fenik 107–11; Heubeck 114–16; Schwabl, *W.S.* 12 (1978) 18–21; Slater.

⁹² See especially Goldhill, *Poet's voice* 24–36, for the significance of the concealment or deferral of Odysseus' name throughout the *Odyssey*.

cf. also 79–83, 99–102), it is the unexpected change of the unknown stranger into the famous Odysseus that results in the equally unexpected postponement of his departure. The narrative of his adventures, which follows that revelation, finally confirms his status as the hero of the Trojan War, and naturally leads to the second offer of gifts, the first having been made before his identity was known.⁹³ The gifts symbolise the final re-establishment of his status. Much of this Mattes explains in psychological terms:⁹⁴ it is only Odysseus' gradual acceptance by the Phaeacians, and in particular the reminder by Demodocus' third song of his prowess at Troy, that restores his self-consciousness as a hero. It may be more important to explain the process in terms of H.'s poetic purpose. Undeniably effective is the long concealment of his identity, leading eventually to the climax of the revelation at the beginning of book 9.

Especially noteworthy in all this is the part played by Nausicaa and Arete, and by the themes of clothes and marriage which serve to connect them.⁹⁵ When Odysseus first meets Nausicaa he is naked, and it is the princess who gives him clothes. Under the circumstances this is the first and most obvious act of hospitality,⁹⁶ but the theme of clothes is to be further developed. From the very beginning they are connected with the theme of Nausicaa's marriage. Athena has warned her that her wedding is imminent, and this is the reason why she went to the seashore to launder the clothes. At 6.244–5, filled with admiration for Odysseus, she expresses the wish that she might have a husband like him, while in her speech at 6.255–315 marriage will be much in her thoughts. At 7.311–15 Alcinous actually offers her to Odysseus as his wife. Woodhouse argued attractively that the whole story of Nausicaa is based on a common folk-tale in which a handsome prince arrives incognito in a strange land, and, after a series of trials, wins the hand

⁹³ See Krehmer 58–60, 77. For such duplication in general in the *Odyssey* of carefully placed elements within a well-planned structure see Fenik 2, 131–232.

⁹⁴ Mattes 104–66; also Rüter 235–40; Eisenberger 126–8; more cautiously Besslich 60–1; Fenik 13–18.

⁹⁵ See especially Schadewaldt and, against him, Hölscher, 'Schweigen', *Epos* 122–34, 235. See also Besslich 60–9; Kilb 29–57, 92–107; Fenik 105–30.

⁹⁶ Schadewaldt 21 remarks that this marks the first stage in Odysseus' return to humanity; see also Fenik 61–2; Schwabl, *W.S.* 16 (1982) 25–30.

of the beautiful princess.⁹⁷ According to this theory the Games in book 8 were originally trials set to determine the successful suitor, and the boorish Euryalus was the chief rival for the prize. Whether this is true or not, there is no doubt that marriage is much stressed. H.'s audience knows that Nausicaa cannot marry Odysseus, because according to tradition the latter did go home to Penelope. But by creating so much interest in the delightful Nausicaa H. has made us uncertain as to how this end will be achieved. There is throughout a tension between our perception of how the story ought to end and our knowledge of how it will in fact end. Nausicaa represents the last of Odysseus' temptations to abandon his journey home (p. 23 above). But we know that the hero who has already rejected Calypso's offer of immortality will reject also the mortal Nausicaa. Arete will recognise the 'clothes and ask her apparently suspicious question about them. Odysseus knows that his homecoming depends on his gaining her approval, but his appeal seems to have begun badly. The danger to Odysseus inherent in Arete's question has sometimes been exaggerated.⁹⁸ But undoubtedly it marks an important moment in the story, while at the same time it provides Odysseus with an excuse for avoiding her earlier question about his identity. Schadewaldt was certainly wrong to argue that Arete must originally have asked her question earlier, and that Odysseus must have revealed himself at that stage. H. keeps us waiting for her intervention, and when it does come its manner takes us by surprise. Moreover, Odysseus is now alone with Alcinous and Arete, and the intimate atmosphere provides the right setting for Arete's question.

If, then, there are any discrepancies in the narrative of books 6-8, they are more satisfactorily explained by those who make the effort to understand H.'s poetic purpose and his narrative technique than by

⁹⁷ Woodhouse 54-65, 102-5; earlier van Leeuwen, *Mnem.* 39 (1911) 24-33; W. R. Paton, *C.R.* 26 (1912) 215-16. See also W. M. Hart, *Univ. of California Pub. in Class. Philol.* 12 (1933-44) 270-2; Vallillee; Lattimore; Crane 137-43; Hölscher, *Epos* 115-19. For criticism of Woodhouse see Fenik 171 n. 69, 243; Krischer 18-19 (for whom H. has not inherited Nausicaa, but created her out of Penelope, allowing the theme of the coming marriage to precede that of Odysseus' 'remarriage' to Penelope). T. van Nortwick, *T.A.Ph.A.* 109 (1979) 269-76, also sees Nausicaa as a paradigm for Penelope.

⁹⁸ For example by Hölscher, 'Schweigen' 263-4, *Epos* 124-6; Besslich 61, 145-7; Eisenberger 113-18; Fenik 61-104, 127-8. Kilb's account is more moderate (e.g. 32, 34, 92-103).

those who have immediate recourse to a theory of multiple poetic hands. Nothing in the Phaeacian books necessitates the assumption of major dislocation or reworking of the story by later poets. We may be reasonably sure that 6–8, as we have them, are basically the work of a single poet, planning the most effective order of events, and seeking to integrate the episode in the structure of the *Odyssey* as a whole.

3. METRE

— — | — — | — — | — — | — — | — —

The dactylic hexameter consists of six dactylic feet or metra (— — —), for each of which a spondee (— —) may be substituted (with — equivalent to — —).⁹⁹ A spondee in the fifth foot (e.g. 6.8, 7.247) is less common than in the first four, and wholly spondaic lines (e.g. 15.334) are unusual. The last foot always scans — —. Since each line is a metrical period there is a pause at the end, so that a vowel short by nature in that position is treated as metrically long. A syllable is long if it contains a vowel long by nature (η, ω) or a diphthong, short if it contains a vowel short by nature (ε, ο). α, ι, and υ are sometimes long and sometimes short. A syllable containing a vowel short by nature counts as long if the vowel is followed by two or more consonants, except that various combinations of mutes and liquids or nasals (κ(χ), π(φ), τ(θ) with λ, μ, ν, and ρ) do not always 'make position', a phenomenon which is less common in epic than in Attic poetry. A caesura, or word-division, must occur after the first short syllable of the third foot (the feminine caesura, which is the commonest), or after the first long syllable of that foot (the masculine or penthemimeral), or after the first long syllable of the fourth foot (the hephthemimeral). Word-end is not normally permitted after the first short syllable of the fourth foot,¹⁰⁰ and only rarely is there a break at the end of the third foot. Very often

⁹⁹ See Bowra 53–66, in *Companion* 19–25; P. Maas, *Greek metre* (tr. Lloyd-Jones, Oxford 1962) §§82–9; M. L. West, *Greek metre* (Oxford 1982) 35–9, *Introduction to Greek metre* (Oxford 1987) 19–23.

¹⁰⁰ It occurs only about once in 550 lines; see West, *Greek metre* 38 n. 18, *Introduction* 21, edn of *Theogony* 94–5. An instance will be found at 7.192 (cf. also 6.240, 319). But 8.249, for example, is regular in that λοετρά τε is reckoned as a single word; similarly 6.9 where καί coheres closely with ἐδείματο.

(about 60 per cent of the total lines) there is a word-break at the end of the fourth foot, the so-called bucolic diaeresis,¹⁰¹ producing | — ∪ ∪ — — at the end of the line. Rarely does a pause occur later than the fourth foot (as at 6.86).

In Greek poetry hiatus, in which a word ending in a vowel is followed by a word beginning with a vowel, is normally not allowed. But in H. there are many exceptions to this rule. A long final vowel or diphthong in hiatus is sometimes, but not always (cf. 6.2, 4), scanned as short (epic correption; e.g. 6.9, 10). Often such cases of hiatus are only apparent, owing to the loss of an initial Ϝ (digamma) (see pp. 8–9 above). Sometimes the hiatus results from a juxtaposition of two formulae (see Parry 191–6, 235–7), and it is also common at the caesura (e.g. 8.215, 361), but in many cases there is no easy explanation, and it is clear that H., knowing that his inherited tradition allowed hiatus on certain occasions, was prepared to use it with considerable freedom. The same freedom is to be seen in the inscription on the eighth-century Ischia cup.¹⁰² Similarly, for purely metrical reasons, he will sometimes artificially lengthen a short vowel, or allow a short syllable to stand where a long is required, even at the beginning of a line.¹⁰³

The origin and structure of the dactylic hexameter have been much discussed. Some have thought that it is basically unsuited to the Greek language, which has so many words containing the rhythm — ∪ — or ∪ ∪ ∪). If it is true that it is more suited to Mycenaean Greek,¹⁰⁴ this would support the argument (p. 1 above) that the epic tradition goes back to that period. H. Fränkel divided the hexameter into four word-groups or cola,¹⁰⁵ with the freedom of choice of each of the three

¹⁰¹ West, *C.Q.* 32 (1982) 292–7, questions the validity of the distinction between the caesura (as that which falls within a metron) and the diaeresis (as that which falls between metra). For him the bucolic caesura 'is merely a place at which word-end is quite common: a regular caesura is necessary as well' (294).

¹⁰² See J. Chadwick, *J.H.S.* 110 (1990) 174–5.

¹⁰³ See Kirk, *Songs* 194; also 6.16, 7.119nn.

¹⁰⁴ See Bowra, in *Companion* 23–4; Kirk, *Songs* 120.

¹⁰⁵ *Wege und Formen* (Munich 1955) 100–56, *Early Greek poetry and philosophy* (tr. Oxford 1975) 30–4; also Kirk, *Homer and the oral tradition* 101; M. W. Edwards 46. Against Fränkel see A. M. Dale, *Lustrum* 2 (1957) 30–2. Kirk, *Y.Cl.S.* 20 (1966) 76–104, gives a detailed criticism of his theory; see also *Iliad* vol. 1 18–24. For other theories see Janko 9–10.

caesuras resulting in 16 possible arrangements. K. Witte, in *RE* s.v. *Homeros* 2241–7, argued from the frequency and treatment of the bucolic diaeresis that the original form was a dactylic tetrameter + a dactylic dimeter catalectic.¹⁰⁶ It may be safer to conclude with West, *C.Q.* 32 (1982) 282, that ‘dactylic metre seems to be a specifically Greek development in which the inherited cola can no longer be recognized’.

As we saw at p. 4, H.’s choice of formulae depends to a large extent on the space available within the line. Thus, to fill the space between the feminine caesura and the end of the line, he regularly uses the formula for Odysseus in the nominative case, πολύτλας δῖος Ὀδυσσεύς (e.g. 6.1), which can be shortened, after the bucolic diaeresis, to δῖος Ὀδυσσεύς (e.g. 6.127).¹⁰⁷ After the fourth-foot caesura we find πολύμητις Ὀδυσσεύς (e.g. 7.207), or, if a double consonant is required to make position, πτολίπορθος Ὀδυσσεύς (e.g. 8.3). In the dative case Ὀδυσσῆϊ μεγάλῃτορι (6.14, 8.9) occupies the space between the middle of the first foot and the bucolic diaeresis. Parry examined noun-epithet formulae beginning with a consonant, in the nominative, between the trochaic caesura and the end of the line, for 37 characters, and found (246, 277) that for only two names did a metrically equivalent formula exist; see p. 4 on the principle of economy.

The technique of oral composition lends itself to the creation of each line as a unit, with pause at the end. But very often enjambment is employed, with the sense running on from one line to the next. This is particularly common when a new sentence begins at the bucolic diaeresis (e.g. 6.2).¹⁰⁸ Sometimes the sentence is grammatically complete at the end of the line, but is extended by an additional phrase (Parry called this type ‘unperiodic’, Kirk ‘progressive’), and sometimes the sense is not grammatically complete, and requires the following line for its completion (this type was labelled ‘necessary’ by Parry, and ‘integral’ by Kirk (e.g. 6.2–3).

¹⁰⁶ So also Bowra 63–4, more cautiously in *Companion* 21–2.

¹⁰⁷ See Parry 10–13, 17, 42–50.

¹⁰⁸ For the technique of enjambment see Parry 251–65; Kirk, *Iliad* vol. 1 30–7, *Homer and the oral tradition* 146–82; M. W. Edwards, *T.A.Ph.A.* 97 (1966) 115–79. The most recent discussion, with additional refinements, is by C. Higbie, *Measure and music: enjambement and sentence structure in the Iliad* (Oxford 1990).

4. THE TEXT

The apparatus criticus of this edition follows the system employed by C. W. Macleod in his edition of *Iliad* 24. No attempt is made to attribute readings to individual manuscripts or groups of manuscripts, or to distinguish between manuscripts and papyri, except that the symbol **p** is used to indicate a reading found only in a papyrus. The symbol **a** refers to a reading, different from that in the text, which appears in one or more witnesses (including papyri), and **b** and **c** are employed if there are two or three such readings. The apparatus is also selective. Minor variants and trivial questions of orthography are generally ignored, for example the presence or absence of the augment in verbs. When evidence is provided by quotations in classical writers this is included in the apparatus.

It records also the readings favoured by the Alexandrian scholars and editors, when these can be recovered from the scholia (Σ),¹⁰⁹ which are found in the medieval manuscripts and which preserve material from the period of Alexandrian scholarship, or from the voluminous commentary on the *Odyssey* by Eustathius, the twelfth-century archbishop of Thessalonica.¹¹⁰ The most important of these are Zenodotus of Ephesus (third century BC), Aristophanes of Byzantium, the Head of the Library at Alexandria from about 195–80 BC, and Aristarchus, the Head of the Library in the mid-second century BC. All three edited H., but it is Aristarchus who is the most important. One of his principal concerns was to eliminate from the text numerous ‘plus’-verses that had crept into the tradition (e.g. 6.187a, 209a, 7.177a, 203a), and his success in doing so is shown by the fact that, while many such verses appear in papyri, sometimes known as ‘wild’ or ‘eccentric’ papyri, which can be dated to before 150 BC, they are largely absent from papyri that are known to have been written after that date. The surviving medieval manuscripts, as far as the number of their lines is

¹⁰⁹ For the scholia on the *Odyssey* see G. Dindorf, *Scholia Graeca in Homeri Odysseam* (Oxford 1855).

¹¹⁰ For the transmission of the text of H. see especially Allen; van der Valk; Kirk, *Songs* 301–15, *Iliad* vol. 1 38–43; J. A. Davison, in *Companion* 215–33; S. West, *The Ptolemaic papyri of Homer* (Cologne and Opladen 1965); G. Pasquali, *Storia della tradizione e critica del testo* (2nd edn Florence 1971) 201–47; Heubeck 232–7; Apthorp; M. W. Edwards 23–8; Janko 20–38.

concerned, all evidently go back to a text established by Aristarchus.¹¹¹ The view of Bolling and others that the source of this is a single text produced in Athens in the sixth century BC is rendered improbable by the evidently chaotic state of the text before the Alexandrians began to work on it.¹¹² As Davison says (221), 'any attempt to speak of a single "pre-Alexandrian vulgate", and still more to create out of it a version of the Panathenaic text by arguing back to sixth- or fifth-century Athens from the conditions which existed in Egypt after the establishment of the Alexandrian library, is doomed to failure from the beginning'.

Very often Aristarchus, like his predecessors, did not go so far as to eliminate lines which he suspected, but was content to athetise them, i.e. to mark them with an obelus or dash in the left-hand margin, and these lines have survived in the manuscript tradition. In many places also the 'vulgate' text, as represented by all or most of our manuscripts, presents a different reading from that known to have been preferred by Aristarchus. It seems that in this respect his influence on the 'vulgate' text was less significant. It has been much disputed whether in every case he had manuscript authority for such athetesis and for his preferred readings,¹¹³ or whether he sometimes athetised lines for subjective reasons and introduced his own conjectures into his text.¹¹⁴ Kirk, *Songs* 305, sensibly takes a middle view: sometimes Aristarchus follows the authority of written texts, sometimes he conjectures.¹¹⁵ Aristarchus, excellent scholar though he was, had little understanding of the

¹¹¹ That most of the lines which are weakly attested in the post-Aristarchean tradition are post-Aristarchean additions is maintained by Bolling and Apthorp. For a non-Aristarchean line which survives in all our manuscripts see 8.142n.

¹¹² See Murray 282-316; P. Collart, *R.Ph.* 61 (1932) 315-49 (showing that our vulgate is not pre-Alexandrian); Kirk, *Songs* 303; Apthorp 57-69. Bolling was unduly optimistic in supposing that the Athenian text could be established by simply omitting every line that had ever been omitted or suspected. See also van der Valk 282-3, for whom the wild papyri represent a text which had only local value.

¹¹³ So E. Meyer, *Hermes* 27 (1892) 363-80; Bolling; Pasquali (see n. 110) 234-41; Apthorp 147-55.

¹¹⁴ So van der Valk, for whom (266) Alexandrian athetesis was always based on internal rather than external evidence; see also Cauer 58-63; Davison (see n. 110) 240.

¹¹⁵ See also Allen 203; Davison (see n. 110) 222; Janko 25-9.

peculiar techniques of oral poetry, and, like modern analysts, was too ready to suspect passages which he found repeated in the poems, or inconsistent with other passages. Unhappy too with the multiplicity of epic dialect-forms (see p. 8), he strove unnecessarily to produce consistency and 'correctness'. Above all his notion of unseemliness or impropriety (ἀπρέπεια) led him to question passages that seemed to him to offend against the standards and ideas of his own age.¹¹⁶ The authority of Aristarchus, or of his Alexandrian predecessors, cannot therefore be accepted without question. Nevertheless the problems which he raises, and the traces of ancient scholarly discussion which remain in the scholia and Eustathius, are rarely without interest.

¹¹⁶ See K. Lehrs, *De Aristarchi studiis Homericis* (2nd edn Leipzig 1865) 338–9; Calhoun, 'Homeric repetitions' 1–2; Murray 124; van der Valk 186–8; Lattimore 101–2. For a defence of Aristarchus' criticism see A. Roemer, *Die Homerexegese Aristarchs in ihren Grundzügen* (Paderborn 1924).

HOMER
ODYSSEY
BOOKS VI-VIII

ΟΜΗΡΟΥ ΟΔΥΣΣΕΙΑΣ Ζ

ὣς ὁ μὲν ἐνθα καθεῦδε πολύτλας δῖος Ὀδυσσεὺς
 ὕπνῳ καὶ καμάτῳ ἀρημένος· αὐτὰρ Ἀθήνη
 βῆ ῥ' ἐς Φαιήκων ἀνδρῶν δῆμόν τε πόλιν τε,
 οἳ πρὶν μὲν ποτ' ἐναίον ἐν εὐρυχόρῳ Ὑπερείῃ,
 ἀγχοῦ Κυκλώπων ἀνδρῶν ὑπερηνορέοντων, 5
 οἳ σφεας σινέσκοντο, βίῃφι δὲ φέρτεροι ἦσαν.
 ἐνθεν ἀναστήσας ἄγε Ναυσίθοος θεοειδής,
 εἶσεν δὲ Σχερίῃ, ἐκὰς ἀνδρῶν ἀλφηστώνων,
 ἀμφὶ δὲ τεῖχος ἔλασσε πόλει καὶ ἐδείματο οἴκους
 καὶ νηοὺς ποίησε θεῶν καὶ ἐδάσσατ' ἀρούρας. 10
 ἀλλ' ὁ μὲν ἤδη κηρὶ δαμείς Ἀϊδόσδε βεβήκει,
 Ἀλκίνοος δὲ τότε ἦρχε, θεῶν ἅπο μήδεα εἰδώς.
 τοῦ μὲν ἔβη πρὸς δῶμα θεὰ γλαυκῶπις Ἀθήνη,
 νόστον Ὀδυσσῆϊ μεγαλήτορι μητιόωσα.
 βῆ δ' ἴμεν ἐς θάλαμον πολυδαίδαλον, ὧι ἐνὶ κούρῃ 15
 κοιμᾶτ' ἀθανάτησι φυὴν καὶ εἶδος ὁμοίη,
 Ναυσικάα, θυγάτηρ μεγαλήτορος Ἀλκινόοιο,
 πὰρ δὲ δὺ' ἀμφίπολοι, Χαρίτων ἅπο κάλλος ἔχουσαι,
 σταθμοῖιν ἐκάτερθε· θύραι δ' ἐπέκειντο φαειναί.
 ἡ δ' ἀνέμου ὥς πνοιὴ ἐπέσσυτο δέμνια κούρης, 20
 στῆ δ' ἄρ' ὑπὲρ κεφαλῆς καὶ μιν πρὸς μῦθον ἔειπεν,
 εἰδομένη κούρῃ ναυσικλειτοῖο Δύμαντος,
 ἣ οἳ ὀμηλικὴ μὲν ἦν, κεχάριστο δὲ θυμῷ.
 τῇ μιν ἐισαμένη προσέφη γλαυκῶπις Ἀθήνη·
 “Ναυσικάα, τί νύ σ' ὦδε μεθήμονα γείνατο μήτηρ; 25
 εἶματα μὲν τοι κεῖται ἀκηδέα σιγαλόεντα,
 σοὶ δὲ γάμος σχεδὸν ἐστίν, ἵνα χρὴ καλὰ μὲν αὐτὴν
 ἐννυσθαι, τὰ δὲ τοῖσι παρασχεῖν, οἳ κέ σ' ἄγωνται·
 ἐκ γὰρ τοι τούτων φάτις ἀνθρώπους ἀναβαίνει

2 βεβαρημένος a 8 δ' ἐν Σχερίῃ a: δ' ἐς Σχερίην Apol. Lex. s.v. εἶσεν
 ἀνδρῶν: ἄλλων a 10 θεοῖς Rhianus 24 εἰδομένη a 27 ἴν' ὅπου a
 29 φάτις: χάρις Callistratus ἀνθρώπων a ἀνθρώποις b

ἐσθλή, χαίρουσιν δὲ πατήρ καὶ πότνια μήτηρ. 30
 ἄλλ' ἴομεν πλυνέουσai ἅμ' ἡοῖ φαινομένηφι·
 καὶ τοι ἐγὼ συνέριθος ἅμ' ἔσομαι, ὄφρα τάχιστα
 ἐντύνεαι, ἐπεὶ οὐ τοι ἔτι δὴν παρθένος ἔσσεαι·
 ἦδη γάρ σε μνώνται ἀριστῆες κατὰ δῆμον
 πάντων Φαιήκων, ὅθι τοι γένος ἐστὶ καὶ αὐτῇ. 35
 ἄλλ' ἄγ' ἐπότρυνον πατέρα κλυτὸν ἠῶθι πρὸ
 ἡμιόνους καὶ ἄμαξαν ἐφοπλίσαι, ἥ κεν ἄγχισι
 ζῶστρά τε καὶ πέπλους καὶ ῥήγεα σιγαλόεντα.
 καὶ δὲ σοὶ ὦδ' αὐτῇ πολὺ κάλλιον ἢ πόδεσσιν
 ἔρχεσθαι· πολλὸν γάρ ἄπο πλυνοὶ εἰσι πόληος." 40
 ἡ μὲν ἄρ' ὥς εἰποῦσ' ἀπέβη γλαυκῶπις Ἀθήνη
 Οὔλυμπόνδ', ὅθι φασὶ θεῶν ἔδος ἀσφαλὲς αἰεὶ
 ἔμμεναι· οὐτ' ἀνέμοισι τινάσσεται οὔτε ποτ' ὄμβρῳ
 δεύεται οὔτε χιῶν ἐπιπίλναται, ἀλλὰ μάλ' αἶθρη
 πέπταται ἀνέφελος, λευκὴ δ' ἐπιδέδρομεν αἶγλη· 45
 τῷ ἐνὶ τέρπονται μάκαρες θεοὶ ἥματα πάντα.
 ἐνθ' ἀπέβη γλαυκῶπις, ἐπεὶ διεπέφραδε κούρη.
 αὐτίκα δ' Ἡὼς ἦλθεν εὐθρονος, ἥ μιν ἔγειρε
 Ναυσικάαν εὐπεπλον· ἄφαρ δ' ἀπεθαύμασ' ὄνειρον,
 βῆ δ' ἵμεναι διὰ δώμαθ', ἵν' ἀγγεῖλειε τοκεῦσι, 50
 πατρὶ φίλῳ καὶ μητρί· κιχήσατο δ' ἔνδον ἔοντας.
 ἡ μὲν ἐπ' ἐσχάρη ἦστο σὺν ἀμφιπόλοισι γυναιξίν,
 ἠλάκατα στρωφῶσ' ἀλιπόρφυρα· τῷ δὲ θύραζε
 ἐρχομένῳ ξύμβλητο μετὰ κλειτοὺς βασιλῆας
 ἐς βουλήν, ἵνα μιν κάλεον Φαίηκες ἀγαυοί. 55
 ἡ δὲ μάλ' ἄγχι στᾶσα φίλον πατέρα προσέειπε·
 "πάππα φίλ', οὐκ ἂν δὴ μαι ἐφοπλίσσειας ἀπῆνην
 ὑψηλὴν εὐκυκλον, ἵνα κλυτὰ εἵματ' ἄγωμαι
 ἐς ποταμὸν πλυνέουσα, τά μοι ῥερυπώμένα κεῖται;

34 ἀνὰ δῆμον **a** 35 ἐσσι καὶ αὐτῇ **a** 38 ζώνας **a**: ζώστρας **b** 44
 ἐπικίδναται Plut. ap. Stob. *Ecl. Phys.* 1.22.2 (= 494), Herodian, *De fig.* 57.20
 (*Rhet. gr.* 8.601) αἶθρη Rhianus 45 ἀναδέδρομεν Arist. *De mundo* 400a
 46 τῇ Rhianus 47 κούρη: πάντα **a** 50 ἵεναι **a** 54 βασιλῆας:
 ἐπικούρους **a** 57 ἐφοπλίσσειαν **a**, Rhianus

καὶ δὲ σοὶ αὐτῷ ἔοικε μετὰ πρῶτοις ἔοντα 60
 βουλὰς βουλεύειν καθαρὰ χροῖ εἶματ' ἔχοντα.
 πέντε δέ τοι φίλοι υἱες ἐνὶ μεγάροις γεγάασιν,
 οἱ δὲ ὀπυῖοντες, τρεῖς δ' ἡἴθεοι θαλέθοντες·
 οἱ δ' αἰεὶ ἐθέλουσι νεόπλυτα εἶματ' ἔχοντες
 ἐς χορὸν ἔρχεσθαι· τὰ δ' ἐμῇ φρενὶ πάντα μέμηλεν.” 65
 ὥς ἔφατ'· αἶδετο γὰρ θαλερὸν γάμον ἐξονομῆναι
 πατρὶ φίλῳ· ὁ δὲ πάντα νόει καὶ ἀμείβετο μύθῳ·
 “οὔτε τοι ἡμιόνων φθονέω, τέκος, οὔτε τευ ἄλλου.
 ἔρχευ· ἀτὰρ τοι δμῶες ἐφοπλίσσουσιν ἀπήνην
 ὑψηλὴν ἐϋκυκλον, ὑπερτερίῃ ἀραρυῖαν.” 70
 ὥς εἰπὼν δμῶεσσιν ἐκέκλετο, τοὶ δ' ἐπίθοντο.
 οἱ μὲν ἄρ' ἐκτὸς ἄμαξαν ἐϋτροχὸν ἡμιονεῖην
 ὀπλεον, ἡμιόνους θ' ὕπαγον ζευξάν θ' ὑπ' ἀπήνην·
 κούρη δ' ἐκ θαλάμοιο φέρειν ἐσθῆτα φαεινὴν.
 καὶ τὴν μὲν κατέθηκεν ἐϋξέστῳ ἐπ' ἀπήνην· 75
 μήτηρ δ' ἐν κίστῃ ἐτίθει μενοεικέ' ἐδωδὴν
 παντοίην, ἐν δ' ὄψα τίθει, ἐν δ' οἶνον ἔχευεν
 ἀσκῶι ἐν αἰγείῳ· κούρη δ' ἐπεβήσετ' ἀπήνης.
 δῶκεν δὲ χρυσέῃ ἐν ληκύθῳ ὕγρον ἔλαιον,
 ἧος χυτλώσαιοτ' ἀμφιπόλοισι γυναιξίν. 80
 ἥ δ' ἔλαβεν μάστιγα καὶ ἡνία σιγαλόεντα,
 μάστιξεν δ' ἐλάαν· καναχὴ δ' ἦν ἡμιόνοιϊν·
 αἱ δ' ἄμοτον τανύοντο, φέρον δ' ἐσθῆτα καὶ αὐτήν,
 οὐκ οἶην, ἅμα τῇ γε καὶ ἀμφίπολοι κίον ἄλλαι.
 αἱ δ' ὅτε δὴ ποταμοῖο ῥόον περικαλλέ' ἴκοντο, 85
 ἐνθ' ἥ τοι πλυνοὶ ἦσαν ἐπηετανοί, πολὺ δ' ὕδωρ
 καλὸν ὑπεκπρορέει μάλα περ ῥυπόωντα καθῆραι,
 ἐνθ' αἶ γ' ἡμιόνους μὲν ὑπεκπροέλυσαν ἀπήνης.
 καὶ τὰς μὲν σεῦαν ποταμὸν πάρα δινήεντα
 τρώγειν ἄγρωστιν μελιιδέα· ταὶ δ' ἀπ' ἀπήνης 90

60-1 ἔοντι ... ἔχοντι a 73 ἀπήνην a 74 κοῦροι (vel -ηι vel -αι) ... φέρον
 a, Arist. Byz. 75 κατέθηκαν a, Arist. Byz. ἐϋξέστου ἐπ' ἀπήνης a 80
 εἰως codd. 85 ἀλλ' ὅτε a 87 ὑπεκπροθέει a ῥυπόεντα a

εἵματα χερσὶν ἔλοντο καὶ ἐσφόρεον μέλαν ὕδωρ,
 στεῖβον δ' ἐν βόθροισι θοῶς ἔριδα προφέρουσai.
 αὐτὰρ ἐπεὶ πλῦνάν τε κάθηράν τε ρύπα πάντα,
 ἐξείης πέτασαν παρὰ θῖν' ἄλός, ἦχι μάλιστα
 λαΐγγας ποτὶ χέρσον ἀποπλύνεσκε θάλασσα. 95
 αἱ δὲ λοεσσάμεναι καὶ χρισάμεναι λίπ' ἐλαίῳ
 δεῖπνον ἔπειθ' εἶλοντο παρ' ὄχθησιν ποταμοῖο,
 εἵματα δ' ἠελίοιο μένον τερσήμεναι αὐγῇ.
 αὐτὰρ ἐπεὶ σίτου τάρφθεν δμωαὶ τε καὶ αὐτῇ,
 σφαίρηι ταὶ δ' ἄρ' ἐπαιζον, ἀπὸ κρήδεμνα βαλοῦσαι· 100
 τῇσι δὲ Ναυσικάα λευκώλενος ἦρχετο μολπῆς.
 οἷη δ' Ἄρτεμις εἴσι κατ' οὔρεα ἰοχέαιρα,
 ἢ κατὰ Τηϋγετον περιμήκετον ἢ Ἐρύμανθον,
 τερπομένη κάπροις καὶ ὠκείῃς ἐλάφοις·
 τῇ δέ θ' ἅμα Νύμφαι, κοῦραι Διὸς αἰγιόχοιο, 105
 ἀγρονόμοι παίζουσι· γέγηθε δέ τε φρένα Λητώ·
 πασάων δ' ὕπερ ἢ γε κάρη ἔχει ἠδὲ μέτωπα,
 ῥεῖα τ' ἀριγνώτη πέλεται, καλαὶ δέ τε πᾶσαι·
 ὥς ἢ γ' ἀμφιπόλοισι μετέπρεπε παρθένος ἀδμῆς.
 ἀλλ' ὅτε δὴ ἄρ' ἔμελλε πάλιν οἴκόνδε νέεσθαι 110
 ζεύξασ' ἡμιόνους πτύξασά τε εἵματα καλά,
 ἐνθ' αὖτ' ἄλλ' ἐνόησε θεὰ γλαυκῶπις Ἀθήνη,
 ὥς Ὀδυσσεὺς ἔγροίτο, ἴδοι τ' εὐώπιδα κούρην,
 ἢ οἱ Φαιήκων ἀνδρῶν πόλιν ἡγήσαιτο.
 σφαῖραν ἔπειτ' ἔρριψε μετ' ἀμφιπόλον βασιλεια· 115
 ἀμφιπόλου μὲν ἅμαρτε, βαθείη δ' ἔμβαλε δίνηι.
 αἱ δ' ἐπὶ μακρὸν αὔσαν· ὁ δ' ἔγρετο δῖος Ὀδυσσεύς,
 ἐζόμενος δ' ὠρμαινε κατὰ φρένα καὶ κατὰ θυμόν·
 “ὦ μοι ἐγὼ, τέων αὖτε βροτῶν ἐς γαῖαν ἰκάνω;
 ἦ ῥ' οἷ γ' ὕβρισταί τε καὶ ἄγριοι οὐδὲ δίκαιοι, 120

95 ἀποπτύεσκε **a** 100 ταὶ τ' **a**: ταὶ γ' **b** 102 οὔρεος **a** 105 κοῦραι
 νύμφαι **a** 106 ἀγρόμεναι (cf. ἀγρομένη **a**) παίζουσιν ἀνὰ δρῖα παιπαλόμεντα
 Megacleides δέ om. **a**: τε om. **b**: δ' ἄρα Apol. Lex. s.v. ἀγρονόμοι 108 τ'
 Ag.: δ' codd. 109 ἀγνή **a**, Macrobius 5.4.10 115 πάλιν Dionysodorus
 116 ἔμπεσε **a** λίμνηι Apol. Lex. s.v. λίμνη, Et. Magn. 566.20

ἦε φιλόξεινοι καὶ σφιν νόος ἐστὶ θεουδής;
 ὥς τέ με κουράων ἀμφήλυθε θῆλυς αὐτή,
 Νυμφάων, αἱ ἔχουσ' ὀρέων αἰπρινὰ κάρηνα
 καὶ πηγὰς ποταμῶν καὶ πῖσρα ποιήεντα·
 ἦ νύ που ἀνθρώπων εἰμὶ σχεδὸν αὐδηέντων;
 ἀλλ' ἄγ' ἐγὼν αὐτὸς πειρήσομαι ἡδὲ ἴδωμαι.”

125

ὥς εἰπὼν θάμνων ὑπεδύσετο δῖος Ὀδυσσεύς,
 ἐκ πυκινῆς δ' ὕλης πτόρθον κλάσε χειρὶ παχείῃ
 φύλλων, ὥς ῥύσαιτο περὶ χροῖ μήδεα φωτός.
 βῆ δ' ἴμεν ὥς τε λέων ὀρεσίτροφος, ἀλκὶ πεποιθώς,
 ὅς τ' εἶσ' ὕομενος καὶ ἀήμενος, ἐν δέ οἱ ὄσσε
 δαίεται· αὐτὰρ ὁ βουσί μετέρχεται ἢ ὀϊσσιν
 ἢ μετ' ἀγροτέρας ἐλάφους· κέλεται δέ ἐ γαστήρ
 μήλων πειρήσοντα καὶ ἐς πυκινὸν δόμον ἐλθεῖν·
 ὥς Ὀδυσσεύς κούρησιν ἐϋπλοκάμοισιν ἔμελλε
 μίξεσθαι, γυμνὸς περ ἐὼν· χρειῶ γὰρ ἴκανε.
 σμερδαλέος δ' αὐτῇσι φάνη κεκακωμένος ἄλμη,
 τρέσσαν δ' ἄλλυδις ἄλλη ἐπ' ἡϊόνας προὔχούσας.
 οἷη δ' Ἀλκινόου θυγάτηρ μένε· τῇι γὰρ Ἀθήνη
 θάρσος ἐνὶ φρεσὶ θῆκε καὶ ἐκ δέος εἴλετο γυίων.
 στῆ δ' ἄντα σχομένη· ὁ δὲ μερμήριξεν Ὀδυσσεύς,
 ἢ γούνων λίσσοιτο λαβῶν εὐώπιδα κούρην,
 ἢ αὐτῶς ἐπέεσσιν ἀποस्ताδὰ μειλιχίοισι
 λίσσοιτ', εἰ δείξειε πόλιν καὶ εἶματα δοίη.
 ὥς ἄρα οἱ φρονέοντι δοάσσατο κέρδιον εἶναι,
 λίσσεσθαι ἐπέεσσιν ἀποस्ताδὰ μειλιχίοισι,
 μή οἱ γοῦνα λαβόντι χολώσαιο φρένα κούρη.
 αὐτίκα μειλίχιον καὶ κερδαλέον φάτο μῦθον·

130

135

140

145

“γουννοῦμαί σε, ἄνασσα· θεὸς νύ τις ἢ βροτὸς ἐσσι;
 εἰ μὲν τις θεὸς ἐσσι, τοὶ οὐρανὸν εὐρὺν ἔχουσιν,
 Ἀρτέμιδί σε ἐγὼ γε, Διὸς κούρηι μέγαλοιο,
 εἶδός τε μέγεθός τε φυὴν τ' ἄγχιστα εἴσκω·

150

122 αὐτμή α: ἀοιδή β 132 ὁ om. Rhianus ἐπέρχεται γρ. Eust. 137
 ἀργαλέος Zen.: λευγαλέος α 144 susp. Athenocles, ath. Ar. 149 νύ τοι
 α 152 ἄγχιστα: εἰσάντα α

εἰ δέ τις ἔσσι βροτῶν, τοὶ ἐπὶ χθονὶ ναιετάουσι,
 τρὶς μάκαρες μὲν σοὶ γε πατήρ καὶ πότνια μήτηρ,
 τρὶς μάκαρες δὲ κασίγνητοι· μάλα πού σφισι θυμὸς 155
 αἰὲν ἐϋφροσύνησιν ἰαίνεται εἵνεκα σεῖο,
 λευσσόντων τοιόνδε θάλος χορὸν εἰσοιχνεῦσαν.
 κεῖνος δ' αὖ περὶ κῆρι μακάρτατος ἔξοχον ἄλλων,
 ὃς κέ σ' ἔδνοισι βρίσας οἶκόνδ' ἀγάγηται.
 οὐ γάρ πω τοιοῦτον ἐγὼ ἴδον ὀφθαλμοῖσιν, 160
 οὔτ' ἄνδρ' οὔτε γυναῖκα· σέβας μ' ἔχει εἰσορόωντα.
 Δήλωι δὴ ποτε τοῖον Ἀπόλλωνος παρὰ βωμῶι
 φοίνικος νέον ἔρνος ἀνερχόμενον ἐνόησα·
 ἦλθον γάρ καὶ κεῖσε, πολὺς δέ μοι ἔσπετο λαός,
 τὴν ὁδὸν ἦι δὴ μέλλεν ἐμοὶ κακὰ κήδε' ἔσεσθαι· 165
 ὥς δ' αὐτως καὶ κεῖνο ἰδὼν ἐτεθήπεα θυμῶι,
 δὴν, ἐπεὶ οὐ πω τοῖον ἀνήλυθεν ἐκ δόρυ γαίης,
 ὥς σέ, γύναι, ἄγαμαί τε τέθηπά τε, δείδια δ' αἰνῶς
 γούνων ἄψασθαι· χαλεπὸν δέ με πένθος ἰκάνει.
 χθιζὸς ἐεικοστῶι φύγον ἡματι οἶνοπα πόντον· 170
 τόφρα δέ μ' αἰεὶ κῦμα φόρει κραιπναί τε θύελλαι
 νήσου ἀπ' ὠκυγίης· νῦν δ' ἐνθάδε κάββαλε δαίμων,
 ὄφρα τί που καὶ τῇιδε πάθω κακόν· οὐ γάρ οἶω
 παύσεσθ', ἀλλ' ἔτι πολλὰ θεοὶ τελέουσιν πάροιθεν.
 ἀλλὰ, ἄνασσ', ἐλέαιρε· σέ γάρ κακὰ πολλὰ μογήσας 175
 ἐς πρώτην ἰκόμην, τῶν δ' ἄλλων οὐ τινα οἶδα
 ἀνθρώπων, οἳ τήνδε πόλιν καὶ γαῖαν ἔχουσιν.
 ἄστυ δέ μοι δεῖξον, δὸς δὲ ῥάκος ἀμφιβαλέσθαι,
 εἴ τί που εἴλυμα σπείρων ἔχες ἐνθάδ' ἰοῦσα.
 σοὶ δὲ θεοὶ τόσα δοῖεν, ὅσα φρεσὶ σῆισι μενοινᾶις, 180
 ἄνδρα τε καὶ οἶκον, καὶ ὁμοφροσύνην ὀπάσειαν
 ἐσθλήν· οὐ μὲν γάρ τοῦ γε κρεῖσσον καὶ ἄρειον,
 ἢ ὅθ' ὁμοφρονέοντε νοήμασιν οἶκον ἔχητον

153 εἰ δ' αὖ γε βροτός ἔσσι τοῖ (i.e. ἔσσ', οἱ) ἀρούρης καρπὸν ἔδουσι **a** 156
 αἰὲν ἐν **a** 160 τοιοῦτον ἴδον βροτὸν **a** 162 βωμόν **a**: ναῶι Plut. *Mor.*
 983c 168 τ' αἰνῶς **a** 171 δέ με μέγα **a** 173 ὄφρ' ἔτι **a** 174
 παύσασθ' **a** 180 ἡσι **a**: τῇσι **b** 183 οἰκί' Hierocles ap. Stob. *Flor.* 67.24

άνηρ ἡδὲ γυνή· πόλλ' ἄλγεα δυσμενέεσσι,
 χάρματα δ' εὐμενέτησι· μάλιστα δέ τ' ἔκλυον αὐτοί.” 185

τὸν δ' αὖ Ναυσικάα λευκώλενος ἀντίον ἠΐδα·
 “ξεῖν', ἐπεὶ οὔτε κακῶι οὔτ' ἄφρονι φωτὶ ἔοικας,
 Ζεὺς δ' αὐτὸς νέμει ὄλβον Ὀλύμπιος ἀνθρώποισιν,
 ἐσθλοῖς ἡδὲ κακοῖσιν, ὅπως ἐθέλησιν ἐκάστωι·
 καὶ που σοὶ τάδ' ἔδωκε, σὲ δὲ χρή τετλάμεν ἐμπης. 190

νῦν δ', ἐπεὶ ἡμετέρην τε πόλιν καὶ γαῖαν ἱκάνεις,
 οὔτ' οὖν ἐσθῆτος δευήσεαι οὔτε τευ ἄλλου,
 ὦν ἐπέοιχ' ἱκέτην ταλαπείριον ἀντιάσαντα.
 ἄστυ δέ τοι δείξω, ἐρέω δέ τοι οὔνομα λαῶν·
 Φαίηκες μὲν τήνδε πόλιν καὶ γαῖαν ἔχουσιν, 195
 εἰμὶ δ' ἐγὼ θυγάτηρ μεγαλήτορος Ἀλκινόοιο,
 τοῦ δ' ἐκ Φαιήκων ἔχεται κάρτος τε βίη τε.”

ἦ ῥα, καὶ ἀμφιπόλοισιν ἐϋπλοκάμοισι κέλευσε·
 “στῆτέ μοι ἀμφίπολοι· πόσε φεύγετε φῶτα ἰδοῦσαι;
 ἦ μή πού τινα δυσμενέων φάσθ' ἔμμεναι ἀνδρῶν; 200
 οὐκ ἔσθ' οὗτος ἀνὴρ διερὸς βροτὸς οὐδὲ γένηται,
 ὃς κεν Φαιήκων ἀνδρῶν ἐς γαῖαν ἱκῆται
 δηϊοτῆτα φέρων· μάλα γάρ φίλοι ἀθανάτοισιν.
 οἰκέομεν δ' ἀπάνευθε πολυκλύστῳ ἐνὶ πόντῳ,
 ἔσχατοι, οὐδέ τις ἄμμι βροτῶν ἐπιμίσγεται ἄλλος. 205
 ἀλλ' ὅδε τις δύστηνος ἀλώμενος ἐνθάδ' ἱκάνει,
 τὸν νῦν χρή κομέειν· πρὸς γὰρ Διὸς εἰσιν ἅπαντες
 ξεῖνοί τε πτωχοὶ τε, δόσις δ' ὀλίγη τε φίλη τε.
 ἀλλὰ δότ', ἀμφίπολοι, ξείνῳ βρῶσιν τε πόσιν τε,
 λούσατέ τ' ἐν ποταμῳ, ὅθ' ἐπὶ σκέπας ἔστ' ἀνέμοιο.” 210

ὥς ἔφαθ', αἱ δ' ἔσταν τε καὶ ἀλλήλησι κέλευσαν,
 κὰδ δ' ἄρ' Ὀδυσσεά εἶσαν ἐπὶ σκέπας, ὥς ἐκέλευσε
 Ναυσικάα, θυγάτηρ μεγαλήτορος Ἀλκινόοιο·

187 ὦ ξέν' Plut. *Mor.* 82e 187a οὐλέ τε καὶ μέγα χαῖρε θεοὶ δέ τοι ὄλβια δοῖεν
 Plut. 190 τά γ' ἔδωκε a 193 ἀντιάσασθαι a 201 δυσρός Callistratus
 205 βροτὸς a 207 τῷ νῦν a: τῷ μιν Callistratus 208 πτωχοὶ τε ξεινοὶ τε
 Julian 291b 209a ἀλλ' ἄγε οἱ δότε φᾶρος ἐϋπλυνὲς ἡδὲ χιτῶνα a 212
 Ὀδυσσῆ a: Ὀδυσσῆα b 213 om. a

πὰρ δ' ἄρα οἱ φᾶρός τε χιτῶνά τε εἵματ' ἔθηκαν,
 δῶκαν δὲ χρυσέῃ ἐν ληκύθῳ ὑγρὸν ἔλαιον, 215
 ἥνωγον δ' ἄρα μιν λοῦσθαι ποταμοῖο ῥοῇσι.
 δὴ ῥα τότε ἄμφιπόλοισι μετηύδα δῖος Ὀδυσσεύς·
 “ἀμφίπολοι, στῆθ' οὕτω ἀπρόπροθεν, ὄφρ' ἐγὼ αὐτὸς
 ἄλμην ὦμοιῖν ἀπολούσομαι, ἀμφὶ δ' ἐλαίῳ
 χρίσομαι· ἥ γὰρ δηρὸν ἀπὸ χροός ἐστιν ἀλοιφή. 220
 ἄντην δ' οὐκ ἂν ἐγὼ γε λοέσσομαι· αἰδέομαι γὰρ
 γυμνοῦσθαι κούρησιν ἐϋπλοκάμοισι μετελθών.”
 ὥς ἔφαθ', αἱ δ' ἀπάνευθεν ἴσαν, εἶπον δ' ἄρα κούρη.
 αὐτὰρ ὁ ἐκ ποταμοῦ χροά χίζετο δῖος Ὀδυσσεύς
 ἄλμην, ἥ οἱ νῶτα καὶ εὐρέας ἄμπεχεν ὦμους· 225
 ἐκ κεφαλῆς δ' ἔσμηχεν ἄλὸς χνόον ἀτρυγέτοιο.
 αὐτὰρ ἐπεὶ δὴ πάντα λοέσσατο καὶ λίπ' ἀλειψεν,
 ἀμφὶ δὲ εἵματα ἔσσαθ' ἃ οἱ πόρε παρθένος ἀδμῆς,
 τὸν μὲν Ἀθηναίη θῆκεν, Διὸς ἐκγεγαυῖα,
 μείζονά τ' εἰσιδέειν καὶ πάσσονα, κάδ δὲ κάρητος 230
 οὔλας ἦκε κόμας, ὑακινθίνῳ ἄνθει ὁμοίας.
 ὥς δ' ὅτε τις χρυσὸν περιχεύεται ἀργύρῳ ἀνὴρ
 ἴδρις, ὃν Ἥφαιστος δέδαεν καὶ Παλλὰς Ἀθήνη
 τέχνην παντοίην, χαρίεντα δὲ ἔργα τελείει,
 ὥς ἄρα τῷ κατέχευε χάριν κεφαλῇ τε καὶ ὦμοις. 235
 ἔζेत' ἐπειτ' ἀπάνευθε κιῶν ἐπὶ θῖνα θαλάσσης,
 κάλλεϊ καὶ χάρισι στίλβων· θηεῖτο δὲ κούρη.
 δὴ ῥα τότε ἄμφιπόλοισιν ἐϋπλοκάμοισι μετηύδα·
 “κλῦτέ μοι, ἀμφίπολοι λευκώλενοι, ὄφρα τι εἵπω.
 οὐ πάντων ἀέκητι θεῶν, οἳ Ὀλυμπον ἔχουσι, 240
 Φαιήκεσσ' ὃδ' ἀνὴρ ἐπιμίσγεται ἀντιθέοισι·
 πρόσθεν μὲν γὰρ δὴ μοι ἀεικέλιος δέατ' εἶναι,
 νῦν δὲ θεοῖσιν ἔοικε, τοῖ οὐρανὸν εὐρὺν ἔχουσιν.
 αἶ γὰρ ἐμοὶ τοιόσδε πόσις κεκλημένος εἶη
 ἐνθάδε ναιετάων, καὶ οἱ ἄδοι αὐτόθι μίμνειν. 245
 ἀλλὰ δότ', ἀμφίπολοι, ξείνῳ βρῶσιν τε πόσιν τε.”

216 λοῦσαι a

222 ἐπελθών a

232 περιχεύη a: -ει b

236 θινὶ a: ἐπ[ι

θῖ]να κιῶ[v] p

237 χάριτι a

239 μεν a, Ar.

241 ἐπιμίξεται a, Ar.

244-5 ath. Ar.

245 αὐτόθι: ἐνθάδε p

ὥς ἔφαθ', αἱ δ' ἄρα τῆς μάλα μὲν κλύον ἡδ' ἐπίθοντο,
 πὰρ δ' ἄρ' Ὀδυσσῆϊ ἔθεσαν βρῶσιν τε πόσιν τε.
 ἦ τοι ὁ πῖνε καὶ ἦσθε πολύτλας δῖος Ὀδυσσεὺς
 ἀρπαλέως· δηρὸν γὰρ ἔδητύος ἦεν ἄπαστος.

250

αὐτὰρ Ναυσικάα λευκώλενος ἄλλ' ἐνόησεν·
 εἶματ' ἄρα πτύξασα τίθει καλῆς ἐπ' ἀπήνης,
 ζεῦξεν δ' ἡμιόνους κρατερώνυχας, ἅν δ' ἔβη αὐτή.
 ὠτρυνεν δ' Ὀδυσῆα ἔπος τ' ἔφατ' ἐκ τ' ὀνόμαζεν·

“ὄρσεο δὴ νῦν, ξεῖνε, πόλινδ' ἵμεν, ὄφρα σε πέμψω
 πατρός ἐμοῦ πρὸς δῶμα δαΐφρονος, ἔνθα σέ φημι
 πάντων Φαιήκων εἶδησέμεν, ὅσσοι ἄριστοι.

255

ἀλλὰ μάλ' ὦδ' ἔρδειν· δοκέεις δέ μοι οὐκ ἀπινύσσειν·
 ὄφρ' ἂν μὲν κ' ἀγροὺς ἵομεν καὶ ἔργ' ἀνθρώπων,
 τόφρα σὺν ἀμφιπόλοισι μεθ' ἡμιόνους καὶ ἄμαξαν
 καρπαλίμως ἔρχεσθαι· ἐγὼ δ' ὁδὸν ἡγεμονεύσω.

260

αὐτὰρ ἐπὴν πόλιος ἐπιβείομεν, ἦν πέρι πύργος
 ὑψηλός, καλὸς δὲ λιμὴν ἐκάτερθε πόλης,
 λεπτὴ δ' εἰσίθμη· νῆες δ' ὁδὸν ἀμφιέλισσαι
 εἰρύαται· πᾶσιν γὰρ ἐπίστιόν ἐστιν ἐκάστωι.

265

ἔνθα δέ τέ σφ' ἀγορὴ καλὸν Ποσιδῆϊον ἀμφίς,
 ῥυτοῖσιν λάεσσι κατωρυχέεσσ' ἀραρυῖα.
 ἔνθα δὲ νηῶν ὄπλα μελαινάων ἀλέγουσι,
 πείσματα καὶ σπεῖρα, καὶ ἀποξύνουσιν ἔρετμά.

οὐ γὰρ Φαιήκεσσι μέλει βιὸς οὐδὲ φαρέτρη,
 ἀλλ' ἱστοὶ καὶ ἔρετμά νεῶν καὶ νῆες εἶσαι,
 ἦισιν ἀγαλλόμενοι πολιὴν περόωσι θάλασσαν.
 τῶν ἀλεείνω φῆμιν ἀδευκέα, μή τις ὀπίσσω
 μωμεύηι· μάλα δ' εἰσὶν ὑπερφίαλοι κατὰ δῆμον·
 καὶ νῦν τις ὦδ' εἴπησι κακώτερος ἀντιβολήσας·

270

275

‘τίς δ' ὅδε Ναυσικάα ἐπεται καλὸς τε μέγας τε
 ξεῖνος; ποῦ δέ μιν εὔρε; πόσις νῦν οἱ ἔσσεται αὐτῇ.
 ἦ τινά που πλαγχθέντα κομίσσατο ἥς ἀπὸ νηὸς

253 ζεῦξε δ' ὑφ' α: ζεῦξε δ' ἐφ' b: ζεῦξάν θ' c 255 ὄρσεο νῦν δὴ α: ὄρσεο νῦν,
 ὦ b: ὄρσεο νῦν c 256 πατρός ἐμεῦ Zen.: ἀλκινόου p (cf. 7.82) 262
 ἐπιβήομεν α: ἐπιβήσομεν b: ἐπιβήσομαι c 264 εἰσίθμη Arist. Byz. 266
 καλή p 269 σπεύρας α 275–88 ath. Ar.

ἀνδρῶν τηλεδαπῶν, ἐπεὶ οὐ τινες ἐγγύθεν εἰσὶν·
 ἢ τίς οἱ εὐξαμένηι πολυάρητος θεὸς ἦλθεν 280
 οὐρανόθεν καταβάς, ἔξει δέ μιν ἤματα πάντα.
 βέλτερον, εἰ καὐτὴ περ ἐποιομένη πόσιν εὖρεν
 ἄλλοθεν· ἢ γὰρ τούσδε γ' ἀτιμάζει κατὰ δῆμον
 Φαίηκας, τοί μιν μνῶνται πολέες τε καὶ ἐσθλοί·
 ὥς ἐρέουσιν, ἐμοὶ δέ κ' ὀνείδεα ταῦτα γένοιτο. 285
 καὶ δ' ἄλληι νεμεσῶ, ἢ τις τοιαῦτά γε ῥέζοι,
 ἢ τ' ἀέκητι φίλων πατρός καὶ μητρὸς ἐόντων
 ἀνδράσι μίσγηται πρὶν γ' ἀμφάδιον γάμον ἐλθεῖν.
 ξεῖνε, σὺ δ' ὦκ' ἐμέθεν ξυνίει ἔπος, ὄφρα τάχιστα
 πομπῆς καὶ νόστοιο τύχης παρὰ πατρός ἐμοῖο. 290
 δῆομεν ἀγλαὸν ἄλσος Ἀθήνης ἄγχι κελεύθου
 αἰγείρων, ἐν δὲ κρήνῃ νάει, ἀμφὶ δὲ λειμῶν.
 ἔνθα δὲ πατρός ἐμοῦ τέμενος τεθαλυῖα τ' ἄλωή,
 τόσσον ἀπὸ πτόλιος ὅσσον τε γέγωνε βοήσας.
 ἔνθα καθεζόμενος μεῖναι χρόνον, εἰς ὃ κεν ἡμεῖς 295
 ἄστυδε ἐλθωμεν καὶ ἰκώμεθα δώματα πατρός.
 αὐτὰρ ἐπὴν ἡμεας ἔλπηι ποτὶ δώματ' ἀφῖχθαι,
 καὶ τότε Φαιήκων ἴμεν ἐς πόλιν ἡδ' ἐρέεσθαι
 δώματα πατρός ἐμοῦ μεγαλήτορος Ἀλκινόοιο.
 ῥεῖα δ' ἀρίγνωτ' ἐστί, καὶ ἂν πάϊς ἡγήσαιτο 300
 νήπιος· οὐ μὲν γάρ τι ἐοικότα τοῖσι τέτυκται
 δώματα Φαιήκων, οἷος δόμος Ἀλκινόοιο
 ἦρως. ἀλλ' ὁπότε ἂν σε δόμοι κεκύθωσι καὶ αὐλή,
 ὦκα μάλα μεγάροιο διελθέμεν, ὄφρ' ἂν ἴκηαι
 μητέρ' ἐμήν· ἢ δ' ἦσται ἐπ' ἐσχάρῃ ἐν πυρὸς αὐγῇ, 305
 ἡλάκατα στρωφῶσ' ἀλιπόρφυρα, θαῦμα ἰδέσθαι,
 κίονι κεκλιμένη· δμωιαὶ δέ οἱ εἶατ' ὀπισθεν.
 ἔνθα δὲ πατρός ἐμοῖο θρόνος ποτικέκλιται αὐτῇ,
 τῶι ὃ γε οἶνοποτάζει ἐφήμενος ἀθάνατος ὦς.

286 ἄλλην ■ 287 ἢ τ' vel ἡδ' Ag.? 289 ὦκ' Ag.: ὦδ' codd. 290 ἐμεῖο
 Zen., p 291 δῆεις ■ κελεύθου: θαλάσσης ■ 292 ἐκ δὲ ■ 296 ἄστυ
 διέλθωμεν ■ 297 δώματα ἴχθαι Arist. Byz. 298 ἡδὲ ἐρεσθαι ■ 303
 ἦρω ■ κεύθωσι ■ 304 μάλ' ἐκ ■ 308 αὐγῇ ■

τὸν παραμειψάμενος μητρὸς περὶ γούνασι χεῖρας 310
 βάλλειν ἡμετέρης, ἵνα νόστιμον ἦμαρ ἴδῃαι
 χαίρων καρπαλίμως, εἰ καὶ μάλα τηλόθεν ἐσσί.
 εἴ κέν τοι κείνη γε φίλα φρονέησ' ἐνὶ θυμῷ,
 ἔλπωρὴ τοι ἔπειτα φίλους τ' ἰδέειν καὶ ἰκέσθαι
 οἶκον ἐϋκτίμενον καὶ σὴν ἐς πατρίδα γαῖαν." 315
 ὥς ἄρα φωνήσας ἴμασεν μαστιγὶ φαεινῇ
 ἡμιόνους· αἱ δ' ὦκα λίπον ποταμοῖο ῥέεθρα.
 αἱ δ' εὖ μὲν τρώχων, εὖ δ' ἐπλίσσοντο πόδεσσιν.
 ἡ δὲ μάλ' ἡνιόχευεν, ὅπως ἄμ' ἐποίατο πεζοὶ
 ἀμφίπολοι τ' Ὀδυσσεύς τε· νόωι δ' ἐπέβαλλεν ἱμάσθλην. 320
 δύσετό τ' ἥελιος, καὶ τοὶ κλυτὸν ἄλσος ἵκοντο
 ἱρὸν Ἀθηναίης, ἴν' ἄρ' ἔζετο δῖος Ὀδυσσεύς.
 αὐτίκ' ἔπειτ' ἡρᾶτο Διὸς κούρηι μέγαλοιο·
 "κλυθὶ μοι, αἰγιόχοιο Διὸς τέκος, Ἀτρυτώνη·
 νῦν δὴ πέρ μευ ἄκουσον, ἐπεὶ πάρος οὐ ποτ' ἄκουσας 325
 ῥαιομένου, ὅτε μ' ἔρραιε κλυτὸς ἐννοσίγαιος.
 δός μ' ἐς Φαίηκας φίλον ἐλθεῖν ἢ δ' ἐλεεινόν."
 ὥς ἔφατ' εὐχόμενος, τοῦ δ' ἔκλυε Παλλὰς Ἀθήνη·
 αὐτῷ δ' οὐ πω φαίνεται ἐναντίη· αἶδετο γάρ ῥα
 πατροκασίγνητον· ὃ δ' ἐπιζαφελῶς μενέαινεν 330
 ἀντιθέωι Ὀδυσῆϊ πάρος ἦν γαῖαν ἰκέσθαι.

310 περὶ: ποτὶ **a** 313-15 om. multi 318 τρεχέτην Callistratus, **p**
 (ἐ)πλήσσοντο **a**: ὀπλίσσοντο **b** 324 μευ **a** 329 ἄζετο **a**

ΟΔΥΣΣΕΙΑΣ Η

ὣς ὁ μὲν ἐνθ' ἡρᾶτο πολύτλας δῖος Ὀδυσσεύς,
κούρην δὲ προτὶ ἄστυ φέρειν μένος ἡμιόνοϊν.
ἥ δ' ὅτε δὴ οὗ πατρός ἀγκαλυτὰ δώμαθ' ἴκανε,
στῆσεν ἄρ' ἐν προθύροισι· κασίγνητοι δέ μιν ἀμφὶς
ἴσταντ' ἀθανάτοισι ἐναλίγκιοι, οἳ ῥ' ὑπ' ἀπήνης 5
ἡμιόνους ἔλυον ἐσθῆτά τε ἔσπερον εἴσω.
αὐτὴ δ' ἐς θάλαμον ἐὼν ἦϊε· δαΐε δέ οἱ πῦρ
γρηῦς Ἀπειραΐη, θαλαμηπόλος Εὐρυμέδουσα,
τὴν ποτ' Ἀπείρηθεν νέες ἤγαγον ἀμφιέλισσαι,
Ἀλκινόωι δ' αὐτὴν γέρας ἔξελον, οὐνεκα πᾶσι 10
Φαιήκεσσιν ἄνασσε, θεοῦ δ' ὥς δῆμος ἄκουεν·
ἣ τρέφε Ναυσικάαν λευκώλενον ἐν μεγάροισιν.
ἣ οἱ πῦρ ἀνέκαιε καὶ εἴσω δόρπον ἐκόσμει.
καὶ τότε Ὀδυσσεύς ὦρτο πόλινδ' ἱμεν· ἀμφὶ δ' Ἀθήνη
πολλὴν ἡέρα χεῦε φίλα φρονέουσ' Ὀδυσῆϊ, 15
μή τις Φαιήκων μεγαθύμων ἀντιβολήσας
κερτομέοι τ' ἐπέεσσι καὶ ἐξερέοιθ' ὅτις εἴη.
ἀλλ' ὅτε δὴ ἄρ' ἐμελλε πόλιν δύσεσθαι ἐραννὴν,
ἐνθα οἱ ἀντεβόλησε θεὰ γλαυκῶπις Ἀθήνη
παρθενικῇ ἐϊκυῖα νεήνιδι κάλπιν ἐχούσῃ. 20
στῆ δὲ πρόσθ' αὐτοῦ· ὁ δ' ἀνείρετο δῖος Ὀδυσσεύς·
“ὦ τέκος, οὐκ ἂν μοι δόμον ἀνέρος ἡγήσαιο
Ἀλκινόου, ὅς τοῖσδε μετ' ἀνθρώποισιν ἀνάσσει;
καὶ γὰρ ἐγὼ ξεῖνος ταλαπείριος ἐνθάδ' ἰκάνω
τηλόθεν ἐξ ἀπίης γαίης· τῷ οὐ τίνα οἶδα 25
ἀνθρώπων, οἳ τήνδε πόλιν καὶ ἔργα νέμονται.”
τὸν δ' αὖτε προσέειπε θεὰ γλαυκῶπις Ἀθήνη·
“τοιγὰρ ἐγὼ τοι, ξεῖνε πάτερ, δόμον ὃν με κελεύεις
δείξω, ἐπεὶ μοι πατρός ἀμύμονος ἐγγύθι ναίει.

13 ath. Zen. πυρὰν ἔκαιε ■
26 καὶ γὰρ ἔχουσι ■

14 αὐτὰρ Ἀθήνη ■

22 ἢ ῥά μοι Arist. Byz.

ἀλλ' ἴθι σιγῇ τοῖον, ἐγὼ δ' ὁδὸν ἡγεμονεύσω, 30
 μηδὲ τιν' ἀνθρώπων προτιόσσεο μηδ' ἐρέεινε.
 οὐ γὰρ ξείνους οἶδε μάλ' ἀνθρώπους ἀνέχονται,
 οὐδ' ἀγαπαζόμενοι φιλέουσ' ὅς κ' ἄλλοθεν ἔλθῃ.
 νηυσὶ θεῇσιν τοί γε πεποιθότες ὠκείησιν
 λαῖτμα μέγ' ἐκπερόωσιν, ἐπεὶ σφισι δῶκ' ἐνοσίχθων· 35
 τῶν νέες ὠκεῖαι ὡς εἰ πτερὸν ἦν νόημα."

ὥς ἄρα φωνήσας ἡγήσατο Παλλὰς Ἀθήνη
 καρπαλίμως· ὁ δ' ἔπειτα μετ' ἵχνια βαῖνε θεοῖο.
 τὸν δ' ἄρα Φαίηκες ναυσικλυτοὶ οὐκ ἐνόησαν
 ἐρχόμενον κατὰ ἄστυ διὰ σφέας· οὐ γὰρ Ἀθήνη 40
 εἷα ἐϋπλόκαμος, δεινὴ θεός, ἥ ῥά οἱ ἀχλὺν
 θεσπεσίην κατέχευε φίλα φρονέουσ' ἐνὶ θυμῷ.
 θαύμαζεν δ' Ὀδυσσεὺς λιμένας καὶ νῆας εἵσας,
 αὐτῶν θ' ἡρώων ἀγοράς καὶ τείχεα μακρά,
 ὑψηλά, σκολόπεσσιν ἀρηρότα, θαῦμα ἰδέσθαι. 45
 ἀλλ' ὅτε δὴ βασιλῆος ἀγακλυτὰ δώμαθ' ἵκοντο,
 τοῖσι δὲ μύθων ἦρχε θεὰ γλαυκῶπις Ἀθήνη·
 "οὔτος δὴ τοι, ξεῖνε πάτερ, δόμος, ὃν με κελεύεις
 πεφραδέμεν. δῆεις δὲ διοτρεφέας βασιλῆας
 δαίτην δαινυμένους· σὺ δ' ἔσω κίε μηδὲ τι θυμῷ 50
 τάρβει· θαρσαλέος γὰρ ἀνὴρ ἐν πᾶσιν ἀμείνων
 ἔργοισιν τελέθει, εἰ καὶ ποθεν ἄλλοθεν ἔλθοι.
 δέσποιναν μὲν πρῶτα κιχήσεται ἐν μεγάροισιν·
 Ἀρήτη δ' ὄνομ' ἐστὶν ἐπώνυμον, ἐκ δὲ τοκῆων
 τῶν αὐτῶν οἷ περ τέκον Ἀλκίνοον βασιλῆα. 55
 Ναυσίθοον μὲν πρῶτα Ποσειδάων ἐνοσίχθων
 γείνατο καὶ Περίβοια, γυναικῶν εἶδος ἀρίστη,
 ὀπλοτάτη θυγάτηρ μεγαλήτορος Εὐρυμέδοντος,
 ὅς ποθ' ὑπερθύμοισι Γιγάντεσσιν βασίλευεν.
 ἀλλ' ὁ μὲν ὤλεσε λαὸν ἀτάσθαλον, ὤλετο δ' αὐτός· 60

32 οἱ γε ■ 35 δῶκε Κρονίων ■ 41 ἡ σφισιν Zen. 45 σκοπέλοισιν ■:
 σκοπέλεσσιν b 52 μάλα τηλόθεν ■: μάλα τηλόθεν ἄλλοθεν b: μάλα ἄλλοθεν
 c

τῇ δὲ Ποσειδάων ἐμίγη καὶ ἐγείνατο παῖδα
 Ναυσίθοον μεγάθυμον, ὃς ἐν Φαίηξιν ἄνασσε.
 Ναυσίθοος δ' ἔτεκεν Ῥηξήνορά τ' Ἀλκινόον τε.
 τὸν μὲν ἄκουρον ἔοντα βάλ' ἀργυρότοξος Ἀπόλλων
 νυμφίον ἐν μεγάρῳ, μίαν οἴην παῖδα λιπόντα, 65
 Ἀρήτην· τὴν δ' Ἀλκίνοος ποιήσατ' ἄκοιτιν,
 καὶ μιν ἔτισ' ὥς οὐ τις ἐπὶ χθονὶ τίεται ἄλλη,
 ὅσσαι νῦν γε γυναῖκες ὑπ' ἀνδράσιν οἶκον ἔχουσιν.
 ὥς κείνη περὶ κῆρι τετίμηταί τε καὶ ἔστιν
 ἔκ τε φίλων παίδων ἔκ τ' αὐτοῦ Ἀλκινόοιο 70
 καὶ λαῶν, οἳ μὴν ῥα θεὸν ὥς εἰσορόωντες
 δηδέχεται μῦθοισιν, ὅτε στείχησ' ἀνὰ ἄστυ·
 οὐ μὲν γάρ τι νόου γε καὶ αὐτὴ δεύεται ἐσθλοῦ,
 οἷσί τ' εὐφρονέησι καὶ ἀνδράσι νείκεα λύει.
 εἴ κέν τοι κείνη γε φίλα φρονέησ' ἐνὶ θυμῷ, 75
 ἔλπωρή τοι ἔπειτα φίλους τ' ἰδέειν καὶ ἰκέσθαι
 οἶκον ἐς ὑψόροφον καὶ σὴν ἐς πατρίδα γαῖαν."
 ὥς ἄρα φωνήσας ἀπέβη γλαυκῶπις Ἀθήνη
 πόντον ἐπ' ἀτρύγετον, λίπε δὲ Σχερίην ἐρατεινήν,
 ἵκετο δ' ἐς Μαραθῶνα καὶ εὐρυάγυιαν Ἀθήνην, 80
 δῦνε δ' Ἐρεχθῆος πυκινὸν δόμον. αὐτὰρ Ὀδυσσεὺς
 Ἀλκινόου πρὸς δώματ' ἴε κλυτὰ· πολλὰ δέ οἱ κῆρ
 ὦρμαιν' ἵσταμένῳ, πρὶν χάλκεον οὐδὸν ἰκέσθαι.
 ὥς τε γὰρ ἡελίου αἶγλη πέλεν ἡὲ σελήνης
 δῶμα καθ' ὑπερεφές μεγαλήτορος Ἀλκινόοιο. 85
 χάλκεοι μὲν γὰρ τοῖχοι ἐληλέδατ' ἔνθα καὶ ἔνθα,
 ἐς μυχὸν ἐς οὐδοῦ, περὶ δὲ θριγκὸς κυάνοιο·
 χρύσειαι δὲ θύραι πυκινὸν δόμον ἐντὸς ἔεργον·
 ἀργύρεοι σταθμοὶ δ' ἐν χαλκῷ ἔστασαν οὐδῶι,
 ἀργύρεον δ' ἐφ' ὑπερθύριον, χρυσῆ δὲ κορώνη. 90

64 ἄγουρον Arist. Byz.? 67 ἐπιχθονίων Apol. Lex. s.v. μιν τίετ' **a** 72
 δειδέχεται codd. 74 οἷσιν εὐ **a**: ἡισί(ν) τ' εὐ **b**: ἡισιν εὐφροσύνησι **c** 79
 ἐρίβωλον **a** 80 εὐρυχόρους ἐς Ἀθήνας Vita Herodoti 28 86 ἐληλάδατ' **a**:
 ἐληλέατ' **b**: ἐρηρέδατ' **c** 89 ἀργύρεοι δὲ σταθμοὶ codd.

χρύσειοι δ' ἐκάτερθε καὶ ἀργύρεοι κύνες ἦσαν,
 οὓς Ἥφαιστος ἔτευξεν ἰδυίηισι πραπίδεσσι
 δῶμα φυλασσέμεναι μεγαλήτορος Ἀλκινόοιο,
 ἀθανάτους ὄντας καὶ ἀγήρως ἡματα πάντα.
 ἐν δὲ θρόνοι περι τοῖχον ἐρηρέδατ' ἐνθα καὶ ἐνθα 95
 ἐς μυχὸν ἐξ οὐδοῖο διαμπερές, ἐνθ' ἐνὶ πέπλοι
 λεπτοὶ εὐννητοὶ βεβλήατο, ἔργα γυναικῶν.
 ἐνθα δὲ Φαίηκων ἡγήτορες ἐδριόωντο
 πίνοντες καὶ ἔδοντες· ἐπηετανὸν γὰρ ἔχεσκον.
 χρύσειοι δ' ἄρα κοῦροι ἐϋδμήτων ἐπὶ βωμῶν 100
 ἕστασαν αἰθομένας δαΐδας μετὰ χερσὶν ἔχοντες,
 φαίνοντες νύκτας κατὰ δῶματα δαιτυμόνεσσι.
 πεντήκοντα δὲ οἱ δμωαὶ κατὰ δῶμα γυναῖκες
 αἱ μὲν ἀλετρεύουσι μύληισ' ἐπὶ μήλοπα καρπὸν,
 αἱ δ' ἱστοὺς ὑφώσι καὶ ἡλάκατα στρωφῶσιν 105
 ἡμεναι, οἷά τε φύλλα μακεδνῆς αἰγείροιο·
 καιρουσσέων δ' ὀθονέων ἀπολείβεται ὑγρὸν ἔλαιον.
 ὅσσον Φαίηκες περι πάντων ἰδριες ἀνδρῶν
 νῆα θοὴν ἐνὶ πόντῳ ἐλαυνέμεν, ὥς δὲ γυναῖκες
 ἱστῶν τεχνῆσαι· περι γὰρ σφισι δῶκεν Ἀθήνη 110
 ἔργα τ' ἐπίστασθαι περικαλλέα καὶ φρένας ἐσθλὰς.
 ἔκτοσθεν δ' αὐλῆς μέγας ὄρχατος ἄγχι θυράων
 τετράγυος· περι δ' ἔρκος ἐλήλαται ἀμφοτέρωθεν.
 ἐνθα δὲ δένδρεα μακρὰ πεφύκασι τηλεθόωντα,
 ὄγχυαι καὶ ῥοιαὶ καὶ μηλέαι ἀγλαόκαρποι 115
 συκέαι τε γλυκεραὶ καὶ ἐλαῖαι τηλεθώσσαι.
 τάων οὐ ποτε καρπὸς ἀπόλλυται οὐδ' ἀπολείπει
 χεῖματος οὐδὲ θέρεως, ἐπετήσιος· ἀλλὰ μάλ' αἶει

95 ἐληλέδατ' **a**: ἐληλάατ' **b**: ἐρηράδατ' **p** 100 ἐπὶ πύργων **a**: ἐπὶ βουνῶν
b 103 δ' ἔσαν δμωαὶ **a** 104 μύλης **a** 107 καιρουσσέων Bergk:
 καιροσέων vel καιροσσέων codd. 110 ἱστὸν **a** τεχνῆσαι **a** 113
 ἐρειρέδατ' **a** 114 μακρὰ: καλὰ **a** πεφύκασι Herodian II 16 L: πεφύκει codd.
 τηλεθάοντα **a**: τηλεθόεντα **b** 116 τηλεθάωσαι **a**: -θάουσαι **b** 117
 ἐπιλείπει **a**: ἀπολήγει **b**

ζεφυρίη πνείουςα τὰ μὲν φύει, ἄλλα δὲ πέσσει.
 ὄγχνη ἐπ' ὄγχνη γηράσκει, μῆλον δ' ἐπὶ μήλῳ, 120
 αὐτὰρ ἐπὶ σταφυλῇ σταφυλή, σῦκον δ' ἐπὶ σύκῳ.
 ἔνθα δὲ οἱ πολύκαρπος ἄλωή ἐρρίζωται,
 τῆς ἕτερον μὲν θ' εἰλόπεδον λευρῷ ἐνὶ χώρῳ
 τέρσεται ἡελίῳ, ἑτέρας δ' ἄρα τε τρυγώωσιν,
 ἄλλας δὲ τραπέουσιν· πάροιθε δέ τ' ὄμφακές εἰσιν 125
 ἄνθος ἀφιεῖσαι, ἕτεραι δ' ὑποπερκάζουσιν.
 ἔνθα δὲ κοσμηταὶ πρασιαὶ παρὰ νείατον ὄρχον
 παντοῖαι πεφύασιν, ἐπηετανὸν γανόωσαι.
 ἐν δὲ δῶμα κρῆναι ἢ μὲν τ' ἀνὰ κῆπον ἅπαντα
 σκίδναι, ἢ δ' ἐτέρωθεν ὑπ' αὐλῆς οὐδὸν ἴησι 130
 πρὸς δόμον ὑψηλόν, ὅθεν ὑδρεύοντο πολῖται.
 τοῖ' ἄρ' ἐν Ἀλκινόοιο θεῶν ἔσαν ἀγλαὰ δῶρα.
 ἔνθα στὰς θηεῖτο πολύτλας δῖος Ὀδυσσεύς.
 αὐτὰρ ἐπεὶ δὴ πάντα ἔωι θηήσατο θυμῷ,
 καρπαλίμως ὑπὲρ οὐδὸν ἐβήσετο δώματος εἴσω. 135
 εὔρε δὲ Φαιήκων ἡγήτορας ἡδὲ μέδοντας
 σπένδοντας δεπάεσσιν εὐσκόπῳ ἀργεῖφόντῃ,
 ὦι πυμάτῳι σπένδεσκον, ὅτε μνησαίατο κοίτου.
 αὐτὰρ ὁ βῆ διὰ δῶμα πολύτλας δῖος Ὀδυσσεύς
 πολλὴν ἤερ' ἔχων, ἣν οἱ περίχευεν Ἀθήνη, 140
 ὄφρ' ἴκετ' Ἀρήτην τε καὶ Ἀλκίνοον βασιλῆα.
 ἀμφὶ δ' ἄρ' Ἀρήτης βάλε γούνασι χεῖρας Ὀδυσσεύς,
 καὶ τότε δὴ ῥ' αὐτοῖο πάλιν χύτο θέσφατος ἀήρ.
 οἱ δ' ἄνεω ἐγένοντο δόμον κάτα φῶτα ἰδόντες,
 θαύμαζον δ' ὀρόωντες· ὁ δ' ἐλλιτάνευεν Ὀδυσσεύς· 145
 “Ἀρήτη, θύγατερ Ῥηξήνορος ἀντιθέοιο,
 σὸν τε πόσιν σά τε γούναθ' ἱκάνω πολλὰ μογήσας,
 τούσδε τε δαιτυμόνας, τοῖσιν θεοὶ ὄλβια δοῖεν,
 ζώεμεναι, καὶ παισὶν ἐπιτρέψειεν ἕκαστος
 κτήματ' ἐνὶ μεγάροισι γέρας θ' ὅ τι δῆμος ἔδωκεν. 150

120-1 μῆλον . . . σταφυλή om. Arist. fr. 667, etc. 123 θ' εἰλόπεδον Bekker:
 θειλόπεδον codd. 125 πατέουσι a 144 ἄνεωι a 145 δ' ἐλλιτάνευεν a:
 δὲ λιτάνευεν b 149 ἐπιτρέψειαν a

αὐτὰρ ἐμοὶ πομπὴν ὀτρύνετε πατρίδ' ἱκέσθαι
θᾶσσον, ἐπεὶ δὴ δηθὰ φίλων ἅπτο πῆματα πάσχω.”

ὣς εἰπὼν κατ' ἄρ' ἔζετ' ἐπ' ἐσχάρῃ ἐν κονίησιν
πὰρ πυρί· οἱ δ' ἄρα πάντες ἀκὴν ἐγένοντο σιωπῇ.

ὁψὲ δὲ δὴ μετέειπε γέρων ἦρως Ἑχένης, 155
ὃς δὴ Φαιήκων ἀνδρῶν προγενέστερος ἦεν
καὶ μύθοισι κέκαστο, παλαιὰ τε πολλὰ τε εἰδώς·
ὃ σφιν ἐϋ φρονέων ἀγορήσατο καὶ μετέειπεν·

“Ἄλκινό’, οὐ μὲν τοι τόδε κάλλιον οὐδὲ ἔοικε
ξεῖνον μὲν χαμαὶ ἥσθαι ἐπ' ἐσχάρῃ ἐν κονίησιν· 160
οἶδε δὲ σὸν μῦθον ποτιδέγμενοι ἰσχανόωνται.
ἀλλ' ἄγε δὴ ξεῖνον μὲν ἐπὶ θρόνου ἀργυροῆλου
ἔσσον ἀναστήσας, σὺ δὲ κηρύκεσσι κέλευσον
οἶνον ἐπικρῆσαι, ἵνα καὶ Διὶ τερπικεραύνωι
σπείσομεν, ὃς θ' ἱκέτησιν ἅμ' αἰδοίοισιν ὀπηδεῖ· 165
δόρπον δὲ ξείνωι ταμίη δότῳ ἔνδον ἐόντων.”

αὐτὰρ ἐπεὶ τό γ' ἄκουσ' ἱερὸν μένος Ἀλκινόοιο,
χειρὸς ἐλὼν Ὀδυσῆα δαΐφρονα ποικιλομήτην
ᾤρσεν ἅπ' ἐσχαρόφιν καὶ ἐπὶ θρόνου εἶσε φαεινοῦ,
υἱὸν ἀναστήσας ἀγαπήνορα Λαοδάμαντα, 170
ὃς οἱ πλησίον ἴζε, μάλιστα δέ μιν φιλέεσκε.
χέρνιβα δ' ἀμφίπολος προχόωι ἐπέχευε φέρουσα
καλῇ χρυσεῖῃ, ὑπὲρ ἀργυρέοιο λέβητος,
νίψασθαι· παρὰ δὲ ξεστὴν ἐτάνυσσε τράπεζαν.
σῆτον δ' αἰδοίη ταμίη παρέθηκε φέρουσα, 175
εἶδατα πόλλ' ἐπιθεῖσα, χαριζομένη παρεόντων.
αὐτὰρ ὃ πῖνε καὶ ἦσθε πολύτλας δῖος Ὀδυσσεύς.
καὶ τότε κήρυκα προσέφη μένος Ἀλκινόοιο·

“Ποντόνοε, κρητῆρα κερασσάμενος μέθυ νεῖμον
πᾶσιν ἀνὰ μέγαρον, ἵνα καὶ Διὶ τερπικεραύνωι 180
σπείσομεν, ὃς θ' ἱκέτησιν ἅμ' αἰδοίοισιν ὀπηδεῖ.”

152 δηρὰ α: δηρὸν b 162 τὸν ξεῖνον α 163 ἔσσον Knight: εἶσον codd.
166 δεῖπνον α 170 λαομέδοντα α 174 ath. Ar. 177a αὐτὰρ ἐπεὶ
δείπνησε καὶ ἦραρε θυμὸν ἔδωδ' α

ὥς φάτο, Ποντόνοος δὲ μελίφρονα οἶνον ἐκίρνα,
 νώμησεν δ' ἄρα πᾶσιν ἐπαρξάμενος δεπάεσσιν.
 αὐτὰρ ἐπεὶ σπεῖσάν τε πῖον θ', ὅσον ἤθελε θυμός,
 τοῖσιν δ' Ἀλκίνοος ἀγορήσατο καὶ μετέειπε·

185

“κέκλυτε, Φαιήκων ἡγήτορες ἡδὲ μέδοντες,
 ὄφρ' εἴπω τά με θυμὸς ἐνὶ στήθεσσι κελεύει.
 νῦν μὲν δαισάμενοι κατακείμετε οἴκαδ' ἰόντες·
 ἡῶθεν δὲ γέροντας ἐπὶ πλέονας καλέσαντες
 ξεῖνον ἐνὶ μεγάροις ξεινίσσομεν ἡδὲ θεοῖσι
 ῥέξομεν ἱερὰ καλά, ἔπειτα δὲ καὶ περὶ πομπῆς
 μνησόμεθ', ὥς χ' ὁ ξεῖνος ἄνευθε πόνου καὶ ἀνίης
 πομπῇι ὑφ' ἡμετέρῃ ἦν πατρίδα γαῖαν ἴκηται
 χαίρων καρπαλίμως, εἰ καὶ μάλα τηλόθεν ἐστί,
 μηδὲ τι μεσσηγὺς γε κακὸν καὶ πῆμα πάθῃσι
 πρὶν γε τὸν ἧς γαίης ἐπιβήμεναι· ἔνθα δ' ἔπειτα
 πείσεται ἄσσα οἱ αἴσα κατὰ Κλῶθές τε βαρεῖαι
 γεινομένῳ νήσαντο λίνῳ, ὅτε μιν τέκε μήτηρ.
 εἰ δέ τις ἀθανάτων γε κατ' οὐρανοῦ εἰλήλουθεν,
 ἄλλο τι δὴ τόδ' ἔπειτα θεοὶ περιμηχανόωνται.
 αἰεὶ γὰρ τὸ πάρος γε θεοὶ φαίνονται ἐναργεῖς
 ἡμῖν, εὖτ' ἔρδωμεν ἀγακλειτὰς ἐκατόμβας,
 δαίνυνται τε παρ' ἅμμι καθήμενοι ἔνθα περ ἡμεῖς.
 εἰ δ' ἄρα τις καὶ μοῦνος ἰὼν ξύμβληται ὁδίτης,
 οὐ τι κατακρύπτουσιν, ἐπεὶ σφισιν ἐγγύθεν εἰμέν,
 ὥς περ Κύκλωπές τε καὶ ἄγρια φῦλα Γηγάντων.”

190

195

200

205

τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
 “Ἀλκίνο’, ἄλλο τί τοι μελέτω φρεσίν· οὐ γὰρ ἐγὼ γε
 ἀθανάτοισιν ἔοικα, τοὶ οὐρανὸν εὐρὺν ἔχουσιν,
 οὐ δέμας οὐδὲ φυήν, ἀλλὰ θνητοῖσι βροτοῖσιν.
 οὓς τινὰς ὑμεῖς ἴστε μάλιστ' ὀχέοντας ὀϊζὺν
 ἀνθρώπων, τοῖσιν κεν ἐν ἄλγεσιν ἰσωσαίμην.

210

197 ὅσσα a κατακλῶθές a: κατάκλωθοί b: κατακλώθησι βαρεῖα cit. Eust.
 199 οὐρανὸν a, Ag. 203a ἀργαλέος γὰρ τ' ἐστὶ θεὸς βροτῶι ἀνδρὶ δαμῆναι a
 204 ἐὼν a

καὶ δ' ἔτι κεν καὶ πλείον' ἐγὼ κακὰ μυθησαίμην,
 ὅσσα γε δὴ ξύμπαντα θεῶν ἰότητι μόγησα.
 ἀλλ' ἐμὲ μὲν δορπῆσαι ἐάσατε κηδόμενόν περ· 215
 οὐ γάρ τι στυγερῇ ἐπὶ γαστέρι κύντερον ἄλλο
 ἔπλετο, ἢ τ' ἐκέλευσεν ἔο μνήσασθαι ἀνάγκη
 καὶ μάλα τειρόμενον καὶ ἐνὶ φρεσὶ πένθος ἔχοντα,
 ὥς καὶ ἐγὼ πένθος μὲν ἔχω φρεσίν, ἡ δὲ μάλ' αἰεὶ
 ἐσθήμεναι κέλεται καὶ πινέμεν, ἐκ δέ με πάντων 220
 ληθάνει, ὅσος' ἔπαθον, καὶ ἐνιπλήσασθαι ἀνώγει.
 ὑμεῖς δ' ὀτρύνεσθε ἅμ' ἡοῖ φαινομένηφιν,
 ὥς κ' ἐμὲ τὸν δύστηνον ἐμῆς ἐπιβήσετε πάτρης,
 καὶ περ πολλὰ παθόντα· ἰδόντα με καὶ λίπτοι αἰῶν
 κτῆσιν ἐμὴν δμῶάς τε καὶ ὑπερεφές μέγα δῶμα." 225
 ὥς ἔφαθ', οἱ δ' ἄρα πάντες ἐπήνεον ἡδ' ἐκέλευον
 πεμπέμεναι τὸν ξεῖνον, ἐπεὶ κατὰ μοῖραν ἔειπεν.
 αὐτὰρ ἐπεὶ σπεῖσάν τε πῖον θ', ὅσον ἤθελε θυμός,
 οἱ μὲν κακκείοντες ἔβαν οἰκόνδε ἕκαστος,
 αὐτὰρ ὁ ἐν μεγάρῳ ὑπελείπετο δῖος Ὀδυσσεύς, 230
 πὰρ δέ οἱ Ἀρήτη τε καὶ Ἀλκίνοος θεοειδῆς
 ἦσθην· ἀμφίπολοι δ' ἀπεκόσμεον ἔντεα δαιτός.
 τοῖσιν δ' Ἀρήτη λευκώλενος ἦρχετο μύθων·
 ἔγνω γὰρ φᾶρός τε χιτῶνά τε εἵματ' ἰδοῦσα
 καλὰ, τὰ ῥ' αὐτῇ τεῦξε σὺν ἀμφιπόλοισι γυναιξί· 235
 καὶ μιν φωνήσας' ἔπεα πτερόεντα προσηύδα·
 "ξεῖνε, τὸ μὲν σε πρῶτον ἐγὼν εἰρήσομαι αὐτῇ·
 τίς πρόθεν εἰς ἀνδρῶν; τίς τοι τάδε εἵματ' ἔδωκεν;
 οὐ δὴ φῆις ἐπὶ πόντον ἀλώμενος ἐνθάδ' ἰκέσθαι;"
 τὴν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς· 240
 "ἀργαλέον, βασιλεία, διηνεκέως ἀγορεῦσαι,
 κήδε' ἐπεὶ μοι πολλὰ δόσαν θεοὶ Οὐρανίωνες·
 τοῦτο δέ τοι ἔρέω, ὃ μ' ἀνείρεαι ἡδὲ μεταλλᾶις.
 ὦ γυγίη τις νῆσος ἀπόπροθεν εἶν ἀλί κεῖται,

213 καὶ μάλλον α 215 δειπνῆσαι α 217 ἐοῦ Zen. 221 ἐνιπλησθῆναι
 α, Ar. 222 ὀτρύνεσθαι α, Ar. 225 om. α 239 φῆς α

ἔνθα μὲν Ἄτλαντος θυγάτηρ, δολόεσσα Καλυψώ, 245
 ναίει ἔϋπλόκαμος, δεινὴ θεός· οὐδέ τις αὐτῇι
 μίσγεται οὔτε θεῶν οὔτε θνητῶν ἀνθρώπων.
 ἀλλ' ἐμὲ τὸν δύστηνον ἐφέστιον ἦγαγε δαίμων
 οἶον, ἐπεὶ μοι νῆα θοὴν ἀργῇτι κεραυνῶι
 Ζεὺς ἐλάσας ἐκέασσε μέσῳ ἐνὶ οἴνοπι πόντῳ. 250
 ἔνθ' ἄλλοι μὲν πάντες ἀπέφθιθεν ἐσθλοὶ ἑταῖροι,
 αὐτὰρ ἐγὼ τρόπιν ἀγκὰς ἐλὼν νεὸς ἀμφιελίσσης
 ἐννῆμαρ φερόμην· δεκάτῃ δέ με νυκτὶ μελαίνῃ
 νῆσον ἐς ὠγυγίην πέλασαν θεοί, ἔνθα Καλυψώ
 ναίει ἔϋπλόκαμος, δεινὴ θεός, ἥ με λαβοῦσα 255
 ἐνδυκέως ἐφίλει τε καὶ ἔτρεφεν ἡδὲ ἔφασκε
 θῆσειν ἀθάνατον καὶ ἀγήραον ἥματα πάντα·
 ἀλλ' ἐμὸν οὐ ποτε θυμὸν ἐνὶ στήθεσσιν ἔπειθεν.
 ἔνθα μὲν ἐπτάετες μένον ἔμπεδον, εἵματα δ' αἰεὶ
 δάκρυσι δεύεσκον, τὰ μοι ἄμβροτα δῶκε Καλυψώ· 260
 ἀλλ' ὅτε δὴ ὄγδοόν μοι ἐπιπλόμενον ἔτος ἦλθε,
 καὶ τότε δὴ μ' ἐκέλευσεν ἐποτρύνουσα νέεσθαι
 Ζηνὸς ὑπ' ἀγγελίης, ἥ καὶ νόος ἐτράπετ' αὐτῆς.
 πέμπε δ' ἐπὶ σχεδίας πολυδέσμου, πολλὰ δ' ἔδωκε,
 σῖτον καὶ μέθυ ἡδύ, καὶ ἄμβροτα εἵματα ἔσσειν, 265
 οὔρον δὲ προέηκεν ἀπτήμονά τε λιαρὸν τε.
 ἐπτά δὲ καὶ δέκα μὲν πλεόν ἥματα ποντοπορεύων,
 ὀκτωκαίδεκάτῃ δ' ἐφάνη ὄρεα σκιόεντα
 γαίης ὑμετέρης, γήθησε δέ μοι φίλον ἦτορ,
 δυσμόρῳι· ἥ γὰρ μέλλον ἔτι ξυνέσεσθαι οἷζυϊ 270
 πολλῇι, τήν μοι ἐπῶρσε Ποσειδάων ἐνοσίχθων,
 ὃς μοι ἐφορμήσας ἀνέμους κατέδρησε κελεύθου,
 ὥρινεν δὲ θάλασσαν ἀθέσφατον, οὐδέ τι κῦμα
 εἶα ἐπὶ σχεδίας ἀδινὰ στενάχοντα φέρεσθαι.
 τὴν μὲν ἔπειτα θύελλα διεσκέδασ'· αὐτὰρ ἐγὼ γε 275

250 ἔλασας a 251–8 ath. Ar. 251 ἀπέφθιθεν a 253 δ' ἐν νυκτὶ a: δέ νυ
 νυκτὶ b 255 ναῖεν a 263 ἦι a 269 ἡμετέρης a: φαιήκων b 272
 κελεύθους a: κέλευθα b: κέλευθον c 273 οὐδέ με a

νηχόμενος τόδε λαΐτμα διέτμαγον, ὄφρα με γαίηι
 ὑμετέρηι ἐπέλασσε φέρων ἄνεμός τε καὶ ὕδωρ.
 ἔνθα κέ μ' ἐκβαίνοντα βιήσατο κῦμ' ἐπὶ χέρσου,
 πέτρηις πρὸς μεγάλησι βαλὼν καὶ ἄτερπείϊ χῶρῳι,
 ἀλλ' ἀναχασσάμενος νῆχον πάλιν, ἦος ἐπῆλθον 280
 ἐς ποταμόν, τῇι δὴ μοι εἰσάτο χῶρος ἄριστος,
 λεῖος πετράων, καὶ ἐπὶ σκέπας ἦν ἀνέμοιο.
 ἐκ δ' ἔπεσον θυμηγερέων, ἐπὶ δ' ἀμβροσίῃ νύξ
 ἦλυθ'. ἐγὼ δ' ἀπάνευθε διιπετέος ποταμοῖο
 ἐκβὰς ἐν θάμνοισι κατέδραθον, ἀμφὶ δὲ φύλλα 285
 ἡφυσάμην· ὕπνον δὲ θεὸς κατ' ἀπείρονα χεῦεν.
 ἔνθα μὲν ἐν φύλλοισι, φίλον τετιημένος ἦτορ,
 εὖδον παννύχιος καὶ ἐπ' ἡῶ καὶ μέσον ἡμαρ·
 δύσετό τ' ἥελιος, καί με γλυκὺς ὕπνος ἀνῆκεν.
 ἀμφιπόλους δ' ἐπὶ θινὶ τεῆς ἐνόησα θυγατρὸς 290
 παιζούσας, ἐν δ' αὐτῇ ἔην εἰκυῖα θεῇισι.
 τὴν ἰκέτευσ'· ἡ δ' οὐ τι νοήματος ἡμβροτεν ἐσθλοῦ,
 ὥς οὐκ ἂν ἔλποιο νεώτερον ἀντιάσαντα
 ἐρξέμεν· αἰεὶ γάρ τε νεώτεροι ἀφραδέουσιν.
 ἡ μοι σῖτον δῶκεν ἄλις ἡδ' αἶθοπα οἶνον 295
 καὶ λοῦσ' ἐν ποταμῶι καὶ μοι τάδε εἶματ' ἔδωκε.
 ταῦτά τοι, ἀχνύμενός περ, ἀληθείην κατέλεξα.”
 τὸν δ' αὖτ' Ἀλκίνοος ἀπαμείβετο φώνησέν τε·
 “ξεῖν', ἡ τοι μὲν τοῦτό γ' ἐναΐσιμον οὐκ ἐνόησε
 παῖς ἐμή, οὐνεκά σ' οὐ τι μετ' ἀμφιπόλοισι γυναιξίν 300
 ἦγεν ἐς ἡμέτερον· σὺ δ' ἄρα πρῶτην ἰκέτευσας.”
 τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
 “ἦρως, μή μοι τοῦνεκ' ἀμύμονα νείκεε κούρην·
 ἡ μὲν γάρ μ' ἐκέλευε σὺν ἀμφιπόλοισιν ἔπεσθαι,
 ἀλλ' ἐγὼ οὐκ ἔθελον δείσας αἰσχυνόμενός τε, 305
 μή πῶς καὶ σοὶ θυμὸς ἐπισκύσσαιτο ἰδόντι·
 δύσζηλοι γάρ τ' εἰμὲν ἐπὶ χθονὶ φῦλ' ἀνθρώπων.”

280 ἕως codd. 283 ἐν δ' ■ 289 δέιλετο Ag. 293 ἔλποιο ■ 296
 λοῦσεν ποταμῶι ■ 300 σὺν ■ 301 ἡμετέρου Ag. 304 ἐκέλευσε ■
 306 ἐπισκύζοιτο ■

τὸν δ' αὖτ' Ἀλκίνοος ἀπαμείβετο φώνησέν τε·
 “ξεῖν’, οὐ μοι τοιοῦτον ἐνὶ στήθεσσι φίλον κῆρ
 μαψιδίως κεχολῶσθαι· ἀμείνω δ’ αἵσιμα πάντα. 310
 αἶ γάρ, Ζεῦ τε πάτερ καὶ Ἀθηναίη καὶ Ἀπολλων,
 τοῖος ἐὼν οἷός ἐσσι τά τε φρονέων ἅ τ’ ἐγὼ περ,
 παῖδά τ’ ἐμὴν ἐχέμεν καὶ ἐμὸς γαμβρὸς καλέεσθαι,
 αὐθι μένων· οἶκον δέ κ’ ἐγὼ καὶ κτήματα δοίην,
 εἴ κ’ ἐθέλων γε μένοις· ἀέκοντα δέ σ’ οὐ τις ἐρύξει 315
 Φαιήκων· μὴ τοῦτο φίλον Διὶ πατρὶ γένοιτο.
 πομπὴν δ’ ἐς τόδ’ ἐγὼ τεκμαίρομαι, ὄφρ’ ἐὺ εἰδῆις,
 αὐριον ἔς· τῆμος δὲ σὺ μὲν δεδμημένος ὕπνῳ
 λέξεαι, οἱ δ’ ἐλώωσι γαλήνην, ὄφρ’ ἂν ἴκηαι
 πατρίδα σὴν καὶ δῶμα, καὶ εἴ πού τοι φίλον ἐστίν, 320
 εἴ περ καὶ μάλα πολλὸν ἐκαστέρῳ ἔστ’ Εὐβοίης,
 τήν περ τηλοτάτῳ φάσ’ ἔμμεναι οἱ μιν ἴδοντο
 λαῶν ἡμετέρων, ὅτε τε ξανθὸν Ῥαδάμανθυν
 ἦγον ἐποψόμενον Τιτυόν, Γαιήϊον υἱόν.
 καὶ μὲν οἱ ἔνθ’ ἦλθον καὶ ἄτερ καμάτοιο τέλεσσαν 325
 ἥματι τῷ αὐτῷ καὶ ἀπήνυσαν οἴκαδ’ ὀπίσσω.
 εἰδῆσεις δὲ καὶ αὐτὸς ἐνὶ φρεσὶν ὅσσον ἄρισται
 νῆες ἐμαὶ καὶ κοῦροι ἀναρρίπτειν ἄλα πηδῶι.”
 ὥς φάτο, γήθησεν δὲ πολύτλας δῖος Ὀδυσσεύς,
 εὐχόμενος δ’ ἄρα εἶπεν ἔπος τ’ ἔφατ’ ἔκ τ’ ὀνόμαζε· 330
 “Ζεῦ πάτερ, αἶθ’ ὅσα εἶπε τελευτήσειεν ἅπαντα
 Ἀλκίνοος· τοῦ μὲν κεν ἐπὶ ζείδωρον ἄρουραν
 ἄσβεστον κλέος εἶη, ἐγὼ δέ κε πατρίδ’ ἰκοίμην.”
 ὥς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον,
 κέκλετο δ’ Ἀρήτη λευκώλενος ἀμφιπόλοισι 335
 δέ κ’ ὕπ’ αἰθούσῃ θέμεναι καὶ ῥήγεα καλὰ
 πορφύρε’ ἐμβαλέειν στορέσαι τ’ ἐφύπερθε τάπητας,

309 στήθεσσι νόημα α 314 δέ τ’ ἐγὼ α: δέ κ’ ἐμὸν β 317 ἐς τότ’ α: ἐς τό
 γ’ β: ἐς τὸν c 318 αὐριον· ἐς τῆμος δέ α 319 ἐλάωσι α 322 τήν γάρ α
 323 ἡμετέρων προγόνων Σ 13.119 324 ἦγαγον ὀψόμενον Strabo 9.423
 325 κόμισσαν α 326 ἀπήγαγον α 328 ἀναρρίπτειν α 330 εὐξάμενος
 α πρὸς δν μεγαλήτορα θυμόν α: ἰδὼν εἰς οὐρανὸν εὐρύν β

χλαίνας τ' ἐνθέμεναι οὔλας καθύπερθεν ἔσασθαι.
 αἱ δ' ἴσαν ἐκ μεγάροιο δάος μετὰ χερσὶν ἔχουσai·
 αὐτὰρ ἐπεὶ στόρεσαν πυκινὸν λέχος ἐγκονέουσai, 340
 ὦτρυνον Ὀδυσῆα παριστάμεναι ἐπέεσσιν·
 “ὄρσο κέων, ὦ ξεῖνε· πεποίηται δέ τοι εὐνή.”
 ὣς φάν· τῷ δ' ἀσπαστὸν εἰσατο κοιμηθῆναι.
 ὣς ὁ μὲν ἔνθα καθεῦδε πολύτλας δῖος Ὀδυσσεύς
 τρητοῖς ἐν λεχέεσσιν ὑπ' αἰθούσῃ ἐριδούπῳ· 345
 Ἀλκίνοος δ' ἄρα λέκτο μυχῶι δόμου ὑψηλοῖο,
 πὰρ δὲ γυνὴ δέσποινα λέχος πόρσυνε καὶ εὐνήν.

339 δάδας **a**: δάας **b** 341 ὦτρυνον (οτρ-) δ' **a**: ὠτρυνόν ρ' **b**: ὠτρυναν δ'
c 347 πόρσαινε **A**γ.

ΟΔΥΣΣΕΙΑΣ Θ

Ἦμος δ' ἠριγένεια φάνη ῥοδοδάκτυλος Ἥως,
 ὠρνυτ' ἄρ' ἐξ εὐνῆς ἱερὸν μένος Ἀλκινόοιο,
 ἄν δ' ἄρα διογενὴς ὦρτο πτολίπορθος Ὀδυσσεύς.
 τοῖσιν δ' ἠγεμόνευ' ἱερὸν μένος Ἀλκινόοιο
 Φαιήκων ἀγορήνδ', ἣ σφιν παρὰ νηυσὶ τέτυκτο. 5
 ἐλθόντες δὲ καθίζον ἐπὶ ξεστοῖσι λίθοισι
 πλησίον· ἣ δ' ἀνὰ ἄστυ μετώιχετο Παλλὰς Ἀθήνη
 εἰδομένη κήρυκι δαΐφρονος Ἀλκινόοιο,
 νόστον Ὀδυσσῆϊ μεγάλητορι μητιόωσα,
 καὶ ῥα ἐκάστωι φωτὶ παρισταμένη φάτο μῦθον· 10
 “δεῦτ' ἄγε, Φαιήκων ἡγήτορες ἡδὲ μέδοντες,
 εἰς ἀγορὴν ἵεναι, ὅφρα ξείνοιο πύθησθε,
 ὅς νέον Ἀλκινόοιο δαΐφρονος ἵκετο δῶμα
 πόντον ἐπιπλαγχθεῖς, δέμας ἀθανάτοισιν ὁμοῖος.”
 ὧς εἰποῦς ὥτρυνε μένος καὶ θυμὸν ἐκάστου. 15
 καρπαλίμως δ' ἐμπληντο βροτῶν ἀγοραί τε καὶ ἔδραι
 ἀγρομένων· πολλοὶ δ' ἄρα θηήσαντο ἰδόντες
 υἷὸν Λαέρταο δαΐφρονα· τῶι δ' ἄρ' Ἀθήνη
 θεσπεσίην κατέχευε χάριν κεφαλῇ τε καὶ ὤμοις,
 καὶ μιν μακρότερον καὶ πάσσονα θῆκεν ἰδέσθαι, 20
 ὧς ~~κεῖ~~ Φαιήκεσσι φίλος πάντεσσι γένοιτο
 δεινὸς τ' αἰδοῖός τε, καὶ ἐκτελέσειεν ἀέθλους
 πολλούς, τοὺς Φαίηκες ἐπειρήσαντ' Ὀδυσῆος.
 αὐτὰρ ἐπεὶ ῥ' ἠγερθεν ὀμηγερέες τ' ἐγένοντο,
 τοῖσιν δ' Ἀλκίνοος ἀγορήσατο καὶ μετέειπε· 25
 “κέκλυτε, Φαιήκων ἡγήτορες ἡδὲ μέδοντες,
 ὅφρ' εἴπω τά με θυμὸς ἐνὶ στήθεσσι κελεύει.
 ξεῖνος ὅδ', οὐκ οἶδ' ὅς τις, ἀλώμενος ἵκετ' ἐμὸν δῶ,
 ἢ ἐπρὸς ἠοίων ἢ ἐσπερίων ἀνθρώπων·
 πομπὴν δ' ὀτρύνει, καὶ λίσσεται ἐμπεδὸν εἶναι. 30

18 γὰρ α

22-3 (vel 23) ath. Zen.

27 om. α

30 om. α

Χ. 5745

ἡμεῖς δ', ὥς τὸ πάρος περ, ἐποτρυνώμεθα πομπήν·
 οὐδὲ γάρ οὐδέ τις ἄλλος, ὅτις κ' ἐμὰ δῶμαθ' ἵκηται,
 ἐνθάδ' ὀδυρόμενος δηρὸν μένει εἵνεκα πομπῆς.
 ἀλλ' ἄγε νῆα μέλαιναν ἐρύσσομεν εἰς ἄλα δῖαν
 πρωτόπλοον, κούρω δὲ δύω καὶ πεντήκοντα 35
 κρινάσθων κατὰ δῆμον, ὅσοι πάρος εἰσὶν ἄριστοι.
 δησάμενοι δ' εὖ πάντες ἐπὶ κληῖσιν ἐρετμὰ
 ἐκβητ'· αὐτὰρ ἔπειτα θοὴν ἀλεγύνετε δαῖτα
 ἡμέτερόνδ' ἐλθόντες· ἐγὼ δ' εὖ πᾶσι παρέξω.
 κούροισιν μὲν ταῦτ' ἐπιτέλλομαι· αὐτὰρ οἱ ἄλλοι 40
 σκηπτοῦχοι βασιλῆες ἐμὰ πρὸς δῶματα καλὰ
 ἔρχεσθ', ὄφρα ξεῖνον ἐνὶ μεγάροισι φιλέωμεν·
 μηδὲ τις ἀρνεῖσθω. καλέσασθε δὲ θεῖον Ἀοιδόν,
 Δημόδοκον· τῷ γάρ ῥα θεὸς περὶ δῶκεν Ἀοιδὴν
 Τέρπειν, ὅππῃ θυμὸς ἐποτρύνῃσιν ἀεΐδειν." 45
 ὣς ἄρα φωνήσας ἡγήσατο, τοὶ δ' ἅμ' ἔποντο
 σκηπτοῦχοι. κῆρυξ δὲ μετώιχετο θεῖον Ἀοιδόν.
 κούρω δὲ κρινθέντε δύω καὶ πεντήκοντα
 βήτην, ὥς ἐκέλευσ', ἐπὶ θῖν' ἄλὸς ἀτρυγέτοιο.
 αὐτὰρ ἐπεὶ ῥ' ἐπὶ νῆα κατήλυθον ἠδὲ θάλασσαν, 50
 νῆα μὲν οἱ γε μέλαιναν ἄλὸς βένθοσδε ἔρυσσαν,
 ἐν δ' ἱστόν τ' ἐτίθεντο καὶ ἱστία νηϊ μελαίνῃ,
 ἡρτύναντο δ' ἐρετμὰ τροποῖς ἐν δερματίνοισι
 πάντα κατὰ μοῖραν· ἀνὰ δ' ἱστία λευκὰ πέτασσαν.
 ὕψοῦ δ' ἐν νοτίῳ τήν γ' ὠρμισαν· αὐτὰρ ἔπειτα 55
 βάν ῥ' ἴμεν Ἀλκινόοιο δαΐφρονος ἐς μέγα δῶμα.
 πλῆντο δ' ἄρ' αἴθουσαι τε καὶ ἔρκεα καὶ δόμοι ἀνδρῶν
 ἀγρομένων· πολλοὶ δ' ἄρ' ἔσαν, νέοι ἠδὲ παλαιοί.
 τοῖσιν δ' Ἀλκίνοος δυοκαίδεκα μῆλ' ἰέρευσεν,
 ὀκτὼ δ' ἀργιόδοντας ὕας, δύο δ' εἰλίποδας βοῦς· 60
 τοὺς δέρον ἀμφὶ θ' ἔπον, τετύκοντό τε δαῖτ' ἐρατεινήν.

36 ἦσαν ■ 45 τερπνὴν ■ 49 ἱερὸν μένος ἀλκινόοιο ■ 54 παρὰ δ' ■:
 κατὰ δ' ■ τάνυσσαν ■ 55 ἐννοδίῳ vel εἰνοδίῳ Arist. Byz. ἐκ δ' ἔβαν
 αὐτοὶ ■ 58 om. ■

κῆρυξ δ' ἐγγύθεν ἦλθεν ἄγων ἐρίηρον ἀοιδόν,
 τὸν περὶ Μοῦσ' ἐφίλησε, δίδου δ' ἀγαθὸν τε κακὸν τε
 ὀφθαλμῶν μὲν ἄμερσε, δίδου δ' ἠδεῖαν ἀοιδήν.
 τῷ δ' ἄρα Ποντόνοος θῆκε θρόνον ἀργυρόηλον 65
 μέσσωι δαιτυμόνων, πρὸς κίονα μακρὸν ἐρείσας.
 κὰδ δ' ἐκ πασσαλόφι κρέμασεν φόρμιγγα λίγειαν
 αὐτοῦ ὑπὲρ κεφαλῆς καὶ ἐπέφραδε χερσὶν ἐλέσθαι
 κῆρυξ· πὰρ δ' ἐτίθει κάνεον καλήν τε τράπεζαν,
 πὰρ δὲ δέπας οἴνοιο, πιεῖν ὅτε θυμὸς ἀνώγοι. 70
 οἱ δ' ἐπ' ὀνείαθ' ἐτοῖμα προκείμενα χεῖρας ἱαλλον.
 αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο,
 Μοῦσ' ἄρ' ἀοιδὸν ἀνῆκεν αἰδέμεναι κλέα ἀνδρῶν,
 οἴμης τῆς τότε ἄρα κλέος οὐρανὸν εὐρύν ἵκανε,
 νεῖκος Ὀδυσσῆος καὶ Πηλεΐδew Ἀχιλλῆος, 75
 ὥς ποτε δηρίσαντο θεῶν ἐν δαιτὶ θαλείῃ
 ἐκπάγλοις ἐπέεσσιν, ἀναξ δ' ἀνδρῶν Ἀγαμέμνων
 χαῖρε νόωι, ὃ τ' ἄριστοι Ἀχαιῶν δηριόωντο.
 ὥς γάρ οἱ χρεῖων μυθήσατο Φοῖβος Ἀπόλλων
 Πυθοῖ ἐν ἡγαθέῃ, ὃθ' ὑπέρβη λάϊνον οὐδὸν 80
 χρησόμενος. τότε γάρ ῥα κυλίνδετο πήματος ἀρχὴ
 Τρῳσὶ τε καὶ Δαναοῖσι Διὸς μεγάλου διὰ βουλᾶς.
 ταῦτ' ἄρ' ἀοιδὸς αἶειδε περικλυτός· αὐτὰρ Ὀδυσσεὺς
 πορφύρεον μέγα φᾶρος ἐλὼν χερσὶ στιβαρῆισι
 κὰκ κεφαλῆς εἵρυσσε, κάλυψε δὲ καλὰ πρόσωπα· 85
 αἶδετο γὰρ Φαίηκας ὑπ' ὀφρύσι δάκρυα λείβων.
 ἦ τοι ὅτε λήξειεν αἶδων θεῖος ἀοιδός,
 δάκρυ' ὁμορξάμενος κεφαλῆς ἄπο φᾶρος ἔλεσκε
 καὶ δέπας ἀμφικύπελλον ἐλὼν σπείσασκε θεοῖσιν·
 αὐτὰρ ὅτ' ἄψ ἄρχοιτο καὶ ὀτρύνειαν αἶδειν 90
 Φαιήκων οἱ ἄριστοι, ἐπεὶ τέρποντ' ἐπέεσσιν,
 ἄψ Ὀδυσσεὺς κατὰ κράτα καλυψάμενος γοάασκεν.

62 ἦλθε φέρων ■ 62a δημόδοκον λιγύφωννον ἐόντα θεῖον ἀοιδόν ■ 63
 μοῖρ' ■ 64 ὀφθαλμῶ ■ 67 δῆσεν Arist. Byz. 73 ὅπῃ καλῇ ■ 76–7
 om. Strabo 417 81–2 ath. quidam (Σ) 92 αἴψ' Arist. Byz.

ἐνθ' ἄλλους μὲν πάντας ἐλάνθανε δάκρυα λείβων,
 Ἀλκίνοος δέ μιν οἶος ἔπεφράσατ' ἠδ' ἐνόησεν
 ἦμενος ἄγχ' αὐτοῦ, βαρὺ δὲ στενάχοντος ἄκουσεν. 95
 αἶψα δὲ Φαιήκεσσι φιληρέτμοισι μετηύδα·

“κέκλυτε, Φαιήκων ἡγήτορες ἠδὲ μέδοντες·
 ἦδη μὲν θυμὸν κεκορήμεθα δαιτὸς ἔϊσης
 φόρμιγγός θ', ἣ δαιτὶ συνήορός ἐστι θαλείη·
 νῦν δ' ἐξέλθωμεν καὶ ἀέθλων πειρηθῶμεν 100
 πάντων, ὥς χ' ὁ ξεῖνος ἐνίσπηι οἷσι φίλοισιν,
 οἴκαδε νοστήσας, ὅσσον περιγιγνόμεθ' ἄλλων
 πύς τε παλαιμοσύνηι τε καὶ ἄλμασιν ἠδὲ πόδεσσιν.”

ὥς ἄρα φωνήσας ἡγήσατο, τοὶ δ' ἅμ' ἔποντο.
 καδ δ' ἐκ πασσαλόφι κρέμασεν φόρμιγγα λίγειαν, 105
 Δημοδόκου δ' ἔλε χεῖρα καὶ ἔξαγεν ἐκ μεγάροιο
 κῆρυξ· ἦρχε δὲ τῷ αὐτὴν ὁδὸν ἦν περ οἱ ἄλλοι
 Φαιήκων οἱ ἄριστοι, ἀέθλια θαυμανέοντες.
 βάν δ' ἴμεν εἰς ἀγορὴν, ἅμα δ' ἔσπετο πουλὺς ὄμιλος,
 μυριοί· ἄν δ' ἴσταντο νέοι πολλοὶ τε καὶ ἐσθλοί. 110
 ὦρτο μὲν Ἀκρόνεώς τε καὶ Ὡκύαλος καὶ Ἐλατρεὺς
 Ναυτεὺς τε Πρυμνεὺς τε καὶ Ἀγχίαλος καὶ Ἐρετμεὺς
 Ποντεὺς τε Πρωιρεὺς τε, Θόων Ἀναβησίνεώς τε
 Ἀμφιάλός θ', υἱὸς Πολυνήου Τεκτονίδαο·
 ἄν δὲ καὶ Εὐρύαλος, βροτολοιγῷ Ἴσος Ἄρηϊ, 115
 Ναυβολίδης, ὃς ἄριστος ἔην εἶδός τε δέμας τε
 πάντων Φαιήκων μετ' ἀμύμονα Λαοδάμαντα.
 ἄν δ' ἔσαν τρεῖς παῖδες ἀμύμονος Ἀλκινόοιο,
 Λαοδάμας θ' Ἀλῖός τε καὶ ἀντίθεος Κλυτόνηος.
 οἱ δ' ἦ τοι πρῶτον μὲν ἐπειρήσαντο πόδεσσι· 120
 τοῖσι δ' ἀπὸ νύσσης τέτατο δρόμος· οἱ δ' ἅμα πάντες
 καρπαλίμως ἐπέτοντο κονίοντες πεδίοιο.
 τῶν δὲ θέειν ὄχ' ἄριστος ἔην Κλυτόνηος ἀμύμων·

98 δαιτὸς κεκορήμεθα θυμὸν ■, Ag. 99 ἑταῖρη ■ 103 παλαιμοσύνη ■
 105 δῆσεν Agist. Byz. (cf. 67) 108 θαῦμα νέοντες ■ 113 Πρωτεὺς ■
 116 Ναυβολίδης θ' ■ 117 Λαομέδοντα ■ (cf. 7.170) 119 Λαοδάμας
 Ἀλῖός τε ■

ὅσπον τ' ἐν νειῶι οὔρον πέλει ἡμιόνοϊν,
 τόσπον ὑπεκπροθέων λαοὺς ἴκεθ', οἱ δ' ἐλίποντο. 125
 οἱ δὲ παλαιμοσύνης ἀλεγεινῆς πειρήσαντο·
 τῇι δ' αὖτ' Εὐρύαλος ἀπεκαίνυτο πάντας ἀρίστους.
 ἄλματι δ' Ἀμφιάλος πάντων προφερέστατος ἦεν·
 δίσκῳ δ' αὖ πάντων πολὺ φέρτατος ἦεν Ἐλατρεὺς,
 πύξ δ' αὖ Λαοδάμας, ἀγαθὸς πάϊς Ἀλκινόοιο. 130
 αὐτὰρ ἐπεὶ δὴ πάντες ἐτέρφθησαν φρέν' ἀέθλοις,
 τοῖς ἄρα Λαοδάμας μετέφη, πάϊς Ἀλκινόοιο·
 “δεῦτε, φίλοι, τὸν ξεῖνον ἐρώμεθα εἴ τιν' ἀέθλον
 οἶδέ τε καὶ δεδάηκε· φυὴν γε μὲν οὐ κακὸς ἐστί,
 μηρούς τε κνήμας τε καὶ ἄμφω χεῖρας ὕπερθεν 135
 αὐχένα τε στιβαρὸν μέγα τε σθένος· οὐδέ τι ἥβης
 δεύεται, ἀλλὰ κακοῖσι συνέρρηκται πολέεσσιν.
 οὐ γὰρ ἐγὼ γέ τί φημι κακώτερον ἄλλο θαλάσσης
 ἄνδρα γε συγχεῖναι, εἴ καὶ μάλα καρτερὸς εἴη.”
 τὸν δ' αὖτ' Εὐρύαλος ἀπαμείβετο φώνησέν τε· 140
 “Λαοδάμα, μάλα τοῦτο ἔπος κατὰ μοῖραν ἔειπες.
 αὐτὸς νῦν προκάλεσσαι ἰὼν καὶ πέφραδε μῦθον.”
 αὐτὰρ ἐπεὶ τό γ' ἄκουσ' ἀγαθὸς πάϊς Ἀλκινόοιο,
 στῇ ῥ' ἐς μέσσον ἰὼν καὶ Ὀδυσσῆα προσέειπε·
 “δεῦρ' ἄγε καὶ σύ, ξεῖνε πάτερ, πείρησαι ἀέθλων, 145
 εἴ τινά που δεδάηκας· ἔοικε δέ σ' ἶδμεν ἀέθλους.
 οὐ μὲν γὰρ μεῖζον κλέος ἄνερως, ὄφρα κεν ἦισιν,
 ἧ δ' τι ποσσὶν τε ῥέξῃ καὶ χερσὶν ἐῆισιν.
 ἀλλ' ἄγε πείρησαι, σκέδασον δ' ἀπὸ κήδεα θυμοῦ·
 σοὶ δ' ὁδὸς οὐκέτι δηρὸν ἀπέσσεται, ἀλλὰ τοι ἦδη 150
 νηῦς τε κατεῖρυσται καὶ ἐπαρτέες εἰσὶν ἑταῖροι.”
 τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
 “Λαοδάμα, τί με ταῦτα κελεύετε κερτομέοντες;
 κήδεά μοι καὶ μᾶλλον ἐνὶ φρεσὶν ἢ περ ἀέθλοι,

126 παλαιμοσύνης ■ (cf. 103) 129 προφερέστατος ■: προφερέστερος
 b 138 οὐ μὲν γὰρ τί που ἐστὶ κακώτερον Stob. *Flor.* 59.1 142 om. Zen.,
 Arist. Byz., Ar. 154 ἐπὶ ■ ἀοιδαί Athen. 181f

ὃς πρὶν μὲν μάλα πολλὰ πάθον καὶ πολλὰ μόγησα, 155
νῦν δὲ μεθ' ὑμετέρῃι ἀγορῇι νόστοιο χατίζων
ἦμαι, λισσόμενος βασιλῆά τε πάντα τε δῆμον.”

τὸν δ' αὖτ' Εὐρύαλος ἀπαμείβετο νείκεσέ τ' ἀντην·
“οὐ γάρ σ' οὐδέ, ξεῖνε, δαήμονι φωτὶ εἴσκω
ἄθλων, οἷά τε πολλὰ μετ' ἀνθρώποισι πέλονται, 160
ἀλλὰ τῷ ὃς θ' ἅμα νηῖ πολυκλήϊδι θαμίζων,
ἀρχὸς ναυτᾶων οἱ τε πρηκτῆρες ἔασι,
φόρτου τε μνήμων καὶ ἐπίσκοπος ἦσιν ὁδαίων
κερδέων θ' ἀρπαλέων· οὐδ' ἀθλητῆρι ἔοικας.”

τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη πολύμητις Ὀδυσσεύς· 165
“ξεῖν', οὐ καλὸν ἔειπες· ἀτασθάλῳ ἀνδρὶ ἔοικας.
οὕτως οὐ πάντεσσι θεοὶ χαρίεντα διδοῦσιν
ἀνδράσιν, οὔτε φυτὴν οὔτ' ἄρ φρένας οὔτ' ἀγορητύν.
ἄλλος μὲν γὰρ εἶδος ἀκιδνότερος πέλει ἀνὴρ,
ἀλλὰ θεὸς μορφήν ἔπεσι στέφει· οἱ δέ τ' ἐς αὐτὸν 170
τερπόμενοι λεύσσουσιν, ὁ δ' ἀσφαλέως ἀγορεύει
αἰδοῖ μειλιχίῃι, μετὰ δὲ πρέπῃ ἀγρομένοισιν,
ἐρχόμενον δ' ἀνὰ ἄστυ θεὸν ὥς εἰσορόωσιν.
ἄλλος δ' αὖ εἶδος μὲν ἀλίγκιος ἀθανάτοισιν,
ἀλλ' οὐ οἱ χάρις ἀμφὶ περιστέφεται ἐπέεσσιν, 175
ὥς καὶ σοὶ εἶδος μὲν ἀριπρεπές, οὐδέ κεν ἄλλως
οὐδὲ θεὸς τεύξειε, νόον δ' ἀποφώλιός ἐστι.

ῥρινάς μοι θυμὸν ἐνὶ στήθεσσι φίλοισιν
εἰπὼν οὐ κατὰ κόσμον· ἐγὼ δ' οὐ νῆϊς ἀέθλων,
ὥς σύ γε μυθεῖαι, ἀλλ' ἐν πρώτοισιν ὄϊω 180
ἔμμεναι, ὄφρ' ἦβῃ τε πεποίθεα χερσὶ τ' ἐμῇισι.
νῦν δ' ἔχομαι κακότητι καὶ ἄλγεσι· πολλὰ γὰρ ἔτλην,
ἀνδρῶν τε πτολέμους ἀλεγείνᾳ τε κύματα πείρων.
ἀλλὰ καὶ ὥς κακὰ πολλὰ παθὼν πειρήσομ' ἀέθλων·
θυμοδακῆς γὰρ μῦθος· ἐπώτρυνας δέ με εἰπὼν.” 185

155 πάθον et μόγησα Ar.: πόλλ' ἔπαθον et πόλλ' ἐμόγησα codd. 158
φώνησέν τε ■ 161 θάμα ■ 163 ἐπίστροφος Arist. Byz. ἦσιν ἐταίρων
■, Herodian ad II. 10.38 169 τ' εἶδος ■ 174 αὖτ' ■ 175
ἀμφιπεριστέφεται codd. 176 ἄλλος ■ 182 ἔχομαι ■

ἦ ῥα, καὶ αὐτῷ φάρει ἀναΐξας λάβε δίσκον
 μείζονα καὶ πάχετον, στιβαρώτερον οὐκ ὀλίγον περ
 ἦ οἷω Φαίηκες ἐδίσκεον ἀλλήλοισι.
 τὸν ῥα περιστρέψας ἦκε στιβαρῆς ἀπὸ χειρός·
 βόμβησεν δὲ λίθος· κατὰ δ' ἔπτηξαν ποτὶ γαίῃ 190
 Φαίηκες δολιχήρετμοι, ναυσικλυτοὶ ἄνδρες,
 λαῶς ὑπὸ ῥιπῆς· ὁ δ' ὑπέρπτατο σήματα πάντων,
 ῥίμφα θέων ἀπὸ χειρός. ἔθηκε δὲ τέρματ' Ἀθήνη
 ἀνδρὶ δέμας ἔϊκυϊα, ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζε·
 “καὶ κ' ἀλαός τοι, ξεῖνε, διακρίνειε τὸ σῆμα 195
 ἀμφαφώων, ἐπεὶ οὐ τι μεμιγμένον ἐστὶν ὁμίλῳ,
 ἀλλὰ πολὺ πρῶτον. σὺ δὲ θάρσει τόνδε γ' ἄεθλον·
 οὐ τις Φαιήκων τόν γ' ἴξεται οὐδ' ὑπερήσει.”
 ὣς φάτο, γήθησεν δὲ πολύτλας δῖος Ὀδυσσεύς,
 χαίρων οὐνεχ' ἐταῖρον ἐνηέα λεῦσσε· ἐν ἀγῶνι. 200
 καὶ τότε κουφότερον μετεφώνεε Φαιήκεσσι·
 “τοῦτον νῦν ἀφίκεσθε, νέοι· τάχα δ' ὕστερον ἄλλον
 ἦσιν ἢ τοσσοῦτον ὄϊομαι ἢ ἔτι μᾶσσον.
 τῶν δ' ἄλλων ὅτινα κραδίη θυμός τε κελεύει,
 δεῦρ' ἄγε πειρηθήτω, ἐπεὶ μ' ἐχολώσατε λίην, 205
 ἦ πῦξ ἢ ἐπάλῃ ἢ καὶ ποσὶν, οὐ τι μεγάρῳ,
 πάντων Φαιήκων πλήν γ' αὐτοῦ Λαοδάμαντος.
 ξεῖνος γάρ μοι ὁδ' ἐστί· τίς ἂν φιλέοντι μάχοιτο;
 ἄφρων δὴ κεῖνός γε καὶ οὔτιδανὸς πέλει ἀνὴρ,
 ὅς τις ξεινοδόκῳ ἔριδα προφέρηται ἀέθλων 210
 δήμῳ ἐν ἄλλοδαπῷ· ἔο δ' αὐτοῦ πάντα κολούει.
 τῶν δ' ἄλλων οὐ πέρ τιν' ἀναίνομαι οὐδ' ἀθερίζω,
 ἀλλ' ἐθέλω ἴδμεν καὶ πειρηθήμεναι ἀντην.
 πάντα γὰρ οὐ κακὸς εἰμι, μετ' ἀνδράσιν ὅσσοι ἄεθλοι·
 εὖ μὲν τόξον οἶδα ἐϋξοον ἀμφαφάσθαι· 215
 πρῶτός κ' ἄνδρα βάλοιμι ὀϊστεύσας ἐν ὁμίλῳ

186 ἔλε α 187 ὀλίγον τε α: ὀλίγον γε β 192 ὑπαί α βήματα α πάντα
 α 198 τόδ' α: τόνδ' β: τῶν γ' c: τόδε γ' Ag. 202 ἐφίκεσθε α 203
 μᾶλλον α 210 προφέρησι βαρεῖαν Julian g6b 214 οἷσιν α

ἀνδρῶν δυσμενέων, εἰ καὶ μάλα πολλοὶ ἑταῖροι
 ἄγχι παρασταῖεν καὶ τοξαζοίετο φωτῶν.
 οἷος δὴ με Φιλοκτήτης ἀπεκαίνυτο τόξῳ
 δῆμῳ ἐνὶ Τρώων, ὅτε τοξαζοίμεθ' Ἀχαιοί· 220
 τῶν δ' ἄλλων ἐμέ φημι πολὺ προφερέστερον εἶναι,
 ὅσσοι νῦν βροτοὶ εἰσιν ἐπὶ χθονὶ σῖτον ἔδοντες.
 ἀνδράσι δὲ προτέροισιν ἐριζέμεν οὐκ ἐθέλῃσω,
 οὔθ' Ἡρακλῆϊ οὔτ' Εὐρύτῳ Οἰχαλιῇϊ,
 οἳ ῥα καὶ ἀθανάτοισιν ἐρίζεσκον περὶ τόξων. 225
 τῷ ῥα καὶ αἴψ' ἔθανεν μέγας Εὐρυτος οὐδ' ἐπὶ γῆρας
 ἵκετ' ἐνὶ μεγάροισι· χολωσάμενος γάρ Ἀπόλλων
 ἔκτανεν, οὐνεκά μιν προκαλίζετο τοξάζεσθαι.
 δουρὶ δ' ἀκοντίζω ὅσον οὐκ ἄλλος τις ὀϊστῶι.
 οἷοισιν δειδοῖκα ποσὶν μὴ τίς με παρέλθῃ 230
 Φαιήκων· λίην γάρ ἀεικελίως ἔδαμάσθην
 κύμασιν ἐν πολλοῖς, ἐπεὶ οὐ κοιμῖδ' ἐν νῆα
 ἦεν ἐπηετανός· τῷ μοι φίλα γυῖα λέλυνται.”
 ὣς ἔφαθ', οἳ δ' ἄρα πάντες ἀκὴν ἐγένοντο σιωπῇ·
 Ἀλκίνοος δέ μιν οἷος ἀμειβόμενος προσέειπε· 235
 “ξεῖν’, ἐπεὶ οὐκ ἀχάριστα μεθ' ἡμῖν ταῦτ' ἀγορεύεις,
 ἀλλ' ἐθέλεις ἀρετὴν σὴν φαινέμεν, ἧ τοι ὀπηδεῖ,
 χωόμενος ὅτι σ' οὗτος ἀνὴρ ἐν ἀγῶνι παραστάς
 νείκεσεν, ὥς ἂν σὴν ἀρετὴν βροτὸς οὐ τις ὄνοιτο,
 ὃς τις ἐπίσταιτο ἧσι φρεσὶν ἄρτια βάζειν· 240
 ἀλλ' ἄγε νῦν ἐμέθεν ξυνίει ἔπος, ὄφρα καὶ ἄλλῳ
 εἵπηις ἡρώων, ὅτε κεν σοῖς ἐν μεγάροισι
 δαινύηι παρὰ σῇι τ' ἀλόχῳ καὶ σοῖσι τέκεσσιν,
 ἡμετέρης ἀρετῆς μεμνημένος, οἶα καὶ ἡμῖν
 Ζεὺς ἐπὶ ἔργα τίθῃσι διαμπερὲς ἐξέτι πατρῶν. 245
 οὐ γὰρ πυγμάχοι εἰμὲν ἀμύμονες οὐδὲ παλαιστοί,
 ἀλλὰ ποσὶ κραιπνῶς θέομεν καὶ νηυσὶν ἄριστοι,

220 ὁθι a 221 προφερέστατον a 233 ἐπηετανή a: -όν Herodian 2.836.5
 L γοῦνα a 240 φρεσὶν ἧσιν a: ἧσιν ἐνὶ b 241 ἄλλοις a 242 οἷς
 a 246 ἐσμέν a

αἰεὶ δ' ἡμῖν δαῖς τε φίλη κίθαρίς τε χοροὶ τε
εἵματά τ' ἐξημοιβὰ λοετρά τε θερμὰ καὶ εὐναί.
ἀλλ' ἄγε, Φαιήκων βητάρμονες ὅσσοι ἄριστοι, 250
παίσατε, ὥς χ' ὁ ξεῖνος ἐνίσπηι οἷσι φίλοισιν,
οἴκαδε νοστήσας, ὅσσον περιγιγνόμεθ' ἄλλων
ναυτιλίῃ καὶ ποσσὶ καὶ ὀρχηστυῖ καὶ ἀοιδῇ.
Δημοδόκῳ δέ τις αἶψα κιῶν φόρμιγγα λίγειαν
οἰσέτω, ἥ που κεῖται ἐν ἡμετέροισι δόμοισιν." 255
ὥς ἔφατ' Ἀλκίνοος θεοείκελος, ὥρτο δὲ κῆρυξ
οἷσων φόρμιγγα γλαφυρὴν δόμου ἐκ βασιλῆος.
αἰσυμνῆται δὲ κριτοὶ ἐννέα πάντες ἀνέστησαν
δήμιοι, οἳ κατ' ἀγῶνας ἐὺ πρήσσεσκον ἕκαστα,
λείηναν δὲ χορὸν, καλὸν δ' εὐρυναν ἀγῶνα. 260
κῆρυξ δ' ἐγγύθεν ἦλθε φέρων φόρμιγγα λίγειαν
Δημοδόκῳ· ὁ δ' ἔπειτα κί' ἐς μέσον· ἀμφὶ δὲ κοῦροι
πρωθῆβαι ἴσταντο, δαήμονες ὀρχηθμοῖο,
πέπληγον δὲ χορὸν θεῖον ποσίν. αὐτὰρ Ὀδυσσεὺς
μαρμαρυγὰς θηεῖτο ποδῶν, θαύμαζε δὲ θυμῷ. 265
αὐτὰρ ὁ φορμίζων ἀνεβάλλετο καλὸν αἰεῖδεν
ἀμφ' Ἄρεος φιλότητος ἐϋστεφάνου τ' Ἀφροδίτης,
ὥς τὰ πρῶτ' ἐμίγησαν ἐν Ἡφαιστοῖο δόμοισι
λάθρῃ· πολλὰ δὲ δῶκε, λέχος δ' ἥισχυνε καὶ εὐνήν
Ἡφαιστοῖο ἄνακτος. ἄφαρ δὲ οἱ ἄγγελος ἦλθεν 270
Ἥλιος, ὃ σφ' ἐνόησε μιγαζομένους φιλότητι.
Ἡφαιστος δ' ὥς οὖν θυμαλγέα μῦθον ἄκουσε,
βῆ ῥ' Ἴμεν ἐς χαλκεῶνα, κακὰ φρεσὶ βυσσοδομεύων·
ἐν δ' ἔθετ' ἀκμοθέτῳ μέγαν ἄκμονα, κόπτε δὲ δεσμούς
ἄρρηκτους ἀλύτους, ὅφρ' ἔμπεδον αὖθι μένοιεν. 275
αὐτὰρ ἐπεὶ δὴ τεῦξε δόλον κεχολωμένος Ἄρει,
βῆ ῥ' Ἴμεν ἐς θάλαμον, ὅθι οἱ φίλα δέμνια κεῖτο·
ἀμφὶ δ' ἄρ' ἐρμῖσιν χεε δέσματα κύκλωι ἀπάντη·

250 δεῦτ' ἄγε Strabo 10.473
λιγυρήν ■ 259 ἀγῶνα ■
Athen. 192d

251 παίσατον Zen.: παίξατε ■ 257
266-366 damn. Alex. 267 φιλότητα ■,

πολλά δὲ καὶ καθύπερθε μελαθρόφιν ἐξεκέχυντο,
 ἧϋτ' ἀράχνια λεπτά· τὰ γ' οὐ κέ τις οὐδὲ ἴδοιτο, 280
 οὐδὲ θεῶν μακάρων· πέρι γὰρ δολόεντα τέτυκτο.
 αὐτὰρ ἐπεὶ δὴ πάντα δόλον περὶ δέμνια χεῦεν,
 εἷσατ' ἴμεν ἐς Λῆμνον, ἐϋκτίμενον πτολίεθρον,
 ἧ οἱ γαῖάων πολὺ φιλτάτη ἐστὶν ἀπασέων.
 οὐδ' ἀλαοσκοπιὴν εἶχε χρυσήνιος Ἄρης, 285
 ὥς ἴδεν Ἥφαιστον κλυτοτέχνην νόσφι κιόντα·
 βῆ δ' ἴμεναι πρὸς δῶμα περικλυτοῦ Ἥφαιστοιο,
 ἰχανόων φιλότητος ἐϋστεφάνου Κυθερείης.
 ἡ δὲ νέον παρὰ πατρὸς ἐρισθενέος Κρονίωνος
 ἐρχομένη κατ' ἄρ' ἔζεθ'· ὁ δ' εἶσω δώματος ἦiei, 290
 ἐν τ' ἄρα οἱ φῦ χειρὶ ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζε·
 “δεῦρο, φίλη, λέκτρονδε τραπέομεν εὐνηθέντε·
 οὐ γὰρ ἔθ' Ἥφαιστος μεταδήμιος, ἀλλὰ που ἦδη
 οἴχεται ἐς Λῆμνον μετὰ Σίντιας ἀγριοφώνους.”
 ὥς φάτο, τῇι δ' ἀσπαστὸν εἷσατο κοιμηθῆναι. 295
 τῷ δ' ἐς δέμνια βάντε κατέδραθον· ἀμφὶ δὲ δεσμοὶ
 τεχνήεντες ἔχυντο πολύφρονος Ἥφαιστοιο,
 οὐδέ τι κινήσαι μελέων ἦν οὐδ' ἀναεῖραι.
 καὶ τότε δὴ γίγνωσκον ὃ τ' οὐκέτι φυκτὰ πέλοντο.
 ἀγχίμολον δέ σφ' ἦλθε περικλυτὸς ἀμφιγυῆεις, 300
 αὐτίς ὑποστρέψας πρὶν Λήμνου γαῖαν ἰκέσθαι·
 Ἥελιος γὰρ οἱ σκοπιὴν ἔχεν εἶπέ τε μῦθον.
 βῆ δ' ἴμεναι πρὸς δῶμα, φίλον τετιημένος ἦτορ·
 ἔστη δ' ἐν προθύροισι, χόλος δέ μιν ἄγριος ἦρει·
 σμερδαλέον δ' ἐβόησε γέγωνέ τε πᾶσι θεοῖσι· 305
 “Ζεῦ πάτερ ἡδ' ἄλλοι μάκαρες θεοὶ αἰὲν ἐόντες,
 δεῦθ', ἵνα ἔργ' ἀγέλαστα καὶ οὐκ ἐπιεικτὰ ἴδησθε,
 ὥς ἐμὲ χωλὸν ἐόντα Διὸς θυγάτηρ Ἀφροδίτη
 αἰὲν ἀτιμάζει, φιλέει δ' ἀΐδηλον Ἄρηα,

284 ἔσκειν a: ἐπλετο πασέων b 285 ἀλαὸν σκοπιὴν Zen.: ἀλαὸς σκοπιὴν
 Αγ. 286 νόσφιν ἐόντα a 287 ἰέναι a 288 ἰσχανόων a Ἀφροδίτης
 a 292 δεῦρο, γύναι a εὐνηθέντες a 299 πέλονται a: πέλοιτο Rhianus
 303 om. plerique 307 ἔργα γελαστά a ἴδητε a

οὔνεχ' ὁ μὲν καλὸς τε καὶ ἄρτίπος, αὐτὰρ ἐγὼ γε 310
 ἠπεδανὸς γενόμεν· ἀτὰρ οὐ τί μοι αἴτιος ἄλλος,
 ἀλλὰ τοκῆε δύω, τὼ μὴ γείνασθαι ὄφελλον.
 ἀλλ' ὄψεσθ', ἵνα τῷ γε καθεύδετον ἐν φιλότῃτι,
 εἰς ἐμὰ δέμνια βάντες· ἐγὼ δ' ὀρόων ἀκάχημαι.
 οὐ μὲν σφεας ἔτ' ἔολπα μίνυνθά γε κειέμεν οὔτω, 315
 καὶ μάλα περ φιλέοντε· τάχ' οὐκ ἐθελήσετον ἄμφω
 εὔδειν· ἀλλὰ σφωε δόλος καὶ δεσμός ἐρύξει,
 εἰς ὃ κέ μοι μάλα πάντα πατὴρ ἀποδῶσιν ξέδνα,
 ὅσσα οἱ ἐγγυάλιξα κυνώπιδος εἵνεκα κούρης,
 οὔνεκά οἱ καλὴ θυγάτηρ, ἀτὰρ οὐκ ἐχέθυμος." 320
 ὣς ἔφαθ', οἱ δ' ἀγέροντο θεοὶ ποτὶ χαλκοβατὲς δῶ·
 ἦλθε Ποσειδάων γαίηοχος, ἦλθ' ἐριούνης
 Ἑρμείας, ἦλθεν δὲ ἄναξ ἐκάεργος Ἀπόλλων.
 θηλύτεραι δὲ θεαὶ μένον αἰδοῖ οἴκοι ἐκάστη.
 ἔσταν δ' ἐν προθύροισι θεοί, δωτῆρες ἑάων· 325
 ἄσβεστος δ' ἄρ' ἐνῶρτο γέλως μακάρεσσι θεοῖσι
 τέχνας εἰσορόωσι πολύφρονος Ἑφαιστοιο.
 ὦδε δέ τις εἶπεςκεν ἰδὼν ἐς πλησίον ἄλλον·
 "οὐκ ἀρετᾷ κακὰ ἔργα· κιχάνει τοι βραδὺς ὠκύν,
 ὥς καὶ νῦν Ἑφαιστος ἑὼν βραδὺς εἶλεν Ἄρηα, 330
 ὠκύτατόν περ ἑόντα θεῶν οἱ Ὀλυμπον ἔχουσι,
 χωλὸς ἑὼν τέχνησι· τὸ καὶ μοιχάγρι' ὀφέλλει."
 ὥς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον·
 Ἑρμῆν δὲ προσέειπεν ἄναξ Διὸς υἱὸς Ἀπόλλων·
 "Ἑρμεία Διὸς υἱέ, διάκτορε, δῶτορ ἑάων, 335
 ἦ ῥά κεν ἐν δεσμοῖς ἐθέλοις κρατεροῖσι πιεσθεῖς
 εὔδειν ἐν λέκτροισι παρὰ χρυσέῃ Ἀφροδίτῃ;
 τὸν δ' ἡμείβετ' ἔπειτα διάκτορος ἀργεῖφόντης·
 "αἶ γὰρ τοῦτο γένοιτο, ἄναξ ἐκατηβόλ' Ἀπολλων·
 δεσμοὶ μὲν τρὶς τόσσοι ἀπείρονες ἀμφὶς ἔχοιεν, 340

312 ὄφειλον a 315 κεισέμεν a 318 ἀποδῶσει a 321 κατὰ a 324
 θεοὶ a 325 εἶνι θύρησι a: ἐν γε θύρησι b 333-42 om. a 340 ἐντὸς
 ἔχοιεν a

ὕμεις δ' εἰσπορώωιτε θεοὶ πᾶσαι τε θέαιναι,
αὐτὰρ ἐγὼν εὖδοιμι παρὰ χρυσέῃ Ἀφροδίτῃ.”

ὥς ἔφατ', ἐν δὲ γέλωσ ὦρτ' ἄθανάτοισι θεοῖσιν.

οὐδὲ Ποσειδάωνα γέλωσ ἔχε, λίσσετο δ' αἶψα
Ἥφαιστον κλυτοεργὸν ὅπως λύσειεν Ἄρην· 345
καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδα·

“λῦσον· ἐγὼ δέ τοι αὐτὸν ὑπὶσχομαι, ὥς σὺ κελεύεις,
τείσειν αἵσιμα πάντα μετ' ἄθανάτοισι θεοῖσι.”

τόν δ' αὖτε προσέειπε περικλυτὸς ἀμφιγυήεις· 350
“μή με, Ποσείδαν γαίηοχε, ταῦτα κέλευε·
δειλὰ τοι δειλῶν γε καὶ ἐγγύαι ἐγγυάασθαι.

πῶς ἂν ἐγὼ σε δέοιμι μετ' ἄθανάτοισι θεοῖσιν,
εἴ κεν Ἄρης οἴχοιτο χρέος καὶ δεσμὸν ἀλύξας;”

τοῦ δ' αὖτε προσέειπε Ποσειδάων ἐνοσίχθων· 355
“Ἥφαιστ', εἰ περ γὰρ κεν Ἄρης χρεῖος ὑπαλύξας
οἴχηται φεύγων, αὐτός τοι ἐγὼ τάδε τέισω.”

τοῦ δ' ἡμέμβετ' ἔπειτα περικλυτὸς ἀμφιγυήεις·
“οὐκ ἔστ' οὐδὲ ἔοικε τεὸν ἔπος ἀρνήσασθαι.”

ὥς εἰπὼν δεσμὸν ἀνίει μένος Ἥφαιστοιο. 360
τῷ δ' ἔπει ἐκ δεσμοῖο λύθεν, κρατεροῦ περ ἐόντος,

αὐτίκ' ἀναΐξαντε δὲ μὲν Θρήικηνδε βεβήκει,

ἣ δ' ἄρα Κύπρον ἴκανε φιλομμειδῆς Ἀφροδίτῃ,

ἔς Πάφον, ἔλθα τέ οἱ τέμενος βωμός τε θυήεις.

ἔλθα δέ μιν Χάριτες λοῦσαν καὶ χρῖσαν ἐλαίῳ, 365

ἀμβροτῶν, οἷα θεοὺς ἐπενήνοθεν αἰὲν ἐόντας,

ἀμφὶ δὲ εἴματα ἔσσαν ἐπήρματα, θαῦμα ἰδέσθαι.

ταῦτ' ἄρ' ἀοιδὸς ᾄειδε περικλυτὸς· αὐτὰρ Ὀδυσσεὺς

τέρπετ' ἐνὶ φρεσὶν ᾗσιν ἀκούων ἡδὲ καὶ ἄλλοι

Φαίηκες δολιχὴρέτμοι, ναυσικλυτοὶ ἄνδρες.

Ἀλκίνοος δ' Ἄλιον καὶ Λαοδάμαντα κέλευσε 370
μουνὰς ὀρχήσασθαι, ἐπεὶ σφισιν οὐ τις ἔριζεν.

343 μακάρεσσιν ■ 344 ἔλε ■ 348 τίσειν codd 348a = 353 ■ 351
γε om. ■ τε b 352 ἐγὼ δέοιμι ■ α: ἐγὼ σε φέριστε μετ' ἄθανάτοισι δέοιμι
b 353 χρέος ■ 355 χρεῖος ■ 359 δεσμῶν ■ 361 ἀναΐξαντες
■ 362 ἔλε σ' ■

οἱ δ' ἐπεὶ οὖν σφαῖραν καλὴν μετὰ χερσὶν ἔλοντο,
 πορφυρέην, τήν σφιν Πόλυβος ποίησε δαΐφρων,
 τὴν ἕτερος ῥίπτασκε ποτὶ νέφεα σκιδόντα
 ἰδνωθεὶς ὀπίσω· ὁ δ' ἀπὸ χθονὸς ὑψόσ' ἀερθεὶς 375
 ῥηϊδίως μεθέλεσκε, πάρος ποσὶν οὐδ' ἀς ἰκέσθαι.
 αὐτὰρ ἐπεὶ δὴ σφαίρῃ ἀν' ἰθὺν πειρήσαντο,
 ὀρχεῖσθην δὴ ἔπειτα ποτὶ χθονὶ πουλυβοτείρῃ
 ταρφέ' ἀμειβομένω· κοῦροι δ' ἐπελήκεον ἄλλοι
 ἑσταότες κατ' ἀγῶνα, πολὺς δ' ὑπὸ κόμπῳ ὀρώρει. 380
 δὴ τότε ἄρ' Ἀλκίνοον προσεφώνεε διὸς Ὀδυσσεύς·
 “Ἀλκίνοε κρεῖον, πάντων ἀριδείκετε λαῶν,
 ἡμὲν ἀπείλησας βητάρμονας εἶναι ἀρίστους, ἡ
 ἡδ' ἄρ' ἐτοῖμα τέτυκτο· σέβας μ' ἔχει εἰσορόωντα.”
 ὥς φάτο, γήθησεν δ' ἱερὸν μένος Ἀλκινόοιο, 385
 αἶψα δὲ Φαιήκεσσι φιληρέτμοισι μετηύδα·
 “κέκλυτε, Φαιήκων ἡγήτορες ἡδὲ μέδοντες·
 ὁ ξεῖνος μάλα μοι δοκееι πεπνυμένος εἶναι.
 ἀλλ' ἄγε οἱ δῶμεν ξεινήϊον, ὥς ἐπιεικές.
 δώδεκα γὰρ κατὰ δῆμον ἀριπρεπέες βασιλῆες 390
 ἀρχοὶ κραίνουσι, τρισκαιδέκατος δ' ἐγὼ αὐτός·
 τῶν οἱ ἕκαστος φᾶρος εὐπλυνὲς ἡδὲ χιτῶνα
 καὶ χρυσοῖο τάλαντον ἐνείκατε τιμήεντος.
 αἶψα δὲ πάντα φέρωμεν ἀολλέα, ὅφρ' ἐνὶ χερσὶ
 ξεῖνος ἔχων ἐπὶ δόρπον ἴη χαίρων ἐνὶ θυμῷ. 395
 Εὐρύαλος δὲ ἐ αὐτὸν ἀρεσσάσθω ἐπέεσσι
 καὶ δώρῳ, ἐπεὶ οὐ τι ἔπος κατὰ μοῖραν ἔειπεν.”
 ὥς ἔφαθ', οἱ δ' ἄρα πάντες ἐπήνεον ἡδ' ἐκέλευον,
 δῶρα δ' ἄρ' οἰσέμεναι πρόεσαν κήρυκα ἕκαστος.
 τὸν δ' αὖτ' Εὐρύαλος ἀπαμείβετο φώνησέν τε· 400
 “Ἀλκίνοε κρεῖον, πάντων ἀριδείκετε λαῶν,
 τοιγὰρ ἐγὼ τὸν ξεῖνον ἀρέσσομαι, ὥς σὺ κελεύεις.
 δώσω οἱ τόδ' ἄορ παγχάλκεον, ᾧ ἔπι κώπη

372 ἔλοντο: ἔχοντες ■ 380 ἑσταότες ■ δοῦπος ■ 391 κρίνουσι ■
 394 φερώμεθ' ■ ἀολλέες ■ 396 δέ μιν ■

ἀργυρέῃ, κολεὸν δὲ νεοπρίστου ἐλέφαντος
ἀμφιδεδίνηται· πολέος δέ οἱ ἄξιον ἔσται.” 405

ὥς εἰπὼν ἐν χερσὶ τίθει ξίφος ἀργυρόηλον,
καί μιν φωνήσας ἔπεα πτερόεντα προσηύδα·

“χαῖρε, πάτερ ὦ ξεῖνε· ἔπος δ’ εἴ περ τι βέβακται
δεινόν, ἄφαρ τὸ φέροιεν ἀναρπάξασαι ἄελλαι.
σοὶ δὲ θεοὶ ἄλοχόν τ’ ἰδέειν καὶ πατρίδ’ ἰκέσθαι 410
δοῖεν, ἐπεὶ δὴ δηθὰ φίλων ἄπο πτήματα πάσχεις.”

τὸν δ’ ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
“καὶ σύ, φίλος, μάλα χαῖρε, θεοὶ δέ τοι ὄλβια δοῖεν·
μηδὲ τί τοι ξίφεός γε ποθὴ μετόπισθε γένοιτο
τούτου, ὃ δὴ μοι δῶκας ἀρεσσάμενος ἐπέεσσιν.” 415

ἦ ῥα, καὶ ἀμφ’ ὦμοισι θέτο ξίφος ἀργυρόηλον.
δύσετό τ’ ἥελιος, καὶ τῷ κλυτὰ δῶρα παρῆεν.
καὶ τὰ γ’ ἐς Ἀλκινόοιο φέρον κήρυκες ἀγαυοί·
δεξάμενοι δ’ ἄρα παῖδες ἀμύμονος Ἀλκινόοιο
μητρὶ παρ’ αἰδοίῃ ἔθεσαν περικαλλέα δῶρα. 420
τοῖσιν δ’ ἡγεμόνευ’ ἱερὸν μένος Ἀλκινόοιο,
ἐλθόντες δὲ καθίζον ἐν ὑψηλοῖσι θρόνοισι.
δὴ ῥα τότε Ἀρήτην προσέφη μένος Ἀλκινόοιο·

“δεῦρο, γύναι, φέρε χηλὸν ἀριπρεπέ’, ἥ τις ἀρίστη·
ἐν δ’ αὐτῇ θὲς φᾶρος ἐϋπλυνὲς ἡδὲ χιτῶνα. 425
ἀμφὶ δέ οἱ πυρὶ χαλκὸν ἰήνατε, θέρμετε δ’ ὕδωρ,
ὄφρα λοεσσάμενός τε ἰδὼν τ’ ἐϋ κείμενα πάντα
δῶρα, τὰ οἱ Φαίηκες ἀμύμονες ἐνθάδ’ ἐνεικαν,
δαιτί τε τέρπεται καὶ ἀοιδῆς ὕμνον ἀκούων.
καὶ οἱ ἐγὼ τόδ’ ἄλεισον ἐμὸν περικαλλὲς ὀπάσσω, 430
χρύσειον, ὄφρ’ ἐμέθεν μεμνημένος ἡματα πάντα
σπένδῃ ἐνὶ μεγάρῳ Διὶ τ’ ἄλλοισίν τε θεοῖσιν.”

ὥς ἔφατ’, Ἀρήτη δὲ μετὰ δμωῖησιν ἔειπεν
ἀμφὶ πυρὶ στῆσαι τρίποδα μέγαν ὅττι τάχιστα.

404 κολεός a: κουλεόν b 408 λέλεκται Plut. *Mor.* 1010b 412 ἡμείβετ’
ἔπειτα πολὺτλας δῖος Ὀδυσσεύς a 419 ἀμύμονες a 422 δόμοισι a
425 (et 441) αὐτῇ a 430–2 om. a: ante 426 b

αἱ δὲ λοετροχόον τρίποδ' ἴστασαν ἐν πυρὶ κηλέωι, 435
 ἐν δ' ἄρ' ὕδωρ ἔχεον, ὑπὸ δὲ ξύλα δαῖον ἐλοῦσαι.
 γάστρην μὲν τρίποδος πῦρ ἄμφεπε, θερμετο δ' ὕδωρ·
 τόφρα δ' ἄρ' Ἀρήτη ξείνωι περικαλλέα χηλὸν
 ἐξέφερεν θαλάμοιο, τίθει δ' ἐνὶ κάλλιμα δῶρα,
 ἐσθῆτα χρυσόν τε, τὰ οἱ Φαίηκες ἔδωκαν· 440
 ἐν δ' αὐτῇ φᾶρος θῆκεν καλὸν τε χιτῶνα
 καὶ μιν φωνήσας' ἔπεα πτερόεντα προσηύδα·
 “αὐτὸς νῦν ἴδε πῶμα, θεῶς δ' ἐπὶ δεσμὸν ἴηλον,
 μή τίς τοι καθ' ὁδὸν δηλήσεται, ὅππότε' ἂν αὖτε
 εὐδηισθα γλυκὺν ὕπνον ἐὼν ἐν νηϊ μελαίνῃ.” 445
 αὐτὰρ ἐπεὶ τό γ' ἄκουσε πολύτλας δῖος Ὀδυσσεύς,
 αὐτίκ' ἐπήρτυε πῶμα, θεῶς δ' ἐπὶ δεσμὸν ἴηλε
 ποικίλον, ὃν ποτέ μιν δέδαε φρεσὶ πότνια Κίρκη.
 αὐτόδιον δ' ἄρα μιν ταμίη λούσασθαι ἀνώγει
 ἔς ῥ' ἀσάμινθον βάνθ'· ὁ δ' ἄρ' ἀσπασίως ἴδε θυμῶι 450
 θερμὰ λοέτρ', ἐπεὶ οὐ τι κομιζόμενός γε θάμιζεν,
 ἐπεὶ δὴ λίπε δῶμα Καλυψοῦς ἠὔκόμοιο·
 τόφρα δέ οἱ κομιδὴ γε θεῶι ὥς ἔμπεδος ἦεν.
 τὸν δ' ἐπεὶ οὖν δμωιαὶ λοῦσαν καὶ χρίσαν ἐλαίωι,
 ἀμφὶ δέ μιν χλαῖναν καλὴν βάλλον ἡδὲ χιτῶνα, 455
 ἔκ ῥ' ἀσαμίνθου βὰς ἄνδρας μέτα οἴνοποτῆρας
 ἦϊε· Ναυσικάα δὲ θεῶν ἄπο κάλλος ἔχουσα
 στῆ ῥα παρὰ σταθμὸν τέγεος πύκα ποιητοῖο,
 θαύμαζεν δ' Ὀδυσῆα ἐν ὀφθαλμοῖσιν ὀρῶσα,
 καὶ μιν φωνήσας' ἔπεα πτερόεντα προσηύδα· 460
 “χαῖρε, ξεῖν', ἵνα καὶ ποτ' ἐὼν ἐν πατρίδι γαίῃ
 μνήσῃ ἐμεῖ', ὅτι μοι πρώτηι ζωάγρι' ὀφέλλεις.”
 τὴν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
 “Ναυσικάα, θύγατερ μεγάλητορος Ἀλκινόοιο,
 οὕτω νῦν Ζεὺς θεῖη, ἐρίγδουπος πόσις Ἥρης, 465
 οἴκαδ' ἐλθέμεναι καὶ νόστιμον ἡμᾶρ ἰδέσθαι·

435 ἴστασαν **a** 436 ἔχεαν **a**: χεῦαν **b**: ἔχευαν **c** 437 γάστριν **a** 441 cf.
 425 444 αὐτὸς **a** 445 ἰών **a** 449 ἀνωγεν **a** 462 ἐμεῦ **a**: ἐμοῖ' **b**
 464 θυγάτηρ **a**

τῷ κέν τοι καὶ κεῖθι θεῶι ὥς εὐχετοώϊμην
αἰεὶ ἤματα πάντα· σὺ γάρ μ' ἐβίωσας, κούρη.”

ἦ ῥα, καὶ ἐς θρόνον ἴζε παρ' Ἀλκίνοον βασιλῆα.
οἱ δ' ἤδη μοίρας τ' ἔνεμον κερώνωντό τε οἶνον. 470
κῆρυξ δ' ἐγγύθεν ἦλθεν ἄγων ἐρίηρον ἀοιδόν,
Δημόδοκον, λαοῖσι τετιμένον· εἶσε δ' ἄρ' αὐτὸν
μέσσωι δαιτυμόνων, πρὸς κίονα μακρὸν ἐρείσας.
δὴ τότε κήρυκα προσέφη πολύμητις Ὀδυσσεύς,
νώτου ἀποπροταμών, ἐπὶ δὲ πλεῖον ἐλέλειπτο, 475
ἀργιόδοντος ὕος, θαλερὴ δ' ἦν ἀμφὶς ἀλοιφή·

“κῆρυξ, τῇ δῆ, τοῦτο πόρε κρέας, ὄφρα φάγησι,
Δημοδόκωι, καὶ μιν προσπτύξομαι, ἀχνύμενός περ·
πᾶσι γὰρ ἀνθρώποισιν ἐπιχθονίοισιν ἀοιδοὶ
τιμῆς ἔμμοροί εἰσι καὶ αἰδοῦς, οὐνεκ' ἄρα σφέας 480
οἶμας Μοῦσ' ἐδίδασξε, φίλησε δὲ φῦλον ἀοιδῶν.”

ὥς ἄρ' ἔφη, κῆρυξ δὲ φέρων ἐν χερσὶν ἔθηκεν
ἥρωι Δημοδόκωι· ὁ δ' ἐδέξατο, χαῖρε δὲ θυμῷ.
οἱ δ' ἐπ' ὀνείαθ' ἐτοῖμα προκείμενα χεῖρας ἱαλλον.
αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο, 485
δὴ τότε Δημοδόκον προσέφη πολύμητις Ὀδυσσεύς·

“Δημόδοκ', ἔσοχα δὴ σε βροτῶν αἰνίζομ' ἀπάντων·
ἦ σέ γε Μοῦσ' ἐδίδασξε, Διὸς πάϊς, ἦ σέ γ' Ἀπόλλων·
λίην γὰρ κατὰ κόσμον Ἀχαιῶν οἶτον αἰεῖδεις,
ὅσσ' ἔρξαν τ' ἔπαθόν τε καὶ ὅσσ' ἐμόγησαν Ἀχαιοί, 490
ὥς τέ που ἦ αὐτὸς παρεὼν ἦ ἄλλου ἀκούσας.
ἀλλ' ἄγε δὴ μετάβηθι καὶ ἵππου κόσμον ἄεισον
δουρατέου, τὸν Ἐπειὸς ἐποίησεν σὺν Ἀθήνῃ,
ὃν ποτ' ἐς ἀκρόπολιν δόλον ἤγαγε δῖος Ὀδυσσεύς,
ἀνδρῶν ἐμπλήσας οἱ ῥ' Ἴλιον ἐξαλάπαξαν. 495
αἶ κεν δὴ μοι ταῦτα κατὰ μοῖραν καταλέξεις,
αὐτίκα καὶ πᾶσιν μυθήσομαι ἀνθρώποισιν
ὥς ἄρα τοι πρόφρων θεὸς ὦπασε θέσπιν ἀοιδήν.”

468 με βίωσας a: μ' ἐβίωσας b
ἐγὼ a

494 δόλωι Arist. Byz., Ar.

497 αὐτίκ'

ὥς φάθ', ὃ δ' ὀρμηθεὶς θεοῦ ἤρχετο, φαῖνε δ' αἰοδῆν,
 ἐνθεν ἑλὼν ὥς οἱ μὲν εὖσσέλμων ἐπὶ νηῶν 500
 βάντες ἀπέπλειον, πῦρ ἐν κλισίῃσι βαλόντες,
 Ἄργεῖοι, τοὶ δ' ἤδη ἀγακλυτὸν ἀμφ' Ὀδυσῆα
 εἶατ' ἐνὶ Τρώων ἀγορῇ κεκαλυμμένοι ἵππῳ·
 αὐτοὶ γάρ μιν Τρῶες ἐς ἀκρόπολιν ἐρύσαντο.
 ὥς ὃ μὲν ἐστήκει, τοὶ δ' ἄκριτα πόλλ' ἀγόρευον 505
 ἥμενοι ἀμφ' αὐτόν· τρίχα δέ σφισιν ἦνδανε βουλή,
 ἢ διατμῆξαι κοῖλον δόρυ νηλεῖ χαλκῷ,
 ἢ κατὰ πετράων βαλέειν ἐρύσαντας ἐπ' ἄκρης,
 ἢ ἑᾶν μέγ' ἀγαλμα θεῶν θελκτῆριον εἶναι·
 τῇ περ δὴ καὶ ἔπειτα τελευτήσεσθαι ἔμελλεν· 510
 αἴσα γὰρ ἦν ἀπολέσθαι, ἐπὴν πόλις ἀμφικαλύψει
 δουράτεον μέγαν ἵππον, ὃθ' εἶατο πάντες ἄριστοι
 Ἄργείων Τρῶεσσι φόνον καὶ κῆρα φέροντες.
 ἦειδεν δ' ὥς ἄστυ διέπραθον υἱὲς Ἀχαιῶν
 ἱππόθεν ἐκχύμενοι, κοῖλον λόχον ἐκπρολιπόντες. 515
 ἄλλον δ' ἄλλῃ ἄειδε πόλιν κεραϊζέμεν αἰπὴν,
 αὐτὰρ Ὀδυσσῆα προτὶ δώματα Διὶ φόβοιο
 βήμεναι, ἡὔτ' Ἄρηα, σὺν ἀντιθέῳ Μενελάῳ.
 κεῖθι δὴ αἰνότατον πόλεμον φάτο τολμήσαντα
 νικῆσαι καὶ ἔπειτα διὰ μεγάλθυμον Ἀθήνην. 520
 ταῦτ' ἄρ' αἰδὸς ἄειδε περικλυτός· αὐτὰρ Ὀδυσσεὺς
 τήκετο, δάκρυ δ' ἔδευεν ὑπὸ βλεφάροισι παρειάς.
 ὥς δὲ γυνὴ κλαίῃσι φίλον πόσιν ἀμφιπεσοῦσα,
 ὅς τε ἔῃς πρόσθεν πόλιος λαῶν τε πέσῃσιν,
 ἄσπερ καὶ τεκέεσσιν ἀμύνων νηλεὲς ἦμαρ· 525
 ἢ μὲν τὸν θνήσκοντα καὶ ἀσπαίροντ' ἐσιδοῦσα
 ἀμφ' αὐτῷ χυμένη λίγα κωκύει· οἱ δέ τ' ὀπισθε
 κόπτοντες δούρεσσι μετάφρενον ἠδὲ καὶ ὦμους
 εἶρερον εἰσανάγουσι, πόνον τ' ἐχέμεν καὶ οἷζύν·

499 ἤρξατο a 505 εἰστήκει a 506 ἀγχ' αὐτῶν a: ἀγχ' αὐτοῦ b
 507 διαπλῆξαι Ar. 508 ἄκρας a 509 ἢ ἐᾶν a 513 ἄργεῖοι
 a 524 προπάροιθε a 525 ὥρεσσιν Callistratus 526 ἀσπαίροντα
 ἰδοῦσα a

τῆς δ' ἔλεεινοτάτῳ ἄχεϊ φθινύθουσι παρειαί·
 ὥς Ὀδυσσεὺς ἔλεεινὸν ὑπ' ὀφρύσι δάκρυον εἵβεν.
 ἔνθ' ἄλλους μὲν πάντας ἐλάνθανε δάκρυα λείβων,
 Ἀλκίνοος δέ μιν οἶος ἔπεφράσατ' ἡδ' ἐνόησεν,
 ἦμενος ἄγχ' αὐτοῦ, βαρὺ δὲ στενάχοντος ἄκουσεν.
 αἶψα δὲ Φαιήκεσσι φιληρέτμοισι μετηύδα·
 “κέκλυτε, Φαιήκων ἡγήτορες ἡδὲ μέδοντες,
 Δημόδοκος δ' ἤδη σχεθέτω φόρμιγγα λίγειαν·
 οὐ γάρ πως πάντεσσι χαριζόμενος τάδ' αἶδει.
 ἐξ οὗ δορπέομέν τε καὶ ὥρορε θεῖος ἀοιδός,
 ἐκ τοῦδ' οὐ πω παύσατ' οἷζυροῖο γόοιο
 ὁ ξεῖνος· μάλα πού μιν ἄχος φρένας ἀμφιβέβηκεν.
 ἀλλ' ἄγ' ὁ μὲν σχεθέτω, ἴν' ὁμῶς τερπώμεθα πάντες,
 ξεινοδόκοι καὶ ξεῖνος, ἐπεὶ πολὺ κάλλιον οὕτως·
 εἵνεκα γὰρ ξεῖνοιο τάδ' αἰδοίοιο τέτυκται,
 πομπή καὶ φίλα δῶρα, τὰ οἱ δίδομεν φιλέοντες.
 ἀντὶ κασιγνήτου ξεῖνός θ' ἱκέτης τε τέτυκται
 ἀνέρι ὃς τ' ὀλίγον περ ἐπιψαύῃι πραπίδεςσι.
 τῷ νῦν μηδὲ σὺ κεῦθε νοήμασι κερδαλέοισιν
 ὅττι κέ σ' εἴρωμαι· φάσθαι δέ σε κάλλιον ἔστιν.
 εἵπ' ὄνομ' ὅττι σε κεῖθι κάλεον μήτηρ τε πατήρ τε,
 ἄλλοι θ' οἱ κατὰ ἄστυ καὶ οἱ περιναιετάουσιν.
 οὐ μὲν γὰρ τις πάμπαν ἀνώνυμός ἐστ' ἀνθρώπων,
 οὐ κακὸς οὐδὲ μὲν ἐσθλός, ἐπὴν τὰ πρῶτα γένηται,
 ἀλλ' ἐπὶ πᾶσι τίθενται, ἐπεὶ κε τέκωσι, τοκῆες.
 εἶπε δέ μοι γαῖάν τε τεῖν δῆμόν τε πόλιν τε,
 ὅφρα σε τῇι πέμπωσι τιτυσκόμεναι φρεσὶ νῆες.
 οὐ γὰρ Φαιήκεσσι κυβερνητῆρες ἔασιν,
 οὐδέ τι πηδάλι' ἐστί, τὰ τ' ἄλλαι νῆες ἔχουσιν·
 ἀλλ' αὐταὶ ἴσασι νοήματα καὶ φρένας ἀνδρῶν,
 καὶ πάντων ἴσασι πόλιας καὶ πῖονας ἀγροὺς
 ἀνθρώπων, καὶ λαῖτμα τάχισθ' ἄλως ἐκπερόωσιν
 ἥερι καὶ νεφέλῃι κεκαλυμμέναι· οὐδέ ποτέ σφιν

οὔτε τι πημανθῆναι ἔπι δέος οὔτ' ἀπολέσθαι.
 ἀλλὰ τόδ' ὥς ποτε πατρός ἐγὼν εἰπόντος ἄκουσα
 Ναυσιθόου, ὃς ἔφασκε Ποσειδάων' ἀγάσσεσθαι 565
 ἡμῖν, οὐνεκα πομποὶ ἀπήμονές εἰμεν ἀπάντων·
 φῆ ποτε Φαιήκων ἀνδρῶν περικαλλέα νῆα
 ἐκ πομπῆς ἀνιοῦσαν ἐν ἡεροειδέϊ πόντῳ
 ῥαϊσέμεναι, μέγα δ' ἡμῖν ὄρος πόλει ἀμφικαλύψειν.
 ὥς ἀγόρευ' ὁ γέρων· τὰ δέ κεν θεὸς ἦ τελέσειεν, 570
 ἦ κ' ἀτέλεστ' εἶη, ὥς οἱ φίλον ἔπλετο θυμῷ.
 ἀλλ' ἄγε μοι τόδε εἰπὲ καὶ ἀτρεκέως κατάλεξον,
 ὅππῃ ἀπεπλάγχθης τε καὶ ἄς τινας ἴκεο χώρας
 ἀνθρώπων, αὐτοὺς τε πόλιός τ' ἐὺ ναιεταούσας,
 ἡμὲν ὅσοι χαλεποὶ τε καὶ ἄγριοι οὐδὲ δίκαιοι, 575
 οἳ τε φιλόξεinoι καὶ σφιν νόος ἐστὶ θεοῦδής.
 εἰπὲ δ' ὅ τι κλαίεις καὶ ὀδύρεαι ἐνδοθι θυμῷ
 Ἄργείων Δαναῶν ἡδ' Ἰλίου οἴτον ἀκούων.
 τὸν δὲ θεοὶ μὲν τεῦξαν, ἐπεκλώσαντο δ' ὄλεθρον
 ἀνθρώποις, ἵνα ᾗσι καὶ ἐσσομένοισιν ἀοιδή. 580
 ἦ τίς τοι καὶ πηρὸς ἀπέφθιτο Ἰλιόθι πρό,
 ἐσθλὸς ἔων, γαμβρὸς ἦ πενθερός, οἳ τε μάλιστα
 κήδιστοι τελέθουσι μεθ' αἰμά τε καὶ γένος αὐτῶν;
 ἦ τίς που καὶ ἑταῖρος ἀνὴρ κεχαρισμένα εἰδώς,
 ἐσθλός; ἐπεὶ οὐ μὲν τι κασιγνήτοιο χερείων 585
 γίγνεται, ὃς κεν ἑταῖρος ἔων πεπνυμένα εἰδῇ."

564-71 ath. Ar. 565 ἀγάσασθαι a 566 ἀμύμονες a 567 εὐεργέα a
 569 ῥαίσσεσθαι a: ῥαίσασθαι b ἀμφικάλυσσαι a 574 πόλεις a ναιετάωσας
 a: -οώσας b 580 ἀνθρώποισιν ἀπασι καὶ ἐσσομένοισιν a 581 ἀπώλετο
 a 583 ἀνδρῶν a 584 πού τις a

COMMENTARY

Book 6

1-19

At the end of book 5 Odysseus, exhausted and naked after his escape from the sea, lay down in the shelter of the bushes and covered himself with leaves. His patron goddess, Athena, sent him to sleep. Now Athena goes into the city to arrange for Nausicaa to come to the beach where she will find him. Before he went to sleep Odysseus feared that he might become a prey to wild beasts (5.473). Instead it will be the gentle Nausicaa who discovers him, and Odysseus himself who will appear to the girls as a wild animal (6.130). Odysseus' sleep appropriately marks his transition from the unreal world of Ogygia to the 'real' world of the Phaeacians (see Segal, 'Transition' 325-9, Introduction 24).

1-3 ὥς δ' μὲν . . . αὐτὰρ Ἀθήνη κτλ. is a common form of transition: cf. 7.1-2, *Il.* 23.1, etc. With the summary μὲν-clause we leave Odysseus asleep, while the αὐτὰρ-clause introduces the activity of Athena, as she prepares to visit Nausicaa who is also asleep. The scene on the beach and that in the palace are linked by the simultaneous sleep of the two characters. For a parallel with the beginning of book 15 see Lang 163-4. Line 1 is repeated at 7.344. πολύτλας δῖος Ὀδυσσεύς: Odysseus' regular formula in the nom. case after the feminine caesura, usually after an aor. or imperf. active verb (see Parry 10-13, 39-40, Austin 28). δῖος is generic and may be applied to any hero, but πολύτλας is distinctive and confined to Odysseus, the hero who is pre-eminent for his endurance (cf. 18.319), or perhaps originally his daring (Marzullo 59-67, Eisenberger 108 n. 4). For the unperiodic or progressive enjambment between 1 and 2, and the necessary or integral enjambment between 2 and 3, see Intro. 33. ὕπνωι . . . ἀρημένος 'distressed by sleep and weariness'. Cf. 12.281 καμάτῳ ἀδηκότας ('sated') ἡδὲ καὶ ὕπνωι, *Il.* 10.98. Strictly speaking, the sleep is the result, not the cause, of the distress. For a similar illogicality cf. Aesch. *Eum.* 127-8, Hor. *Od.* 3.4.11. But we might render ἀρημένος by 'conquered', 'overcome'; cf. 7.318n. The word, which occurs only in

the perf. participle (always in the same metrical position), is of uncertain etymology, probably, despite the long α, related to ἀρή, Ἄρης, or to ἄρος. Σ explain it by βεβλαμμένος ('damaged'); cf. Hesych. s.v. ἄρος, Σ Aesch. *Supp.* 84. **δῆμόν τε πόλιν τε** = 8.555, 14.43. The loneliness of Ogygia, which Odysseus has just left, contrasts with the Phaeacian fondness for society.

4-6 The expansion (here twice) by means of a relative clause is characteristic of H.'s style; cf. 6, 23. The first half of 4 is like 15.226. The μέν here is never formally answered by a δέ, the sentence taking a different direction at 7. On Phaeacians and Cyclopes see 7.56-66, 205-6nn. Hypereia is certainly fictitious - 'Overland', or, better, 'land beyond the horizon' (Hainsworth) - though in antiquity it was identified with Camarina in Sicily (Σ) or Argos.

The Cyclopes live in a lawless society beyond the pale of civilisation (9.106-15; cf. 276). Thus, at the very outset of the Phaeacian episode, H. stresses the civilised nature of Phaeacian society by contrasting it with the inhuman, barbarous Cyclopes from whom they have distanced themselves (see Segal, 'Phaeacians' 33-5). And already he foreshadows book 9, in which Odysseus' adventures with Polyphemus will be narrated at the civilised court of Alcinous.

ὑπερηνορέοντων: elsewhere in *Od.* this epithet is used exclusively of the suitors, who like the Cyclopes are contrasted with the Phaeacians. **Κυκλώπων, ἀνδρῶν** belongs to the same group of expressions as **Φαιήκων ἀνδρῶν**, in the same position at 3, 114, 202, 8.567, etc., but the phrase is related also to that found at 17.581 **ὑβριν ἄλυσκάζων ἀνδρῶν ὑπερηνορέοντων**. **σφραγς**: with synizesis, as at 8.315, 480, etc. (cf. **ἡμέας** 6.297, etc.), but perhaps disyllabic at 7.40, and often. The evidence is presented by Chantraine, *GH* 1 56-7. **σινέσκοντο**: for the development in epic of such iterative forms in -σκον see Chantraine, *GH* 1 318-25, and cf. 6.95, 7.138, 260, 8.88-9, 92. **βίηφι δέ**: the clause is best taken as causal in force. The suffix -φι, often, as here, found in a formula, is used in epic in both sing. and plur., with instrumental, locative, or similar force. As Chantraine shows, *GH* 1 234-41, it is an archaism freely extended by the poets because of its metrical convenience. It appears already in Linear B.

7 Nausithous, the son of Poseidon and the mortal Periboia, was the father of Alcinous and grandfather of Arete (we are kept waiting for

the full genealogy till 7.56–63). His name, ‘Swift in his ships’, like that of Nausicaa herself, already prepares us for the Phaeacians’ preoccupation with sailing. For Phaeacian names see 8.111–17n. At Hes. *Th.* 1017 Nausithous is the name of a son of Odysseus and Calypso.

8 Σχερίη: a local dat. This, evidently the reading of Aristarchus, may conceivably be a conjecture, and the majority reading, ἐν Σχερίῃ, cannot be ruled out; cf. ἐπὶ θρόνου εἶσε 7.169. Here it looks like a case of ‘normalising’, i.e. restoring the prose construction. **ἑκάς ἀνδρῶν ἀλφηστῶν:** H., having indicated the civilised character of the Phaeacians, now paradoxically emphasises that they live far from normal human society. They are both like, and set apart from, other men. See Intro. 22–5. Eustathius remarks that their home thus cannot be Corcyra. The epithet ἀλφηστῶν for human beings is not found in *Il.*, but occurs at *Od.* 1.349, 13.261, *h. Ap.* 458, several times in Hesiod, and at Aesch. *Sept.* 770, Soph. *Ph.* 708. It probably derives from ἀλφι + ἔδ- = ‘eat’, and thus means ‘men who eat meal’; cf. 8.222n., Hes. fr. 211.12–13, and see S. West on 1.349, *LfggrE*. Less likely is the alternative ancient etymology that connected it with ἀλφάνω, ‘I earn’, hence ‘enterprising’.

9–10 ἀμφί: adverbial, ‘he drove a wall for the city round about’, rather than prep. governing πόλει. **ἔλασσε:** aor. of ἐλαύνω. The forms with single and double σ provide useful metrical alternatives. θεοῖς for θεῶν is an unnecessary emendation of Rhianus, a grammarian and poet of the third century BC. **ἀρούρας:** usually of cultivated land, here of land which *will be* cultivated; see M. I. Finley, *Historia* 6 (1957) 136 n. 4 (= Kirk, *Language* 194; also 154 (= 212) on the division of the land into private holdings.

These two lines are bound closely together by similarity of structure and rhythm. Both consist of three cola, the third-foot caesura being bridged by the coherence of a disyllable with the preceding verb, which gives a strong caesura in the fourth foot, while the two third cola correspond precisely. See further Kirk, *Iliad* 1 20. The lines describe clearly, and in precise order, the duties of the founder of an eighth-century Greek colony. Corcyra, traditionally identified with Scheria (see Intro. 19–20), was said to have been founded in 734 BC from Corinth (Strabo 6.2.4; Eusebius gives 706 BC). Lines 11–12 show that Scheria is by now a second-generation foundation. The building of temples is

significant; for temples rarely appear in H. That they belong to a recent stage of the epic tradition is consistent with the archaeological evidence.

11 = 3.410. At Hes. *Th.* 217 Κῆρες and Μοῖραι are sisters, daughters of Night (cf. 211). Against the view that Κῆρ is originally a primitive goddess of death D. J. N. Lee, *Glotta* 39 (1960–1) 191–7, argues that the primary sense may be ‘fate’, ‘destiny’; see also R. B. Onians, *The origins of European thought* (Cambridge 1951) 399–410. But since death is the most obvious experience that all men share, it is not surprising that the idea of ‘fate’ is most often found in such a context; when someone dies it is easy to imagine that he must have been fated to do so; for otherwise it would not have happened. Ἄιδόσδε βεβήκει: the same formula occurs at the end of the line at *Il.* 16.856 = 22.362. The -δε suffix survives in Attic in Ἀθήναζε. Ἄϊδος is gen. because it means ‘to the <house> of Hades’.

12 θεῶν ἄπο μῆδεα εἰδῶς: the last two words (with F observed) regularly occur together at line-end. Only here is a man said to derive his μῆδεα from the gods (but for the expression cf. 8.454–7n.). On his first appearance, therefore, the wisdom of Alcinous (the second part of whose name probably derives from νοέω) is stressed, and, as Σ note, we are prepared for his gracious reception of Odysseus. Also indicated is his affinity with Odysseus, the πολύμητις man, θεοῖς ἐναλίγκια μῆδε’ ἔχοντα 13.89. For the intelligence of the Phaeacians, and especially of Alcinous’ family, in the organisation of their lives see Austin 193–200, and cf. 7.73, 292.

13 τοῦ μένι: with progressive force, recapitulating after the mention of Alcinous in 12; see K–G II 140 n. 1, Denniston, *GP* 360. θεὰ γλαυκῶπις Ἀθήνη: the usual formula (× 50) for Athena after the feminine caesura. There has been much debate as to whether the epithet derives directly from γλαυκός or from γλαύξ = ‘owl’, and, if from γλαυκός, whether it means primarily ‘with gleaming eyes’ (*Lfgre*) or ‘with grey eyes’ (E. Watson-Williams, *G. & R.* 2nd ser. 1 (1954) 36–41), or ‘with clear blue eyes’ (Chantraine, P. G. Maxwell-Stuart, *Studies in Greek colour terminology* 1 (Leiden 1981) especially 41; *contra* C. J. Ruijgh, *Mnem.* 37 (1984) 155–8); cf. γλαυκιδίων of a lion at *Il.* 20.172, [Hes.] *Scut.* 430. Hesych. explains λαμπρόφθαλμος, εὐόφθαλμος (cf. Σ A.R. 1.1280). If connected with γλαύξ it has been thought to go

back to a primitive theriomorphic cult. But Athena in H. is never associated with the owl (as she was in classical Athens), and the word is not used by him. P. A. Perotti, *L.E.C.* 57 (1989) 97–109, argues that the word comes from γλαυκός + the suffix -ωπ (from root οπ), that, until the fourth century, γλαυκός always means ‘brilliant’, ‘shining’ (hence γλαύξ, the bird with luminous eyes), and that γλαυκῶπις means ‘with luminous appearance’ (rather than ‘with bright eyes’).

14 This line already indicates that the Phaeacians are to be the agents of Odysseus’ νόστος. For the recurring theme of his νόστος see 6.290n. **‘Οδυσσηῖ:** for the artificial, but metrically necessary, lengthening of the final syllable before μέγᾱ cf. 8.434, 520; before μέγαρον 62, 7.150, 190, 8.42, 227, 432. Sometimes the MSS present μμ, the spelling evidently favoured by Arist. Byz. The single μ was preferred by Aristarchus; cf. also 43–5n., 7.145, 8.54, 496. **μεγαλήτορι:** regularly after the masculine caesura, whether, as normally in the dat., the proper name precedes, or (as at 17, 196, etc.) follows the epithet. It is a generic epithet, applied to a wide range of characters, to Odysseus at 8.9, etc. See Hoekstra 23. **μητιόωσαι** this ‘distended’ (ancient διέκτασις) form of the participle (or other part) of an -άω verb corresponds to no spoken dialect. In the most archaic tradition it would be μητιάων, -άουσα. When in the vernacular language such forms were subjected to contraction (μητιῶν, -ῶσα, as in Attic), they had to be artificially lengthened in recitation to satisfy the metre. This was done by simply repeating the vowel. See Chantraine, *GH* I 75–6. The ‘planning’ of Athena, the daughter of Metis in Hesiod (see West on *Th.* 886–900), links her too with πολύμητις Odysseus. She is πολύβουλος (16.282, *Il.* 5.260), πολύμητις (*h.* 28.2; cf. Hes. *Th.* 896). For this link see especially 13.297–8.

15 βῆ δ’ (ῥ’) ἴμεν is followed by ἐς θάλαμον at 8.277, *Il.* 14.166, by ἐκ θαλάμοιο at 1.441, etc.; cf. *Od.* 21.8 and 22.109 βῆ δ’ ἴμεναι θάλαμόνδε, which extends the formula to the feminine caesura. At 3 Athena began her journey to the land of the Phaeacians. Her goal becomes more and more specific, as she comes to Alcinous’ palace (13), Nausicaa’s bedroom (15), finally taking up her position (20) inside the θάλαμος at Nausicaa’s bed. **πολυδαίδαλον** ‘richly-wrought’; elsewhere of a shield or breastplate or a couch or a necklace or gold, only here of anything as substantial as a room.

16 ἀθανάτησι: for the lengthening of the negative prefix to avoid an impossible succession of three short syllables see Chantraine, *GH* 1 18–19, 97–9, Wyatt 79–80, 103. Usually, as here, it is the first of the three that is lengthened. **φύην καὶ εἶδος:** the same phrase occurs in the same position at *Il.* 22.370; cf. *h. Aphr.* 201 εἶδος τε φύην τε. The two nouns are also variously combined with μέγεθος and/or δέμας (e.g. 6.152, 7.210, 8.116). At 5.212–13 Calypso says that it is not fitting for mortal women to vie with goddesses in these qualities. But Calypso is biased, and nothing suggests that such a comparison is presumptuous here. The godlike beauty of Nausicaa matches the god-given wisdom of Alcinous (12). Calypso had tried to make Odysseus forget Penelope by stressing her own superior beauty. Now we may wonder whether he is to be tempted again.

17 = 213, 8.464 (voc.). Nausicaa's name, in apposition with κούρη (15), is effectively delayed to the end of the sentence, and is then expanded to fill the whole line. The same formula, with different but metrically equivalent names, appears at *Il.* 6.395 = 8.187. For proper names thus used in the runover position see Tsagarakis 31. Here, though not always, the name is indispensable, as it is the first mention of Nausicaa in the poem.

18–19 Even Nausicaa's attendants owe their beauty to goddesses, the Graces. At 108 we shall learn that, beautiful as they are, Nausicaa stands out among them. For the form of words cf. 12, 8.457 (Nausicaa herself). The Χάριτες are often associated with Aphrodite, and in later mythology are her daughters; see Boedeker 46–7, and cf. 8.364. Their mention therefore forms an appropriate prelude to Nausicaa's dream and her meeting with Odysseus. For the importance of χάρις in Phaeacian society see Slater 313–20. The presence of the two attendants marks the dignity of Nausicaa, and is adapted from the kind of situation in which a lady presents herself in male company, modestly accompanied by two servants; see 84n. The two lines, or at least 19, have been suspected, largely on the grounds that ἐπέκειντο, for -κέατο (or -κέατο), is an Attic form, which occurs elsewhere in *H.* only at *Il.* 21.426 (cf. 1.344, 3.153). See Chantraine, *GH* 1 476. **σταθμοῖν ἐκάτερθε** 'on either side of the two door-posts', inside the bedroom. For σταθμός in this sense cf. 7.89, etc., and see M. O. Knox, *C.Q.* 23 (1973) 5–6.

20-49

In epic, especially *Od.*, the gods rarely reveal themselves directly to human beings: οὐ γάρ πῶς πάντεσσι θεοὶ φαίνονται ἐναργεῖς (*Od.* 16.161); see Richardson on *h. Dem.* 111. In this respect the Phaeacians, being ἀγχιθεοί, 5.35, are especially privileged (7.201n.). Usually the god appears in the form of a human being (7.18-20n.), often a friend or relation of the person visited. Sometimes the latter sees through the disguise (e.g. 20.30-7, 24.443-9), or at least suspects that his visitor is divine (e.g. 1.323, 22.210), and sometimes the divinity gives away her identity by the manner of her departure (3.371-9). Sometimes, as here, the god appears in a dream in the form of a human being to give advice. At 15.7, which is in many ways parallel to the present passage, it is expressly stated that Telemachus is not asleep when the undisguised Athena visits him by night.

20 The closed doors are no impediment to Athena, who passes through them like a breath of wind. At 4.838-9 the εἰδῶλον sent by Athena to the sleeping Penelope departs through the keyhole ἐς πνοιάς ἀνέμων, a phrase which may have suggested to the poet the simile here. The three-word simile effectively conveys the unobtrusive speed of Athena's entrance. **ἐπέσσυτο** like ἐπέσσυται always follows the feminine caesura; cf. 4.841, also of a dream.

21 = 4.803, 20.32, 23.4, *Il.* 2.59 (καὶ με), 23.68, 24.682, in all of which, except 23.4, the context is similar to the present. **καὶ μιν πρὸς μῦθον ἔειπεν**: the formula provides a very common introduction to direct speech. πρὸς (adverbial) belongs with ἔειπεν, and the verb governs a double acc. μιν and μῦθον. The preverb has not yet become firmly attached as a prefix to the verb, so that the term 'tmesis' is misleading. See Schwyzer-Debrunner 424-6. This feature of the language goes back to an earlier stage than even the Linear B tablets (see M. L. West, *J.H.S.* 108 (1988) 156).

22 εἰδομένη is common in such contexts; e.g. 1.105, 2.268. ναυσικλειτοῖο Δύμαντος: the epithet, which occurs elsewhere only at *h. Ap.* 31, 219 (of Euboea), is a variant on ναυσικλυτός, usually an epithet of the Phaeacians; cf. 7.39n. Dymas is perhaps borrowed from *Il.* 16.718.

23 ὁμηλικίη is sometimes used collectively of those who are of one's

own age (e.g. 3.364), but here of a single individual, so that it is equivalent to δμῆλιξ; cf. 3.49, 22.209. **κεχάριστο δὲ θυμῶι**: an adaptation (only here) of the formula κεχαρισμένε θυμῶι (4.71, etc.); cf. *Il.* 1.256 κεχαροίατο θυμῶι.

24 **ἔεισαμένη**, aorist, picks up εἰδομένη (22) after the expansion of 23; cf. *Il.* 2.795, 16.720 (immediately after the mention of the other Dymas), etc. This form of the aor. participle is common in *Il.*, but in *Od.* appears only here and as a variant at 11.241. See Chantraine, *GH* 1 182, Shipp 194–5. **μιν** is obj. of προσέφη, which picks up 21.

25–40 Athena is obviously contriving the meeting of Nausicaa and Odysseus, but deceitfully (cf. 15.10–26), by playing upon the thoughts that may already have been in the mind of a young girl who is already being wooed by the best of the Phaeacians (34–5; see Kessels 9–91, but also 139), and indeed we could account for the dream in purely naturalistic terms. At the same time H. arouses suspense in the audience, by playing with the possibility of a marriage between Nausicaa and Odysseus. See Intro. 29–30. For the laundering of clothes as the setting for an erotic encounter cf. 15.420–1. It may be related to the theme of an encounter between a girl and a stranger at a well (7.18–20n.).

25 For this kind of rebuke to a sleeping person cf. 4.804, *Il.* 23.69–70 (where ἀκήδεις recalls ἀκηδέα here), 24.683. **νυ**: this form of νυν is found, apart from epic, only in Boeotian and Cypriot Greek. **μεθήμονα** ‘careless’; the word occurs only here and at *Il.* 2.241, *Anacreont.* 57.178. But γελίνατο μήτηρ is found at line-end × 7 in *Il.*

26 **τοι** = σοι, possessive dat., or dat. of the person interested (‘your clothes lie for you uncared for’). **ἀκηδέα** is predicative, σιγαλόεντα a formulaic epithet for clothes. It apparently means ‘shining’, ‘glossy’ or ‘clean’, but the etymology is obscure, O. Szemerényi, *J.H.S.* 94 (1974) 153, derives it from Hittite and Luwian *seheli-*, ‘clean’. Cf. 6.38, *Il.* 22.154 (also in a context of laundry), etc. It may describe linen, rather than woollen, material (see Lorimer 371), but cf. 7.107n. The epithet is applied to clothes even when they are dirty, just as beached ships are still called θαλά in *Il.*

27 **σχεδόν**: of time; cf. in the same position 2.284, *Il.* 17.202. **ἵνα** in H. either means ‘where’ or introduces a final clause. If it means ‘when’ here, as the sense suggests, it is unique in H., and paralleled perhaps only at Antiphon 6.9. Perhaps H., having just used σχεδόν, which is commoner in a local than a temporal sense, now thinks of the

wedding not so much as an occasion as of the place where it will be held. **καλά:** the first syllable, short in lyric and tragedy, is always long in H.; see West, *Theogony* p. 82. **αὐτήν** is subj. rather than obj. of ἐννυσθαι.

28 τὰ δὲ . . . παρασχεῖν ‘and provide others’, where we might have expected καλὰ δὲ answering καλὰ μέν. **τοῖσι . . . οἱ . . . ἄγωνται** i.e. those who will escort Nausicaa in the procession from her father’s house to that of the bridegroom, as in the representation on the Shield of Achilles (*Il.* 18.492–3; cf. [Hes.] *Scut.* 274). Athena knows that male garments will be required by the naked Odysseus. H. is already preparing for an important moment at 7.234.

29–30 τούτων: neut., ‘from these things’; i.e. by the decent appearance of the participants the family honour is enhanced. **φάτις ἀνθρώπους ἀναβαίνει:** χάρις, which Callistratus read for φάτις, is probably his own emendation, and no improvement; see van der Valk 51. ἀναβαίνω sometimes governs an acc. without preposition of the place to which one mounts (e.g. 18.302). But we expect a report to spread among men, not to go up to them. Neither ἀνθρώπων nor ἀνθρώποις is a satisfactory variant. For φάτις ἀνθρώπων cf. 21.323, ‘feeling shame at what men might say’ (at 23.362–3 it means ‘a report about men’). ἀνθρώποις would be dat. of advantage. But both leave ἀναβαίνει awkwardly undefined. **ἐσθλή** is in runover position before punctuation cf. 6.182, 8.585, etc. Though such runover words are not always emphatic, it is hard to prove that none of them are, as S. E. Bassett, *T.A.Ph.A.* 57 (1926) 116–48, tried to do. See against him M. W. Edwards, *T.A.Ph.A.* 97 (1966) 138–48. Tsagarakis 10–23 is right to argue that, while the position of the runover adjective may be ascribed to metrical exigency, the *choice* of a given adjective is generally determined by the poetic situation. For further discussion see Hoekstra 87 n. 1, Hainsworth, *Flexibility* 104–5, M. W. Edwards 52, 58. **χαίρουσιν δὲ . . . μήτηρ:** the δὲ clause logically expresses the result of the previous one. For this common kind of parataxis in H. cf. 4–6n., 108, 7.30, 8.171–2, and see Chantraine, *GH* II 357–8. πατήρ καὶ πότνια μήτηρ is a common formula at line-end; e.g. 6.154.

31 For ἀλλά (‘come now’) in a command or exhortation cf. 6.209 and see Denniston, *GP* 13–14. It marks ‘a transition from arguments for action to a statement of the action required’. The short ο in the subjunctive is common in epic. **πλυνέουσαι** fut. participle to indi-

cate purpose. **ἄμ' ἡοῖ φαινομένηφι**: the formula (or ἄμα δ' ἡοῖ) occurs × 8 in *Od.*, × 4 in *Il.*; cf. 7.222. For the suffix -φι, here attached to the dat. participle, expressing accompaniment, see 6.4-6n.

32 We are not told that the daughter of Dymas does in fact go with Nausicaa, who will evidently be accompanied only by her maids. **τοῖ** = **σοι** (not **καίτοι**, which is not found in H. or Hesiod; see Deniston, *GP* 555), a dat. of advantage rather than governed by **ἄμα**. **συνέριθος** ('fellow-worker') does not occur again before Ar. *Peace* 786, but **ἐριθος** is found at *Il.* 18.550, 560. The etymology is unknown (see *Lfgre*). **Σ** connects it, by popular etymology, with **ἐρία**, 'wool'). For this rare kind of compound expressing a personal relationship see E. Risch, *J.F.* 59 (1949) 21.

32-3 **ὄφρα τάχιστα | ἐντύνει** is a single sense-unit, so that the pause at line-end is hardly felt; see Intro. 33. The same phenomenon is less striking at 27-8; cf. 6.289. More often after **ὄφρα τάχιστα** at line-end the expression continues as far as the main caesura (see Hoekstra 104-5). **ἐντύνει**: subj. The middle is used intransitively, as at 12.18; 'that you may very quickly make your preparations'. More often it governs an object in the acc. Scan **ἐντύνει**: this synizesis is commoner in *Od.* than *Il.* **ἔτι δὴν**: often together, e.g. at 2.36, 296, 397. The final syllable before **δὴν** is always long in H. **ἔσσει**: -**εαι** as in **ἐντύνει**, but this time fut. indic.

34-5 **μνῶνται ἀριστῆες**: **μνάσμαι** in the sense of 'woo' is not found in *Il.* For such contracted forms of the present indic. and participle of -**ω** verbs in H. see Chantraine, *GH* 1 53, and cf. 6.284. That **ἀριστῆες** refers to status and not to moral worth is shown by the fact that it can be applied to Penelope's suitors (21.153, 170). Both Nausicaa and Penelope are being wooed by, and rejecting, the local nobility (see Austin 200-2). From 27 we might have gained the impression that Nausicaa is already betrothed and that the wedding is imminent. These lines make it clear that the bridegroom has not yet been chosen. **κατά** is the regular preposition with **δῆμον** (*Od.* × 20; e.g. 274, 283; 8.36, 390). **ἀνὰ δῆμον** is found only six times. Usually, as here, the other preposition is excluded by metre, but in the seven instances where either would scan six have **κατά**, and 19.273 is unique. **πάντων Φαίηκων**: the enjambment is 'progressive' or 'unperiodic'; see Intro. 33. Grammatically the sense is complete at the end of 34, but the genitive phrase expands and clarifies **ἀριστῆες**, and itself leads to a

further expansion in the ὅθι clause. ὅθι . . . αὐτῇ 'where [i.e. among the Phaeacians, rather than, with Σ, among the ἀριστῆες] you yourself also have your family'; cf. 17.523 ὅθι Μίνωος γένος ἐστίν.

36 ἀλλ' ἄγ': usually, as here, followed by an imperative or hortatory subjunctive. ἡῶθι πρό: cf. 5.469, *Il.* 11.50; either 'at dawn', with adverbial ἡῶθι further specified by the second adverb πρό, which may retain something of the sense of πρώϊ ('early'), or 'before dawn', with ἡῶθι felt as if it were a genitive dependent on πρό. See Chantraine, *GH* 1 245–6, Shipp 70–1, and cf. 8.581, οὐρανόθι πρό *Il.* 3.3. The adverbial locative suffix is confined to H. and his imitators.

37 ἐφοπλίσαι: usually of preparing a meal, but an ἀμαξία also at *Il.* 24.263, of a ship at *Od.* 2.295; cf. 57, 69, ὀπλίσαι *Il.* 24.190. ἥ κεὖ ἄγχιαι: the relative pronoun with κε(ν) + subj. regularly indicates purpose; e.g. 15.310–11. See K–G II 427, Chantraine, *GH* II 247. For the subj. with athematic ending in -σι see Palmer, in *Companion* 117–18.

38 ζῶστρα: a ἀπαξ λεγόμενον. Probably it is the same as the ζώνη, the lower girdle normally worn by women above their hips. Men wear a ζωστήρ. ἡ ζῶστρα appears only in Theocr. 2.122. Lorimer 375–7 thought that the ζῶστρον is identical with the ζῶμα, the loin-cloth worn by men (see H.-G. Buchholz and J. Wiesner, *Arch. Hom.* E 121–3), and that it appears here as 'the male counterpart of the women's πέπλοι'. But it would be odd to have ζῶστρα, rather than the χιτῶν or the χλαῖνα, standing for male attire in general, especially on the formal occasion of a wedding. A reference to the clothes of the male participants may be contained in ῥήγεα σιγαλέοντα. ῥῆγος, or more often ῥήγεα, regularly describes bedclothes, but in this connection it is often associated with χλαῖναι; see 7.336–8n. 'In what we may call its "dormant" state, that is to say, folded up and stored away, a Greek textile has no particular identity. Only when in use does this dormant thing become classifiable' (I. D. Jenkins, *Arethusa* 18 (1985) 117). LSJ may be wrong to think of woollen ῥήγεα rather than linen. At 13.73 and 118 ῥῆγος and λίνον appear to be distinct, but see 26n.

39 καὶ . . . αὐτῇ 'for you yourself too', as well as for the clothes that the wagon is to carry. καὶ = 'also', while δέ is the conjunction. Sc. ἐστίν, rather than ἔσται.

40 ἀπό: with πόλης. H. uses πόλεος, πόλιος, and πόλης as gen. of πόλις. The last of these becomes, by quantitative metathesis, Attic

πόλεως. πλυνοί: cf. *Il.* 22.153, of the place where in happier peacetime the Trojan women did their laundry.

41-7 The description of Athena's departure to Olympus forms a self-contained unit, set apart from its surroundings (the δέ which at 48 answers μέν at 41 provides only a minimal connection) (a) by the striking ring-composition at 41/47 in which the two clauses are set out in chiasmic order, (b) by the series of enjambments at 40-5, and (c) by the sheer beauty of the language, which contrasts with the mundane preparations for laundry on the human plane. Though the gods may intervene in human affairs their own way of life is far removed from that of men. Its negative counterpart is found in the land of the Cimmerians (*Il.* 11.14-19). Bergk and others deleted 42-7 as a late insertion, while Marzullo 213-21 found the passage conventional in tone and lacking in poetic inspiration. Spieker convincingly defends the poetic quality of the passage and its rightful position here. It is effective that the description of the blessed existence of the gods comes not in book 1, at the first divine assembly, but here when Athena has at last left Olympus to help Odysseus, just as, on the human level, the similar praise and description of Ithaca is postponed till Odysseus reaches his goal (*Il.* 13.238-49). The 'romantic' tone of the passage is scarcely paralleled in *H.*, unless in the account of Hera's seduction of Zeus in *Il.* 14 (esp. 346-51), and in the description of the Elysian Plain at 4.565-8. It has some affinities with Hesiod's picture of the Golden Age (*Op.* 112-19) and of the fate of the Heroes in the Isles of the Blest (*Op.* 170-3); cf. also Pind. *Ol.* 2.61-7.

41-2 The sense, grammatically complete at the end of 41, is extended by the specification of Athena's destination (cf. 10.307-8), which is then itself further expanded in the elaborate description of Olympus. **Οὐλυμπόνδ'**: for the metrical lengthening of Ὀλ. see Chantraine, *GH* 1 102, Wyatt 90, who suggests that it is by analogy with ὄρος/οὔρος or Οὐρανός, or both. In *H.* the gods are thought of sometimes as living on Olympus (e.g. 6.240), sometimes in the οὐρανός (e.g. 6.243), and sometimes both notions are illogically combined: e.g. 15.523, *Il.* 5.750. **δοῖ φασί**: cf. *Il.* 2.783, 24.615. Here ἔμμεναι runs over into the next line. Since antiquity critics (e.g. Bérard, *Intro.* 11 54-7) have been disturbed by the element of doubt that they found in φασί. But in all these passages φασί simply notes what is generally accepted belief (κατὰ κοινὴν δόξαν Eust.). The acceptance gives it all

the greater authority (see Garvie on Aesch. *Cho.* 320–3). **ἔδος** cf. *Il.* 5.360, 367 θεῶν ἔδος, αἰπὺν Ὀλύμπον, *Sol.* 13.21–2 θεῶν ἔδος αἰπὺν . . . οὐρανόν. **ἀσφαλές** ‘firmly set’. H. elsewhere has only the adv. ἀσφαλῶς, as at 8.171, or -ες used adverbially (with αἰεί at *Il.* 15.683). But cf. Hes. *Th.* 128 (of Οὐρανός) ὅφρ’ εἴη μακάρεσσι θεοῖς ἔδος ἀσφαλές αἰεί (at 117 the same description is applied to Gaia; cf. also Pind. *Nem.* 6.3–4). The security of heaven and Olympus was once in fact threatened, though unsuccessfully, by the Giants (11.313–20). But here it is disturbed not even by wind or rain or snow.

43–5 The enjambment in the three successive lines is ‘integral’ (for ἔμμεναι in this position cf. 1.233, 377). The three negative οὔτε clauses are followed by two positive clauses (Spieker 138 compares 4.565–8, 11.14–19). The first two οὔτε clauses are structurally parallel with instrumental dat. + passive verb, while the third provides variety with its nom. noun + intransitive verb. Epithets are totally absent. The two positive clauses are arranged chiastically: noun–verb–epithet, epithet–verb–noun. Of the five verbs four end in -αι, and only the final one is varied.

H. is creating an idealised picture of heaven and the blessed life of the gods, for which cf. Arist. *De mundo* 400a6–14 (quoting this passage), Plut. *Per.* 39.2, Sen. *De ira* 3.6.1. We need not object that Mt Olympus is in fact by no means unaffected by wind, rain, or snow (its formulaic epithets are νιφόεις, ἀγάννιφος), or that the picture is inconsistent with such passages as 20.103–4 ἀπ’ αἰγλήεντος Ὀλύμπου, | ὑψόθεν ἐκ νεφέων.

τινάσσεται of a wind also at 5.368, Sappho 47, perhaps Ibycus 286.12. In the Titanomachy οὐρανός and Olympus were in fact shaken (Hes. *Th.* 679–81). At 4.566–8 the Elysian Plain is free from snow, storm, and rain, but its inhabitants are *refreshed* by west winds; cf. *Il.* 8.481, and the Isles of the Blest at Pind. *Ol.* 2.70–2. **ἐπιπλινάται** ‘comes near’. The verb is related to πέλας. For such old athematic forms in -νῃμι see Chantraine, *GH* 1 300–1. **ἀλλὰ . . . ἀνέφελος** ‘but clear cloudless air quite spreads over it’. μάλα either goes with πέπταται, or it strengthens the whole assertion (= ‘indeed’); see LSJ s.v. 1 2. αἶθρη = ‘clear air’; cf. 12.75, *Il.* 17.646. ἀνέφελος occurs only here in H. For the deferred epithet, with this shape and in this position, see Prescott, *C.Ph.* 7 (1912) 39. When ν, μ, or λ represents the ancient groups σν, σμ, or σλ, the dropping of σ regularly leads to the length-

ening of the preceding vowel. This is extended, for largely metrical reasons, to cases in which such a group is not represented; so here, where some print *ἀνν.*, and at 8.121, 374. See Chantraine, *GHI* 175–7, Wyatt 81–3, also 6.14n. *ἐπιδέδρομεν* ‘floats over it’, lit. ‘has run over it’, the word being virtually synonymous with *πέπταται* (Eust. gives *ἐπιπολάζει* as its equivalent); cf. 20.356–7. *αἴγλη*, ‘radiance’, is characteristic of Olympus; cf. *ἀπ’ αἰγλήεντος Ὀλύμπου* 20.103, *Il.* 1.532 (the formulaic epithet may be the starting-point for the description here; see Spieker 148), Soph. *Ant.* 609–10. Naturally associated with the sun and moon (7.84, etc.) it may be applied to any deity (*h. Ap.* 202), and, in Pindar’s memorable phrase (*Py.* 8.96 *αἴγλα διόσδοτος*), may be bestowed by the gods on favoured human beings. So at 7.84–5 the splendour of Alcinous’ palace may be thought to reflect that of Olympus itself.

46–7 The final couplet is set apart from the preceding by the absence of enjambment and by asyndeton. The first line summarises the description, while the second provides the transition back to Nausicaa. *τῶι ἔνι*: i.e. in Olympus, or, more specifically, in the *ἔδος ἀσφαλές*. The permanently blessed existence of the gods, who never really suffer, is one of the principal marks of distinction between them and mortal men. *μάκαρες*: the formulaic epithet for gods is particularly appropriate in the present context. It is comparatively rarely applied by H. to human beings. The distinction is clear at *Il.* 1.339 *πρὸς τε θεῶν μακάρων πρὸς τε θνητῶν ἀνθρώπων*, so that the triple occurrence at 6.154–5, 158 provides yet another link between Scheria and Olympus. *διεπέφραδε*: the same reduplicated aor. of (*δια*)φράζω is found at 7.49, etc.; cf. 6.71, 233, 303.

48–9 *αὐτίκα . . . εὐθρονος*: cf. 15.495. The much commoner formula *ἦμος δ’ ἠριγένεια φάνη ῥοδοδάκτυλος Ἥως* (see 8.1n.) fills the whole line. Here H. provides the sense-pause at the bucolic diaeresis, and the following relative clause runs over into the next line, with *Ναυσικάαν* in apposition with *μιν*; cf. *Il.* 21.249–50. *εὐθρονος* is applied by H. only to *Ἥως*. Commoner is *χρυσόθρονος*. Even if (G. M. Bolling, *A. J. Ph.* 79 (1958) 275–82) such words really derive from *θρόνα* = ‘flowers’ (cf. *Il.* 22.441), H. and his contemporaries probably connected them with *θρόνος*; see E. Risch, *Studii Clasice* 14 (1972) 17–25. *ἐυπεπλον*: elsewhere in *Od.* only at 21.160, the epithet is especially appropriate for a girl who, on awakening, will be preoccupied with the laundering of clothes, and who will shortly encounter the naked

Odysseus. **ἀπεθαύμασ'**: the compound occurs only here in H. ἀπ' has intensive force, not (Stanford) 'ceased to wonder at'. In such contexts the effect on the waking person is regularly described (see Arend 62), but no explanation is given of why Nausicaa wonders at the dream. But 'the experience of wonder or awe frequently raises the suspicion that a divinity is at work or somehow present' (Clay 167; cf. Richardson on *h. Dem.* 188-90). For θαῦμα or θάμβος on such occasions cf. 1.323, 3.372-3, etc. See also 6.20-49n. **δνειρον** could be either masc. or neut.; but see Kessels 7-10, 174-85; 'the masculine form has a strong preference in Homer' (178).

50-71

Nausicaa has first to tell her parents of her intention and to ask her father for permission to take the wagon. In fact H. gives no account of any conversation with her mother, and she says nothing of the dream or of her marriage. His purpose is to introduce us early to the principal members of this civilised family, and, with considerable sophistication, to form a picture of their characters in our minds; see further 57-67n. As Eisenberger 109 points out, we are taken inside the palace before Odysseus himself enters it.

50 διὰ δώμαθ': H. often uses διὰ (= 'through') + acc.: e.g. 7.40, 139. Chantraine, *GH* II 96, explains that what is envisaged is the idea of extension over space.

51 κιχήσατο δ' ἔνδον ἔοντας: cf. *Il.* 18.268 κιχήσεται ἐνθάδ' ἔοντας, *Od.* 7.166.

52-5 When we first meet Arete and Alcinous they are fulfilling the traditional roles of woman and man in civilised Homeric society. Arete is inside the house, by the domestic hearth, the focus of female activity, performing, and supervising her servants in, the traditional task of spinning; cf. 305. Her husband is on his way to the outside world of men to take part in a meeting of the βουλή. So at 1.356-9 Telemachus reminds his mother that her job is to attend to the weaving and spinning, while μῦθος will be the concern of men. That Arete was responsible for the making of the clothes which Nausicaa proposes to launder will become important at 7.234-5.

52 σὺν ἀμφιπόλοισι γυναῖξιν at the end of the line also at 6.80, 7.235, and often in *Od.*

53 ἡλάκατα στρωφῶσ' 'twirling the strands on the distaff' (the

ἡλακάτη); cf. 6.306, 7.105. For the form of the verb cf. 6.318n. **ἀλιπόρφυρα**: either 'coloured purple like the sea' (cf. Σ 13.108, of φάρεα), or coloured purple with dye from the shell-fish *murex*. Marzullo argues (228; also *Maia* 3 (1950) 112–16) that the pre-Homeric sense referred to the agitated movement of the sea (cf. πορφύρω), or to the colour which derived from it. For purple as a royal colour in Mycenaean tablets see Carlier 51–3.

54–5 μετὰ κλειτούς βασιλῆας with ἐρχομένοι. The epithet is not found elsewhere in *Od.*, but occurs fairly frequently in *Il.*, × 6 with ἐπίκουροι, which explains the variant reading here. In the Mycenaean tablets the ruler appears as Wanaka (acc. of ἄναξ), while the qa-si-re-u (βασιλεύς) is a subordinate official or local functionary; see J. Chadwick, in *Minoica: Festschrift J. Sundwall* (Berlin 1958) 118, Kirk, *Songs* 29, 36–7, Bowra in Kirk, *Language* 25. In the Homeric poems βασιλεύς means both 'king', the leader of the community (cf. 8.157), and, in the plur. βασιλῆες, the council of nobles (perhaps heads of households), the βουλή which advises the king, while the ἀγορή is the assembly of the people as a whole (cf. 8.12, 109, 156). So at Ithaca the suitors are βασιλῆες in their own right. See Finley, *Historia* 6 (1957) 140–4, E. Cantarella, *Norma e sanzione in Omero* (Milan 1979) 95–140, A. G. Geddes, *C.Q.* 34 (1984) 28–36, T. Rihll, *L.C.M.* 11 (1986) 86–91, and especially Carlier 44–101, 108–16, 137–230. For the actual historical situation in Geometric Greece see R. Drew, *Basileus: the evidence for kingship in Geometric Greece* (New Haven and London 1983), who argues that in *H.* himself βασιλεύς denotes simply 'a highborn leader who is regularly flanked by other highborn leaders' (129). Carlier 145–6 shows that on Scheria there are at least two, and perhaps three, groups of 'elders' (cf. 7.49, 136, 8.390 with 7.189, 8.40–1), the first of which shares in ordinary royal feasts, while a larger group is invited only on special occasions; only 12 βασιλῆες form the βουλή (cf. 13.12), who may, or may not, be identical with the first group. But all are called βασιλῆες. **ἐς βουλήν**: for the runover prepositional phrase, followed by a relative clause, cf. 7.281, and see Bassett, *T.A.Ph.A.* 57 (1926) 140. **ἵνα** 'where' (see 6.27n.). This meeting of the βουλή has been called, not by the king, but by the other nobles. That any member could summon it appears from 2.26–8, where Aegyptius on Ithaca, after remarking that neither ἀγορή nor θόωκος (= βουλή) has met since Odysseus' departure, wonders who it is that has called an assem-

bly now. **Φαίηκες ἀγαυοί**: so, at line-end, 13.120, 304. Of the 23 other occurrences of the epithet in *Od.* (+ 1 of the superlative) 14 are in the formula *μνηστῆρες (-ας) ἀγαυοί (-οὺς)*.

57–67 In the first speech that we hear her utter Nausicaa reveals the attractive modesty and tact of a princess brought up in a civilised society. She is too embarrassed to mention the marriage which is her real motive. For H.'s ability to present a speech whose real intention we know to be concealed see Griffin, *Homer on life and death* 61–6. Here he himself draws our attention to the concealment, but see 7.298–307n. The irony is that her father understands Nausicaa's true intention. Lines 66–7 make clear to us the delicacy also of Alcinous, who is too tactful to point out that he knows what is in his daughter's mind. Harmony and understanding between father and daughter are complete, as they will be in all his family relationships, and in Phaeacian society in general (9.5–6). See Austin 181–2, 193–200, 206, for whom *ὁμοφροσύνη* (see 6.181–2n.) between two persons is 'the keystone of the poem, the *telos* to which it moves' (181) eventually on Ithaca. The repetition of *φίλος* (51, 56, 57, 62, 67) reinforces our sense of the affection shared by the members of this family, and we are now introduced also to Nausicaa's five brothers. Finally the passage adds that the Phaeacians are a pleasure-loving people who enjoy dancing (65); cf. 8.246–9n.

57 πάππα φίλ': the first words set the tone. *παππάζω* ('to call someone Papa') occurs at *Il.* 5.408, but *πάππας* itself is not found again before Aristophanes. The word is a non-literary colloquial address of a child to her father; cf. *μαῖα, ἄττα, τέττα*. **οὐκ ἂν . . . ἐφοπλίσσειας**: *ἂν* + opt. is often used to express a polite request. The negative in front of it makes the request even more tentative, 'would you not make ready . . .?' At *Il.* 24.263, a similar line, the tone is different; cf. also *Od.* 7.22. For the verb cf. 6.37n. *ἐφοπλίσσειαν* (Rhianus etc.) derives from the feeling that it was inappropriate for the king in person to prepare the wagon, or from the pedantic observation that the servants would in fact carry out the task. But 'prepare' may imply 'have others prepare'; cf. 37. **ἀπήνην**: at 37 and 72 (cf. 5.273, and × 8 in *Il.*) metre determines the choice of *ἄμαξα* rather than *ἀπήνη*. Here (cf. 69, 73, 75, 78, etc.), where either would scan, H. has chosen the latter noun, at 260 the former. The two are interchangeable, but there is a slight preference for *ἀπήνη*.

58 ὑψηλὴν ἐϋκυκλον: for a pair of epithets in this position cf. 7.97, 173. H. uses a variety of epithets for an ἀπήνη or an ἄμαξα; for ἀπήνη we find καλός, εὐξεστος, τετράκυκλος, εὐσσωτρος, for ἄμαξα ἐσθλός, τετράκυκλος, εὐτροχος (6.72). Only here (and 70; cf. *PV* 710) does he use ὑψηλός and ἐϋκυκλος of a wagon. The latter is otherwise confined to *Il.*, where it always describes a shield. But M. L. West observes (*J.H.S.* 108 (1988) 155) that Indo-European poetry in general regularly describes chariots as well-wheeled or well-running. **κλυτά:** only here of clothes, but of τεύχεα ('armour') at 12.228, 22.109, and frequently in *Il.*

59 ῥερυπωμένα 'dirty', 'soiled'; cf. 87n., 93. For this type of reduplication in the perf. participle pass. of ῥυπώω cf. Anacr. 112 *PMG* ῥεραπισμένωι, Pind. fr. 318 ῥερίφθαι.

60–1 καὶ δὲ σοὶ αὐτῶι: see 6.39n. For the form of words cf. *Il.* 4.341–2. μετὰ πρώτοισι(ν) regularly appears in this position in *Il.*, often followed by μάχεσθαι or some part of that verb; cf. also *Od.* 8.180. μετὰ + dat., a mainly epic use, is virtually equivalent to ἐν; see LSJ s.v. B. The stress is on the participial phrase καθαρά . . . ἔχοντα, not on the infin. βουλὰς βουλεύειν, 'to have clean clothes . . . when you deliberate'. βουλὰς βουλεύειν: the same *schema etymologicum* occupies the same position at *Il.* 10.147, 327, 415. **καθαρά χροῖ εἵματ':** in this position also at 4.750, 759, 17.48, 58. The rhyme at the end of the two lines is probably accidental. Some MSS have ἔοντι and ἔχοντι, the dat. that one might expect after σοὶ αὐτῶι, but, when such a participle agrees also with the implied subj. of an infin. it is often put in the acc.; see Chantraine, *GH* II 313, and Garvie on Aesch. *Cho.* 140–1. There are similar variants at *Il.* 9.399, 15.58, 22.109.

62–4 Nausicaa explains why she wishes to include the clothes of the other male members of the family. The real reason was given at 28 (see n.).

62 Cf. 10.5 τοῦ καὶ δώδεκα παῖδες ἐνὶ μεγάροις γεγάσιν. The three unmarried sons are doubtless those named at 8.119. **τοὶ = σοὶ.** **υἱες:** for the many forms of this noun see LSJ s.v., Schwyzler 573–4. In the nom. plur. H. uses υἱές, υἱες, and υἱεῖς. The accentuation of the short forms υἱες, etc., 'may preserve a trace of their Aeolic origin' (LSJ; see Chantraine, *GH* I 227–8). **ἐν:** scanned ἐνī; for the final syllable lengthened before the single μ of μεγάροις see 14n.

63 ὄνυλοντες ‘married’. H. uses only the pres. and imperf., so that ὄνυλω + acc. = either ‘I marry’ or ‘I am married to’. The mid. or pass. is used of the woman marrying a man. Alcinous’ married sons, like Priam’s (*Il.* 6.245–6), continue to live in their father’s palace; contrast 3.396. ἡῖθεοι θαλέθοντες: probably ‘vigorous bachelors’. νύμφαι or (παρθέναι) and ἡῖθεοι are grouped together at 11.38, *Il.* 18.593, etc. θαλέθω (only in the participle) is not used by H. elsewhere of people. Cf. however 6.157n., *Il.* 9.143, 285 τρέφεται θαλίῃ ἐνὶ πολλῇ. Probably, like θαλερός in such contexts, it means ‘in the prime of life’, with particular reference to readiness for sexual fulfilment in marriage. So at 66 (cf. 20.74, *h.* 19.35) a θαλερός γάμος is perhaps a marriage for which both partners are sexually ready, a marriage of two people in their bloom.

64–5 As at 61 the stress is not on the infin. but on the participial phrase. But this time, as is more normal when it is emphatic, the latter precedes, giving a kind of chiasmic arrangement with 61. τὰ δ’ . . . μέμηλεν: the half-line is not repeated exactly elsewhere in *Il.* or *Od.*, but cf. 1.151 ἐνὶ φρεσὶν ἄλλα μεμήλει, 13.362, etc.

66–7 αἰδέτο: αἰδώς is ‘that which renders one sensitive to the general values of society and which inhibits departure from them’ (Cairns 154). So here Nausicaa is reluctant to appear to take the initiative in the matter of her own marriage, and perhaps also to raise with a man a subject that has sexual connotations (cf. 63n.). For αἰδώς in male/female relations cf. 221–2, and specifically in sexual matters 8.324, *Il.* 2.262.

68 οὔτε τοι ἡμιόνων φθονέω ‘I do not grudge you mules.’ φθονέω occurs × 9 in *Il.* and *Od.*, + ἐπιφθονέω once; the noun φθόνος does not appear at all. It has nothing to do with envy in H. οὐ φθονέω means ‘I do not mind’, ‘I do not object to’, implying that to reject another’s request would be an act of malice. τευ ἄλλου: neut., ‘anything else’. The MSS present both τεο and τευ as genitive of τις. The latter, which is more frequent, may represent a modernisation of the more ancient τεο; see Chantraine, *GH* 1 59.

69–70 ἔρχεαι: the MSS often give this contracted form of the pres. imper. mid. in H. (cf. 10.288, *Il.* 6.280). But the ending may sometimes represent a modernisation of an original -εο with elision; see Chantraine, *GH* 1 59–60. ἀτάρ . . . ἀραρυῖαν: Alcinous repeats Nausi-

caa's language (57-8), but, for the carrying of the clothes, substitutes the new detail that the wagon is to be fitted with a ὑπερτερία, an 'upper part'. What this is remains unclear, and the word is not found elsewhere in H. At Pl. *Thl.* 207a the ὑπερτερία is distinguished from the wheels, axle, rails, and yoke, and evidently means the body of the wagon (cf. Opp. *Cyn.* 531). One explanation in Σ is that it is a square wooden compartment for the conveyance of baggage; cf. 15.131, *Il.* 24.190, 267, where a πείρις is evidently a detachable wicker basket used for this purpose.

71 ἐκέκλετο: for the reduplicated form cf. διεπέφραδε 46. The augmented verb is always in this position, preceded by a variety of dat. nouns; e.g. 20.147 (δμωϊῇσιν), *Il.* 8.184.

72-84

The detailed description of the preparations for Nausicaa's expedition and picnic serve to delay her expected encounter with Odysseus. The preparation and yoking of a mule-wagon are more fully described at *Il.* 24.266-80. As with all recurring situations or events the poet chooses whether to give a full-scale description or a bald statement. For the latter in this context cf. 111, 253, 316, etc. Here he is more concerned with what the wagon is to carry.

72 εὐτροχόν ἡμιονεῖην: see 6.58n. The former epithet is applied also to a ἄρμα (*Il.* 8.438, 12.58).

73 ὀπλεον: the verb is a ἄπαξ λεγόμενον, unless ὀπλεῖσθαι is to be restored at *Il.* 19.172, 23.159 (see Chantraine, *GH* 1 339-40, 351). **ὑπ' ἀπήνη:** the dat. is usual after ζεύγνυμι; cf. 3.478.

74 Arist. Byz. changed κούρη to κοῦροι (or perhaps to -ηι or -αι), φέρεν to φέρον, and κατέθηκεν (75) to -αν, doubtless out of a sense of propriety (see 57n.). **φαινήν:** of clothes etc. also at 14.482, *Il.* 5.315, 6.219, etc. Cf. 26n. σιγαλόντα, with which it is combined at 5.86 (of a θρόνος). For this apparently inappropriate use of a formulaic epithet see Parry 121.

75-6 καὶ τὴν μὲν κατέθηκεν = h. *Herm.* 63; cf. 9.329, *Il.* 3.293, 6.473, etc. **εὐξέστω:** the adj. is normally of three terminations in H. But the MSS give the masc. form with a fem. noun also at 15.333, *Il.* 18.276, 24.578.

76–8 ἐν . . . ἐν δ' . . . ἐν δ': the simple anaphora is a convenient way of listing the contents of the picnic-hamper; cf. *Il.* 5.740–1. κίστη, 'box' or 'hamper', is not found again before Aristophanes. Cf. Latin *cista*, Scots 'kist'. τίθει μενεοικέ' ἔδωδόν: cf. 5.196, 267 ἐν δέ οἱ ὄψα τίθει μενεοικέα πολλά, *Il.* 9.90. For μενεοικής, 'satisfying', usually of food or drink, see Chantraine, *DE* s.vv. ἔοικα, μέμονα. ὄψα: it is not clear how this is to be distinguished from the ἔδωδόν. The word has a variety of meanings. At 3.479–80 it is distinguished from bread and wine, and is presumably designed to be eaten with the bread (cf. Thuc. 1.138.5, Xen. *Mem.* 3.14.2–4, Pl. *Gorg.* 518c); so no doubt here. At 5.267 ὄψα . . . μενεοικέα is food as opposed to drink, at *Il.* 11.630 an onion used as a relish for drink. It may include meat (perhaps *Il.* 9.489, where pieces of it have to be cut), and such things as olives and cheese (Pl. *Rep.* 372c). In Athenian authors it usually describes fish. For the neglect of the F of οἶνον see Intro. 9. ἔχευεν (-αν) regularly appears at line-end; e.g. 3.40–1 ἐν δ' οἶνον ἔχευεν | χρυσεῖωι δέπαϊ, 20.260. ἀσκήϊ ἐν αἰγείῳ: for the modification of the formula αἶγεον ἀσκόν to permit the insertion of the preposition see Hainsworth, *Flexibility* 103, and cf. 7.85. A goatskin was a normal container for wine; cf. 9.196. ἐπεβήσεται: for the 'mixed' aor., in origin probably a secondary tense of the fut., with first aor. σ and second aor. endings, cf. 6.127, 321, 7.135, and see C. P. Roth, *H.S.Ph.* 77 (1973) 181–6, *Glotta* 52 (1974) 1–10, C. L. Prince, *Glotta* 48 (1970) 155–63.

79–80 In this sequence the mounting would normally be followed directly by the taking up of the whip (81). Here it is delayed by the final attentions of the loving mother. δῶκεν: the subject easily reverts to Nausicaa's mother. Düntzer and others deleted 77–8 (Fick deleted 79–80), but the details of the food are typical (cf. 3.479–80), and indeed necessary to provide preparation for the feeding of Odysseus. See Arend 90 n. 1, Marzullo 238. χρυσέη: disyllabic with long υ (see LSJ). ληκύθω: only here in H., and in the almost identical 215. ὑγρόν 'liquid'. Often applied to the sea, it describes olive-oil also at 7.107, *Il.* 23.281. ἥος χυτλώσαιο 'in order that she might anoint herself' (after or during bathing); lit. 'until she should', but the fut. temporal comes easily to indicate purpose; cf. 4.800, 5.386, and see Chantraine, *GH* II 261, 266. The verb, which must be related to χέω, χυτός, is found only here in H. For ἥος as

probably the correct early Ionic spelling of the Attic *ἔως* see M. L. West, *Glotta* 44 (1966) 135–9, though H.'s MSS regularly have *εἰως* or *ἔως* (the latter even where it is unmetrical, as at 7.280), and it is not certain that the 'correct' form should be restored; see Janko 18.

81 *ἡ δ'*: i.e. Nausicaa. *μάστιγα καὶ ἡνία σιγαλόεντα*: the same formula appears in the same position at *Il.* 5.226, 17.479. *ἡνία*, 'reins', are *σιγαλόεντα* also at *Il.* 5.328, 8.137, 11.128; see also 6.26n. When two (or three) nouns are thus linked, often only the second (or third) has an epithet; cf. 6.225.

82 *μάστιξεν δ' ἐλάαν* 'she whipped the mules into motion'. The formula ($\times 4$ *Od.*, $\times 3$ *Il.*) is elsewhere always followed by *τῷ δ' οὐκ ἄέκοντε πετέσθην* (cf. also *h. Dem.* 379). *ἐλάαν*, the epic pres. infin. of *ἐλάω* = *ἐλαύνω*, expresses purpose: lit. 'to drive' (sc. the mules or the wagon). *καναχή* is any sharp, loud noise, e.g. of metal struck or dropping on the ground. Here it probably describes the sound made by the mules' hooves.

83 *αἱ δ'*: mules are generally fem. in H. (except *Il.* 17.742). *ἄμοτον τανύοντο* 'strained eagerly and/or unceasingly'. The adv. seems to combine both of these meanings. In *Il.* (cf. *Od.* 17.520) it most often goes with some part of *μεμῶως*, and describes a passionate desire or emotion. But the etymology is obscure. The verb is used of horses at *Il.* 16.375, 475.

84 The expansion of *αὐτήν* is not superfluous. It is a mark of a lady's chastity that she does not leave the inner rooms of her house unaccompanied; cf. 18.184 *οἷη δ' οὐκ εἴσειμι μετ' ἀνέρας· αἰδέομαι γάρ*, and see Nagler, *Spontaneity* 45, 64–111. H. stresses the presence of the women also because later he will contrast their behaviour with Nausicaa's. *οὐκ οἷην . . . ἄλλαι*: for this expansion cf. 1.331 = 18.207 = *Il.* 3.143, *Od.* 19.601. For this formula complex see Nagler, *Spontaneity* 64–72, 92–3, Rüter 206. *ἀμφίπολοι . . . ἄλλαι* means 'attendants besides', not 'other attendants'; see K–G I 275, LSJ s.v. *ἄλλος* II 8 for this common use.

85–109

The detailed description of the laundering of clothes is unique in H. But the whole charming picture of everyday life is reminiscent of certain of the scenes represented on the Shield of Achilles in *Il.* 18, espe-

cially the pictures of agricultural labour. We are kept waiting for the encounter between Nausicaa and Odysseus, whom we know to be asleep in the bushes (5.491–3).

85 In three other places in *Od.* (cf. 7.46) and seven in *Il.* a line begins with *οἱ* (*αἱ*) *δ' ὅτε δῆ*, or *ἀλλ' ὅτε δῆ*, and ends with *ἴκοντο*. What comes between is variable.

86 *ἐνθ'* 'where'. The correlative ('then') to *ὅτε δῆ* appears at 88. The purpose of Athena's instructions now becomes fully clear. The audience will identify the 'very beautiful river' with the *ποταμοῖο . . . καλλιρόοιο* (5.441) at which Odysseus had struggled ashore. *ἦ τοι* though this combination often introduces the first member of an antithesis (so *Σ* here, *ἀντὶ τοῦ μέν*) or a contradiction or qualification of what the previous speaker has said, this is hardly the case here, and Apthorp 211–13 is probably right to see its essential function as emphatic; it implies a 'strong desire to get across to the listener'; cf. 7.299, 8.87, and Denniston, *GP* 553–4. *πλυνοὶ . . . ἐπηετανοὶ*: artificially constructed stone troughs, as at *Il.* 22.153–4. The epithet means either 'with an abundance of water' or 'permanent', which is worthy of note in Greece, where rivers and springs so often dry up in the summer. So at 13.247 Ithaca is said to be blessed with *ἄρδμοι ἐπηετανοὶ*. The epithet is not found in *Il.*, in *Od.* always in this position (except 8.233); cf. 7.99, 128. If it is connected with *ἔτος*, rather than with *αἰεὶ*, it may originally have meant 'lasting all year'; see Chantraine, *DE*, *LfggrE*.

87 *ὑπεκπρορῆει* 'flows forth out from under', i.e. there was a constantly changing flow of water. The *πλυνοὶ* must be connected by means of pipes or channels with the river itself. Aristarchus was evidently troubled by the present tense, after the imperf. of 86 (see van der Valk 146). But the present simply describes a permanent geographical feature; for the alternation of tenses Chantraine, *GH* II 192, compares 3.292–6. See further 7.78–132n. For the triple compound, curiously repeated in the next line, cf. 8.125, etc. (some MSS have *ὑπεκπροθῆει* here); also *ὑπεκπροφύγοιμι* at 12.113, etc., and other examples in Chantraine, *GH* II 145. *μάλα . . . καθῆραι* 'to clean even very dirty clothes'. Both in its quantity (*πολύ*) and in its quality (*καλόν*) the water served its purpose. *μάλα περ* goes with the concessive *ῥυπόωντα*, while the infin. is consecutive. For the form *ῥυπόωντα* cf. 13.435, 24.227. It is probably derived from *ῥυπάω* (see 6.14n.) rather than *ῥυπόω* (cf. 6.59). See Chantraine, *GH* I 357, 364.

88 ὑπεκπροέλυσαν: a ἄπαξ λεγόμενον, and equivalent in sense to the expression at 7.5–6 (cf. *Il.* 24.576), ὑπό denoting ‘from under’ (cf. 6.127).

89–90 The comfort of the mules is attended to first.

ποταμόν πάρα δινήεντα = *h.* 21.2. δινῆεις is a formulaic epithet for rivers; e.g. *Il.* 2.877, 8.490. τρώγειν: only here in *H.*, but τρώκτης is used metaphorically at 14.289, 15.416. ἄγρωστιν: probably ‘dog’s tooth grass’, *Cynodon dactylon*; see Olck, in *RE* 1 904–6, Walbank on Polyb. 34.10.3.

91 ἐσφόρεον μέλαν ὕδωρ ‘carried them into the black water’, the adj. perhaps conveying the idea that the water comes from a deep river.

92 στεῖβον δ’ ἐν βόθροισι ‘and they trampled on them in the washing-troughs’. The βόθροι (‘pits’) are the same as the πλυνοί of 40, 86. θοῶς ἔριδα προφέρουσαι ‘swiftly displaying rivalry’, i.e. ‘engaging in swift rivalry’, as to who should complete her task most quickly. Others take θοῶς with στεῖβον. The adv. is always in this position (cf. 8.443, 447). For the expression cf. (middle) 8.210, *Il.* 3.7. ἔρις in *H.* appears in a wide variety of contexts. In *Il.* it is applied particularly to the quarrel between Agamemnon and Achilles, which has tragic consequences (1.6, 8, 177, 2.376). But ἔρις is not always harmful. In a competitive society healthy rivalry stimulates a man to distinguish himself in the activities that society considers important: e.g. in athletics (8.210), in archery (8.223–5), in dancing (8.371), etc.; so also here (of women). At 24.515 Laertes rejoices because Odysseus and Telemachus ἀρετῆς πέρι δῆριν ἔχουσι. Whether it is good or bad depends on circumstances and one’s relationship with the other party. Hesiod came to the conclusion that there are two sister goddesses called Ἔρις (*Op.* 11–26), one evil, the other good.

93 ῥύπα ‘dirt’; the noun appears only here in *H.* It is the heteroclite plur. of ῥύπος, which is used later only in the sing.; cf. 59, 87. For the lengthening of τε before it cf. 13.435, 23.115, and see 6.14, 43–5nn. on the comparable treatment of initial λ, μ, ν.

94 παρὰ θῖν’ ἄλός: this formula (or ἐπὶ θῖν’) in this position is sometimes followed by ἀτρυγέτοιο (cf. 8.49). Here, as at *Il.* 11.622, 24.12, the epithet is omitted to permit the new sentence to start and to continue in enjambment.

94–5 ‘Just where the sea <beating> on the shore washed the pebbles clean’. They spread the clothes to dry on the clean shingly beach. For ἤχι μάλιστα cf. *Il.* 13.789 ἔνθα μάλιστα, *Hdt.* 1.191.4, *Soph. OC* 900. ἤχι is an epic form of ἤι. For the iterative form of ἀποπλύνω cf. *Il.* 22.155, and see 6.4–6n. There is, however, something to be said for the variant ἀποπτύεσκε, ‘kept on spitting out’; cf. *Il.* 4.426, where a wave spits out the sea-foam. For (ἐκ/ἀπο)πτύω of the sea in late prose and poetry see Gow on *Theocr.* 15.133. The corruption could derive from πλύναν 93, and from the general context.

96 λοεσσάμεναι: the girls wash themselves too. Cf. *Il.* 10.577, where ἀλειψαμένω has the same metrical value as χρισάμεναι here. λίπ’ ἐλαίωι, ‘richly (λίπα) with oil’, frequently occurs in this context at line-end (× 5 *Od.*, 3 *Il.*); cf. also 6.227. For this kind of adv. in -α (it is unlikely, as some have imagined, to be a dat. noun) see E. Benveniste, *Origines de la formation des noms en indo-européen* (Paris 1935) 89–94, Leumann 309–10.

97 δεῖπνον ἔπειθ’ εἶλοντο: the phrase is slightly different at 9.86 = 10.57 αἶψα δὲ δεῖπνον ἔλοντο, *Il.* 8.53 οἱ δ’ ἄρα δεῖπνον ἔλοντο. δεῖπνον in *H.* is sometimes breakfast, sometimes as here the midday meal, occasionally (= δόρπον) the evening meal; cf. *Athen.* 1.11e, and see A. Roemer, *Die Homerexegese Aristarchs in ihren Grundzügen* (Paderborn 1924) 41. παρ’ ὄχθησιν ποταμοῖσι cf. *Il.* 4.475 παρ’ ὄχθησιν Σιμόεντος. Tradition evidently has no name for the Phaeacian river. -ησι (or more rarely -ηισι) is the normal form of the fem. dat. plur. after consonants in both Ionic and Attic before 420 BC; see Schwyzler 559.

98 ‘And they waited for the clothes to dry in the glare of the sun.’ μένον governs acc. and infin., as at 1.422, *Il.* 4.247.

99 The commonest formula to express this idea is that used at 8.72, 485. At 5.201 we find αὐτὰρ ἐπεὶ τάρπησαν ἔδητύος ἡδὲ ποτῆτος (= *Il.* 11.780 τάρπημεν), at 5.95 = 14.111 αὐτὰρ ἐπεὶ δείπνησε καὶ ἥραρε θυμὸν ἔδωδῃι, where the sing. requires a different formula, at 9.87 = 10.58 (first pers. plur.) αὐτὰρ ἐπεὶ σίτοιό τ’ ἐπασσάμεθ’ ἡδὲ ποτῆτος. Here the notion is compressed into the first part of the line before the fourth-foot caesura, to leave room for the double subject, and thus to prepare for the contrast between Nausicaa and the other girls which will be developed in the following lines. For the various

forms, and use, of the aor. of τέρπομαι in H. see J. Latacz, *Zum Wortfeld 'Freude' in der Sprache Homers* (Heidelberg 1966) 174–219.

100 τὰ δ': MSS have τὰ τ', where τε is hard to explain; it would have to be answered by δέ at 101. If τὰ δ' (evidently the reading of Aristarchus) is correct, δέ is the apodotic δέ, which occurs most often in H. after a temporal protasis, as here (there are more than 70 instances according to Denniston, *GP* 179). τὰ sums up the whole of δμῳαί τε καὶ αὐτή, and Nausicaa joins in the ball-play, as she does at 115. Both the postponement of δέ (some editors print τὰ γ' (cf. *Il.* 3.5)) and the position of ἄρα are unusual. Normally ἄρα comes immediately after the first word or first word + conjunction, so that we expect τὰ δ' ἄρα σφαίρῃ κτλ., but the emphatic position is given to the ball which is to play the decisive part in what follows.

A fuller account of ball-play is given at 8.370–80. Lord, *Epic singers* 49–56, describes a South Slavic song, 'The Captivity of Šarac Mehmedaga', in which the hero emerges from hiding and confronts a group of women who, having drawn water from a well, have begun to dance. In the song of 'Marko Kraljević and Mina of Kostur' the hero meets women washing clothes at a spring. For the risk to a girl inherent in such a situation cf. *Il.* 16.181–3, *h. Dem.* 2–5, *h. Aphr.* 117–20, Hes. fr. 140, Moschus 63–76.

ἀπὸ . . . βαλοῦσαι: the girls take off their head-dresses or kerchiefs to give themselves greater freedom of movement. By doing so they unconsciously render themselves more vulnerable to any sexual advance.

101 λευκώλενος: of Nausicaa also at 186, 251, 7.12, of her mother Arete at 7.233, 335, in all these passages in the same position in the line. In *Il.* it is most often an epithet of Hera. **ἤρχετο μολπῆς**: the phrase is evidently adapted from the common ἤρχετο μύθων (e.g. 7.233); cf. also *Il.* 18.606 μολπῆς ἐξάρχοντες. Nausicaa leads the μολπή, like the soloist who regularly leads off lamentation in *Il.*; e.g. 24.723 τῆισιν δ' Ἀνδρομάχη λευκώλενος ἤρχε γόοιο. Two tumblers or acrobats lead off the μολπή at 4.18–19 = *Il.* 18.605. μολπή in Homer is song combined with dancing or rhythmic movement (cf. Σ 1.152), so that here the girls may sing as they dance. See M. Wegner, *Arch. Hom.* v 42–4, Pagliaro 26. Aristarchus may have held that μολπή and μέλπεσθαι in H. always referred not to singing but to play or sport (see G. Pasquali, *Storia della tradizione e critica del testo* (2nd edn Florence

1971) 232–3), but certainly μέλομαι must mean ‘sing’ at 4.17, 13.27, *Il.* 18.604.

102–9 At 4.122 Helen, at 17.37 = 19.54 Penelope, is compared briefly to Artemis. The outstanding appearance of Nausicaa, already remarked upon at 16, is the starting-point for the present extended simile, one of only nine in *Od.* that contains five or more lines (see Moulton 118, and cf. 6.130–4, 8.523–30). The comparison of a man or woman to a god is usually handled much more briefly. Introduced in general terms at 102 (οἷη), the full statement of the point is delayed until the end (107–9). In between the simile is developed into a picture which exists partly for its own sake, but whose details are nevertheless relevant to Nausicaa’s situation. The activity of Artemis hunting on the mountains differs from that of Nausicaa playing ball and perhaps singing on the beach, but both are enjoying themselves (99, 104) in a lonely place removed from the house and community. The Nymphs who play beside Artemis, a goddess often associated with singing and dancing (e.g. *Il.* 16.182–3, *h. Aphr.* 19.118–20, where many Nymphs play round her, *h.* 27.15–20), correspond to the girls who play ball with Nausicaa. The pleasure Leto takes in her daughter Artemis (106) suggests the harmonious relationships within the family of Alcinous and Arete. The main point is that, just as Artemis stands out among her Nymphs, beautiful as they are, so Nausicaa is set apart from her attendants. We are thus prepared for their different reaction when at last they encounter Odysseus (see Coffey 131–2).

102–4 οἷη δ’ . . . εἶσι ‘and she is like Artemis when she goes’. For this rather unusual way of introducing a simile cf. *Il.* 5.864–6, 6.146, 7.63–5. Here the length of the comparison has led to the substitution of ὥς (109) for τοίη, as if ὥς had preceded. **κατ’ οὐρεα** ‘over/throughout the mountains’, is preferable in sense to the better attested κατ’ οὐρεος, ‘down from the mountain’; cf. *Il.* 21.485–6 κατ’ οὐρεα θῆρας ἐναίρειν | ἀγροτέρους τ’ ἐλάφους, and the accusatives in 103. For the metrical lengthening in οὐρεα, and other trisyllabic forms of ὄρος, see Wyatt 47–9, who sees it as derived from the compounds ὑπωρεΐη, *ὑπώρειος. **λοχέαιρα** ‘shooter (probably lit. ‘pourer’, χέω) of arrows’; cf. *Il.* 5.618, 8.159 βέλεα . . . χέοντο. The epithet is applied only, but very frequently, to Artemis. Hunting, especially on the mountains, is one of her most characteristic activities; e.g. *Il.* 5.51–2, *h.* 27.2–10. Taygetus is the mountain-range which dominates the Laconian plain

from the west, and whose summit is at 7,900 feet; hence the appropriateness of περιμήκετον ('very-lofty'), a form used elsewhere by H. only at *Il.* 14.287, for the commoner περιμήκης (of a mountain 13.183). Shipp 219 includes it in his list of 'late' forms found in similes. Artemis Orthia is particularly associated with Sparta, and had a sanctuary there from the late eighth century. Erymanthus is between Arcadia and Elis, the modern Mount Olonos. If H. knew the story of Heracles' hunt of the Erymanthian Boar, the reference to boars at 104 would be particularly effective. But there is no early literary source for the story (see Easterling on *Soph. Tr.* 1097).

105 δέ θ': unless τε is to be deleted (Stephanus) as an attempt to eliminate the hiatus, it is to be understood as marking a generalisation, as often in similes; so also at 106, 108, 7.124–5. See Chantraine, *GH* II 342, Denniston, *GP* 528–9. For the lengthening of the short syllable before Νύμφαι cf. 9.154, and see 6.14, 43–5nn. **κοῦραι Διὸς αἰγιόχοιο**: the same formula is used of the Nymphs at 9.154, *Il.* 6.420.

106 ἀγρονόμοι 'haunting the countryside', only here in H.; but cf. Aesch. *Ag.* 142, of animals to whose offspring Artemis is 'delightful' (τερπνά), or in which 'she takes pleasure'. **γέγηθε δέ τε φρένα Λητώ**: the perspective shifts to Leto, who was the mother of Artemis and Apollo. Cf. *Il.* 8.559 γέγηθε δέ τε φρένα ποιμήν, 11.683, *h. Dem.* 232, and see M. Finkelberg, *C.Ph.* 84 (1989) 185. The quite different version of this line attributed by Σ (see app. crit.) to the fourth-century Peripatetic Megacleides is a mystery. Hainsworth suggests that Megacleides did not understand 'how Leto could observe her agile daughter', and arbitrarily changed the line, borrowing from Hes. *Op.* 530 ἀνὰ δρία βησσήεντα. παιπαλόεντα is suitable for mountains, etc., but hardly for bushes.

107 'And she holds her head and forehead above them all [i.e. the Nymphs]'; cf. *Il.* 6.509 = 15.266 (of a stallion). Others print ὑπὲρ ... ἔχει and take it as intrans., 'she overtops them all by (acc. of respect) head and forehead', as at *Il.* 3.210 Μενέλαος ὑπείρεχεν εὐρέας ὠμούς. Artemis' superiority in height symbolises the superiority also of her status and dignity. So too Nausicaa stands out among her companions in both height (cf. 16) and status, and Odysseus will (150–2) surmise that she may be a goddess. Tall stature in a woman was evidently a mark of beauty; cf. in general Xen. *Cyr.* 5.1.5, Arist. *EN* 1123b7, and see Rutherford on 20.71. **μέτωπα**: elsewhere in H. always sing; e.g.

Il. 16.798 κάρη χάριεν τε μέτωπον. For the plur. used of a single individual cf. *Eur. Hel.* 1568, and see K–G 118.

108 ρεῖά τ' ἀριγνώτη πέλεται: cf. 6.300 and 17.265, of the palaces of Alcinous and Odysseus which similarly stand out among all the other houses. The epithet is found particularly in the context of a divine epiphany: *Il.* 13.72, 15.490, Sappho 96.4–5, where too a girl is compared to such a goddess. For the second τε cf. 105, 106. **καλαὶ δέ τε πᾶσαι** 'though all are beautiful'. Logically concessive, the clause is added paratactically; cf. 6.29–30n., 8.171–2. The fact that all the Nymphs are beautiful makes Artemis' outstanding beauty all the more remarkable.

109 παρθένος ἄδμής: cf. 6.228, *h. Dem.* 145; also *h. Aphr.* 82. H. reminds us that Nausicaa is unmarried but ripe for marriage (see 6.25–40n.). The words suggest a further point of comparison with the virgin goddess, described as ἄδμητος at *Aesch. Supp.* 149, *Soph. El.* 1239.

110–18

All this time H. has kept us in suspense as to how he will arrange the encounter between Nausicaa and the sleeping Odysseus. At 110, as Nausicaa prepares to return home, it looks as if it will not take place at all. Athena has to intervene with a further development of her plan, and the ball-game turns out to be not an irrelevant detail in the story, but the device that is to lead to the encounter. Cf. the frequent occasions in *Il.* when something would have happened, had not some god noticed and prevented it; cf. also *Od.* 5.426–7 where Athena intervenes to save Odysseus from being torn on the rocks, 436–7, 24.528–30. This is H.'s way of explaining why something that seemed to the audience to be likely to happen did not happen after all. A modern writer might attribute it to a lucky coincidence. But in H.'s world there are no coincidences. Thus he uses Athena both to resolve the tension that he has himself deliberately created and by her intervention to mark the decisive moment when Nausicaa misses her aim with the ball.

110 ἄρ' 'after all', marking the gap between what we expected and what now seems likely to happen. For the form of words cf. 4.514, *Il.* 10.365, etc., and, in the context of a divine intervention, 7.18–19, 10.275. **πάλιν οἰκόνδε νέεσθαι** cf. at line-end *Il.* 6.189 πάλιν

οἰκόνδε νέοντο. In H. πάλιν usually means 'back', not 'again'; cf. 7.143, 280.

111 εἴματα καλά: a less precise epithet than at 6.26; cf. 7.234-5, etc. The participles are subordinate to νέεσθαι, not ἔμελλε. Nausicaa does not perform these tasks until 252-3.

112 ἄλλ' (i.e. ἄλλο) ἐνόησε: cf. 6.251. The whole line occurs × 5 in *Od.*, always marking a further intervention of Athena. At 5.382 an alternative form is used, αὐτὰρ Ἀθηναίη, κούρη Διός, ἄλλ' ἐνόησεν. At 4.219 the mortal Helen is substituted in the second half of the line (cf. 6.251), at 16.409 (after ἡ δ' αὖτ' ἄλλ' κτλ.) Penelope. γλαυκῶπις: see 6.13n.

113 εὐώπιδα κούρην: cf. 142 (the only other occurrence in H.), *h. Dem.* 333.

114 ἥ . . . ἡγήσαιο: for the relative pronoun + opt. indicating purpose see Chantraine, *GH* II 248, Palmer, in *Companion* 168. The three opt. clauses mark the three successive stages of Athena's plan. οἱ ἡγέομαι regularly takes a dat., as at 7.22, where too there is a simple acc. of goal of motion; cf. 15.82 ὅσπερ δ' ἀνθρώπων ἡγήσομαι.

115-16 The vital moment is simply but effectively described, with each line standing in asyndeton, and with the two verbs in the same position in the line, the first followed by μετ' ἀμφίπολον, the second preceded by ἀμφιπόλου, so that the order is chiasmic. βασίλεια: for the title applied to Nausicaa, who is not the queen, but a member of the royal family, cf. 149n. ἄνασσα, and see T. Rihll, *L.C.M.* 11 (1986) 89. ἄμαρτε 'she missed', not 'the ball missed'; ἄμαρτάνω always has a personal subj. The gen. after it is normal (cf. 7.292). The language recalls the frequent occasions in *Il.* in which a warrior misses with his throw; e.g. 21.171 (see Bannert 29-40, especially 40 for this passage). βαθείη δ' ἔμβαλε δίνῃ: cf. *Il.* 21.213 βαθέης δ' ἐκ φθέγξατο δίνης, 239, also 6.89-90n. ἔμβαλε often stands in this position, e.g. 5.431 ἔμβαλε πόντῳ. The variant ἔμπεσε would introduce an awkward change of subj.

117 αἱ δ' probably includes Nausicaa. A simple ὁ δέ marks the transition to Odysseus. ἐπὶ μακρὸν αὔσαν: the formula is otherwise confined to *Il.*, where it is always sing.; cf. the common μακρὸν αὔσας at line-end. In *Il.* the shout is that of a warrior on the battlefield, usually of encouragement or triumph. The transference here to the girlish cries of Nausicaa and her companions provides a pleasing con-

trast with the traditional usage. **δ δ' ἔγρετο δῖος Ὀδυσσεύς**: the same words describe his awakening after he is finally landed on Ithaca (13.187). There, in the real world, he is helped by Athena herself, here by the girl whose coming Athena has arranged.

118 The formula **ἦος δ' ταῦθ' ὥρμαινε κτλ.** occurs $\times 4$ in *Il.*, $\times 3$ in *Od.* The beginning of the formula is different here, where its function is not to conclude but to introduce Odysseus' thoughts (see Marzullo 272). Normally in *H.* a soliloquy is introduced by a verb of speaking, and we are to think of it as spoken aloud. Here 'a spoken soliloquy would be too unrealistic' (M. W. Edwards 94). For **ὥρμαινω** in *H.*, and for the form of his soliloquies (more varied in *Od.* than in *Il.*) in general see C. Voigt, *Überlegung und Entscheidung: Studien zur Selbstauffassung des Menschen bei Homer* (Berlin 1934) 13-17, 87-102. **κατὰ φρένα καὶ κατὰ θυμόν** 'in his heart and mind'. The common formula (often preceded by **μερμήριξε δ' ἔπειτα**) fills the second half of the line after the feminine caesura.

119-48

Odysseus, having wondered about the land to which he has come, emerges from the bushes like a hungry lion to confront the girls. The attendants run away, but Nausicaa stands her ground. He is uncertain whether to clasp Nausicaa's knees in supplication, but decides to address her from a distance.

119-21 For the first time in the poem Odysseus has cause to wonder about the character of the inhabitants of the country at which he has arrived. But **αὖτε** ('this time'; cf. 10.281, *Il.* 1.202, etc.) shows that this is only the most recent of many such occasions. For the 'angry or impatient αὖ in the face of a recurrent annoyance', see P. Shorey, *C.Ph.* 23 (1928) 286. So Alcinous (8.575-6), when he asks Odysseus to tell his story, repeats 120-1, with slight variations. The same two lines occur again at 9.175-6, when he has arrived at the land of the Cyclopes, while all three lines are once more spoken by Odysseus (13.200-2) when he wakes up on Ithaca and fails to recognise it. Odysseus' arrival on Ithaca is foreshadowed in the earlier episodes; see R. G. Rutherford, *P.C.Ph.S.* 31 (1985) 140-1. Krehmer 61-6 points out that the passages mark the beginning of Odysseus' sufferings, here the turning-point, and finally the end of his journey, where, ironically, he fails

to recognise that his wanderings are over. All of this is lost by those who, following Kirchhoff, delete 120–1. In the present case we expect the alternative in 121 to be the true one, and there is some humour in the very suggestion, immediately after the account of Nausicaa's picnic, that the Phaeacians might be ὑβρισταί. Yet an element of uncertainty is not entirely absent (see 7.14–36n.). In book 9 the alternative presented in 120 turns out to be true. More complex is the passage in book 13. Odysseus has come back to a home which is controlled by men who are ὑβρισταί etc. and not φιλόξεينوι (cf. 24.282).

119 τέωνι: Ionic for τίνων. For the synizesis see Chantraine, *GH* 1 64, and cf. *Il.* 15.664 δτεωι. **γαῖαν ἰκάνωι**: in a story that so often presents Odysseus' arrival in a new place it is not surprising that this kind of phrase occurs very frequently, usually at line-end: e.g. 6.191, 331, 7.193, 8.301; see Parry 303–4.

120 ἦ ῥ' οἷ γ': in *H.* γε often comes after a pronoun which is preceded by a particle, e.g. ἀλλ' ὃ γε, ἐνθ' ὃ γε; see Denniston, *GP* 121–2. For ἦ (ἦε) . . . ἦε (ἦ) in a question in disjunctive form see LSJ s.v. ἦ A II, Chantraine, *GH* II 293–4. **ὑβρισταί**: ὑβρις and its cognates occur only five times in *Il.*, but much more often in *Od.* As the antithesis with δίκαιοι shows, it is the opposite of behaviour in accordance with δίκη. δίκη itself is regularly associated with the right treatment of strangers (φιλόξεينوι); see Garvie on Aesch. *Cho.* 670–1. In *Od.* ὑβρις most often describes the conduct of the suitors, their outrageous behaviour inside Odysseus' house, their riotous living, their manner of eating and drinking, etc. They are not δίκαιοι (2.282, 14.90). Their ὑβρις is an offence against the human Odysseus, and it is Odysseus himself who will punish it. Nevertheless, the gods of *Od.* are thought to take an interest in upholding δίκη and punishing ὑβρις. So here δίκη is associated with the fear of god (νόος θεουδής). At 3.52 Athena rejoices in an ἀνὴρ δίκαιος. At 17.484–7 Antinous is warned that the disguised Odysseus may be one of the gods who ἐπιστρωφῶσι πόληας, | ἀνθρώπων ὕβριν τε καὶ εὐνομίην ἐφορῶντες. And at 23.63–4 Penelope supposes that it is not Odysseus who has killed the suitors, but one of the gods, ὕβριν ἀγασσάμενος θυμαλγέα καὶ κακὰ ἔργα (cf. 24.351–2, 443–4). But Homeric man is not always so confident that the wicked will be punished, and the virtuous rewarded; cf. 3.205–9, 6.188–9, *Il.* 13.633, and see Clay 219.

121 θεουδής 'god-fearing', from θεός and δέος (θεοδής). The word is not found in *Il.*

122 ὥς τε . . . κουράων 'as if it were that of girls'; cf. 7.84. ὥς in *H.* seems never to mean 'for', 'since'. In both sound and sense the line resembles 12.369 καὶ τότε με κνίσσης ἀμφήλυθε ἡδὺς αὐτμή (hence the variant here; cf. also Hes. *Th.* 696 ἀμφεπε θερμός αὐτμή). Most scholars (e.g. Parry 72-3, 319-21) suppose that one expression is modelled on the other, but Nagler may be right to argue that it is unsafe to look for the original in any one recorded instance (*T.A.Ph.A.* 98 (1967) 274-5, *Spontaneity* 1-5; see also Vivante 166). **θηλυς:** *H.* usually employs this form in the sing. with a fem. noun, θήλειαι in the plur.; so also in later poetry. Some find onomatopoeia in ἀμφήλυθε θήλυς αὐτή, the sound echoing the shrill cry that they make.

123-4 Nitzsch's deletion of these lines as an interpolation based on *Il.* 20.8-9 has found favour with many. But there is nothing wrong with the sequence of thought. At 119-21 Odysseus assumes that the inhabitants are human, but now it occurs to him that the girlish cry could be that of Nymphs (cf. 105n.). At 125 he returns to the correct alternative that the κοῦραι are human, deciding at 126 that he must settle the matter for himself. Line 125 indeed presupposes that he has just considered the divine alternative. His mistake is understandable in the light of the simile at 102-9, and of the known characteristics of nymphs, who, like Artemis herself, frequent such lonely places, and who are associated with dancing. Line 123 is similar to 9.113 ἄλλ' οἳ γ' ὑψηλῶν ὀρέων ναίουσι κάρηνα, where the mountains symbolise the barbarism of the Cyclopes' way of life. Here they conjure up a very different picture of idyllic peace. ὀρέων τ' αἰπεινὰ κάρηνα occurs in the same position at *Il.* 20.58, αἰπεινὰ κάρηνα at 2.869, *h. Ap.* 41. The striking alliteration in 124 perhaps makes the formula easier for the poet to remember.

125 ἦ νύ που is better taken as introducing a question ('is it perhaps that . . .?') than a statement. For ἦ νυ cf. *Il.* 4.93, 15.128, 22.11). 'The hesitation implied by που imposes a slight check on the certainty implied by ἦ' (Denniston, *GP* 286); cf. *Il.* 15.245. **αὐδηέντων:** the epithet distinguishes men from gods, here mortal girls from divine (or semi-divine) nymphs; so (5.334) Ino was a βροτὸς αὐδήεσσα before she became a goddess. Cf. also θνητοὶ . . . αὐδηέντες in the line substituted

by Crates for Hes. *Th.* 142 (see West). When Circe and Calypso are described as αὐδήεσσα the meaning is probably that, though divine, they speak in mortal language. Cf. *Il.* 19.407 where Hera gives Achilles' horse the power of human speech (αὐδήεντα δ' ἔθηκε).

126 'But come, let me make trial myself and see.' πειρήσομαι is probably aor. subj.; see 6.31, 36nn., and cf. also *Od.* 8.213, 13.215, 21.159.

127-8 θάμνων . . . ἐκ πυκινῆς δ' ὕλης: the bushes were described at 5.470-1 δάσκιον ὕλην | θάμνοις ἐν πυκνοῖσι, 476, 480 πυκνοί; cf. 7.285. ὑπεδύσετο 'emerged from under'; cf. 20.53 (metaphorically). At 4.435, etc. ὑποδύσα means 'plunging into'. For the form see 6.76-8n. πυκινῆς 'dense', 'thick'. Epic prefers πυκινός to πυκνός unless the latter is required by metre. There is no metrical reason for the reversed order ὕλης ἐκ πυκινῆς at *Il.* 18.320. πτόρθον κλάσει: πτόρθος occurs only here in H. (but cf. Hes. *Op.* 421), κλάω also at *Il.* 11.584. With χειρὶ παχείῃ the language is certainly formulaic (× 13 *Il.*, × 5 *Od.*, × 1 *Hymns*, all at line-end).

129 F. Marx, *Rh. Mus.* 42 (1887) 251-61, deleted the line (also 136, changing ἔμελλε 135 to ἐπῆλθεν or μετῆλθε, and 221-2) on the grounds that such prudery is alien to the naive simplicity of heroic epic. He argued that Odysseus arms himself with a suppliant branch, not one intended to protect his modesty. He cited an Attic r.f. amphora (Munich 2322), of c. 440-30 BC, in which Odysseus approaches Nausicaa carrying an olive-branch, evidently as a suppliant, in each hand. But art has its own logic, and need not follow slavishly any literary model. For this, and the few other representations of the scene in art, see O. Touchefeu-Meynier, *Thèmes odysseens dans l'art antique* (Paris 1968) 203-13, F. Brommer, *Odysseus: die Taten und Leiden des Helden in antiker Kunst und Literatur* (Darmstadt 1983) 95-7. φύλλων: the runover word is governed by πτόρθον in the previous line. ῥύσαιτο: the subj. is πτόρθος. Marx objected that only here in H. is the verb used as a synonym for καλύπτω (cf. *Il.* 2.262), but H. amusingly adapts the language of the battlefield to this very different context (cf. 6.117n.). περὶ χροῖ 'on his body'. This common expression is usually applied to clothes, armour, etc., which are put round one's skin (cf. also 6.61). H. may have in mind some such expression as ἔρυμα χροός (*Il.* 4.137, of armour); cf. Hes. *Op.* 536, of a cloak. The dat. form χρωτί is never used by H., though χρῶτα (twice) and χρωτός (once) are found. μήδεα

φωτός: the relationship between this form and μέζεα (Hes. *Op.* 512), μέδεα (Archil. fr. 222) is obscure (see West, *Theogony* 85–6). The gen. φωτός is occasionally little more than the equivalent of the possessive pronoun; e.g. 19.451, *Il.* 4.139 χροά φωτός, Soph. *OC* 1109. Here the context shows that it means ‘of a man’ as opposed to a woman; cf. 199.

130–4 This extended simile together with the earlier one at 102–9 serves as a prelude for the confrontation between Odysseus and Nausicaa; for this Homeric technique see W. C. Scott, 42–4. For lion-similes in H. see A. Schnapp-Gourbeillon, *Lions, héros, masques* (Paris 1981) 39–48, 59–63, K. C. King, *Achilles: paradigms of the war hero from Homer to the Middle Ages* (California 1987) 19–28, 38–9, 42, S. H. Lonsdale, *Creatures of speech: lion, herding and hunting similes in the Iliad* (Stuttgart 1990). They are especially common in *Il.*, and of all H.’s similes they are most likely to be traditional, and, at least in a short form, may go back to the earliest epic tradition. They appear in Near Eastern poetry (see M. L. West, *J.H.S.* 108 (1988) 158, 169), and representations of lions are common in Mycenaean art). Despite considerable variations, in accordance with the demands of context, H.’s lion-similes share many common features. Often, as here, the lion is pictured as falling upon cattle, sheep, goats, or deer. Sometimes the point lies in his fierceness or bravery, sometimes in his hunger, sometimes in the terror which he inspires. In *Il.* the subject of the comparison is usually a warrior attacking the enemy. Lion-similes are less frequent in *Od.*, but cf. 4.335–9, 791–2, 17.126–30, 22.402–5, 23.48. Some critics (e.g. Shipp 220) have found ludicrous, or affected (Marzullo 299–303), the transference of the heroic idea to this very different context. But the mock-heroic tone is deliberately amusing. Odysseus, roused, not by the battle-cry, but by girlish shouts (see 6.117n.), emerges from the bushes, trusting in his might to save him not from the enemy but from helpless girls, protected not by a shield but by a branch held in front of him. He is indeed as hungry as a lion, and the desperation which makes him bold is real enough. Like the lion he is unkempt, through the action of wind and weather. Though he does not intend to treat the girls (135–6) as a lion, or a warrior, does his victims, the effect on them is the same: they flee in terror (138). Moulton sees all the lion-similes of the poem as forming a sequence, paradigmatic of Odysseus’ victory over the suitors, and leading to ‘the grim fulfilment of the humorous misconception of Nausicaa and her maids’ in the present passage. Cf. esp.

22.402 (= 23.48) where he is covered with blood after killing the suitors. The immediate starting-point of the simile is Odysseus' emergence from the bushes, where a lion might be expected to lurk; cf. *Il.* 18.320 ὕλης ἐκ πυκινῆς, 11.118, 13.198-9.

130 Cf. *Il.* 10.297, 12.299, 17.61; also *Od.* 9.292 (Polyphemus) λέων ὀρεσίτροφος. For the generalising τε in a comparison introduced by ὥς see Chantraine, *GH* II 252, also 131n. **ἀλκί πεποιθώς**: the phrase is common in such similes in *Il.*, but occurs only here in *Od.* The archaic athematic form of dat. of this word survives only in this formula. Elsewhere H. uses ἀλκή etc.; see Chantraine, *GH* I 231.

131 **ὅς τ'** is common in a comparison (Chantraine, *GH* II 240-1); cf. 8.524. This is the only detail that has no parallel elsewhere in H.'s similes. The lion beaten by rain and wind suggests the unkempt appearance of Odysseus after his struggle to escape from the sea. It is this in particular that will terrify the girls (137). ὤω occurs in only two other passages in H. (14.457, *Il.* 12.25 ὤε ... Ζεύς). The passive use is not found again before Herodotus (2.13.3, 3.10.3, etc.) and the comic poet Cratinus (fr. 56 K-A). The passive of ἄημι nowhere else in H. means to be wind-beaten in a literal sense, but a metaphorical use is found at *Il.* 21.386 θυμὸς ἄητο.

131-2 **ἐν δὲ . . . | δαίεται**: this too is an uncommon element in a lion-simile. At *Il.* 12.466, when Hector rushes on the Greek wall, πυρὶ δ' ὅσσε δεδήει. Blazing eyes are a sign of strong emotion (cf. 4.662, etc.). When the old dual ὅσσε is subj. of a verb that verb is most often plur., sometimes, in ancient formulas, dual, here, as at *Il.* 12.466, 23.477, sing.; see Chantraine, *GH* II 23.

132-3 **μέτερχεται**: cf. *Il.* 16.487. **ὄϊεσσιν**: for the different forms of the declension of ὄϊς see Chantraine, *GH* I 219. At 15.386 the dat. plur. is οἴεσιν trisyllabic. **ἄγροτέρας ἐλάφους**: the epithet, 'that lives in the wild', the ἄγρος (for the -τερος suffix see 8.324n.), is applied to goats, bears, mules, to deer also at *Il.* 21.486 in the context of Artemis as huntress (there the phrase begins the line, while here the insertion of the prep. has forced it into a later position). She herself has the title ἄγροτέρη at *Il.* 21.471 (and later).

133-4 **κέλεται δὲ . . . ἐλθεῖν** = *Il.* 12.300-1, but with the unheroic γαστήρ here instead of the θυμὸς ἀγῆνωρ of that passage. The two similes have also the same beginning, but the *Il.* one goes on to develop the lion's determination to attack the sheepfold even if it is guarded.

For the language cf. 4.140 = *Il.* 10.534 = 19.187 κέλεται δέ με θυμός, *Od.* 17.554-5, also 7.216-20. Hunger is a regular feature of lion-similes, and Odysseus' hunger is a recurring theme in the poem; cf. 7.215-21n. **πειρήσονται**, fut. participle of purpose, links the simile with Odysseus (126). Cf. *Il.* 12.47, 304. **πυκινὸν δόμον**: the sheepfold or steading. For the adj. see 6.127-8n., Vivante 115-16; cf. also 7.81, *Il.* 10.267, and such expressions as πύκα ποιητοῖο δόμοιο, 22.455.

135 κούρησιν ἐϋπλοκάμοισιν: cf. 222 (in the same context), 198, 238.

136 μίξεσθαι 'to mix with', 'to come into contact with'; cf. 5.386 Φαίηκεσσι φιληρέτμοισι μιγείη, 7.247, etc. The verb is sometimes used of hostile contact in battle (e.g. *Il.* 5.143), and the girls, to whom he appears like a lion, cannot be sure that his intentions are peaceful. There may be a further touch of humour in that the word often describes sexual intercourse (e.g. 8.268), and we do not yet know how the encounter will develop (see 6.25-40n.). The same ambiguity may be detected at 288; cf. also 7.247.

137-8 Despite Odysseus' worries what frightens the girls is not so much his nakedness as his generally wild and unkempt appearance. Line 137 is quoted by Dion. Hal., *Comp.* 16, as an example of harsh sounds echoing the sense. **σμερδαλέος** provides a further link with the lion-simile; cf. *Il.* 18.579 σμερδαλέω δὲ λέοντε, 5.302. Both Zenodotus' ἀργαλέος ('troublesome') and λευγαλέος ('in wretched plight') are much inferior in sense. H. does not use the former of a person, while the latter would not account for the girls' terror. **κεκακωμένος ἄλμη**: H. prepares us for the next stage in this episode (219, 224-5). **τρέσσαν** provides another link with the lion-simile; cf. *Il.* 11.481 θῶες . . . διέτρεσαν, 15.636. The verb in H. usually means 'flee in terror'; e.g. *Il.* 11.744-5. ἄλλυδις, with its probably Aeolic suffix, is found only in this type of expression. **ἐπ' ἡϊόνας προύχούσας** 'the projecting beaches'. The beaches are evidently on low-lying headlands projecting at the mouth of the river into the sea; cf. 10.89-90.

139-40 After the description of the attendants' flight Nausicaa's courage in standing firm singles her out. H. often uses the technique of opposing a hero's action to that of others (see Arend 15-16, and, for ἄλλοι . . . οἷος used in this way, F. M.-A. van Compernelle, *R.Ph.* 61 (1987) 243-4). Nausicaa's exceptional confidence is given her by

Athena. So on innumerable occasions a deity inspires a hero with μένος or θάρσος; e.g. 1.320–1, 3.76–7. Whenever Homeric man becomes aware of a change in his mental state, he is liable to attribute it to the intervention of a deity. But, as in real life, he will not normally be able to name that deity. It is only the omniscient poet, controlling his own story, who can tell us which god is responsible.

141 **στῇ δ' ἄντα σχομένη** 'she held her ground and stood facing him'; cf. *Il.* 17.29–30 ἄντα | στήῃς, 167 στήμεναι ἄντα (confront in battle). **στῇ** frequently begins a line; e.g. 7.21, 8.144. The wording resembles 1.333–4 etc. **στῇ** ... ἄντα παρειάων σχομένη λιπαρὰ κρήδεμνα. But there the participle means 'holding', whereas here it is intrans., as at 4.422, 13.151, etc. Some ancient scholars wrongly thought that an obj. such as τὰς χεῖρας or τὸ κρήδεμνον was to be supplied (**Σ**, Hesych. *Ap. Lex.* s.v. **στῇ**).

141–8 Odysseus is in a dilemma as to whether to clasp Nausicaa's knees in formal supplication (cf. 6.310, 7.142), or to address her from a distance. For a distinction between 'complete' and 'figurative' supplication see J. Gould, *J.H.S.* 93 (1973) 77, who perhaps exaggerates its importance. V. Pedrick, *T.A.Ph.A.* 112 (1982) 125–40, argues that in every case it is the poet who manipulates the detail with which the supplication is depicted to suit its poetic context. So here Odysseus' 'tact and persuasiveness are allowed to triumph because that is the tone which the scene is to have' (138). Either way, once one's status as a suppliant has been accepted in *Od.*, it imposes a definite obligation on the person supplicated, one moreover under the protection of Zeus himself (7.164–5n.). At 147 H. gives the reason why Odysseus chooses the second alternative. At 168–9 Odysseus says that it is his wonder at her beauty that inhibits him. But his fear of her anger is natural enough; cf. 7.306, 310.

141 **μερμήριξεν**: since the -ξα ending in the aor. of a -ζω verb may go back to a very early stage of the epic language, M. L. West, *J.H.S.* 108 (1988) 158, surmises that the pondering of alternatives may itself be an early feature of epic. H. regularly presents a deliberation-process in this form: he pondered whether (ἥ or ἥέ) he should do x or (ἥ or ἥε) y; he decided to do y. Cf. 145n. At 22.333–9 the alternatives are similar to the present ones, but the order is reversed; see also 8.506–12n. Usually the second alternative is the one accepted. There is never any detailed analysis of the relative merits of the alternatives. When it is a

question of how to achieve an already decided goal, *ὅπως* replaces *ἢ* ... *ἢ*. Sometimes the hero speaks to himself, often after the introductory formula *ὀχθήσας δ' ἄρα εἶπε πρὸς δν μεγάλητορα θυμόν*. For a variant on this see 118-26. In *Il.*, but not in *Od.* (20.10-35 comes nearest to it), a divine intervention often solves the dilemma. See Arend 106-15, Voigt (6.118n.) 11-13, 30-82, J. A. Russo, *Arion* 7 (1968) 275-95.

142-3 γούνων: with *λαβών* (cf. 6.169, 10.323, etc.), while *λίσσοιτο* governs *κούρην*. Elsewhere *γούνων* has come to depend on the verb of entreating, with the participle dropped; cf. 22.337, 10.481 with *Il.* 24.357, and see Leumann 189. **εὐώπιδα κούρην:** see 6.113n. **αὕτως** 'just as he was' (cf. 13.281, *Il.* 1.133), explained by *ἀποσταδὰ*, 'standing at a distance'. Apart from 146 the latter is a *ἄπαξ λεγόμενον*, but cf. *ἀποσταδόν Il.* 15.556.

144 εἰ . . . δοίη 'in the hope that she might show him her city and give him clothes'. For this elliptical use of *εἰ* with an implied idea of purpose cf. e.g. 3.92-3, 5.439, and see Goodwin, *MT* §§487-8. We are effectively reminded of Nausicaa's role in restoring Odysseus to civilisation (cf. 114).

145 This (and *ὦδε δέ μοι, ὦδε δέ οἱ*, etc.) is a formulaic way of describing the decision ($\times 7$ *Od.*, $\times 3$ *Il.*). Here *ἄρα* has replaced *δέ*, so that the thread of thought interrupted by 144 may be resumed (Marzullo 307). Apart from *Il.* 23.339 *δοάσσεται, δοάσσετο* (= *ἔδοξεν*) occurs only in this formula in H.

147 γοῦνα λαβόντι: the direct obj. replaces the partitive gen. of 142.

148 μελίχιον: sing. of a *μῦθος* also at *Il.* 10.288, plur. *Il.* 6.343, more usually in dat. plur. with *ἐπέεσσιν*, as at 143, 146; cf. Hes. *Th.* 84 *ἔπεα μελίχια*. **κερδαλέον:** of *μῦθοι* at *h. Herm.* 162, 260, 463, but not elsewhere in *Il.* or *Od.* However it is characteristic of Odysseus that he should deliver a speech that is both soothing or persuasive and at the same time cunning (or calculating; see Pucci 59 n. 13). At 13.291-9 it is for this gift that Athena praises him, the talent which he shares with herself; see also 6.12, 8.548-9nn.

149-85

The combination of persuasiveness and craftiness may be seen in the flattery with which Odysseus begins his speech. H. has already told us

of Nausicaa's outstanding beauty (6.16n.), and he has expressly compared her with Artemis (6.102–9n.). The idea of a harmonious family relationship in a civilised society, which frames Odysseus' speech, was foreshadowed at 106, and itself foreshadows the relationship which Odysseus hopes to re-establish on his return to Ithaca (6.57–67n.). With his references to dancing (157, cf. 6.64–5), and to Nausicaa's marriage prospects (158–9, 181–5, cf. 6.25–40n.), he hits upon themes that are close to her heart. For his delicacy of feeling in this speech, and in all his dealings with Nausicaa, see Stanford 51–5. He will be required to show the same tact in his dealings with Nausicaa's parents. He tells no actual lies about his identity. He reveals the truth that he has come in 20 days from Ogygia (170–2, cf. 5.278–9, 388–90), but that is all the information that he provides. He will give more, but still without revealing his identity, to Alcinous and Arete at 7.240–97. On the whole speech see further N. P. Gross, *C.W.* 69 (1975–6) 312–13, *Amatory persuasion in antiquity* (Newark, London and Toronto 1985) 36–41.

149 γουνοῦμαι not literally, as 146–7 shows; cf. 4.433, *Il.* 9.583, and contrast *Od.* 22.312, 344. **ἄνασσα**: cf. 175. The word is rare in *H.*, in its other two occurrences (3.380, *Il.* 14.326 gen.) being applied to a goddess, as it is five times in *Hymns*. There may have been a *wanassa* at Pylos (cf. *wanasewija*, Ta 711; also 6.54–5n. ἄναξ). Odysseus uses the title even before he has any idea of the status of the girl whom he is addressing, but he has an open mind as to whether she is a goddess or not. For ἦ rather than ἡ, here with no ἦ (ἡέ) before θεός, see 6.120n., LSJ s.v. ἦ A II 1.b, Monro, *Homeric grammar* (2nd edn, Oxford 1891) §340. Odysseus is not merely flattering Nausicaa. His uncertainty seems real and natural, given her outstanding beauty (107n.), and the fact that his last contact has been with the divine Calypso, and that a beach is a common setting for the appearance of a god; cf. 13.221, *Il.* 1.34–43. Such uncertainty is often expressed: e.g. 7.199, 10.228, *Il.* 5.183, 6.128. Odysseus' summary question is developed in the carefully balanced εἰ μὲν / εἰ δέ sentences, the latter of which is given a fuller expansion as we know it to be the true alternative. At 13.230–1 Odysseus will flatter the disguised Athena when he prays to her 'as to a god', not knowing that she really is one.

150–2 A mortal is normally in no position to identify a deity whom he may suspect that he is encountering; cf. 7.286n. For τις θεός, or the

like, in such a situation cf. e.g. 9.142. **τοί . . . ἔχουσιν** cf. 6.243, 7.209, 16.183 (Telemachus mistakes his father for a god). The formula (with **τοί** or **οἱ**) occurs $\times 16$ in *Od.*, only twice in *Il.* Here **ἐκείνων** has to be understood as antecedent. The hiatus in **σε ἐγὼ γε** is unusual, but rightly defended against emendation by Hainsworth. **Διὸς κούρη μεγάλοιο**: the same formula is used of Artemis at *Il.* 9.536, but elsewhere, like the similar **κούρη Διὸς αἰγινόχοιο** after the masc. caesura, always of Athena (cf. 6.323). **εἶδος . . . φυὴν τ'**: see 6.16, 107nn. **ἄγχιστα ἔϊσκω** 'I consider you to resemble most closely'. For the word-order, dat., acc. pronoun, nom. pronoun, . . . verb, cf. *Il.* 3.197 **ἀρνεῖω μιν ἐγώ γε ἔϊσκω**, 5.181. For the whole line cf. *Il.* 2.58; for **ἄγχιστα** also 13.80.

153 The symmetry with 150 is striking. **τοί . . . ναιετάουσι**, although it looks formulaic, appears elsewhere only at Hes. *Th.* 564 (**οἱ . . .**), and it may have been coined by H. to provide a more exact antithesis with 150 than would the expression used by Diomedes at *Il.* 6.142, when faced with similar doubt about Glaucus' identity: **εἰ δέ τίς ἐσσι βροτῶν, οἱ ἀρούρης κάρπον ἔδουσιν**, a line which may be partly responsible for the variant reading here.

154–9 The rhetorical structure is clearly defined. The simple anaphora **τρίς μάκαρες μέν / τρίς μάκαρες δέ** (cf. 11.206–7, 21.125–6, *Il.* 18.228–9) embraces Nausicaa's present family, to all of whom we have already been introduced (Alcinous and Arete at 50–79, the brothers at 62–5). The climax concerns her prospective husband, who has been in her, and our, thoughts since 27 (25–40n.), and it is set apart by the variation in expression, with predicate and subject in reverse order, and with the weighty **μακάρτατος ἔξοχον ἄλλων** intensifying the already intensive **τρίς μάκαρες**.

154–5 **τρίς μάκαρες** 'thrice-blessed'; cf. 5.306 **τρίς μάκαρες Δαναοὶ καὶ τετράκις**, Hes. fr. 211.7. These passages show that **τρίς** should be treated like **τετράκις** as an adv., and not written **τρισμάκαρες** as in the MSS (see Leumann 37). Cf. also Garvie on Aesch. *Cho.* 309–14. For **μάκαρες** see 6.46–7n.

156 **εὐφροσύνησιν** 'with festive cheer'. The word, which occurs $\times 5$ in *Od.* but not in *Il.*, both in H. and in later poetry is associated particularly with merriment at banquets; e.g. 9.6, *h. Herm.* 482, Theogn. 776, Q.S. 2.112. Hes. *Th.* 909 makes **Εὐφροσύνη** one of the Graces. **εἵνεκα σεῖο**: **εἵνεκα** often occurs in this position before a

final disyllable; e.g. 8.33, 319, *Il.* 6.525. H. uses interchangeably the gen. forms σεῖο, σέο, σεῦ, σέθεν.

157 λευσσόντων: as if we had a possessive gen. at 155 instead of the dat. σφισι; cf. 9.256–7, 458–9, *Il.* 14.25–6, in all of which, as here, the gen. participle stands at the beginning of the line. See K–G II 111, Chantraine, *GH* II 322–3. **θάλος:** only here in *Od.*, but cf. *Il.* 22.87, 504, *h. Dem.* 66, 187, *h. Aphr.* 278, and, in later poetry, Pind. *Ol.* 2.45, 6.68, etc. The sing. is always used metaphorically of a child. But, since it is the same as ὁ θάλλος, ‘a young shoot’, the word prepares us for the comparison at 162–7. **εἰσοιχνεῦσαν:** fem. because, though strictly it should agree with neut. θάλος, H. is thinking of Nausicaa as a person; cf. 11.90–1, *Il.* 5.382, 22.87 θάλος, ὄν, and see K–G I 53–4. For the exceptional Ionic contraction of εου cf. 3.322, 9.120, etc.

158–9 περὶ κῆρι: in this common epic phrase (see 7.69n., Parry 226–7) περὶ is an adv. meaning ‘beyond others’ and κῆρι is locative (as at *Il.* 9.117); see LSJ s.v. περὶ ε, Chantraine, *GH* II 126. **μακάρτατος . . . ὅς:** cf. 5.306, Hes. *Th.* 96–7, 954–5, *Op.* 826–7, *h. Dem.* 480; also Sappho 31.1–2, where, as here, the praise of the ‘blessed’ man serves as an indirect way of praising the girl who is being addressed. The superlative μακάρτατος appears elsewhere in H. only at 11.483. **ἑέδνοισι:** the ‘bride-price’ paid (or ‘gift made’) by the groom to the bride’s father; cf. 8.318–19, etc., Arist. *Pol.* 2 1268b41. This is the usual, and apparently older, Homeric practice. But, though it is denied by I. N. Perysinakis, *C.Q.* 41 (1991) 297–302, we apparently find also the converse (and in classical Greece normal) practice whereby it is the bride’s father or kin who provides a dowry (in later Greek φερνή or προίξ) for his daughter (e.g. 1.277 = 2.196, 2.53 (with Σ), 132, 4.736, 7.314). A. M. Snodgrass, *J.H.S.* 94 (1974) 114–25, concludes most plausibly that H.’s picture is a composite one, ‘derived from a diversity of historical sources’ (118). **βρίσας:** intrans., with σ’ obj. of ἀγάγηται, ‘having prevailed <over the other suitors>’. **οἶκόνδ’ ἀγάγηται:** the groom conducts the bride from her father’s to his own house; cf. 6.28n. For ἀγομαι as a technical term in this context cf. *Il.* 9.146, *PV* 559–60 (perhaps modelled on the present passage) ἔδνοις ἀγαγες Ἥσιόναν πιθῶν δάμαρτα.

160–7 The comparison between Nausicaa and the palm-tree is carefully constructed in an elaborate ring-composition: *A* Odysseus has never seen a person like her; *B* his wonder at the sight; *C* he *has* seen a

comparable palm-shoot on a visit to Delos; *B* his wonder at the sight; *A* for there has never been a shoot like it (οὐ πω τοιοῦτον 160 / οὐ πω τοῖον 167). The main point lies in *B*, which returns as a kind of coda at the end, providing the reason for his failure to supplicate her formally. Inside the whole complex Odysseus' sight of the palm-shoot and his reaction to the sight provide a further framework for the description of the circumstances of his visit.

160–1 It is hard to choose between (a) τοιοῦτον ἐγὼ ἶδον, and (b) τοιοῦτον ἶδον βροτόν (Σ *Od.* 1.1. quotes the passage with τοῖον εἶδον βροτόν). For (a) cf. 4.269 ἀλλ' οὐ πω τοιοῦτον ἐγὼν ἶδον ὀφθαλμοῖσιν, 11.528, 15.484, in all of which ἐγὼν (MSS) eliminates the hiatus before ἶδον (so also some MSS + pap. here). But before this verb the force of the *ῥ* is usually retained (e.g. 166, 8.366, 410, 466). Von der Mühl and Hainsworth choose (b), the latter on the grounds that ἐγὼ is pointlessly emphatic. But given the frequency of its use before ἶδον, and the still greater frequency of ἶδον (-εν, -ες) ὀφθαλμοῖσιν in this position, (a) is to be preferred. βροτόν may have originated in an explanatory gloss. τοιοῦτον is masc., the idea being expanded in the first half of 161. For this kind of expansion see K–G II 587–8, and cf. 4.141–2, where Helen says of Telemachus οὐ γάρ πώ τινά φημι εἰκότα ὧδε ἰδέσθαι | οὔτ' ἄνδρ' οὔτε γυναῖκα, σέβας μ' ἔχει εἰσορόωσαν. All five occurrences of σέβας in *Od.* are found in this formula. *Il.* uses the noun once, but differently, at 18.178. σέβας here combines the ideas of awed wonder and reverence.

162–3 Delos, mentioned only here in *Il.* or *Od.*, is already clearly sacred to Apollo, whose Ionian festival there is described at *h. Ap.* 146–64 (variously dated by modern scholars in the seventh or sixth century). One might suppose that the palm-tree which so impressed Odysseus (there are no other date-palms in H.) is the one embraced by Leto as she gave birth to Apollo and Artemis. But H. does not say so, and νέον suggests something less venerable. Since Odysseus has just compared Nausicaa to Artemis, it is tempting, with C. Sourvinou-Inwood, *'Reading' Greek culture: texts and images, rituals and myths* (Oxford 1991) 127 n. 33, to interpret the palm-tree in the light of Attic vase-paintings which show a girl juxtaposed to a palm-tree, and in which, she argues (99–143), the tree is associated with Artemis, the scenes representing the girl's preparation for marriage and transition into womanhood under the goddess's protection. For the appropriateness

of this idea to Nausicaa, and to her encounter with Odysseus, see 6.25-40, 180-5, 244-5nn. ἔρνος ἀνερχόμενον 'a sprout shooting up'; cf. *Il.* 18.56-7 = 437-8; also 17.53, *Od.* 14.175. The comparison has been prepared at 157 (n.). It is common in later poetry (see LSJ s.v. ἔρνος II); cf. especially Pind. *Nem.* 6.37, where Apollo and Artemis are the ἔρνη of Leto, Sappho fr. 115, Song of Songs 7.7 'this thy stature is like to a palm-tree'.

164-5 A visit by Odysseus to Delos is recorded nowhere else, except in Σ, where we learn that he and Menelaus once visited there the daughters of Anios, the Oenotropoi; see A. Severyns, *Le Cycle épique dans l'école d'Aristarque* (Liège and Paris 1928) 309-13. This might be a brief version of the lying tales which he will tell so often later in the poem. But there seems little point in his comparing Nausicaa with a palm-tree which is a product of his imagination. If the tree was familiar to his audience H. may have invented an occasion on which Odysseus might have been expected to see it, and we are perhaps to think of his voyage to Aulis (Severyns, *Homère* III 22 n. 3), or from Aulis to Troy (Eust.). E. Bradford, *Ulysses found* (London 1964) 32, finds here a trace of a tradition in which his wanderings on the homeward journey were set more firmly in the real world. In any case the mention of the large company that he had with him is a subtle hint to Nausicaa that he is no ordinary tramp, but a man used to authority, while his visit to Delos suggests his piety. ἔσπετο λαός: cf. 8.109, *Il.* 2.675 παῦρος δέ οἱ εἶπετο λαός. τὴν ὁδὸν . . . ἔσεσθαι 'on that journey on which indeed evil troubles were to befall me'. For the acc. of ground traversed cf. 6.261, 7.30, 8.107, etc.

166 καὶ κεῖνο 'it (the palm-shoot) too' (as well as Nausicaa). ἐτεθήπεα: pluperf., with imperf. sense. The first pers. sing. of the pluperf. (for which cf. 8.181) is rare in H.; see Chantraine, *GH* 1 438.

167 The sentence, grammatically complete at 166, is extended by the adv., which then leads to the ἐπεὶ clause in which Odysseus' astonishment is explained. Nowhere else is δὴν thus followed by punctuation at the beginning of a line. ἀνήλυθεν picks up ἀνερχόμενον 163. For the rather unusual separation of the prep. from its noun cf. 11.115 ἐν πῆματ' αἰκωί. δόρυ: only here in H. of a living tree. Normally it is used of a spear or a plank, especially of a ship.

168-9 ὥς 'as', correlative with ὥς δ' αὖτως 166. More often in a simile the 'as' clause precedes the 'so' clause. But it is possible to print

ὥς, and to take ὥς δ' αὐτως at 166 as referring to what precedes. σε is governed by ἄγαμαι alone, since τέθηπα takes an obj. only in late Greek. Odysseus' wonder is emphasised by the use of the two synonymous verbs, followed by a third, δειδία, which explains why his wonder is so strong as to inhibit him from clasping Nausicaa's knees. Similarly at 23.105-7 it is Penelope's wonder (θυμός . . . τέθηπεν) that prevents her from speaking to or looking at him face to face; cf. also *Il.* 4.246. Lycaon has no such inhibitions at *Il.* 21.64-5. See also 6.141-8n. **δειδία δ' αἰνῶς**: so at line-end 18.80 δειδίας αἰνῶς, *Il.* 13.481, 24.358. αἰνῶς regularly qualifies δειδία and δειδοικα, for which perf. tenses see Chantraine, *DE* s.v., A. Debrunner, *M.H.* 3 (1946) 44-5. **χαλεπὸν . . . ἰκάνει**: δέ is 'but' rather than 'and'. Odysseus means that, despite his inhibition, his misery forces him at least to address Nausicaa. For his continuous πένθος cf. 7.218-21, 10.376, 19.512. For the expression cf. *Il.* 1.254 = 7.124; also *Od.* 11.196. με is acc. of goal of motion; cf. 2.41 μάλιστα δέ μ' ἄλγος ἰκάνει.

170 χθιζός: the adj. is used adverbially = χθές (which is not found in H.), as at 2.262. **φύγον . . . οἶνοπα πόντον** 'I escaped from the wine-dark sea'. The sense of the epithet is not entirely clear. Vivante 122 may be right to refer to the effect of its heaving movement: 'texture and color merge into one'. οἶνοπα πόντον (with F observed) everywhere else is preceded by a preposition: ἐπὶ οἶνοπα πόντον × 3 *Od.* (+ one in a different position), × 5 *Il.*, × 1 *Hymns*, εἰς × 1 *Od.*; similarly in dat. ἐνὶ οἶνοπι πόντῳ (cf. 7.250). See Sacks 34-8.

171 τόφρα . . . αἰεὶ 'all that time', i.e. for 20 days. For φορέω cf. 12.68 κύμαθ' ἄλός φορέουσι πυρός τ' ὀλοοῖο θύελλαι.

172 νήσου ἀπ' Ὠγυγίης: so, at line-beginning, νῆσον ἐς Ὠγυγίην, 1.85, 7.244, 12.448. For uncertainty as to whether Ὠγυγίη is a name or an epithet (as at Hes. *Th.* 806) see S. West on 1.85.

172-4 At 5.339-40 Ino told Odysseus that Poseidon was the author of the storm. Here he takes it for granted that some deity has brought him here, but he does not specify which (see 6.150-2n. and cf. 7.248, 23.333). With a pessimism which, as Σ comments, is natural for one in adversity he supposes that the gods have still further troubles in store for him (cf. 5.221-4). On the 'gloomy yet stoical fatalism' of Odysseus in the Phaeacian books see Rutherford, *J.H.S.* 106 (1986) 154. **κάββαλε** = κατέβαλε, 'cast me ashore'. **ῥωρα . . . πάροιθεν**: the two positive statements that his troubles will continue frame the nega-

tive statement that they will not stop. ὅφρα . . . πού = ‘in order, no doubt, that . . .’ οὐ γὰρ ὅτω: regularly thus at line-end in enjambment; e.g. 3.27, *Il.* 21.92. Cf. also 8.180, 17.7. ὅτω is the only part of the act. of ὀϊομαι that is ever found. τελέουσι: for τελέω, here fut., used of the gods cf. e.g. 8.570, 18.134. πάροιθεν ‘before my troubles stop’.

175 ἀλλά . . . ἐλέαιρε: cf. 5.450 ἄλλ’ ἐλέαιρε, ἄναξ, *Il.* 6.431. For ἄνασσα see 6.149n. By this time Odysseus has evidently decided that Nausicaa is not a goddess, but he still chooses to address her as if she were; see Hohendahl-Zoetelief 151.

175–7 The placing of σέ for emphasis at the beginning of the sentence produces an extreme form of enjambment in which we have to wait until the next line for its governing preposition. The balancing τῶν δ’ ἄλλων is also emphasised by position, its sense being completed by ἀνθρώπων, while the whole phrase is then explained in the relative clause. For ἐς with a person, where Attic would normally use ὡς, πρὸς, παρά, cf. 6.327 and see K–G I 468, Chantraine, *GH* II 103–4. κακὰ πολλὰ μογήσας: μογέω, like πάσχω 173, characterises the homeward voyage of Odysseus. The formula, together with (ἄλγεα) πολλὰ μόγησα(ς) (μόγησεν, -ηι), occurs very frequently in this position; e.g. 5. 449 (immediately before ἄλλ’ ἐλέαιρε, ἄναξ), 7.147, 8.155. See Parry 311. πόλιν καὶ γαῖαν: as at 6.191, 195, 10.39. 8.555 is even fuller; cf. also 6.3.

178 See 6.144n. As Σ notes, Odysseus’ request is cunningly (cf. 148) modest, and he does not even ask for food. A ῥάκος, ‘rag’, will be his attire when he finally comes to his palace on Ithaca (13.434 etc.). Here on Scheria Odysseus will be better clothed than he expects (214). H. uses the theme of dress to mark the contrast between the two arrivals; cf. 6.28. A final short syllable is lengthened before ῥάκος (ῤράκος). The word is not found in *Il.*

179 εἶλυμα σπείρων ‘a wrapping consisting in pieces of cloth’, i.e. ‘a wrapping-cloth’, rather than ‘a wrapper of the linen’. The noun εἶλυμα (from εἰλύω, -ομαι), which occurs only here in H., is used by Anacreon (fr. 43.4 *PMG*) in a similarly depreciatory sense, νήπλυτον εἶλυμα κακῆς ἀσπίδος (‘an unwashed wrapper for a miserable shield’). σπείρον is found several times in *Od.* (e.g. 2.102 of a shroud, 4.245 of clothes worn by Odysseus on his secret mission inside Troy) but not in *Il.*

180-5 Odysseus ends his speech with the wish that Nausicaa may be rewarded for her kindness (Σ remarks that those who cannot return a favour have recourse to this kind of prayer), thus bringing us back to the theme of her marriage and of harmony within the family (149-85n.). The wish, expressed in summary terms at 180, is now expanded. Odysseus understands what any girl of Nausicaa's age might be expected to hope for, a good husband and home. The audience knows that this thought is in fact in her mind. Harmony between husband and wife is something dear to the heart of Odysseus himself, as he looks forward to his eventual reunion with Penelope; see Rüter 244, Goldhill, *Poet's voice* 17. For the possibility that the audience may think also of a marriage between Nausicaa and Odysseus see 6.25-40n. Lines 181-5 have been suspected, partly because of peculiarities in the language, partly because the kind of benediction expressed in 180 usually (but cf. 7.148, 15.111-16) comes at the end of a speech. But not only is the sentiment, as Hainsworth says, typical of the archaic period; the expansion contains themes that are vital to *Od.* itself.

180 φρεσὶ . . . μενοινᾶις: the phrase implies an intellectual, as well as an emotional and volitional, activity; see Sullivan 99-100. For the hope that the gods will give these blessings to Nausicaa cf. 7.148, 8.410-11, 413, etc., *h. Dem.* 135-6 (a wish for husbands and children). In some passages the wish is expressed in anticipation of, in others as a consequence of, the receipt of the requested favour.

181-2 The first two nouns, with correlative τε καί, are in apposition with τόσσα (cf. 14.62-4), but the third is the obj. of a further verb, ὁπάσειαν. ἐσθλήν then follows in runover position, with the explanatory comment occupying the rest of 182. Others take all three nouns as obj. of ὁπάσειαν (Σ knows both punctuations), but such an arrangement would be unclear to an audience until it heard the end of the line. **ὁμοφροσύνην**: see 180-5n. The word denotes mental kinship, 'oneness in thought'; see Murnaghan 43, Sullivan 99-100. That Odysseus is thinking in particular of the harmony between husband and wife is shown when the idea is picked up emphatically at 183-4. The adj. ὁμόφρων occurs once in *Il.* (22.263), but otherwise this family of words is confined in *H.* to *Od.*, 9.456 (Polyphemus to his ram), 15.198 (Telemachus to the son of Nestor). Cf. also, of the marriage relationship, Theogn. 81, Pind. *Ol.* 7.6 ζαλωτὸν ὁμόφρονος εὐνᾶς, Orph. *Arg.* 353. The Iliadic equivalent is ἕνα (φρεσὶ) θυμὸν ἔχοντες (13.487,

15.710) or ἴσον θυμὸν ἔχοντε(ς) (13.704, 17.720). The enjambment, in which the adj. at the beginning of the line agrees with the obj. of the verb of giving in the preceding line, is like that at 8.430-1. For ἐσθλός in runover position see ὁ 29-30n.

182-3 οὐ μὲν is common in emphatic denial: Denniston, *GP* 362. τοῦ . . . | ἢ ὅθ': the gen. of comparison (neut., 'than this') is picked up by ἢ before ὅτε; cf. *Il.* 15.509. Eur. *Heracl.* 297-8, *Supp.* 1120-2, and see K-G II 311-12. κρεῖσσον καὶ ἄρειον: cf. *h. Ap.* 267 σὺ δὲ κρεῖσσων καὶ ἄρειων; for the tautology also 1.376. κρεῖσσων in H. normally means 'stronger', 'more powerful', and the neut. is unparalleled. ὁμοφρονέοντε . . . ἔχητον: the duals reinforce the idea of harmony between the married couple. For the sentiment cf. Eur. *Med.* 14-15.

184 ἀνήρ: scanned ἄνηρ; the first syllable is long also when ἀνήρ ends a line, and always in epic in the trisyllabic forms ἀνέρ- (e.g. 7.22, 8.147-547): see LSJ s.v. ἀνήρ 1

184-5 'It causes many pains to their enemies, and delights those who are well-disposed to them'; lit. 'there are (sc. ἔστι) many pains for etc.'. This is easier than to take the phrases as in apposition with the previous clause (but cf. 6.306, *Il.* 4.196-7 ὃν τις δῖσ τεύσας ἔβαλεν . . . , τῷ μὲν κλέος, ἅμμι δὲ πένθος, and see K-G I 284-5), or in loose apposition with οἶκον (so Chantraine, *GH* II 15). In this highly symmetrical antithesis πολλά goes with χάρματα as well as ἄλγεα. According to the normal Greek moral code of all periods it is as right to enjoy the discomfiture of one's enemies as to do good to one's friends; see K. J. Dover, *Greek popular morality* (Oxford 1974) 180-4, M. W. Blundell, *Helping friends and harming enemies: a study in Sophocles and Greek ethics* (Cambridge 1989) (p. 28 on this passage), and Garvie on Aesch. *Cho.* 123. The reunion of Odysseus with his own wife Penelope will bring many ἄλγεα to the suitors, who are regularly described as δυσμενέες to him (4.319, 14.85, etc.). For the language cf. *Il.* 3.51, 10.193; also Hes. *Op.* 701, Theogn. 692, 871-2, Sappho fr. 5.6-7, Aesch. *Supp.* 1008-9. The plur. χάρματα occurs only here in H. εὐμενέτησι: the word is found nowhere else in Greek, except for a second-century inscription (*IG* XII(8) 23) from Lemnos. μάλιστα δέ τ' ἐκλυον αὐτοί: ἐκλυον is gnomic aor. rather than imperf., and τ' has a generalising force. Perhaps tr. 'they have the highest reputation', with κλύω used as passive of λέγω, as in tragedy εὖ κλύω, εὖ ἀκούω, can mean to be well spoken of, to have a good reputation; so J. T. Hooker, *Zeitschr. f. Vergleich.*

Sprachforsch. 93 (1980) 140–6. The idea is appropriate (cf. 6.29–30), but there is no parallel in H. for such a use, and μάλιστα does not seem the right adv. The expression is like *Il.* 13.734 μάλιστα δὲ καὶ αὐτὸς ἀνέγνω, which might provide support for the interpretation, ‘and they recognise it best themselves’; so Σ, taking ἐκλυον as equivalent to αἰσθάνονται. But it is hard to supply an object, and such an equivalence is unparalleled. The text may be corrupt. Herwerden emended to αὐτοὶ ἀνέγνω, Schütz to τε κλέος αὐτοῖς.

186–97

Nausicaa’s speech, though much shorter than Odysseus’, corresponds to it fairly exactly. She naturally makes no reference to his praise of her or to the prospect of her marriage (that will come later at 244–5n.), but instead praises him in her turn, but briefly in a single line (187). In the circumstances she could hardly be more expansive. Next she responds to Odysseus’ account of his misfortunes, and offers conventional consolation (188–90). At 191 she turns, like Odysseus at 172, to his immediate situation (νῦν δ’ balances νῦν δ’, and the rest of 191 picks up 177), and reassures him that his double petition will be granted. But she reverses the order, mentioning the clothes (192) before the escort to the city. Line 194 picks up 178. Finally she answers the implied question at 176–7, revealing the name of her people and her own identity. According to the heroic code of guest-friendship it would not be proper for her to question Odysseus about his identity until he has been formally received into the house.

186 λευκώλενος: see 6.101n. The introductory formula can be adapted to fit any such four-syllable name – υυ – followed by a four-syllable epithet – – υυ. In *Od.* especially common is τὸν (τὴν) δ’ αὖ Τηλέμαχος πεπνυμένος ἀντίον ἦ᾽ ὕδα.

187–90 In her attempt at consolation Nausicaa accepts the usual Homeric view that the gods, and especially Zeus, are responsible for the allocation of human prosperity and failure. See 6.172–4, 180nn., and cf. 1.348–9, 4.236–7, 14.444–5. In H. κακός and ἐσθλός describe a man’s social status rather than his moral worth, but it is hard to believe that in this passage there is no moral connotation at all. Even ἄφρονι does not refer exclusively to mental activity; ‘words which refer to practical wisdom have also a moral dimension’ (Macleod on *Il.* 24.157;

see 8.209n.). H.'s characters would like to believe that Zeus runs the world on moral lines, rewarding the virtuous and punishing the wicked (cf. the words put into the mouth of Zeus himself at 1.32–4). And such a faith is vindicated at the end of *Od.* But sometimes, as here, they show a realistic awareness that people may prosper or suffer for no obvious reason. So the sufferings of Odysseus do not necessarily identify him as a bad (or low-born) or foolish man; for the good (or noble) suffer no less than the bad. The allotment of prosperity is after all arbitrary and unpredictable. Nausicaa, in consoling Odysseus, does not say that his situation will probably change for the better. And indeed such a form of consolation is rare in H. Achilles' account of Zeus's jars (*Il.* 24.527–33) shows that some people may be consistently unhappy. The only consolation she can offer is that this is the way things are, and one must put up with it. Fenik 223–4 comments on the delightful irony whereby it is the innocent and inexperienced Nausicaa who lectures the great hero on the problem of evil.

187 = 20.227 (with βουκόλ' for ξείν'). φωτὶ (ἀνδρὶ) ἔοικας (-α, -ε, -ώς) quite often ends a line; e.g. 8.166 (cf. 164). ξείν', ἐπεὶ begins a line at 1.231 = 15.390, 8.236, 17.185. In the last two passages, as here and often, the sentence changes direction and the apodosis never appears. She might have said, 'I am willing to help you.' Others take 188–90 as a parenthesis, with the apodosis beginning at 192. Plut. quotes the passage with a line that appears in none of the MSS, οὐδέ τε καὶ μέγα χαῖρε θεοὶ δέ τοι ὀλβία δοῖεν, 'health and great joy be with you, and may the gods grant you prosperity'. The line is found at 24.402. Here the resigned 190 should not be preceded by the thought that prosperity might return to Odysseus. Plut. or his source may have inserted the line to provide an apodosis, or because he did not understand the connection of thought. Or (van der Valk 280) he may have combined two separate lines simply because they illustrate his thought. He may have had in mind also *h. Ap.* 464–6; cf. also 8.413.

188 The connection is, 'one might have been tempted to deduce from your plight that you are a κακός or ἄφρων; but (this would be wrong, for) in fact Zeus's allotment of prosperity to men is haphazard'. Nausicaa expresses herself with tact and courtesy. **Ζεὺς . . . νέμει:** cf. Pind. *Isth.* 5.52–3 Ζεὺς τὰ τε καὶ τὰ νέμει, Ζεὺς ὁ πάντων κύριος, *Pyth.* 5.55. At Aesch. *Supp.* 403 the Chorus puts its faith in a

more moral distribution of fortune by Zeus: Ζεὺς ἑτεροροεπής, νέμων εἰκότως | ἄδικα μὲν κακοῖς, ὅσια δ' ἐννόμοις; cf. Hdt. 6.11.3.

190 καί που . . . ἔδωκε: the generalisation at 188-9 mentioned only prosperity, leaving the converse to be inferred. Now Nausicaa applies it to the specific case of Odysseus, but with the vague τὰδε she still euphemistically avoids any direct reference to his sufferings. που = 'perhaps'; she cannot be sure of the source of Odysseus' misfortunes. **σὲ . . . ἔμπη:** for this 'gospel of resignation' cf. *Il.* 24.547-9, *h. Dem.* 147-8 (cf. 216-17), and the passages from later literature cited by Richardson; also 3.209 νῦν δὲ χρή τετλάμεν ἔμπη.

192 οὔτ' οὖν: 'in lyric poetry, and already occasionally in H., [οὔν] follows γάρ, οὔτε, εἴτε, μὲν, δέ, and other particles, giving the idea of actuality or essentiality, only rarely sinking, like δή, to the rank of a mere strengthening auxiliary' (Denniston, *GP* 416; see also 419-20). **ἑσθῆτος:** Odysseus had asked for a rag (178), but Nausicaa more generously promises him proper clothes, as well as anything else that he needs. The Phaeacians will eventually send him home laden with bronze, gold, and clothes (5.37-8, 8.389-93, 438-40, 13.135-6). To a similar request for a cloak Eumaeus will reply to Odysseus in almost identical words (14.510-11). The bath (209-10n.) and the clothing of the naked Odysseus will mark the first stage in his restoration to his proper status as a hero; see Schadewaldt 21, Segal, 'Phaeacians' 23, Kilb 161-2, Murnaghan 108-10. On Ithaca it will be Telemachus who will arrange to have him clothed (16.78-9). The clothes which Nausicaa will give him were intended to be worn at her wedding (6.25-40n.). It is not surprising that she will be tempted to see him as a potential bridegroom (244-5), or that Arete should be so amazed when she recognises the clothes (7.234-5) which she had seen loaded on the wagon. **δευήσεαι:** second pers. sing. fut. indic. of δεύομαι = 'lack'; cf. 23.128 = *Il.* 13.786.

193 'Which befit a much-suffering suppliant when he encounters us.' ὧν (= ἐκείνων ὧν) is governed by, and ἰκέτην is subj. of, the infin. (μὴ δεύεσθαι or a positive verb of obtaining) which has to be supplied after ἐπέοιχ'; cf. *Il.* 24.595, and see K-G II 566-7. Odysseus counts as a suppliant even though he has not formally clasped Nausicaa's knees (6.141-8n.). The etymology of ἰκέτης is suggested by the preceding ἰκάνεις, as at 5.448-50, 9.267-9. **ταλαπείριον** 'much-tested',

‘much-suffering’. Apart from the parallel 14.511 it is always elsewhere in *Od.* an epithet of ξείνος (e.g. 7.24). It is not found in *Il.* Suppliants and strangers, like beggars (6.207–8n.) are often the same people, and they come alike under the protection of Zeus. ἀντιάσαντα: cf. 7.293 in the same context; also 13.312, 17.442.

194 τοι = σοι, corresponding to μοι at 178. λαῶν: much more often plur. than sing. in *Od.*

196 See 6.17n. Here Nausicaa, as is not uncommon (see Fenik 18–19), does not name herself, but refers merely to her status as the daughter of the king.

197 ‘And on him depend the strength and might of the Phaeacians.’ τοῦ (masc.) is governed by ἐκ. Cf. 11.346 Ἀλκινόου δ’ ἐκ τοῦδ’ ἔχεται ἔργον τε ἔπος τε. κάρτος τε βίη τε: the same phrase occurs at line-end at 4.415; cf. 13.143, 18.139, Sol. 36.15–16 W. At Hes. *Th.* 385 Κράτος and βίη are the offspring of Styx. The pair appear at the beginning of *PV.* In heroic society the strength of a community normally depends on its βασιλεύς, who is himself the head of the strongest household within that community (see 6.54–5n. and cf. 11.353). At this stage the authority of Alcinous is stressed, and there is no mention of the special position of Arete; see Intro. 22, 25–6.

198–210

Nausicaa reassures her frightened companions, and recalls them to their duty towards the stranger. At the same time she provides us with a timely reminder, after the normality of the laundry and the ball-game, that the Phaeacians are in some respects *not* a normal people. They live far from (cf. 6.8), and cut off from contact with, other communities, and they enjoy a special relationship with the gods (see 6.20–19n.).

198 ἥ ῥα ‘so she spoke’. ἥ is the only part of ἥμι found in *H.* (see Chantraine, *GH* 1 291). This concluding formula for a speech provides a metrically shorter equivalent of ὥς ἔφατο (6.66, 211, etc.).

199 στήτέ μοι ‘stop (stand still) if you please’. μοι is the ethic dat., which expresses the speaker’s interest in what she has to say. πόσε . . . ἰδοῦσαι; ‘where are you fleeing to, just because you have seen a man?’ There is humour, as well as scorn, in the reason which she ascribes to their terror. With her usual tact she refrains from remarking

that the man is naked and far from respectable in appearance. But, as Hainsworth comments, the following lines show that the reason for the girls' flight is not so much outraged modesty as the fear that enemies are upon them. H. uses both $\pi\eta\iota$ and $\pi\acute{o}\sigma\epsilon$ (10.431, *Il.* 16.422 $\pi\acute{o}\sigma\epsilon$ $\phi\epsilon\acute{\upsilon}\gamma\epsilon\tau\epsilon$) for 'whither', but not the later $\pi\omicron\iota$.

200 $\eta\ \mu\acute{\eta}\ \pi\omicron\upsilon\ \dots\ \varphi\acute{\alpha}\sigma\theta'$ 'surely you did not think'. For $\eta\ \mu\acute{\eta}$ + indic. expressing incredulity by means of a question expecting the answer 'no' cf. 9.405–6, and see Chantraine, *GH* II 331. For $\eta\ \pi\omicron\upsilon$ see 6.125n.

201 'This man does not exist as a living mortal, nor will he be born.' Cf. Hdt. 3.155.2 $\text{o}\acute{\upsilon}\kappa\ \acute{\epsilon}\sigma\tau\iota\ \text{o}\acute{\upsilon}\tau\omicron\varsigma\ \acute{\alpha}\nu\eta\rho\ \delta\tau\iota\ \mu\acute{\eta}\ \sigma\acute{\upsilon},\ \tau\acute{\omega}\iota\ \acute{\epsilon}\sigma\tau\iota\ \delta\acute{\upsilon}\nu\alpha\mu\iota\varsigma\ \kappa\tau\lambda.$; also 18.79. The same line is found at 16.437, but with $\text{o}\acute{\upsilon}\delta'\ \acute{\epsilon}\sigma\sigma\epsilon\tau\alpha\iota$ instead of $\delta\iota\epsilon\rho\acute{o}\varsigma\ \beta\rho\omicron\tau\acute{o}\varsigma$ in most MSS. $\delta\iota\epsilon\rho\acute{o}\varsigma$, an obscure word that occurs elsewhere in H. only at 9.43 $\delta\iota\epsilon\rho\acute{\omega}\iota\ \pi\omicron\delta\acute{\iota}$, where it must mean 'vigorous', 'nimble', is probably related to $\delta\iota\alpha\acute{\iota}\nu\omega$, 'I wet' (so Chantraine, *DE*); cf. Hes. *Op.* 460, Ibyc. 1.25–6 *PMG*, and Σ and Eust. here, Hesych. s.v. $\delta\iota\epsilon\rho\acute{o}\nu$. In later Greek thought the dry element was associated with death, the moist with life; see R. B. Onians, *The origins of European thought* (Cambridge 1951) 254–6. $\text{o}\acute{\upsilon}\delta\acute{\epsilon}\ \gamma\acute{\epsilon}\nu\eta\tau\alpha\iota$ for the Homeric use of subj. with negative $\text{o}\acute{\upsilon}$, to indicate futurity see Chantraine, *GH* II 209, Palmer, in *Companion* 150.

202 See 6.119n., 191. For a generic relative clause of this kind preceded by $\text{o}\acute{\upsilon}\kappa\ \acute{\epsilon}\sigma\theta'$ $\delta\varsigma\ \tau\iota\varsigma$ cf. *Il.* 21.103 (without $\kappa\epsilon$), and see Palmer 167.

203–5 Nausicaa gives two reasons for her confidence that no enemy can come to the land of the Phaeacians: the special relationship that they enjoy with the gods who can therefore be relied on to protect them, and their isolation from other communities, so that no one visits them at all. The second reason is somewhat illogical, in that a visitor has in fact now reached them (cf. 278–9), and he could in theory be an enemy. The Phaeacians are ambivalently presented as living at once in Utopia and in the real world in which pirates are a danger (see Intro. 22–5).

203 $\varphi\acute{\iota}\lambda\omicron\iota\ \acute{\alpha}\theta\alpha\nu\acute{\alpha}\tau\omicron\iota\sigma\iota\nu$: sc. $\acute{\epsilon}\sigma\mu\acute{\epsilon}\nu$. Cf. 10.2 (Aeolus), *Il.* 20.347, *h. Ap.* 297.

204–5 The Phaeacians, for all their isolation, are a civilised people. Contrast Polyphemus who (9.188–9) $\text{o}\acute{\upsilon}\delta\acute{\epsilon}\ \mu\epsilon\tau'\ \acute{\alpha}\lambda\lambda\omicron\upsilon\varsigma\ |\ \pi\omega\lambda\epsilon\acute{\iota}\tau'$, $\acute{\alpha}\lambda\lambda'\ \acute{\alpha}\pi\acute{\alpha}\nu\epsilon\upsilon\theta\epsilon\nu\ \acute{\epsilon}\omega\nu\ \acute{\alpha}\theta\epsilon\mu\acute{\iota}\sigma\tau\iota\alpha\ \eta\acute{\iota}\delta\eta$. $\pi\omicron\lambda\upsilon\kappa\lambda\acute{\upsilon}\sigma\tau\omega\iota\ \acute{\epsilon}\nu\iota\ \pi\acute{o}\nu\tau\omega\iota$ 'in the much-surging sea'. The same formula is used of an island at 4.354;

cf. also 19.277, Hes. *Th.* 189. The description strongly suggests that Scheria is an island (see Intro. 20). ἐνὶ πόντῳ can hardly mean 'by the sea'. Cf. of islands εἰν ἄλλ' κεῖται 7.244, 9.25, and see D. H. F. Gray, *C.Q.* 61 (1947) 112 (= Kirk, *Language* 58). ἔσχατοι (perhaps originally 'situated outside', rather than a superlative; see Leumann 158 n. 1), in enjambment, further clarifies their position, and the consequence of their isolation follows in the remainder of the line; cf. 21.8–9, 5.489. So at 1.23 the Aethiopians live ἔσχατοι ἀνδρῶν. ἄμμι: the Aeolic form of Ionic–Attic ἡμῖν is metrically required here, as it is e.g. at 7.203. ἐπιμίσγεται: of peaceful relations also at 241, of a hostile encounter at *Il.* 5.505, 10.548.

206 ἀλώμενος: ἀλᾶσθαι is the characteristic word that describes Odysseus' wanderings: e.g. 7.239, 8.28, 11.160. δύστηνος, too, regularly describes Odysseus: e.g. 7.223, 248, 17.483.⁴

207 τόν: relative pron. Callistratus read τῷ ('therefore') μιν, and τῷ is found in some MSS. There is nothing to choose in sense between the two readings. If τῷ μιν were corrupted into the common τῷ νῦν (e.g. *Il.* 24.568), τῷ might then have been changed to provide κομέειν with an object.

207–8 πρὸς γὰρ . . . φιλή τε = 14.57–8 (Eumaeus to Odysseus). F. Bader, *R.E.G.* 89 (1976) 23, 31, argues that the present passage is the announcement of a theme which will acquire its full significance on Ithaca. πρὸς . . . Διός means 'under the protection of Zeus' (lit. 'come from Zeus'; cf. *Il.* 6.456 and see K–G 1517); cf. 7.164–5n., 13.213–14; for beggars also *Od.* 17.475. Since such people come under the protection of Zeus, an offence against them is an offence against his personal τιμή, just as an offence against a slave would be one against the slave's master. In Homeric society a ξείνος, until he has been formally accepted into the status of guest-friend, is peculiarly defenceless, and the notion of Zeus ξείνιος was doubtless developed to provide him with some protection. 'If the early Greeks believed that Zeus hated the man who wronged a suppliant, that belief was not based on any observed behaviour on the part of Zeus. It was merely that they themselves hated the man who did so, and felt that their god must hate him' (Murray 85). See in general Finley 115–20, M. Scott, *A.Class.* 23 (1980) 18–20. **δόσις . . . φιλή τε** 'and the gift (giving) is small (from the girl's point of view), but welcome (to the recipient)'; so Σ. The two antithetical ideas are connected simply by τε . . . τε (see

Denniston, *GP* 515). Some take φίλη as active, 'showing kindness'; thus 'kindness costs nothing'. But the phrase, which is perhaps proverbial, certainly has the former sense at *Il.* 1.167, where Achilles describes his γέρας in simple but moving terms as ὀλίγον τε φίλον τε. See J. Griffin, *J.H.S.* 106 (1986) 53, and cf. Theogn. 14, Soph. *O.C.* 5–6.

209–10 Nausicaa's detailed instructions develop the more general χρή κομέειν of 207, the reason for her command being framed between the two. This structure is characteristic of Homeric speeches in general. **ἀλλά:** see 6.31n. **βρωσιν τε πόσιν τε:** so at line-end 6.246, 248, etc. After 209 a fifteenth-century MS inserts ἀλλ' ἔγε οἱ δότε φᾶρος ἔϋπλυνες ἥδ' ἑ χιτῶνα (for such 'extra' lines see Intro. 34), which may be an untimely reminiscence of 8.392, 425. It could hardly stand after, but (Kirchhoff) it could be substituted for, the existing 209. By epic convention the execution of instructions should follow the instructions exactly, and so they do in every respect but one. It is to the provision, not of food, but of clothes and his bath that the servants attend at 214–16, 228 (cf. also 192). When these needs have been satisfied Nausicaa gives the command to offer Odysseus food and drink (246), and the instruction is duly carried out. Nor was there any mention of food in Odysseus' petition to Nausicaa. Moreover, although at 7.295–6 Odysseus mentions the food before the bathing and the clothing, the normal epic sequence is bath, clothing, and the meal (see 8.454–7n.). But it is hard to believe that a single late MS has preserved the correct reading, and 209a is probably an intelligent conjecture (see von der Mühll, *RE Supp.* vii 714). **λούσατε:** for the contraction, where it cannot be resolved into -οφε-, cf. 216, 219, and see Chantraine, *GH* 1 34, Shipp 22, 94–5. For the importance of the bath as marking, along with the clothing (192n.) the first stage in Odysseus' restoration to his proper status in society see Segal, 'Transition' 329–34, 340–1, on his final bath at 23.152–63; see also Kilb 160–2. **ῥο' (ῥοι) ... ἀνέμοιο** 'where besides (ἐπὶ adverbial) there is shelter from the wind'. σκέπας is confined in H. to *Od.*; cf. 212, 7.282.

211–22

The servants carry out Nausicaa's instructions, with 211 corresponding to 199, 212 and 215–16 to 210. For 214 see 209–10n. But Odysseus insists on bathing himself.

211 ἔσταν and στάν are more common in H. than ἔστησαν; cf. 8.118, 325.

212 καὶδ (= κατὰ) . . . εἶσαν: cf. *Il.* 2.549, 7.57, 24.578. The MSS offer 'Οδυσσῆ, 'Οδυσσέα, and 'Οδυσσῆα. Depending on metrical requirements the acc. is 'Οδυσῆα (υυ–υ) or 'Οδυσῆ (υυ–) or 'Οδυσσῆα (υ––υ). For the present case, where either υ–– or υ–υυ is required, the only parallel is 17.301, where one MS has 'Οδυσσῆ, but all the others 'Οδυσσέα. ἐπὶ σκέπας: the same words as at 210, but here ἐπὶ is a prep. governing the noun.

213 = 6.17. Here the name is not in apposition with, but is itself the subj. of the verb. For ὥς ἐκέλευσε at line-end, followed by a subject filling the whole of the next line, cf. 22.190, where 191, like 213 here, is omitted by part of the tradition.

214 παρ . . . ἔθηκαν: H. uses both (ἐ)θηκάν and (ἐ)θεσαν (e.g. 6.248, 8.420) for the third pers. plur. The former is commoner in *Od.* than in *Il.* (Chantraine, *GH* 1 379), and is probably Ionic. φᾶρος . . . εἶματ' 'a cloak and tunic for clothes'; cf. 7.234. 8.441 provides a variation (cf. 23.155 = *Il.* 24.588). So here we might have had παρ δ' αὐτῷ φᾶρος ἔθηκαν κτλ. For Homeric clothes see 6.38n.; for the φᾶρος, more often a woman's dress, see H. P. and A. J. B. Wace, in *Companion* 499, Boedeker 73 n. 1.

215 See 6.79–80n. For (ἐ)δωκαν instead of the commoner ἔδοσαν cf. 8.440.

216 λοῦσθαι: the variant λοῦσαι is a corruption from the active λούσατε at 210. The attendants, whether because they are even more tactful than their mistress, or because they find the task distasteful, modify their orders. Instead of washing the stranger they invite him to wash himself; hence the middle voice. Middle and active are curiously combined at 8.449/454 (8.449n.). When Odysseus recounts this event to Alcinous he is slightly inaccurate; see 7.296n. ποταμοῖο ῥοῇσι: cf. *Il.* 16.669 λοῦσον ποταμοῖο ῥοῇσι, 679; see also 6.317n.

217–22 It is normal in epic for a man to be bathed by female servants, or even by female members of the family: e.g. 3.464–6, 4.252, 8.454, 24.365–6. Severyns 1 19 cites a Mycenaean terracotta from Cyprus, which shows a young woman bathing a man sitting in a bath. Here Odysseus shows unusual modesty in that he asks the girls to keep their distance. Some scholars have had recourse to deletion (see 129n.). Stanford suggests that Odysseus is ashamed of his filthy state, Cairns 126 that 'it was considered improper for a man to be seen naked by

women except in certain well-defined situations', such as when he is bathed as a ξένος in his host's house. An open-air bath in a river is a different matter. When at 19.344–8 Odysseus consents to have his feet washed only by an *old* servant, H. uses his modesty for his own purposes; he is preparing Eurycleia's recognition of her master by means of his scar. The present passage already characterises Odysseus in this respect.

217 δὴ ῥα τότε 'then indeed'; the same combination at 238; cf. also 8.381. Since here the sense requires the subj. to be expressed there is no room to give ἀμφιπόλοισι its formulaic epithet (198).

218 στῆθ' οὕτω ἀπόπροθεν 'stand just as you are at a distance'. For οὕτω thus used with an imperative see LSJ s.v. 12, and cf. 17.447, *Il.* 21.184.

219–20 ἀπολούσομαι . . . | χρίσομαι: aor. subj. after ὅφρα in a final clause. ὤμοιιν: gen. of separation. We have been told at 137 that Odysseus is covered with brine. The dual number was probably already obsolete in the Ionic Greek spoken by H.; see Hoekstra 91–2, 133–4. ἀμφί: adverbial. ἡ γὰρ . . . ἀλοιφή: for the thought that Odysseus has for long been deprived of such creature-comforts cf. 6.250, 8.450–2. ἀπὸ χροός ἐστιν means 'has been absent from'. This gen. (cf. 6.129n.) of the monosyllabic χρώς, unlike that of ἡώς, αἰδώς (8.480), Λητώ, is never contracted in H.; see Chantraine, *GH* 147. For ἀλοιφή cf. 18.179.

221–2 ἄν . . . λοέσσομαι: LSJ s.v. λούω 11 (*init.*) and K–G 1209 take the verb as fut. indic. For this tense and mood with ἄν or κε in H. see Chantraine, *GH* 11 225–6. But he, perhaps rightly, takes the verb here as aor. subj. (*GH* 1 455, 11 210–12, 225), which, like the subj. without ἄν or κε (see 6.201n.), may express an emphatic future; cf. 4.240. αἰδέομαι . . . | γυμνοῦσθαι 'I am ashamed to be <seen> naked.' 'The inhibitory feeling of *aidos* is characteristically descriptive of encounters between men and women' in general (J. P. Gould, *J.H.S.* 100 (1980) 56; see also 40). Cf. Penelope's words at 18.184, 6.66–7n., 8.324 (where the sexual implication is clear). κούρησιν . . . μετελθών: see 6.135n. For the variant ἐπελθών cf. 132.

223–37

Odysseus duly washes and oils himself and puts on the clothes provided for him (for the significance of this see 6.192n.). Athena, not content

with his restoration to his normal state, then makes him more handsome in appearance, and Nausicaa is properly impressed. The same process will be repeated more briefly at 8.18–20. The two passages foreshadow the various occasions on Ithaca in which Odysseus is transformed by Athena, now into an aged, filthy beggar so that he cannot be recognised, now into someone even more handsome than he really is. For his usual appearance see 18.67–9, *Il.* 3.209–24. Just as Odysseus' wonder at the sight of Nausicaa was prepared by a simile (102–9, 149–85nn.), so here (232–5) a simile marks the reason for Nausicaa's admiration of Odysseus.

223 The servants obey Odysseus' instruction of 218, and speak to Nausicaa, perhaps telling her why they cannot carry out her order of 210. **ἴσαν:** H. uses both this form (cf. 7.339) and augmented ἤϊσαν (rarely ἤισαν) for the third pers. plur. of the imperf. of εἶμι.

224–5 **ἐκ ποτάμου** 'with water from the river'; cf. 10.361, and, without ἐκ, 2.261, Hes. fr. 59. **χρόα νίζετο . . . ἄλμην** 'washed as to his skin the brine', i.e. 'washed the brine from his skin'; cf. *Il.* 18.345, 23.41, etc. Contrast *Il.* 10.574–5 Ἰδρῶ πολλὸν | νίψεν ἀπὸ χρωτός. The second obj., in the runover position, is explained in the remainder of the line. νίζομαι here is equivalent to λούομαι. More often it describes the washing of part, rather than the whole, of the body, especially the hands (7.174) or feet. **εὐρέας . . . ὤμους:** even in disguise Odysseus is remarkable for his broad shoulders at 18.68, 22.488. At *Il.* 3.193–4 he is shorter than Agamemnon, but broader in shoulders and chest. For the separation of the formulaic epithet (–υυ) from its noun (–) in this position by a word of dactylic shape see Hainsworth, *Flexibility* 97, and cf. 7.89.

226 **ἔσμηχεν:** only here in H. (but νεόσμηκτος *Il.* 13.342; for the guttural suffix in -χω see Chantraine, *GH* 1 330). Like σμάω in later Greek it means to wash off with soap, or, in the present case, oil. χνόον too is not found elsewhere in H. It is later used in a wide variety of contexts to mean powder or down (e.g. on fruit or cheeks). Here it is the same as ἄλμη, the brine encrusted on the skin. **ἀτρυγέτοιο:** a common formulaic epithet for the sea (cf. 7.79, 8.49), usually since antiquity interpreted as 'barren', 'unharvested' (ἀ-τρυγάω), but by Herodian (cf. Σ 2.370) as 'tireless' (ἀ-τρύω). The etymology and meaning remain uncertain. For various theories see Leumann 214 n. 8, Chantraine, *DE*, *Lfgre*. Everywhere else, except 1.72, ἄλός and the epithet come together at the end of the line.

227 The line sums up the whole of 224-6; cf. 93 after 90-2. αὐτὰρ ἐπεὶ δὴ πάντα: cf. 7.134, 8.131, 282. πάντα is neut., 'every part of his body'. λίπ' ἄλειψεν: see 6.96n. and cf. 3.466 = 10.364, 19.505. Only here is ἐλαίῳ omitted, as it sometimes is in later Greek (e.g. Thuc. 1.6.5, 4.68.5).

228 ἃ . . . ἄδμῆς: ἃ (or τὰ, after a vowel, or ὃ, τό, τήν) οἱ πόρε regularly occurs in this position followed by the name or description of the giver; e.g. 5.321, 372 (in the same context of clothes). See also 7.260n. παρθένος ἄδμῆς: see 6.109n.

229-30 τὸν μὲν is probably answered by κὰδ δὲ κάρητος in 230. Athena will repeat the process, but in different language, at 8.18-20. At 18.195 she will do the same for Penelope, sturdiness like height (6.107n.) being evidently a mark of beauty in a woman. Cf. also 24.369. At 23.156, after Eurynome has washed, anointed, and dressed Odysseus, Athena similarly improves his appearance. Lines 157-62 are then identical with 230-5 here. Διὸς ἐκγεγαυῖα: elsewhere only of Helen. The presence of θῆκεν rules out the common formula Ἀθηναίη, κούρη Διὸς αἰγιόχοιο (cf. 6.105 of the Nymphs). εἰσιδέειν: epexegetic infin., 'to look upon'.

230-1 κὰδ . . . κόμας 'and from his head she let his hair fall down close-curved'. Odysseus is described as οὖλοκάρηνος at 19.246, but H. uses οὔλος elsewhere only of fleecy woollen χλαῖναι etc. (see 7.336-8n.). The word is applied to hair in later Greek, by Hdt. 7.70.1 (cf. 2.104.2) to that of the negro inhabitants of Libya. ὑακινθίνῳ ἄνθει ὁμοίᾳς: the ὑακινθος is described at *Il.* 14.348-9 as thick and soft, but the identification of the flower is uncertain. It cannot be the *Hyacinthus orientalis*, the ancestor of our garden hyacinth, which apparently did not arrive from the east until after the end of the classical period; see T. J. Haarhoff, *C.R.* 6 (1956) 200-1, and in general Gow on Theocr. 10.28 (where it is μέλας), with earlier literature, M. E. Irwin, *Phoenix* 44 (1990) 214 n. 51. οὔλας suggests that the comparison is between the *texture* of Odysseus' hair and the cluster of flowers or their curling petals. Another explanation in antiquity referred it to the dark *colour* of the hair. At 13.399, 431 Odysseus is fair (ξανθός), the conventional colour for a hero. At 16.176 his beard is dark. This kind of inconsistency is to be expected in oral poetry (see Parry 391 n. 4).

232-5 = 23.159-62. This is one of eight repeated developed similes in H., only two of which belong to *Od.* (4.335-40 = 17.126-31). See Intro. 12. It is effective that the same simile marks both the beginning

of Odysseus' rejuvenation and his restoration to his status as a hero (see 6.192, 209-10nn.), and also the final stage which leads to his recognition by Penelope (see Kilb 161-3, Rutherford 57), in each case perhaps with undertones of Odysseus as a bridegroom (see Besslich 91). Here the transformation is brought out by the contrast between this simile, with its suggestion of elegant living, and the lion-simile at 130-6, which described Odysseus in his wild and unkempt state. At 22.401-5 too Odysseus was compared to a lion. R. Friedrich, *A.J.Ph.* 102 (1981) 125-33, argues that the repetition of this sequence of lion-simile, bath, artist-simile forms a connective link between the two episodes: the bath on each occasion, at the beginning and at the end of his νόστος, marks the transition from wild nature (the lion-simile) to civilisation (the artist-simile). See also Segal, 'Transition' 332-3, Moulton 119, 139 n.10, Schwabl, *W.S.* 16 (1982) 31-2, Pucci 91-2. For other approaches to repeated similes see Marzullo 366, W. C. Scott 24-6, 52-5, 127-40, Hainsworth *ad loc.*

Hephaestus and Athena (cf. 7.92, 110-11n., 8.273-82) are the deities of craftsmanship; cf. *h.* 20.1-3. It is conventional to describe a skill as having been *taught*, or given, by the deity who is associated with that skill (cf. *Pl. Pol.* 274c), as, for example, the poet is taught by the Muses or Apollo (8.44, 481, 488); so the Phaeacians' seamanship is a gift from Poseidon (7.35n.). Here it is fitting that Athena is responsible for both the literal transformation of Odysseus and the work of art to which he is compared.

232 περιχέεται (aor. subj.) is the reading of most of the MSS, and of all of them at 23.159. ὥς ὅτε (ὁπότε) + subj. is common in an epic simile (usually without ἄν or κε). περιχέω is used for the gilding of the horns of a heifer that is to be sacrificed at 3.384 (= *Il.* 10.294), 426. D. H. F. Gray, *J.H.S.* 74 (1954) 4, shows that the poet did not necessarily have in mind the pouring of liquid gold. The verb may refer simply to covering, and the process is probably one of plating with gold foil. See also F. Eckstein, *Arch. Hom.* L 21. Σ suggests that, just as the metal is precious even before it is gilded, so Odysseus, now that he is bathed and dressed, is naturally a fine figure even before Athena covers him with χάρις like a material.

233 ἴδρις, in runover position, stresses the craftsman's skill, which is then explained in the relative clause in 233 and the first half of 234. A summary statement of the products of his skill completes the simile.

δέδαεν: for this reduplicated aor. of *δάω, only when the meaning is causative, 'teach', cf. 8.448, and, in a similar context to this, 20.72.

234 χαρίεντα . . . ἔργα 'pleasing (charming) works'. At 10.223 the products of Circe's loom are λεπτά τε καὶ χαρίεντα καὶ ἀγλαὰ ἔργα. **τελείει** the subj. is the ἀνὴρ of 232.

235 The simile is framed by the two descriptions of Athena's embellishment of Odysseus. At 160-9 (see 160-7n.) there is a more complicated instance of the same technique. **κεφαλῇ . . . ὤμοις** is in apposition with τῶι, in a whole-and-part construction.

236-7 The heroic stature of Odysseus is finely conveyed by this brief picture of him sitting for a moment in isolation on the shore, in all his splendour. In 237 the caesura brings the weighty description to a close, and the effect on Nausicaa is trenchantly expressed in a mere three words. Her wonder corresponds with that which she herself aroused in Odysseus (6.160-7n.), and leads naturally (see 6.48-9n.) to her surmise that the gods are at work (240-1). **ἔζεθ' ἔπειτ' . . . κιών:** cf. 21.243 = 392, 23.89, *Il.* 1.48 ἔζετ' ἔπειτ' ἀπ'ἀνευθε νεῶν. According to Eust. the present line is a 'parody' of the last of these; rather the lines are acoustically related (cf. 6.122n. and see Parry 73). For sitting down as regularly following the bath see Arend 124. **ἐπὶ θῖνα θαλάσσης:** cf. 2.260. Word-order supports the acc. θῖνα, with the phrase governed by the immediately preceding κιών, rather than ἐπὶ θινί with ἔζετ'. **κάλλει καὶ χάρισι στίλβων:** cf. *Il.* 3.392 (Paris). This is the only occurrence in H. of the plural of χάρις, except where it means the Graces (6.18 etc.; at *Il.* 17.51 the dat. plur. is Χαρίτεσσιν). But χάρισι should probably be preferred to the more 'normal' variant χάριτι: Odysseus gleams with more than one kind of grace. For the frequent association of brightness with χάρις or Χαρίτες, especially in Pindar, see D. E. Gerber, *Q.U.C.C.* 25 (1987) 16, and cf. 18.298. **θηεῖτο δὲ κούρη:** θηέομαι (Attic θεάομαι) usually means to gaze at in wonder; cf. 7.133-4, 8.265, and see H. J. Mette, *Glotta* 39 (1960-1) 49-71. Athena's pouring of χάρις on Telemachus at 2.12 = 17.63 produces the same reaction in the bystanders.

238-50

H. leaves Odysseus for a few moments sitting in solitary splendour on the beach, while Nausicaa talks to her attendants. She deduces from

his transformation that his arrival must be in accordance with the will of the gods. Conversely at 10.72–5 Aeolus deduces from Odysseus' unexpected return that he must have incurred their enmity. For H.'s characters the activity of the gods may be detected only in retrospect. Often it is an unexpected event that provides the clue (e.g. 24.443–4). In general, suffering or failure is accepted as a sign of divine hostility, success of divine favour and support. Nausicaa herself has already taken a more pessimistic, and perhaps more sophisticated, view at 187–90 (see n.). Here she is glad to accept the more conventional idea that his transformation shows him to be an ἐσθλός. The gods are with him after all. In her speech to Odysseus Nausicaa refrained from commenting on his wish that she might have a happy marriage (see 186–97n.). Now to her attendants she picks up the idea, but gives it greater precision. Underlying her wish that her husband may be *like* Odysseus is the hope that he may in fact be her husband (see 244–5n.). H. continues to tease his audience (see 6.25–40n.) about how the relationship may develop. Finally Nausicaa repeats her instructions of 209 (but see 209–10n.), and they are duly carried out. Odysseus' hunger has already been implied in the lion-simile (130–4n.), and the offering of a meal is one of the traditional duties of the host on the arrival of a guest. Here the theme is treated very briefly; it will receive a fuller treatment when Odysseus is welcomed into Alcinous' palace (7.167–77); see F. Williams, *C.W.* 79 (1986) 396.

239 κλῦτέ μοι: so most of the MSS, while Aristarchus read κλῦτέ μεν. The discrepancy is regularly found after κλῦτε and κλῦθι; cf. 6.324. Since κλύω + gen. (= 'hear from') is normal in later Greek, the dat. is more likely to have been corrupted into a gen. than vice versa. For κλύω + dat. = 'give ear to', 'attend to' cf. *Il.* 24.335. Chantraine, *GH* II 70, remarks that it is found especially with the enclitic pronouns μοι, σοι, οἱ

240 Cf. 1.78–9 πάντων | ἄθανάτων ἀέκητι θεῶν, 3.27–8, 24.443–4. οἱ Ὀλύμπου ἔχουσι: the formula (or τοῖ κτλ.) occurs × 6 in *Od.* (e.g. 8.331), × 4 in *Il.*, × 2 in *Hymns*. For the equivalent formula employed after the feminine caesura cf. 6.150, 243.

241 The implication is that, quite apart from his transformation, the very fact of Odysseus' arrival shows him to be under divine protection (see 6.203–5n.). ἐπιμίσγεται: cf. 6.136, 204–5nn. With the variant ἐπιμίξεται Nausicaa looks forward to Odysseus' reception into

the Phaeacian community. But it is clear from 242–3 that she is thinking rather of what has already happened, his arrival on Scheria and his transformation. **ἀντιθέοισι**: the epithet is applied only here to the Phaeacians as a people (but cf. 7.146, 8.119).

242 **ἀεικέλιος** ‘disreputable’. The same word describes the disguised Odysseus’ appearance on his arrival at Ithaca (13.402). The epithet is more often applied to an object than a person. **δέατ(ο)** ‘seemed’. This ‘Achaean’ word (see Intro. 7–8), which is evidently related to aor. **δοάσσατο** (6.145), is otherwise known only from Arcadian fourth-century inscriptions (*IG* v(2) 6.10 and 18, 343.24), and from Hesych. s.v. **δέαται** and **δεάμην**. See Bowra, *C.Q.* 20 (1926) 172, Chantraine, *DE*, Hoekstra 144.

243 Telemachus uses the same words (with **ἔοικας**) at 16.200, after **ἦ γάρ τοι νέον ἦσθα γέρων καὶ ἀεικέα ἔσσο**. At 7.208–9 Odysseus, in similar language, rejects the comparison.

244–5 As Nausicaa’s wish develops from the first to the second clause her real hope subtly emerges. The **οἷ** of 245 is no longer ‘such a man’ (**τοιόσδε**), but Odysseus himself. So at 7.312–15 **τοῖος ἔων οἷός ἐσσι . . . αὖθι μένων** develops into the unequivocal second pers. **εἴ κ’ ἐθέλων γε μένοις**. According to Σ Aristarchus athetised these lines, but with doubts (**διστάζει**) about the first, as it was imitated by Alcman fr. 81 *PMG* **Ζεῦ πάτερ, αἰ γάρ ἐμὸς πόσις εἴη** (cf. also *h. Aphr.* 241–2). Aristarchus was inclined to reject also 7.311–16 (see 7.309–33n.) and 6.275–88. Probably it seemed to him improper that a young girl should be so forward in her plans for marriage (for this attitude to **τὸ ἀπρεπές** see Intro. 36, Stanford, *Ulysses theme* 119–20 with n. 2). **πόσις κεκλημένος εἴη**: **πόσις** is predicative, ‘would that such a man might be called my husband’; cf. *Il.* 3.138, 4.60–1, *h. Aphr.* 242. Usually it is the woman who is ‘called’ the wife of her husband. Nausicaa naturally sees things from her own point of view. **αὐτόθι μίμνειν**: cf. at line-end 11.187, 356 etc. At various stages of his journey Odysseus and his men are tempted to ‘stay’ and to abandon the voyage; e.g. 5.208, 9.97.

246 See 209–10n. **πόσιν** ‘drink’, after **πόσις** = ‘husband’. It is impossible to tell if the pun is intentional. Cf. 4.136–7 **ποσὶν** (‘feet’) . . . **πόσιν** (‘husband’).

247 = 20.157. The line occurs × 7 in *Il.* with **οἱ δ’ ἄρα τοῦ**, × 4 in *Od.*, also at *h. Ap.* 502.

250 ἄρπαλέως: even if ἄρπαλέος was originally related to ἄλπνιστος, ἔπαλπνος (see Chantraine, *DE, IfgrE*), and meant 'pleasurable', 'lovely', 'desirable', popular etymology must already have assimilated it to ἄρπάζω (with rough breathing), so that the sense of the adv. here is 'greedily', 'eagerly', rather than the weaker 'with pleasure'. Cf. 8.164, 14.109–10. **δηρὸν . . . ἄπαστος:** see 6.219–20n. Cf. 4.788 (Penelope) κείτ' ἄρ' ἄσιτος, ἄπαστος ἐδητύος ἡδὲ ποτῆτος. ἐδητύος is gen. of separation after the privative adj. The phrase is acoustically related to 4.675 (πολὺν χρόνον) ἦεν ἄπυστος (see 236–7n.).

251–315

Nausicaa gives Odysseus his instructions. He is to¹ accompany her as far as the city-entrance, but then to wait in the sacred grove of Athena, so that they shall not pass through the city together and thus give rise to adverse comment. After a decent interval he will follow her, and, entering the palace, pass by Alcinous and supplicate Arete to ensure his return home. Similarly in book 17 Telemachus will precede Odysseus to the town and palace on Ithaca (see Lang 164, Kilb 190). And in 'The Captivity of Šarac Mehmedaga' (see 6.100n.) the women return to town first, with the hero following after. The speech has suffered from various deletions (275–88 were athetised by Aristarchus, while 313–15, missing in many MSS, are removed by many editors). Its unity as a whole is rightly defended by Marzullo 380–404. The speech performs various functions: (a) It allows H. to divide up his description of Odysseus' progress to the palace, and the actual account of it at the beginning of book 7 can thus be fairly brief, all the emphasis being placed on the extended description of the palace and garden of Alcinous. Cf. Circe's description of Odysseus' journey to the underworld at 10.504–15, which anticipates his actual journey in book 11. (b) The separation of Odysseus from Nausicaa makes possible his meeting with Athena at 7.18–77, and the meeting is itself foreshadowed in the description of her ἄλσος at 291–2. (c) The account of the harbours and assembly-place adds to our picture of the civilised, seafaring Phaeacians, whose ship will finally carry Odysseus home. (d) Tension is created by the hint (274–5) that not all the Phaeacians are so civilised, so that we have cause to wonder about the reception that Odysseus will receive. (e) The speech prepares us again (see 6.50–70n.) for

Odysseus' encounter with Alcinous and especially Arete, who will be busy with her domestic duties (305–7), playing the part of the ideal wife whom Odysseus hopes himself to find on Ithaca. (f) Above all the speech develops the characterisation of Nausicaa, who is sensitive to the criticism of others, and aware of the impropriety of her associating with the stranger. Indeed, if Odysseus were to travel with her in the wagon, it might all too easily suggest the wedding-procession from the house of the bride's father to her husband's (see C. Sourvinou-Inwood, 'Reading' *Greek culture* 68). At the same time the thought that she might marry the stranger (see Woodhouse 57–8) is put delicately into the mouths of others (276–84).

251 See 6.112n. αὐτάρ introduces the antithesis to ἢ τοι 249.

252 The operation is much the same as at 6.74–5, but the addition of πτύξασα, the folding of the clean clothes, has necessitated a different form of expression. Nausicaa now makes the preparations that were interrupted at 111 by Athena's intervention.

253 Cf. *Il.* 24.277. κρατερώνυχας 'strong-hooved'; of horses at 21.30 and three times in *Il.*, of wolves at 10.218. ἄν = ἀνά.

254 ἔπος . . . ὀνόμαζεν 'and spoke a word to him and addressed him', lit. 'called him by name'. LSJ, s.v. ἐξονομάζω, render the second phrase by 'uttered it aloud'. But the obj. rather is Odysseus. Nausicaa does not in fact name him, and could not do so as she does not know who he is. But in this very common formula (*Od.* × 26, e.g. 7.330, 8.194, 291, *Il.* × 17), for which see H. Jacobsohn, *Z.V.S.* 62 (1935) 132–40, the verb has come to mean simply 'addressed', and often no vocative, or only a descriptive one as here, follows.

255–7 The three lines, which briefly summarise the content of the speech, are linked by the double enjambment. ὄρσεο: imperative of the athematic aor. ὤρτο, probably an artificial metrical arrangement of ὄρσο (7.342, etc.); see Chantraine, *GH* 1 417, C. P. Roth, *H.S.Ph.* 77 (1973) 181–6. ἵμεν is governed by ὄρσεο, 'stir yourself to go', as 7.14 makes clear (ὤρτο πόλινδ' ἵμεν) This is better than taking it as infin. for imperative (258n.). ὄφρα σε πέμψω 'that I may conduct [rather than 'send'; she has yet to explain that he will arrive unescorted] you'. πατὴρ . . . δαΐφρονος: cf. 8.56. Alcinous is 'wise' also at 8.8, 13. δαΐφρονος (and -ι, -α) is always in this position; see Parry 65. In *Il.* the epithet means 'warlike' (cf. δαΐ, δάιος), in *Od.* apparently always 'wise', as from δαΐναι, the former sense being prob-

ably the original one; see Chantraine, *DE*, *Lfgre*. **εἰδήσεμεν** ‘that you will get to know.’ For this, probably Ionic, form of the fut. of οἶδα, instead of the commoner εἴσομαι, see Chantraine, *GH* I 447, Shipp I 16. **ὅσσοι ἄριστοι**: so at line-end 3.108, 8.250; cf. 7.327. **ὅσσοι** is relative, not interrogative.

258–62 The structure is very similar to that at 5.360–3.

258 = 5.342 (ἔρξαι, but with ἔρδεν as a variant). **ἀλλὰ . . . ἔρδεν** ‘but act very much as follows’. Nausicaa turns to her detailed instructions. The infin. stands for imperative; see Goodwin, *MT* §784, Chantraine, *GH* II 316–17, and cf. 261, 295, 298, 8.12. **ἀπινύσσειν** ‘to be lacking in understanding’. Nausicaa had already concluded this at 187. Apart from 5.342 the word is found otherwise only at *Il.* 15.10; cf. Hesych. s.v. ἀπινύσσων, *Ap. Lex.* ἀπινύσσων ἀπινυτῶν, οὐ σωφρονῶν, also πινύσσω and πινύσκω.

259 ‘For as long as we are passing through the fields and the tilled lands of the people.’ **ἴομεν** is subj. in indefinite frequency. Elsewhere in *H.*, except for *Il.* 21.438, ἴομεν is always hortatory, as at 6.31. For the double ἄν . . . κ(ε) cf. 5.361, etc., and see K–G I 248.

260 σύν: R. Neuberger-Donath, *G.B.* 14 (1987) 23–4, argues that this word here and elsewhere has a more local sense than μετά + gen., and means ‘close beside’. **μεθ’** ‘after’, ‘behind’.

261 καρπαλίμως: usually first word in the line; cf. 7.135, 8.16, 122, but also 6.312, 7.194. **ἐγὼ δ’ ὁδὸν ἡγεμονεύσω** = 7.30. ‘I shall lead you on the way.’ See 6.164–5n.

262 ἐπήν appears fairly frequently in our text of *H.*, especially in *Od.* (ἐπεὶ ἄν separately only at *Il.* 6.412); cf. 6.297, 8.511, 553. But the contraction has aroused suspicion, and some suppose that it may often in the course of the tradition have replaced ἐπεὶ before a consonant, or ἐπεὶ κ’ before a vowel. See Chantraine, *GH* II 258–9, 348–9. **ἐπιβείομεν**: ἐπιβαίνω, ‘I set foot, on’, regularly governs a gen. This is probably the correct spelling of the strong aor. subj.; cf. 8.292 and see La Roche, *HU* 150–1, *HT* 409–10. The variant ἐπιβήσομαι may be the correction of someone who pedantically objected that Nausicaa and Odysseus will not in fact enter the city together. The relative ἣν clause introduces the first of a rambling series of descriptions of the πόλις, and the apodosis to the ἐπήν clause never appears. Instead, after a further preamble at 289–90, Nausicaa finally comes to the point at 295. The πύργος, here the city-wall with its rampart of towers (cf. *Il.*

7.338, Eur. *Hec.* 1209), is the same as the τεῖχος of 6.9; cf. 7.44–5. The plur. of πύργος is commoner in this sense.

263 καλὸς δὲ . . . πόλῃος: English would express this as a further relative clause, ‘and on either side of which etc.’ Greek regularly expresses the second of two relatives with a demonstrative pronoun, ‘and on either side of it’, or, as here, ‘on either side of the city’, with πόλῃος picking up the antecedent πόλις (for the alternative forms see 6.40n.). Cf. 7.9–10. The position of the city with its wall, and with a fine harbour on either side, so that it stands on a peninsula, is reminiscent of that of Old Smyrna, and of such eighth-century colonies as Corcyra, Sinope, Syracuse; see J. M. Cook, *B.S.A.* 53–4 (1958–9) 1–23, L. H. Jeffery, *Archaic Greece* 51; also 6.9–10n., Thuc. 1.7.1.

264–5 λεπτή δ’ εἰσὶθμῇ ‘and the entrance <to the city> is narrow.’ Cf. 10.90 ἀραιή εἴσοδος (of the Laestrygonian harbour), λεπτὰ ἄταρπός, ‘a narrow path’, at Alc. 102 *PMG*. Α λιμὴν in H. is always a natural harbour (see Kurt 187–8). The city is joined to the main island by a narrow isthmus between the two harbours. εἰσὶθμῇ, a ἄπαξ λεγόμενον, except for Opp. *Hal.* 1.738, presumably derives from εἶμι. Cf. ἵθματα, ‘steps’, at *Il.* 5.778, *h. Ap.* 114. See H. Jacobsohn, *Hermes* 45 (1910) 201. νῆες . . . | εἰρύαται ‘and rounded ships are drawn up to the road’, i.e. on the beach beside the road across the isthmus. ἀμφιέλισσα is a formulaic epithet for ships at line-end (for Homeric formulae for ships see B. Alexanderson, *Eranos* 68 (1970) 1–46, on ἀμφιέλισσαι 7, 28–9, 31). Other interpretations are ‘curving (twisting round) at both ends’, or ‘wheeling both ways’, i.e. ‘handy’. But the epithet most probably describes the rounded cross-section of the ship’s hull when seen drawn up on land; so Kurt 39–41; see further D. Gray, *Arch. Hom.* 6 94, *LfggrE.* ἐρύω is common of ships in this sense; e.g. *Il.* 14.30–1. According to the Greek practice the ships will be drawn up with their bows pointing out to sea. ὁδόν is best taken as a kind of acc. of goal of motion. For εἰρύαται, Ionic third pers. plur. (= εἴρυνται), see Chantraine, *GH* 1 137, 477, Wyatt 156–7. πᾶσιν . . . ἐκάστωι ‘for they all have each his own slipway’; i.e. each crew has a slipway for its ship. For ν-movable making position see Hoekstra 107–8, Intro. 8. An ἐπίστιον, a ἄπαξ λεγόμενον, seems to have been a stand on which a ship could be drawn up on dry land, here on the shore between the causeway and the sea, or perhaps more simply the place where the ship lay on the beach; see Kurt 196–7, 219.

266 σφ' = σφι (cf. 8.300). **ἀγορή:** in H. never 'market-place' but always 'assembly' (see 6.54–5n.), or, as here, 'place of assembly'. The Phaeacians' ships are at the very centre of their public life (cf. 8.5). And in their ἀγορή stands a sanctuary (probably not a temple, see 6.9–10n., but an enclosure with an altar; cf. 13.187) of Poseidon, the god who is particularly associated with the sea (cf. *Il.* 2.506 Ποσιδήϊον ἀγλαὸν ἄλσος, *h. Ap.* 230), and who is the ancestor of the Phaeacians (13.130). For the Phaeacian ἀγορή see R. Martin, *Recherches sur l'agora grecque* (Paris 1951) 28–31, 37–9, 56–8. For ἀμφίς as prep. + acc. cf. *Il.* 14.274, 15.225.

267 'Fitted with dragged quarried stones.' ῥυτοῖσιν λάεσσι begins a line also at 14.10 (of the wall round Eumaeus' house). LSJ take ῥυτός here as 'quarried', synonymous with κατωρυχέεσσι, but the adj. probably means that the stones were too big to be carried. It is unlikely that the ἀγορή was paved. The description is rather of the seating (cf. 8.6), or more probably of the wall that enclosed the ἀγορή. See W. Richter, *Arch. Hom.* II 27–8. At 9.185 the courtyard of Polyphemus' cave ὑψηλὴ δέδμητο κατωρυχέεσσι λίθοισι.

268 ὄπλα here = a ship's 'tackle' (= ἄρμενα Hes. *Op.* 808 and later); cf. 2.390, 430. In later Greek, as in *Il.*, the word usually means 'weapons'. **μελαινάων:** one of the commonest epithets for ships; cf. 8.34, 51. It probably describes the colour produced by the protective pitch on the hull; see Kurt 32–3. **ἀλέγουσι:** this part of the verb occurs in *Od.* only at line-end (× 4), and it is always negative except here. The only instance in *Il.* (9.504) is found within the line. More often it governs a gen.; see K–G I 366.

269 πείσματα καὶ σπεῖρα 'cables and sails'. πείσματα are especially the mooring-ropes which fastened the ship's stern to the land (see 264–5n.); cf. 9.136, 10.96. Neither πείσμα nor σπεῖρον is found in *Il.* The latter, properly a piece of wrapping-cloth (see 6.179n.), is a sail also at 5.318. It probably describes the sail in its rolled-up state. See Kurt 154, against Morrison–Williams, *Greek oared ships* (Cambridge 1968) 56, who take it to mean a rope. A variant σπεῖρας ('cables') appears in some MSS, and already in a fourth-century papyrus (*I.Oxy.* 1395). This was a more familiar word in later Greek and offered an easier scansion (the short final syllable of σπεῖρα has to be lengthened before the caesura). **ἀποξύνουσιν ἑρετμά** 'they taper their oars'. The verb ought to mean that they sharpen them to make

them pointed, but, whatever is meant by ἐρετμά προήκεα at 12.205, oars do not have pointed ends; their blades are thin and flat. Bentley's ἀποξύουσιν (lit. 'scrape off') deserves consideration, if that verb can mean that they plane the oars. It is a variant at 9.326, but it looks as if Euripides, who imitated the line at *Cyc.* 456, read ἀποξύναι there.

270 For the shape of the line cf. 1.159, *Il.* 2.338; also *Od.* 8.557. βῖὸν ἡδὲ φαρέτρην ends the line at 21.233, 22.2, *Il.* 10.260.

271 νεῶν: for this Ionic form of νηῶν cf. 7.252, and see Chantraine, *GH* 1 225, who says that the development is relatively recent; also Hoekstra 124. εἴσαι: apparently 'well-balanced' (cf. its common use as a description of a shield). Only at 11.508 does it describe a ship at sea (see Kurt 42). εἴσος in H. (an epic form of ἴσος with prothetic vowel; cf. Myc. *e-wi-su*), apart from *Il.* 2.765, is confined to a small group of such formulaic expressions, and is always attached to a fem. noun: νῆας 7.43, δαιτός 8.98, φρένας, or ἀσπίδα. εἴσος is always last word in the line; see Alexanderson (264–5n.) 6, 20, 22–3, 30–1. For its meaning see D. Gray, *Arch. Hom.* 6 95, W. Pötscher, *Philol.* 133 (1989) 3–13.

272 πολιτὴν . . . θάλασσαν: cf. 11.75, 22.385, Alcaeus 359 L–P. More often πολιτῆς (-ήν) is an epithet of ἄλός (-α). περώωσι θάλασσαν ends the line also at 9.129.

273 After the description of the topography of the city the account of the Phaeacians' interests leads Nausicaa to speculate on their probable reaction to her arrival with a strange man. τῶν . . . ἀδευκέα 'I shun their bitter talk'. So ἀλεείνω may be used for taking steps to avoid someone's anger: 1.433, 13.148. φῆμις is commoner in H. than φήμη. ἀδευκής is a mysterious word, which is found also at 4.489 of ὀλεθρος, and at 10.245 of πότμος. It does not reappear until A.R. (e.g. 1.1037 of ἄτη, 2.267). The context here requires the meaning 'bitter', 'unpleasant'. The explanations of Σ are mere guesses. δπίσσω 'hereafter' (or, less well, 'behind my back' – Stanford, comparing 11.149, 23.119); cf. 7.326, 17.188–9, *Il.* 3.411–12.

274 The reason for Nausicaa's fear is set out paratactically in a δέ clause. μωμεύω occurs only here and at Hes. *Op.* 756, μωμάομαι, from which it was perhaps created for metrical reasons (see Chantraine, *DE*, comparing λωβεύω/λωβάομαι), in H. only at *Il.* 3.412, μῶμος at *Od.* 2.86. μάλα . . . δῆμον 'there are very arrogant men among the people'. The imaginary enemies of 184 are now given more substance.

Phaeacian society is not quite as perfect as we had supposed. We shall encounter a ὑπερφίαλος man at 8.158-64. The word describes anyone who is thought to behave hybristically, arrogantly, or outrageously. It is applied to the Cyclopes at 9.106. But above all it is a formulaic epithet of Penelope's suitors; see Rose 390-1, and cf. 1.227 ὥς τέ μοι ὑβρίζοντες ὑπερφιάλως δοκέουσι | δαίνυσθαι κατὰ δῶμα. Just as the harmony within Alcinous' family foreshadows that which Odysseus hopes to re-establish when he returns to Ithaca (see Intro. 25-6, 6.180-5n.), so this reference to the darker side of Phaeacian society prepares us for his encounter with the suitors.

275-88 These lines (as far as ἀνδράσι μίσγηται) were athetised by Aristarchus as inappropriate to Nausicaa's character (see also 244-5n.).

275 εἴπησι 'will say'; see 6.201n., K-G 1 217-18, and cf. *Il.* 6.459 καί ποτέ τις εἴπησιν, 7.87. *Il.* 6.479 uses the more remote opt. in the same context. Cf. also, with κε, *Od.* 4.391, with fut. indic. *Il.* 4.176. τις . . . κακώτερος 'someone of the baser sort', socially rather than morally. For κακώτερος beside κακίων in *H.* cf. 8.138, and see Chantraine, *GH* 1 259 (cf. μακρότερον 8.20). So at 21.323-4 Eurymachus, one of Penelope's suitors, fearing the taunts of someone whom they consider lower than themselves, says ἀλλ' αἰσχυρόμενοι φάτιν ἀνδρῶν ἡδὲ γυναικῶν, | μή ποτέ τις εἴπησι κακώτερος ἄλλος Ἀχαιῶν; cf. also *Il.* 22.105-6. ἀντιβολήσας 'meeting us'. Cf., in a similar context, 7.16. In fact it will be Athena who 'encounters' Odysseus (7.19).

276 Nausicaa for the first time (6.196n.), but indirectly, reveals her name to Odysseus. For δέ following the interrogative at the opening of a question in dialogue see Denniston, *GP* 173-4. καλός τε μέγας τε: the same form of words is used at *Il.* 21.108. Commoner, after a consonant, is ἡὺς τε μέγας τε. Nausicaa flatters Odysseus, as he had flattered her.

277 The scorn of the critics is finely brought out by the structure of the line. The disparaging ξείνος, a 'stranger', is last word in its sentence, and in runover position before punctuation. 'Where did she find him?', or, as we might say, 'where did she pick him up?', is coarse and offensive in its brevity. Finally the critic jumps to the wrong conclusion. The three parts of the line increase in length, leading to the climax in the third. Woodhouse, 58 n. 11, remarks that the line is a broad hint to Odysseus of the possibilities of the situation; cf. also 281.

278-83 The alternative hypotheses are the same as those put forward by Odysseus himself at 149-53.

278 ἡ . . . πού: cf. *Il.* 16.830, and, in a question, 6.125n. It would be possible to punctuate here with a question-mark after εἰσὶν or πάντα (or both), but an assertion is more scornful: Nausicaa has picked up some wandering sailor. πλαγχθέντα 'who has wandered'. The word in fact describes very well the plight of Odysseus, δς μάλα πολλὰ πλάγχθη (1.1-2); cf. 1.75, 8.573, etc., and see 8.14n. κομίσσατο 'has taken care of', an epic use of κομίζομαι or κομίζω; cf. 8.451. ἦς ἀπὸ νηός is better taken with πλαγχθέντα than with κομίσσατο.

279 ἀνδρῶν τηλεδαπῶν amplifies τινά, and is itself explained in the following ἐπεὶ clause; cf. 6.167, 250. The adj. is analogous to ἄλλοδαπός, ποδαπός, etc. ἐπεὶ . . . ἐγγύθεν εἰσὶν 'since there are no people near us'. For ἐγγύθεν εἰσὶν at line-end cf. 7.205. We are again reminded of the isolation of the Phaeacians from other communities; see 6.203-5n., but here the illogicality is less marked.

280 ἢ τις οἱ εὐξαμένη 'or in answer to her prayers some god, much wished for, has come'. Nausicaa flatters Odysseus again, even while she purports to quote the words of her detractors. Odysseus will not in fact be the answer to her prayers. For the scansion πολυᾶρητος cf., of a longed-for child, 19.404 (Odysseus), *h. Dem.* 220; also the name of Arete herself (7.53-5n.), Sappho 17.3 L-P, Pl. *Thl.* 165e, *SIG* 656.17.

281 Cf. 20.30-1 ἦλθεν Ἀθήνη | οὐρανόθεν καταβᾶσα, *Il.* 1.194-5, 17.545. ἔξει . . . πάντα 'and he will have her <for his wife> all her days'; cf. 4.569, 7.313.

282-4 The imaginary critic sarcastically ends by indulging in something like 'sour grapes': it is better if Nausicaa *has* gone about and found a husband for herself from outside the community, since she rejects the wooing of the eligible Phaeacians. 'Odysseus is to notice this; she is as yet fancy free' (Woodhouse 58 n. 15), and (n. 16) 'she is not a nobody, but one that could pick and choose among the best'. We think of Penelope, who too is beset with suitors, but with more cause rejects them. It is poignant that Nausicaa has found someone whom she would like to marry, but who can never be her husband; see 238-50n. καύτη: for the rare crasis cf. 3.255. ἐποιχομένη 'going about'. The compound often means to go round in succession, as at 1.143, 4.451. ἄλλοθεν: the key word, here an adv., is in runover position, and the

explanation follows in a γάρ clause; see 6.167n. ἀτιμάζει: not just 'spurns', but 'dishonours' in the fullest sense. To be rejected in favour of another means a loss of τιμή. Cf. Hephaestus' complaint (8.309) when his wife Aphrodite loves Ares rather than himself. ἀτιμάζω and ἀτιμάω in *Od.*, apart from these passages and 13.141, are restricted to the context of Odysseus and his family; see A. T. Edwards 57 with n. 36. τοί μιν . . . ἐσθλοί: cf. 6.34-5n. The κατὰ δῆμον of that line appears here at 283. There is a note of exaggeration here; at 33-4 the clear implication is that Nausicaa will in fact marry one of the Phaeacians, and she seems happy to accept it. Eust. notes that Nausicaa subtly indicates her eligibility to Odysseus. πολέες τε καὶ ἐσθλοί is used at line-end of Penelope's suitors at 22.204.

285 ὥς ἐρέουσιν picks up 275. The indefinite τις there has now become a generalised plur.; cf. 21.324/329, *Il.* 22.106/108; also *Il.* 7.87/91, with τις in both places.

286-8 Nausicaa disarmingly admits that in the case of someone else she would be just as critical as the κακώτερος of 275. She is therefore not condemning him for his attitude (see Cairns 121-3). What she is anxious to avoid is the disgrace of laying herself open to justifiable criticism from someone whom she considers inferior to herself. And, as Woodhouse says (58 n. 17), she is subtly asking Odysseus if his intentions are honourable.

286 Cf. *Il.* 23.494. δέ is the link, with καί = 'also' ('I too'). Nemesis in H. is not divine retribution; it is 'a feeling of disapproval or annoyance aroused in the onlooker by improper behaviour' (Willcock on *Il.* 13.16; see also J. Irmscher, *Götterzorn bei Homer* (Leipzig 1950) 21-5, M. Scott, *A. Class.* 23 (1980) 25-31). So Penelope claims to fear the disapproval of the other women, if she allows Laertes to be buried without a shroud (2.101 = 19.146 = 24.136). The active and middle are interchangeable in H.; cf. 15.69. After the pres. indic. of the principal clause Nausicaa (like Achilles at *Il.* 23.494; cf. also *Od.* 1.414) switches sequence in the relative clause to a more hypothetical or tentative opt. (see K-G II 429, Goodwin, *MT* §554): 'I *am* indignant with any other woman who *might* do such things.' She suggests that such conduct is after all unlikely to happen.

287-8 'And who without the permission (or 'against the will') of her dear father and mother when they are alive has dealings with men before she comes to open marriage.' The double relative clause is un-

usual (see 6.263n.). Aristarchus seems to have emended to ἦ τ', a rare combination, or possibly ἦδ' (see van der Valk 147–8). **έόντων** 'being alive'. The sense would have been clearer with **έτι** qualifying the participle; cf. 1.289. The plur. **φίλων** and **έόντων** agree with, and enclose, the two sing. nouns taken together. Others, less well, follow **Σ** in taking **φίλων** as a noun, with **πατρός καὶ μητρός** in apposition with it; so W. Seelbach, *Rh.M.* 105 (1962) 288, who also takes **άέκητι** with **έόντων**, 'being unwilling', but this is not the normal epic use of **άέκητι**. We cannot, however, be sure what stress to lay on **έόντων**. It seems unlikely that if her parents were dead the girl would be free from such social restrictions.

288 άνδράσι μίσσηται: Nausicaa means that it is wrong for a girl to have dealings with a man before she is publicly married to him, but for the ambiguity in these words see 6.136n. For the subj. in an indefinite, without **κε** or **άν**, see Chantraine, *GH* II 245, 8.524n. **άμφάδιον γάμον έλθειν**: the subj. is 'she', and **γάμον** is the goal of motion.

289 'But, stranger, quickly hear my word.' Nausicaa at last prepares to resume where she left off at 262, and to give Odysseus his instructions. The postponement of **δέ** after an initial vocative is very common in serious poetry, especially when **σύ**, in any of its cases, follows the voc.; see Denniston, *GP* 189. **ώκ(α)**, the reading of Aristarchus, has not found its way into the manuscript tradition (but it appears in a papyrus, *Fayûm Towns* VII p. 94). All the MSS have **ώδ'**, which is less appropriate to **ξύνει έπος** than to **έρδειν** at 258, the reminiscence of which may have caused the corruption. The same error occurs in one MS at 17.329. For the expression cf. *Il.* 2.26 = 63 **νύν δ' έμέθεν ξύνες ώκα**, 24.133; also *Od.* 8.241. **δφρα τάχιστα**: see 6.32–3n.

290 Odysseus will not in fact request his return home until 7.151–2, but Nausicaa, like H.'s audience, takes it for granted. Both **πομπή** and **νόστος** are key-words in the tale of Odysseus' travels. For the Phaeacians' role in providing the former cf. 7.191–3, 317, 8.30–3, 545, etc. The question of his **νόστος** is introduced at the very beginning of the poem: 1.5, 9, 13, cf. 8.9, 102 = 252, 156, 466. Only here do **πομπή** and **νόστος** come together in a single line. From the outset it is made clear that the **νόστος** depends primarily on Alcinous; see Kilb 46–8, and cf. 11.346.

291 δήομεν: at this stage of their journey Nausicaa and Odysseus

are still together, so that the plur. is more natural than the variant δῆεις, more so indeed than at 262 (n.). δῆω is found only in the pres. tense (apart from Hesych. ἔδην· εὔρεν), but regularly, as here, with future sense; cf. 7.49. **ἀγλαὸν ἄλσος Ἀθήνης:** the Phaeacians' worship of Poseidon is appropriate to their interests (see 266n.). He is also the god from whose power Odysseus has recently escaped. The 'splendid grove of Athena' is even more clearly designed by H. to suit the immediate context. He will shortly pray to her, and she is about to meet him (7.19), and will take over from Nausicaa (7.22n.) the function of conveying him into the city. Her sanctuary is thus an appropriate place for Nausicaa to leave him. Both deities who determine his fortunes are brought to our attention; see H. Schwabl, *W.S.* 12 (1978) 16–17. For ἀγλαὸν ἄλσος cf. *Il.* 2.506, *h. Ap.* 230. **ἄγχι κελεύθου** 'near the road', presumably before it entered the isthmus outside the city. Odysseus, when he reaches the ἄλσος, will therefore not yet have seen the πόλις described in the digression at 262–9.

292 αἰγείρων: gen. of material, governed by ἄλσος. Poplar trees are a feature also of the ἄλσος of Persephone at 10.510, and of the wayside ἄλσος near the town on Ithaca (17.208), where Odysseus will meet the goatherd Melantheus when he is about to re-enter his palace. They grow around Calypso's cave (5.64), and round the spring on the island near the Cyclopes (9.141). **ἐν δὲ κρήνῃ νάει:** such descriptions, no doubt already traditional, regularly include a κρήνη: 5.70, 9.141, 17.205. In later literature a spring or running stream becomes a stock feature of the description of a god's sanctuary and of a *locus amoenus* in general. In Greece with its hot dry summers it is not surprising that cool groves and running water should be seen as the perfection of natural beauty. νάει occurs elsewhere in H. only at *Il.* 21.197. See Wyatt 179. **ἀμφὶ δὲ λειμῶν** 'and round it (the ἄλσος) there is a meadow'. This too recurs in such descriptions: 5.72, 9.132, 24.13, Eur. *Hipp.* 74, [Pl.] *Ar.* 371c.

293 ἔνθα: the word regularly used in such descriptions: e.g. 5.65, 73, 7.114. **τέμενος:** cf. 17.299 (that of Odysseus on Ithaca), and the τέμενος βασιλῆιον on the Shield of Achilles at *Il.* 18.550. The royal τέμενος already appears in Linear B (M. Ventris and J. Chadwick, *Documents in Mycenaean Greek* (2nd edn Cambridge 1973) 152, PY Er 312). It is usually explained as a domain of land cut out (τέμνω) by the community (from uncultivated arable land, if W. Donlan, *M.H.* 46

(1989) 129–45, is right) and given to the king (or a god – the normal later use). This τέμενος of Alcinous with its ἀλωή is evidently distinct from his private family-estate with its ἀλωή described at 7.112–31. No doubt Alcinous' τέμενος was given to Nausithous when he founded Scheria (cf. 6.10). See M. I. Finley, *Historia* 6 (1957) 148–56, H. van Effenterre, *R.E.G.* 80 (1967) 17–26, who suggests a Sumerian origin for the word, I. Hahn, *A.Ant.Hung.* 25 (1977) 299–316, Carlier 158–61. Thuc. 3.70.4 refers to τεμένη of Zeus and of Alcinous (presumably as a hero) in Corcyra in his own day. ἀλωή: often a threshing-floor, but the word is used more generally for any cultivated ground, an orchard or garden or vineyard; see Σ 1.193, A. D. Ure, *C.Q.* 5 (1955) 225–30, and cf. 7.122, *Il.* 18.561, etc. The epithet τεθαλυῖα, 'flourishing', 'luxuriant', shows that it is the latter here; cf. 5.69, 12.103.

294 'As far from the city as one (sc. τις) can make oneself heard by shouting.' This is a homely way of measuring distance. Cf. 5.400 = 9.473 = 12.181. For γέγωνα = 'make one's voice carry' cf. 8.305, *Il.* 12.337, 24.703, Arist. *De aud.* 804b. For the different ways in which H. uses this expression (most effectively at 12.181) see Nagler, *T.A.Ph.A.* 98 (1967) 293–6, *Spontaneity* 29–37. For the lengthening of the last syllable of πτόλιος before an initial vowel at the juxtaposition of formulae see Parry 215. For ὄσσον τε see 6.131n.

295 μεῖναι infin. for imperative; see 6.258n. For the structure of the line cf. 9.138. ἡμεῖς: i.e. Nausicaa and her attendants.

296 There is little to choose between ἄστυδε ἔλθωμεν, the reading of most MSS, and ἄστυ διέλθωμεν, which has papyrus support (*Fayûm Towns* vii p. 93). But the simple verb with preposition (or here its equivalent; for -δε see K–G 1 312, Chantraine, *GH* II 56) is commoner, as at 7.40, 72, 8.173. διέλθωμεν may be a conjecture intended to eliminate the hiatus.

297 δώματ' ἀφῖχθαι: δώματ' (acc. of goal of motion; cf. 7.141) stands in the same position as the same word in the preceding line; cf. also 299, 302. Epic poetry makes no attempt to avoid such repetitions.

298–9 καὶ τότε, 'even then', begins the apodosis. ἵμεν . . . ἐρέεσθαι: see 295n. ἐρέεσθαι δώματα means 'enquire about the house'; cf. 16.402, *Il.* 6.239. For the form ἐρέομαι cf. 17.509, 23.106. Lorimer 429 points out that, whereas the houses of Odysseus and Menelaus are evidently isolated from other houses, Alcinous' palace is merely 'the

“best house” of an ἄστυ through which the stranger must be directed’. Cf. 7.29, and see also D. Gray, *C.Q.* 5 (1955) 9.

300–1 ῥεῖα δ’ ἀρίγνωτ’ ἐστὶ: the same description is applied to Odysseus’ less spectacular house on Ithaca at 17.265 (for similarity between these two episodes see 6.292n.); cf. also 6.108, of Nausicaa, outstanding among her companions. καὶ ἄν . . . | νήπιος ‘even a child could lead you to it, a mere infant’. The ‘child’, or rather young woman, whom Odysseus will ask to lead him to the house will be Athena herself (7.22). νήπιος in this position occurs very frequently in *Il.*, in the very different context of a warrior setting off with high hopes to a battle from which he will not return; e.g. 2.873; cf. also *Od.* 1.8, 3.146. For the literal application to a small child cf. 4.817–18, 11.448–9.

301–3 ‘For the houses of the Phaeacians are in no way like it, such as is the house of the hero Alcinous.’ ἥρωες in runover position, and in apposition with Ἀλκινόοιο, serves merely to fill up the vacant space at the beginning of the line. There is more point to it when the proper name follows, as at 8.483. This contracted form of the gen. is unique. H. uses ἥρωος at 22.185. Σ suggest that ἥρωες may be vocative (cf. 7.303, etc.). But such a voc. at the end of the sentence in this position would be very strange.

303–4 κεκύθωσι: aor. subj. For the reduplicated form see 6.46–7n. The simpler κεύθωσι has papyrus support (*P. Oxy.* 1395). For κεύθω thus used to express the concept of ‘containing’ cf. 9.348, *Il.* 22.118, *Soph. OT* 1228–9, *Eur. Hec.* 880. Despite the word-order Odysseus will first reach the αὐλή, the walled courtyard in front of the δόμοι: cf. 18.237–8 οἱ μὲν ἐν αὐλῇ, | οἱ δ’ ἐντοσθε δόμοιο; see 6.314–15n., and cf. 4.723, 5.264. Alternatively δόμοι here is used more generally for the whole complex of buildings (as at 18.236), with αὐλή specifying the part to which he will first come. Having passed through the αὐλή by means of the porch (αἶθουσα) and antechamber (πρόδομος), Odysseus will enter the μέγαρον, the hall that was at the centre of the communal life of the Homeric palace, with the great hearth, perhaps but not certainly in the centre. For this Homeric house-plan see L. R. Palmer, *T.Phil. Soc.* (1948) 92–120, Lorimer 406–33, A. J. B. Wace, in *Companion* 489–97, M. O. Knox, *C.Q.* 23 (1973) 1–21. The layout corresponds reasonably closely with buildings excavated at Mycenae, Tiryns, and elsewhere, and it may be that its description has come

down to H. in traditional formulae, or, less probably, that it survived in a modified form in post-Bronze Age Ionia (see D. Gray, *C.Q.* 5 (1955) 1-12). Some think that the Homeric house belongs principally to the Geometric Age, its description exaggerated by the poets to accord with their conception of a heroic age; see H. Drerup, *Arch. Hom.* 0 128-33, Knox (cited above).

305-7 *μητέρ' ἐμήν*: the runover position before punctuation may mark the importance of Arete as Odysseus' final goal, and the three lines focus on her and her activity. The acc. denotes the goal of motion, here, as at 7.141, of a person. *ἥσται* 'is seated'. We might expect a fut. tense, but Arete's position has already been established at 52, and that is where she usually sits (see 52-5n.). Odysseus' encounters with both Arete and Penelope will have the same setting (see Segal, 'Transition' 339-40). *ἐν πυρὸς αὐγῇ* Penelope sits opposite Odysseus in the same position in the light of the fire at 23.89. The fire served for lighting as well as heating the *μέγαρον*. Odysseus will arrive in the palace after dark. Elsewhere we hear of *λαμπτήρες*, 'braziers', which had the same purpose (18.307, 19.63-4), and of *δαῖδες*, torches, that were carried (cf. 7.339). Only at 19.34 does H. mention a lamp (*λύχνος*). *θαῦμα ἰδέσθαι*: the same formula at line-end at 7.45, 8.366, 13.108 (preceded by *ἀλιπόρφυρα*). *κίονι κεκλιμένη*: so at 23.90 Odysseus sits against a tall pillar. In both passages it is one of several, perhaps four, columns around the hearth supporting the roof; cf. also 8.66. *δμῳαι . . . ὀπισθεν* 'her maids sit behind her'. *εἶσται* (Attic *ἦνται*) should not be changed to *ἦσται*. See Chantraine, *GH* 1 475-6, West on Hes. *Th.* 622.

308-9 Nausicaa deals more briefly with Alcinous, before returning to her mother. She takes it for granted that he will have returned from the meeting of the *βουλή* (55), and will be back in his accustomed place on his throne beside his wife. *ποτικέκλιται αὐτῇ* 'stands propped against her [i.e. her chair]', or less probably 'against it' (the pillar; *κίων* is usually fem.). *τῷ . . . ἀθάνατος ὥς* 'on which he sits drinking like an immortal god'. Mortals in H. are commonly described as being like a god, especially in appearance (see 6.16n.), or as being honoured like a god (e.g. 5.36, *Il.* 9.155; cf. *Od.* 8.173). But it is unusual for a man to be described as godlike in respect of the activity in which he is engaged (cf. perhaps *Il.* 12.176). The lengthening of the final -ος of *ἀθάνατος* points to *σφως* as the original form of *ὥς*.

310-15 Odysseus is to pass by Alcinous, who is now cursorily dismissed, and to supplicate Arete. The pre-eminence of queen rather than king is remarkable, and has been used in support of the dubious theory that the Homeric poems retain traces of an early matriarchal society; see Severyns 121-4, and against it J. Bamberger, in M. Z. Rosaldo and L. Lamphère, *Woman, culture, and society* (Stanford 1974) 263-8, E. Cantarella, *Norma e sanzione in Omero* (Milan 1979) 179-82. It is much more likely that H. has contrived this detail of Phaeacian society to suit his own poetic purposes; see Intro. 22, 26, 28-31. Odysseus' reception by the Phaeacians foreshadows that which he will receive on Ithaca, where the position of the queen is all-important (see 6.184-5, 274nn., Lang 163). Similarly in book 4, when Telemachus visits Menelaus in Sparta, Helen has a prominent role. Arete will play a less important part than this passage might lead one to expect. It is possible that in an earlier version of the story H. gave her more to do. But Nausicaa does not say that Arete will make the decision to send Odysseus home (see Eisenberger 111, Kilb 37-42), and there is no inconsistency with 6.290 (n.). Σ observes that as a woman Arete is likely to be more compassionate; cf. Soph. *Aj.* 580 κάρτα τοι φιλοίκτιστον γυνή.

310-11 παραμειψάμενος: only here in H., but cf. *h. Ap.* 409. **μητρός . . . ἡμετέρης:** the normal method of supplication; cf. 6.142. The word-order is somewhat distorted. The emphatic **μητρός** is put as far forward as possible in the sentence, and **μητρός . . . ἡμετέρης** together frame the idea of supplication. **ἵνα νόστιμον ἡμαρ ἴδῃαι:** from here to the end of the speech the emphasis is on Odysseus' ultimate goal. For the theme of νόστος see 6.290n. νόστιμον ἡμαρ (ἰδέσθαι) repeatedly expresses his yearning (8.466n.). The **ἦ** in front of ἴδῃαι must already have been lost before the creation of the formula, probably as a modification of νόστιμον.ἡμαρ at line-end; see Hoekstra 59. It is possible that Nausicaa's speech originally ended at this point. Line 312 = 7.194, and was deleted here by Schwartz and Bérard. Lines 313-15 are almost the same as 7.75-7, and are omitted here by, or appear in the margin of, many MSS. But it is best to keep all four lines. Lines 313-15 are required to provide some explanation of why Odysseus is to supplicate Arete rather than Alcinous. And it is effective that the theme of his return home should be thus emphasised at this point, when he is about to meet those who will make that return possible.

Nausicaa, like Athena at 7.76-7, fails to mention Odysseus' wife, and the omission is more effective here.

312 χαίρων καρπαλίμως: the order is surprising here where καρπαλίμως χαίρων would have scanned as well (cf. 261n.). But χαίρων too sometimes begins a line; e.g. 8.200. εἰ καὶ . . . ἔσσι 'even if you *are* from very far away'; cf. 6.279. ἔσσι is epic and W. Greek for Attic-Ionic εἰ.

313 φίλα φρονέησι' ἐνὶ θυμῷ: cf. 7.42, 10.317, 20.5. For this form of the subj. see Chantraine, *GH* 1 461, and cf. 7.72, 74, etc.

314-15 Cf. 2.280, 23.287. ἐλπωρή and ἐλπῖς are confined in H. to *Od.* φίλους . . . γαῖαν = 4.475-6, 9.532-3 (with ἔην for σήν). At 5.42 and 115, as at 7.77, ἐς ὑπόροφον replaces ἐυκτίμενον. In all these passages Bentley unnecessarily deleted τ' after φίλους, on the ground that it disregards the Ϝ in Ϝιδέειν. But cf. 6.311, etc., and see Intro. 9, Chantraine, *GH* 1 140. φίλους includes both the family and the friends of Odysseus. ἐυκτίμενον is 'well-inhabited', 'well-settled', i.e. 'good to dwell in'. Logically Odysseus will come to his πατρίς before his οἶκος; for this kind of hysteron-proteron cf. 6.303-4n., and see Chantraine II 352.

316-22

The journey as far as Athena's ἄλσος is quickly described, in different language from that used for Nausicaa's outward journey at 6.81-4.

316-17 μᾶστιγι φαεινῇ: the same epithet, 'shining', is applied to a whip e.g. at *Il.* 10.500. The reference is probably to the gloss of leather, but it may imply some kind of whip with metal handle or attachments. See also 6.81n.

317 ποταμοῖο ῥέεθρα: the same formula is used at line-end at *Il.* 14.245; cf. also *Od.* 6.85, 216. ῥοάς does not fit the metre at the end of the line. But in the cases where they are metrically equivalent H. always prefers ῥοαί.

318 εὖ μὲν . . . , εὖ δ(έ): for the anaphora see 6.154-9n. τρώχων: τρωχάω, for τρέχω, occurs once elsewhere in H. (*Il.* 22.163), and at A.R. 3.874. Otherwise it is unknown. Its force is probably iterative. For the form in ω cf. 6.53, 7.105, and see Chantraine, *GH* 1 358. ἐπλίσσοντο πόδεσσιν 'trotted with their hooves'. The verb perhaps indicates the crosswise, or the striding, movement of the legs

as they trot. Cf. Ar. *Ach.* 218 (with van Leeuwen's n.). But its etymology is obscure; see V. Pisani, in *Mélanges Emile Boisacq* II (Brussels 1938) 181-92, Gow on Theocr. 18.8, Chantraine, *DE. Σ* (and Eust.), among several explanations, gives *πλίσσειν* ἐστὶ τὸ μεταφέρειν σκέλος παρὰ σκέλος, and remarks that the Dorians call βήματα πλίκες. It is not surprising that this rare word has been corrupted in the MSS.

319-20 'And she drove just [i.e. not too fast] so that her attendants and Odysseus might follow along with her on foot.' μάλα cannot by itself mean 'skilfully' (Σ), or 'carefully'. It goes closely with ὅπως, and its sense is made clear by the context. For the creation of forms in -εύω, instead of -έω, to give a metrically convenient -οο-, cf. 7.267, and see Shipp 101-2. πεζοί is masc. because it includes Odysseus as well as the female attendants. νόωι 'with good judgement', 'prudently'. The two references to the whip frame this brief description of Nausicaa's journey.

321-2 *δύσετό τ' ἥελιος*: book 6 began in the early morning. The girls took their midday meal on the beach (6.97). The ball-game and Nausicaa's encounter with Odysseus must have occupied the whole afternoon; for now it is sunset. If Austin is right (240-4) that Odysseus' arrival on Scheria takes place at the very end of the sailing season, the time will now be early evening. Once again (see 6.236-7n.) the hero is left alone, but this time he is in the darkness or twilight of Athena's grove, and the scene is set for his prayer to the goddess. The formula for the setting of the sun occurs × 9 in *Od.* (but in *Il.* only at 7.465), usually followed by σκιδώντο τε πᾶσαι ἄγυιαι. Cf. 8.417; also 7.289n. Other ways of describing sunset may be found at *Il.* 18.241 (cf. *Od.* 3.329, 9.168), etc. For the 'mixed' aor. see 6.76-8n. ἱρὸν Ἀθηναίης 'sacred to Athena'. κλυτὸν ἄλσος is further defined by the two words in runover position.

‘..

323-31

The book ends as it began, with Athena, who hears Odysseus' prayer. It is ironical that he should complain of Athena's neglect, when we know that she has already contrived his reception by the Phaeacians. As usual H. distinguishes between his own, and his audience's, knowledge of divine activity and what his characters might be expected to understand. It is true that Athena has played little part in Odysseus'

adventures until his arrival on Ogygia (see 325–7n.), and even now she does not appear to him directly. The reason is her respect for her uncle Poseidon. In these final lines H. both prepares us for her non-intervention in the adventures which Odysseus will relate to the Phaeacian court, and at the same time keeps up the suspense by reminding us that he is not yet out of danger from Poseidon's anger. Only when he finally lands on Ithaca will Athena allow herself to be recognised by Odysseus (13.287–310). It is extraordinary that these vital lines should have been suspected by modern scholars. For the possibility that they have been altered see 7.1–2n.

323 see 6.150–2n.

324 κλυθί μοι see 6.239n. αἰγιόχοιο Διὸς τέκος, Ἀτρυτώνη: the same formula occurs several times in *Il.*, sometimes shortened by the omission of either αἰγιόχοιο or Ἀτρυτώνη. Ἀτρυτώνη: traditionally understood as 'the Unwearied (or 'Invincible') one', the epithet being a lengthened form of ἀτρύτη (cf. Αἰδωνεύς). It occurs in H. only in this formula. For other ancient explanations see *Lfgre*, where Y. Gerhard favours a non-Greek etymology.

325–7 The brief prayer follows the usual pattern. The petition is stated first in general terms (ἄκουσον), then, after a statement of the grounds on which it is based, more specifically at 327. Often the petitioner reminds the deity that his prayers have been answered on some previous occasion, thus establishing a precedent (e.g. *Il.* 1. 453–4). Here the grounds for the prayer are that Athena has *not* heard Odysseus' previous requests, so that it is now time for her to exert herself belatedly in his support. We have not been told specifically of any unheard prayers of Odysseus to Athena, but we may take them for granted. In book 5 she has helped him, but without his knowledge (382–7, 427, 437, 491–3). In the narrative of his adventures in books 9–12 she plays no part at all, and he is left to the mercy of Poseidon. The simplest explanation is that Athena was absent from the traditional sea-tales on which those books are based, either because (Woodhouse 37–8) they were originally independent of Odysseus, and therefore had no place for his special protector, or because (Krehmer 201) their *Märchenwelt* excludes the kind of divine participation of the kind that we find in *Il.*, as does the first-person style of the narrative. More important, the *Od.* avoids divine strife of the Iliadic type (see Intro. 2, Lesky 728, Rüter 61). It is part of H.'s poetic technique that Athena

actively intervenes only when Poseidon's anger begins to fade out of the story. The hearing of Odysseus' prayer is a sign to the audience that from now on Athena will be with him, even though it will not be till book 13, with his arrival on Ithaca and the final cessation of Poseidon's anger, that she reveals herself openly to him. See on all this Hölscher, *Untersuchungen* 81–3, Erbse 16–19, Krehmer 86–90, 202, Schwabl, *W.S.* 12 (1978) 8–10.

326 *ῥαιομένου* 'when I suffered shipwreck'. The emphatic word, in runover position before punctuation, is amplified in the *ὅτε* clause, with *ἔρραιε* tautologically picking up the participle; cf. *Il.* 20.317. For *ῥαίω*, 'break', 'shatter', in this context of shattering a ship cf. 5.221, 8.569, 13.151. *κλυτὸς ἐννοσίγαιος*: the same formula for Poseidon occurs at line-end $\times 5$ in *Il.*, and at *Od.* 5.423 and (acc.) 9.518. It is metrically equivalent to *κρείων ἐνοσίχθων*; see Parry 178. Poseidon is 'earth-shaker' because he causes earthquakes.

327 Cf. *Il.* 24.309. *φίλον* and *ἐλεεινόν* are proleptic: 'grant that when I come to the Phaeacians I may be welcome and arouse their pity'.

328 = 3.385, *Il.* 5.121, 23.771. The end of the formula can be adapted to suit any divinity: e.g. 9.536.

329 Contrast 2.267, where *ὥς ἔφατ' εὐχόμενος* is followed by *σχεδόθεν δέ οἱ ἦλθεν Ἀθήνη*. Athena will in fact shortly appear to Odysseus, but not in immediate response to his prayer, and she will be in disguise, therefore not *ἐναντίη*, 'face to face', 'visible'. A prayer is normally followed by some kind of answer. Lines 329–31 are required to explain why it is precluded here.

329–30 *αἶδετο . . . | πατροκασίγνητον*: H. uses the same expression of Apollo when he declines to fight Poseidon (*Il.* 21.468–9). For *αἰδώς* see 6.66–7n. Here Athena's respect for the feelings of Poseidon, and her fear of his likely reaction, inhibits her from appearing openly to Odysseus. At 13.341–2, after Odysseus at 316–19 has made the same complaint as here, Athena will offer him the same excuse, but in rather different words ('I did not wish'). *πατροκασίγνητος* occurs in H. only in these passages, but cf. *h. Dem.* 31. At 1.22–62 it is only during Poseidon's absence that Athena feels able to raise with Zeus the question of Odysseus' return. Athena's excuse serves its poetic purpose well enough, and few are likely to notice that it does not cover the period of Odysseus' wanderings before the Cyclops episode.

330–1 The cause of Poseidon's anger is Odysseus' treatment of his son Polyphemus, who at 9.528–35 prays to his father that Odysseus may not reach home, or, if his return is destined, that it should be delayed, that he should lose all his companions, that he should return on a foreign ship, and find troubles at home. All of this is still to be narrated by H., but the theme of Poseidon's anger was introduced at the beginning of the poem (1.20–1), and explained at 1.68–75. More recently it has caused the wreck of the raft or boat on which Odysseus sailed from Ogygia (7.271). Poseidon will not in fact trouble Odysseus again before he reaches home, but the potential danger remains (see 6.323–31n.). **ἐπιζαφελῶς μενέαινεν**: apart from *h. Herm.* 487 the adv., whose etymology is unknown, is always used of vehement or violent anger, as is the one occurrence of the adj. in -ος at *Il.* 9.525; cf. *Il.* 9.516, *A.R.* 4.1672. The adv. in -ῶς is treated as if it came from ἐπιζαφελής, a form which is not found. Metre here requires a longer adv. than at 1.20–1 (ἄσπερχές), from which analytical critics thought that our passage was derived.

Book 7

1–13

Nausicaa arrives in her father's palace and is courteously received by her brothers and her old nurse, a character who appears only in this passage. We are perhaps meant to look ahead, to Odysseus' reception by his old nurse Eurycleia on Ithaca. H. may have coined the name Eurymedusa to suggest the parallel. Conversely, the further emphasis on the brothers (cf. 6.62–5, 155) prepares for a contrast with the very different behaviour of another group of men, the suitors in Odysseus' palace. So too the modest behaviour of Nausicaa's maids (6.138, etc.) contrasts with the shamelessness of the maidservants on Ithaca. Nausicaa does not tell her parents about her encounter with the stranger. H. requires Odysseus to arrive unannounced in the palace.

1–2 The first line picks up 6.323 and 328, as the very similar 6.1 picked up the end of book 5, and the transition from Odysseus to Nausicaa is managed very simply by μέν and δέ (cf. 6.1–3n.). The text seems sound, but some critics have supposed that the end of book 6 (and/or the beginning of 7) has suffered some minor alteration, either

in the Alexandrian period, if it was then that the poem was first divided into 24 books, or in the much earlier period of the rhapsodes when the poem may already have been divided into its major episodes for purposes of recitation (see Kirk, *Songs* 305-6, S. West, *The Ptolemaic papyri of Homer* 18-25; some think that the division goes back to H. himself; e.g. P. Mazon, *Introduction à l'Iliade* 138-41, G. P. Goold, *T.A.Ph.A.* 91 (1960) 288-9. μένος ἡμιόνοι' 'the strength of the mules', i.e. 'the strong mules'. For this circumlocution cf. 7.167; also the similar βίη with a gen. (e.g. 10.200 Κυκλωπός τε βίης) or adj. (e.g. 11.296 βίη Ἰφικληΐη).

3 Cf. 3.388, 7.46. ἀγακλυτὰ δώμαθ' provides a metrically useful variant for κλυτὰ δώματα (19.371, etc.). See also 7.82-3n.

4 στήσεν: transitive, 'she stopped them', 'brought them to a halt'. The obj. is understood from 2, as at *h. Dem.* 384. ἐν προθύροισι: the πρόθυρον is sometimes the same as the πρόδομος, the vestibule of the μέγαρον (6.303-4n.; cf. 18.10, 101). Here, however, it is the vestibule of the αὐλή, through which one passes from the outer gates into the αἶθουσα, the colonnade of the courtyard, and hence into the αὐλή itself. See Lorimer 415, S. Hiller, *W.S.* 4 (1970) 14-27, and cf. 3.493 (where a chariot is driven ἐκ ... προθύροιο καὶ αἰθούσης), 4.20-2, 18.386.

5 ἀθανάτοις ἐναλίγκιοι: cf. 8.174, and the common θεῶι (-οῖς) ἐναλίγκιος (1.371, etc.). For this type of description see 6.16n. Only here is the formula applied to a group of people.

5-6 Cf. 6.88n. The opposite process was described at 6.73-4. There Nausicaa carried the clothes herself.

7 θάλαμον: her bedroom; cf. 6.15. It has its own fire on which her dinner is apparently cooked (13n.). We learn little about the cooking arrangements in the Homeric house. Apart from the huts of Achilles and Eumaeus, there is no indication that cooking was done on the central hearth in the μέγαρον (unless at 15.94). But women certainly did not eat with the men.

8 γρηῦς Ἀπειραΐη 'an old woman from Apeira', the 'boundless' or 'indeterminate' land, a place which, like Hypereia (6.4-6n.) is doubtless invented for this passage. The short α rules out the identification with Epirus (Ἰπείρος; so Σ, Eust.), which some may have used to support the identification of Scheria with Corcyra. θαλαμηπόλος Εὐρυμέδουσα: for a possible parallel with Eurycleia on Ithaca see 1-

13n. The name and office recall also Εὐρυνόμη θαλαμηπόλος (23.293); for this group of names see Fenik 172-207, H. von Kamptz, *Homerische Personennamen* 36-7, and cf. Mentos/Mentor, Melanthius/Melantho.

9-11 Eurymedusa's acquisition by Alcinous is described, as is that of Eurycleia by Laertes on her first appearance at 1.429-33. But Laertes bought Eurycleia, whereas Eurymedusa was presented to Alcinous as a gift of honour; cf. 7.150n. **τήν . . . αὐτήν**: see 6.263n. **τήν** is relative pron. **Φαιήκεσσιν . . . ἄκουεν**: cf. *Il.* 13.218 Αἰτωλοῖσιν ἄνασσε, θεὸς δ' ὥς τίετο δῆμῳ. θεὸς . . . δῆμῳ occurs × 5 in *Il.*, in *Od.* at 14.205. The present expression is a unique variation on this idea. ὥς goes with θεοῦ.

13 This is not a second relative clause, as at 6.287-8 (n.) where the two clauses are connected by τε. Here the two are quite independent, and the second ἦ is demonstrative. The line was condemned by Zenodotus, but it is normal for such a digression to be followed by a line that takes us back to the starting-point (7). So at 1.428-34 the similar digression about the origins of Eurycleia is preceded by τῷ δ' ἄρ' ἅμ' αἰθομένας δαΐδας φέρε, and followed by ἦ οἱ ἅμ' αἰθομένας δαΐδας φέρε. εἴσω = ἔνδον (cf. 3.427), but not here after a verb of motion as at 6. The adv. probably goes with both verbs (inside Nausicaa's θάλαμος), but if taken only with the second it might denote some other part of the women's quarters. **δόρπον**: the evening meal; see 6.97n., Σ 2.20, and cf. 7.166, 8.395, etc. ὀπλίζομαι and τεύχομαι are the commonest verbs for preparing a meal. Only here does H. use κοσμέω in this context, but cf. 7.232n., Pind. *Nem.* 1.22.

14-36

The scene shifts back to Odysseus, who, in accordance with Nausicaa's instructions (6.297-9), now continues his journey. Athena pours a mist around him to protect him from the jibes and questions of those whom he might meet. She then places herself before him in the guise of a young woman, so that it is the goddess whom Odysseus asks to show him the way, as Nausicaa has instructed him, to Alcinous' palace. Athena agrees to do so, but orders him to ignore any Phaeacians whom he might meet, on the grounds that they are an inhospitable people. Her precautions and warning come as a surprise. We know already that the Phaeacians are not used to strangers (6.203-5), but it is hard

to reconcile inhospitality with what we have already seen and heard of this civilised people, who, we learn later, are such skilled ‘conveyers of all men’ in their ships (8.566). On the other hand there have already been hints of a darker side to Phaeacian society (6.184–5, 274n.; see Intro. 25–6), and the passage keeps us in suspense as to the welcome which Odysseus will receive (see also 6.119–21n.). It also provides the occasion for the first meeting in the poem between Athena and Odysseus, and shows her actively engaged in his support (see 6.325–7n.). His arrival on Ithaca will be similarly marked by an encounter with her (13.221–7), at first in disguise and then in her true form.

14–15 ὥρτο πόλινδ’ ἴμεν: see 6.255–7n. ἀμφὶ δ’ Ἀθήνη: cf. *Il.* 18.203, where too there is a variant αὐτάρ, common in transitional formulas; cf. 6.2. But ἀμφὶ is correct; Odysseus is enveloped in the mist, i.e. he is made invisible, though he can himself see. Cf. 7.140, *Il.* 17.268–70. On various occasions in *Il.* a god covers a warrior with a mist to protect him from the enemy; e.g. 3.381. For Aeolic χεύω, (ἔ)χευε etc. beside Ionic χέει, ἔχεαν etc. see Parry 348–9. φίλα φρονέουσ(α): see 6.313n.

16 μεγαθύμων: the epithet is applied to a wide range of people, to Athena herself (8.520), to an individual Phaeacian at 62, only here to the Phaeacians as a people. ἀντιβολήσας: cf. 19. This word too occurs in Odysseus’ encounter with Athena on Ithaca (13.229). See also 6.275n.

17 κερτομέοι τ’ ἐπέεσσι: at 8.153 Odysseus will describe in similar terms the speech of Laodamas, and at 13.326 that of Athena. It is a characteristic of the ὕβρις of Penelope’s suitors and their supporters (16.86–7, 20.177, 263), of Thersites at *Il.* 2.256. For the expression cf. 24.240 and *Il.* 4.6. The meaning of κερτομ- in H. is discussed by J. T. Hooker, *C.Q.* 36 (1986) 32–7, and by P. V. Jones, *C.Q.* 39 (1989) 247–50, for whom ‘to κερτομέω someone is to speak in such a way as to provoke (whether intentionally or not) a powerful *emotional* reaction’. Some scholars have objected that κερτομέοι has no object and initial τ is ignored in τ’ ἐπέεσσι, but no change is necessary. The obj. is easily understood from the context, and H. often ignores initial τ ; see Intro. 9 and cf. 8.91. ἐξερέοιθ’ ὅτις εἴη: it would be impolite to question Odysseus about his identity until he has been formally offered hospitality.

18–20 See 6.110n., and cf. 10.275–8. **δύσεσθαι**: cf. 7.81, 17.336 **ἐδύσετο δώματ(α)**. **ἐραννήν** ‘lovely’, Aeolic from *ἐρασνος, only here in *Od.*, but cf. *Il.* 9.531 (also of a city). **ἐρατεινός** is commoner (e.g. 7.79). **θεὰ . . . Ἀθήνη**: see 6.13n. **παρθενικῇ εἰκυῖα νεήνιδι**: cf. 10.278. **παρθενικῇ** may be a noun, with **νεήνιδι** in apposition, but it is better taken as an adj. **κάλπιν ἐχούση**: Athena is careful to provide a natural reason for the young woman to be out alone in the public street. A girl meeting a stranger (often male) at a well while fetching water is a common theme; cf. 10.105–8 (where the Laestrygonian girl shows Odysseus’ men the way to her father’s house), *h. Dem.* 99, Radt, *TGF* III pp. 131–2 (Amymone), Genesis 24.11–21, 1 Samuel 9.11, John 4.6–15. As Hainsworth says, it is here combined with the theme of a hero meeting and being helped by a god; cf. especially *Il.* 24.352. A **κάλπις** is a pitcher for carrying water; cf. *h. Dem.* 107, etc. According to Bekker, *Anecd. gr.* 1095, it is a Thessalian word for the Attic **ὕδρια**.

22 ὦ τέκος: to Odysseus the stranger is just a ‘child’. He doubtless remembers Nausicaa’s words at 6.300–1. **οὐκ ἄν . . . ἡγήσαιο** ‘would you not take me?’ For this polite form of request see 6.57n. **άνερος**: always with long α in such trisyllabic forms; cf. 8.147, 547. At 6.114 (n.) Athena arranged for Nausicaa to act as her agent in conveying Odysseus to the city. She will now take over that duty herself. For this kind of doublet, or repetition of the action-sequence, see Kilb 40, Fenik 153–71.

23 μετ’ ἀνθρώποισιν ἀνάσσει: for ἀνάσσω + μετὰ + dat. see 6.60–1n.; it usually governs a simple dat. of the people ruled over (e.g. 11), or ἐν + dat. (e.g. 62), sometimes a gen. of place.

24 Cf. 19.379, and see 6.193n.

25 τηλόθεν ἐξ ἀπείης γαίης = *Il.* 1.270. Cf. *Od.* 16.18 (in a simile of a son greeted by his father after ten years away from home), *Il.* 3.49. For ἄπιος with ᾱ, ‘distant’ (probably from ἀπό), in H. always in this formula, but Ἄπιος with ᾱ̄ = ‘Argive’ or ‘Peloponnesian’ in tragedy and later, see Friis Johansen and Whittle on Aesch. *Supp.* 117 = 128.

25–6 τῷ ‘therefore’, a particle or conjunction, rather than τῶι as dat. of the article or demonstrative pron., as the MSS often spell it; see La Roche, *HT* 368–9. The sentence is very similar to 6.176–7, and many MSS here replace **ἔργα νέμονται** with **γαῖαν ἔχουσι** as in that

passage. πόλιν καὶ ἔργα νέμονται is a unique phrase, the nearest parallel being *Il.* 2.751 ἔργ' ἐνέμοντο, at line-end (cf. *h. Dem.* 93). It is hard to see why, when the other formula was available (cf. also 6.191, 195), H. should have coined a metrically equivalent alternative. But it is harder still to account for its corruption, unless it is the deliberate emendation of someone who was offended by the exact repetition of 6.177. For ἔργα cf. 6.259.

27 The line occurs × 9 in *Od.*, × 4 in *Il.* Any name-epithet combination may be substituted for the final phrase; cf. 8.349.

28 Cf. τοιγάρ ἐγώ τοι, ξεῖνε, μάλ' ἀτρεκέως ἀγορεύσω (1.214 and three other places in *Od.*). For ξεῖνε πάτερ cf., apart from 48 below, 8.145, 17.553; also πάτερ ὦ ξεῖνε 8.408. In each case Odysseus is addressed. τοιγάρ in H. 'is only used by a person preparing to speak or act at another's request' (Denniston, *GP* 565); cf. 8.402. **δν με κελεύεις**: see 8.347n.

29 ἐπεὶ . . . ναίει 'since it stands near <the house of> my blameless father'. ναίω (normally = 'dwell' or 'dwell in') here, like ναιετάω 8.574n., means 'be situated'; cf. *Il.* 2.626. Elsewhere the passive of ναίω is used in this sense; e.g. *Il.* 9.149. **πατρός ἀμύμονος**: a *comparatio compendiaria*; 'near my father' means 'near the house of my father'. Hainsworth, less naturally, takes Alcinous as subj. of ναίει, 'since he lives near my father'. μοι is possessive dat. with πατρός. ἀμύμονος always comes before the bucolic diaeresis; cf. 8.118.

30 σιγῇ τοῖον 'ever so silently', the same phrase as at 4.776. For this intensifying use of τοῖον cf. also 1.209, 3.321, 11.135. Or one may take τοῖον with the imperative, like οὕτω at 6.218n., 'just as you are'. **ἐγὼ δ' ὀδὸν ἡγεμονεύσω** = Nausicaa's words at 6.261. Cf. 7.22n. for Athena's role. The clause is parenthetical, 'while I shall lead you on the way'; for the parataxis, here in a temporal sense, see 6.29-30n. and cf. 8.171-2.

31 Cf. 23.365. προτιόσσομαι (never προσόσσομαι) here means 'look at'. Elsewhere (5.389, 14.219) it is used of mental foreboding.

32 'For these people do not greatly tolerate strangers'. Cf. 17.13 ἀνθρώπους ἀνέχεσθαι.

33 This line varies 32: 'nor do they welcome with affection a man who comes from elsewhere'. For ἀγαπάζομαι middle in this sense cf. 17.35. **ἄλλοθεν ἔλθῃ**: cf. 52. Athena herself confirms that Odysseus is in danger of meeting with hostility (see 14-36n.). But it is a

mistake to exaggerate this. Odysseus does not seem at all troubled by the warning (see de Vries 115–16).

34–6 The Phaeacians are said to be intolerant of visitors, but have much experience of voyaging themselves to other countries. Their two conflicting aspects are set out side by side in asyndeton. By stressing the former H. presents the potential danger for Odysseus in his isolated situation. By emphasising the latter he again prepares us for their role in taking Odysseus home to Ithaca (so Σ). But even here there is perhaps a moment of doubt; for (35) the Phaeacians' skill at seamanship is the gift of Poseidon, the divine enemy of Odysseus.

34 νηυσὶ θεῶσι: θεός is the commonest epithet for a ship, ὥκὺς much less so (cf. however 36, the only place where it is not attributive, 9.101 ὥκειάων at line-end, also *Il.* 8.197). Only here are the two tautologically combined. Both describe the general characteristic of ships, but the meaning of the first has become so weakened by formulaic usage that the rarer ὥκεισις is added to make the specific point; see Kurt 47–51. For the unusual lengthening of the final syllable of the formula (θεῶσιν) by position in the second foot, see Hainsworth, *B.I.C.S.* 9 (1962) 61 and n. 20.

35 λαῖτμα μέγ(α): μέγα λαῖτμα θαλάσσης occurs at line-end at 4.504, 5.174 (governed by περάαν), 9.260, *h. Ap.* 481, ἐκπεράαι μέγα λαῖτμα without θαλάσσης at 9.323. For the inversion of μέγα λαῖτμα to allow the formula to occupy the first foot, see Hainsworth, *Flexibility* 67. For λαῖτμα cf. also 7.276, 8.561. Gow, on Theocr. 13.23–4, remarks that, though its meaning was uncertain in antiquity (see Σ, Hesych.), 'it is commonly used in connexion with the perils of the sea, and these contexts suggest a connotation of breadth or depth, so that the English *gulf*, capable of either meaning, probably represents it not unfairly'. δῶκ': the obj. is not so much the ships as their skill at sailing them. For human skills as given, or taught, by the gods see 6.232–5, 7.110–111n. ἐνοσίχθων = ἐννοσίγαιος (6.326n.): apart from 3.6 this epithet of Poseidon is always nominative, and always last word in the line; cf. 7.56.

36 The Phaeacians' skill is framed by the two references to the speed of their ships, which is here expressed in an effective short simile, not unlike that at 6.20: 'as if they were a wing or a thought'. In such a comparison ὥς εἰ is in effect not very different from simple ὥς (see K–G II 492, Goodwin, *MT* §475). The wing of a bird, or a bird on the

wing, is often in poetry a symbol of speed; e.g. 5.51-3, 13.86-7. The simile is especially appropriate to fast ships, the visual appearance of whose oars (and later also sails; see West on Hes. *Op.* 628) is often compared to wings, or vice versa: e.g. 11.125 = 23.272. The comparison with the speed of thought, for which the only Homeric parallel is the longer *Il.* 15.80-3, is imitated at *h. Ap.* 186, 448, and in more elaborate form at *h. Herm.* 43-4; cf. later Theogn. 985.

37-77

Athena duly conducts Odysseus to Alcinous' palace. Kirchhoff and W. Jordan were certainly wrong to delete 39-42 (Blass deleted 40-2). The repetition of the sense of 14-17 is not only typical of oral poetry; we need to be told that Athena's precautions were successful, and that the mist prevented the Phaeacians from seeing Odysseus. Lines 43-5 pick up Nausicaa's description of the topography of the city (6.262-72), but deal with it much more briefly (see 6.251-315n.). Conversely, Athena in her final speech gives a much fuller account than did Nausicaa (6.303-15) of the family and character of Alcinous and Arete, and of the special position of the latter in the household, ending, as did Nausicaa at 6.313-15 (see 310-11n.) by stressing the need to win Arete's favour if Odysseus wishes to see his home again. As Kilb says, 39, the passage makes fully plausible why the way to Alcinous must lead through Arete. Thus in handling the same basic material H. partly repeats himself (at 75-7 word for word), partly shortens, and partly expands what he has said before.

37-8 = 2.405-6 = 3.29-30. Cf. also 8.46n.

39 ναυσικλυτοί: cf. 8.191, 369. The epithet, which is not found in *Il.*, occurs × 6 in *Od.*, always applied to the Phaeacians, except at 15.415 where it refers with equal appropriateness to the Phoenicians. Parry comments, 99 n. 1, that 'the resemblance in sound and metre . . . is so close that one of them must have suggested the other'. See also 6.22n.

40 διὰ σφέας: see 6.50n., and for the scansion 6.4-6n. For this acc. reflexive without αὐτός cf. only *Il.* 2.366, also with a prep.; see Shipp 77-8.

40-1 οὐ γὰρ . . . | εἶα: cf. *Il.* 15.521, 24.394, and see 7.273-4n. **ἐϋπλόκαμος:** the epithet is used only here of Athena, but cf. Ἀθηναίης

... ἡΰκόμοιο at *Il.* 6.92. The combination with δεινὴ θεός ('awe-inspiring goddess') is applied formulaically to Calypso (e.g. 7.246) and Circe (e.g. 10.136).

41-2 See 7.14-15n. The sense is the same as that of 15, but there it was compressed into a single line. The mist envelops only Odysseus to make him invisible, and is not to be thought of as embracing the spectators too, or even as visible to them.

43-5 θαύμαζεν . . . θαῦμα ἰδέσθαι: Odysseus' wonder at the sight of the city frames the sentence, and recalls the wonder with which he regarded Nausicaa, the first Phaeacian whom he encountered (see 6.160-9n.). He comes to the two harbours and places of assembly before he reaches the city-walls (see 6.266). There is no real inconsistency with 40, which describes the effect of the mist before we are taken back to a slightly earlier stage of the journey. αὐτῶν θ' ἡρώων: the emphatic αὐτῶν ('of the heroes themselves') is odd. The normal phrase is ἀνδρῶν ἡρώων (*Od.* x 4 at the start of the line). ἄγοράς: it seems unlikely that the Phaeacians had more than one place of assembly, so that the plur., after the sing. of 6.266, is odd; cf. 8.16. It may refer to different sections of the place of assembly; see R. Martin, *Recherches sur l'agora grecque* (Paris 1951) 29 n. 1, who thinks that each tribe may have had its fixed position. Elsewhere the plur. is used of meetings of the assembly or of public speaking in the assembly. σκολόπεσσιν ἀρηρότα 'fitted with stakes' or a palisade. So in *Il.* the Greeks set σκόλοπες in the ditch which ran outside the wall round their ships (7.441, etc.). At *Il.* 18.177 there are σκόλοπες evidently on the Trojan city-wall. For this kind of defence see also Hdt. 9.97, Xen. *An.* 5.2.5, O. Drerup, *Arch. Hom.* 0 100-1. The word occurs only here in *Od.* θαῦμα ἰδέσθαι: see 6.305-7n., and cf. *Il.* 5.725.

47 'Among them it was Athena who began'. Cf. 5.202, 7.233, 8.4. δέ, as often, is in the principal clause, the apodosis of the sentence.

49 πεφραδέμεν: for the reduplicated aor. of φράζω see 6.46-7n. Chantraine, *GH* 1 397. The second aor. rarely ends in -έμεν.

49-51 δῆεις 'you will find', pres. tense but with fut. sense; cf. 6.291n. διοτρεφέας βασιλῆας: the Phaeacian noblemen who are dining together in Alcinous' palace; see 6.54-5n. βασιλῆες are regularly 'fostered by Zeus': 4.44 (Telemachus' arrival at the palace of Menelaus), etc. δαίτην δαινυμένους: this does not quite tally with Nausicaa's statement at 6.305-9, which was a description of the nor-

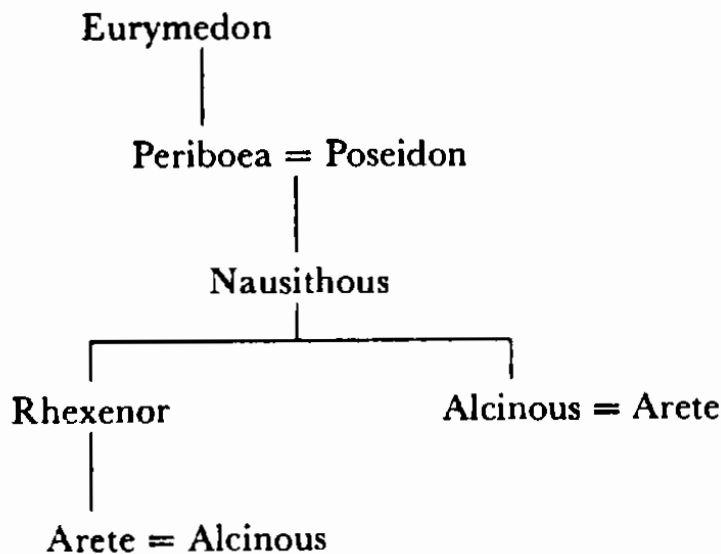
mal activity of king and queen. Odysseus' arrival will recall that of Telemachus at Sparta (4.2–4; see Hansen 48). But dining is a regular element in an 'arrival-sequence'; cf. *Il.* 4.385–6 (Tydeus). For the cognate acc. cf. 3.66, etc. **μηδέ τι θυμῶι | τάρβει**: cf. *Il.* 21.574–5, 24.778–9.

51–2 'For a bold man turns out to be better in every activity, even if he should be a visitor from some other place.' The general principle that boldness is advantageous overrides the natural reluctance of a visitor to push himself forward, instead of waiting in the πρόθυρον until invited in (cf. 1.103, 4.20). The εἰ clause shows that the general γνώμη applies even in the specific situation of a visitor like Odysseus. A γνώμη of a similar type is found at 22.374 ὡς κακοεργίης εὐεργεσίῃ μέγ' ἀμείνων; cf. also *Il.* 9.256, 23.315. **ποθεν ἄλλοθεν ἔλθοι** picks up 33 (cf. 5.490). For the remote opt. in the protasis after an indic. in the apodosis cf. 5.485, 8.138–9, and see Goodwin, *MT* §501, Chantaine, *GH* II 277.

53–5 Like Nausicaa at 6.305–9, Athena mentions Arete before Alcinous, who in these lines appears merely as a blood-relation of his wife. This is the first time that we are told her name. **δέσποιναν** 'mistress of the house'; so at 347 she is γυνή δέσποινα. **πρῶτα κιχήσεται** 'you will find (light upon) first'; cf. 6.51. Athena cannot mean that Odysseus will see Arete before he sees anyone else (cf. 6.310). But this will be his first significant encounter. **Ἀρήτη . . . ἐπώνυμον** 'and Arete is the name by which she is called'. Ἀρήτη is probably subj., ὄνομα predicate. Cf. 19.409 τῶι δ' Ὀδυσσεὺς ὄνομ' ἔστω ἐπώνυμον, *Il.* 9.562, *h. Ap.* 373, where it is a question of a 'significant' name (see LSJ s.v. ἐπώνυμος 1), and the meaning is explained. Here it is only implied, but the principle is the same: Ἀρήτη means 'prayed for' (by her parents; see 6.280n.). So Ἀρητος is the name of a son of Nestor at 3.414 (cf. *Il.* 17.494, etc.). It was widely believed by Greeks of all periods that a person's name provided a clue to his character or fate, and in this connection ἐπώνυμος and ἐπωνυμία regularly figure. Stanford takes Arete's name to imply 'she who is prayed to' (by Odysseus). But, whether H. has inherited her from tradition or invented her himself (see Intro. 22), it is unlikely that her name is to be explained by a single incident in her life. **τοκῆων**: not here in the normal literal sense of 'parents', but more vaguely = 'progenitors'. Σ compares the use of πατέρες for ancestors. Arete is not the sister but the niece of

Alcinous. So Cretheus marries his niece (11.236–7, Hes. fr. 30.29), while Diomedes marries his aunt (cf. Leaf on *Il.* 5.412). Some suppose that Alcinous was in fact the brother of Arete, and that the whole genealogy 56–68 has been added by a bowdleriser, shocked at the incestuous relationship (e.g. Bolling 236). Alternatively it is H. himself who inserted the genealogy in his inherited tradition (von der Mühl 714–15, Eisenberger 111 n. 11, 115). At Hes. fr. 222 (Σ here) Alcinous and Arete are brother and sister, and the genealogy is ignored. But Hesiod may have taken 54 literally, without noticing the inconsistency with the genealogy, or he may have followed a different tradition. *Th.* 1017 (see 6.7n.) similarly presents information that cannot be reconciled with the *Od.* A simple alteration of 54–5 would have better served the purpose of a bowdleriser. Without the genealogy the parents are surprisingly left unnamed, and 146 remains unexplained or has to be emended. τῶν αὐτῶν: article + αὐτός is rare in H.; cf. 7.326, *Il.* 6.391, and see Chantraine, *GH* II 156. Ἀλκίνοον βασιλῆα: cf. 8.469.

56–66



Arete's importance is further marked by this full genealogy. It is a genealogy also of Alcinous, but all the emphasis is on the female; so too Periboea's parentage is described, and Rhexenor has no son. Such genealogies are commonly provided for important characters or at important moments in *Il.* (cf. *Od.* 15.241–56). The fragmentary *Catalogue of women*, ascribed in antiquity to Hesiod, dealt with the genealogies of famous women. But only here in H. is a woman honoured so

fully. Probably H. devised his genealogy to suit his own purposes. See Intro. 19 for a later tradition which makes Alcinous son of Phaeax. The fact that Poseidon is the ancestor of both Arete and Alcinous, revealed so soon after the reminder of the god's hostility to Odysseus (6.323–31n.), serves to maintain the tension: how will his descendants receive the stranger? Nausithous we met at 6.7 as the founder of Scheria. H. combines the conditions of the historic age of colonisation (6.9–10n.) with a purely mythical divine ancestry for the coloniser. Equally mythical is the information that Alcinous' great-grandfather was king of the Giants, who, according to Hes. *Th.* 185, were the offspring of Gaia and Uranus. We do not know that H. was familiar with the story of the war between gods and Giants (in Hesiod only at *Th.* 954; see West), but his disapproving description of them (see 60n.) suggests that he may have been (Paus. 8.29.2, quoting 59–60, concludes that they were mortal and not divine). The only two other references to Giants in H. are at 10.120, where the Laestrygonians are like not men but Giants, and at 7.206, where both the Cyclopes and the wild tribes of Giants are close to the gods (see West on Hes. *Th.* 50). The combination of Cyclopes and Giants suggests a parallel between the present passage and 6.5. Nausithous removed his people from their proximity to the overweening Cyclopes. Now it is implied that his own grandfather shared their characteristics. And Poseidon is the father of Polyphemus (1.71–3). The negative side of the Phaeacian character (see Intro. 25–6, 7.34–6n.) is inherited from their ancestors. As far as 62 the genealogy is set out in an elaborate form of ring- or pedimental-composition: *A* Nausithous – *B* Poseidon – *C* Periboea – *D* Eurymedon and his fate – *C* Periboea – *B* Poseidon – *A* Nausithous. The ring is then broken, and *Ναυσίθοος δέ* introduces the begetting of the next generation. For this technique see Thalmann 11 with n. 36.

57 γείνατο: more often of the mother; of the father also at 61, 15.242, etc. *γείνατο καὶ Περίβοια* begins the line also at *Il.* 21.142. *γυναικῶν εἶδος ἀρίστη: γυναικῶν* is partitive with *ἀρίστη*. Cf. *Il.* 2.715, etc.

58 μεγαλήτορος: see 6.14n. We do not hear elsewhere of a Eurymedon who was king of the Giants, and the name looks like an *ad hoc* invention. Wyatt 131 thinks that it was derived from a title *εὐρὺ μέδων*, misunderstood as a proper name.

59 ὑπερθύμοισι: the epithet usually has a complimentary force,

‘high-spirited’; e.g. 15.252. In *Il.* it is regularly applied to the Trojans. Only the context, and in particular the following line, shows that here the force is derogatory, ‘arrogant’, ‘overweening’; so Hes. *Th.* 719 uses it of the Titans.

60 H. does not tell us what caused the destruction of the Giants and Eurymedon. But that it was the *result* of their ἀτασθαλίη, ‘reckless wickedness’, ‘violence’, may be inferred from such parallel passages as 1.7, 1.34, and especially 23.67 where τῷ δι’ ἀτασθαλίας ἔπαθον κακόν (of the suitors) is followed immediately by an anaphora that recalls the present one, though the sense is different. The etymology of ἀτάσθαλος is obscure; for various theories see Chantraine, *DE*, *LfgreE*. Frisk derives it from α- and the root of θάρσος. But H. may have connected it, like e.g. Schwyzer, *Glotta* 12 (1923) 14, with ἄτη (despite the short α) and some part of θάλλω. This is the only appearance of the adj. in H.’s own narrative; see J. Griffin, *J.H.S.* 106 (1986) 40, who shows that in general ‘the epics strongly favour the reservation of the crucial moral terms from the narrative to the speeches’. H. himself is sparing in moral comment. For the notion that a people may be destroyed because of the faults of its leader cf. *Il.* 2.115 = 9.22 πολὺν ὤλεσα λαόν, 22.107, Hes. fr. 30.14–19.

61–2 The chiasmus extends to the form of expression, with ἐγείνατο παῖδα Ναυσίθοον picking up Ναυσίθοον ... γείνατο at 56–7. ἐν Φαίηξιν ἄνασσει cf. 7.23n. This form of the dat. of Φαίηκες occurs only here.

63 ἔτεκεν: the aor. active of τίκτω is more often used by H. of the mother, as at 7.198. Conversely the father is more often the subject of the aor. middle (for statistics see Chantraine, *GH* II 174–5), and of the imperf. active ἔτικτε. **Ῥηξήνορα**: the name is doubtless derived from the epithet ῥηξήνωρ (‘breaking through the ranks of men’), which in H. is applied only to Achilles. The noun ῥηξηνορίη is found at 14.217.

64–5 τὸν μὲν: i.e. Rhexenor. Asyndeton is not uncommon at the start of a μὲν clause; e.g. 15.243, *Il.* 6.198. ἄκουρον ... | νυμφίον ‘without male offspring ... newly married’. ἄκουρος in this sense is a ἄπαξ λεγόμενον, but cf. Hdt. 5.48 ἀπέθανε ἄπαις, θυγατέρα μούνην λιπών. νυμφίον, properly a ‘bridegroom’, must mean here that his marriage is recent. The sudden, painless death of a man is often attributed to Apollo’s arrows, as that of a woman is ascribed to the arrow of

Artemis: e.g. 3.280, *Il.* 24.605–6. Apollo is regularly ἀργυρότοξος, especially in this position in the line.

66 Ἀρήτην: the genealogy ends effectively with Arete's name placed in runover position before punctuation; cf. 6.17n. ποιήσατ' ἄκοιτιν: cf. 5.120, *Il.* 9.397. ἄκοιτις is always found at line-end. In *Od.* it is most often applied to Penelope and Clytaemestra, who are regularly contrasted as the ideal and the unfaithful wives. So here the relationship between Alcinous and Arete foreshadows that which Odysseus hopes to regain on his return to Ithaca.

68 'All the women who at present keep house under the authority of their husbands.' For all her importance Arete in the last resort, like any other married woman, is subordinate to her husband; see 6.290n. ὑπ' ἀνδράσι(ν) in *Il.* is used in the context of defeat in battle (6.453, 15.513). Applied to the status of a woman it is unique in H. ὕπανδρος is used by Hellenistic writers.

69 The line picks up 67, so that the idea of honour frames 68, and also leads on to 70–2, in which those who honour Arete are extended from Alcinous to her children and the people in general. περὶ κῆρι: see 6.158–9n., and cf. 5.36, 19.280, *Il.* 4.46. As the sentence develops we learn that it is not only Alcinous whose heart is affected. καὶ ἔστιν is probably corrupt. The phrase can hardly mean 'as she has been and <still> is honoured', as if with ἔστιν we could understand τιμήεσσα (or τιμητή or τετιμημένη) from τετίμηται. Editors cite as parallel Pl. *Symp.* 195b, Prop. 2.13.37–8, passages which have themselves been suspected, and there is nothing like it anywhere else in H. The sense too is feeble. Hartman's τετίμηται γεράεσσιν (cf. Hes. *Th.* 449) is an ingenious conjecture, but γέρα is the only part of the plur. found in H.

70 ἐκ: of the agent, virtually equivalent to ὑπό; cf. 5.535, *Il.* 2.33, 669.

71–2 οἳ μιν . . . μύθοισιν 'who looking on her as a god greet her with their words'; cf. *Il.* 22.434. The ɤ in ὥς is observed before the bucolic diaeresis (cf. 6.308–9n.), as at 8.173, but not at 7.11. The verb seems to be cognate with δέχομαι. Many, e.g. *Lfgre*, prefer the spelling δειδέχονται, and it is true that in some of its parts this verb, perhaps as early as H. himself, comes to be assimilated to δείκνυμι. See Chantraine, *DE*, who derives it from *δη-δε[κ]-σκ-, with intensive reduplication, comparing Sanskrit *dasnoti*. Wyatt 105 n. 1 explains δειδ- as a

case of metrical lengthening of δεδ-. The word is often used of pledging someone in a drink; e.g. 3.41. The whole expression is an expanded version of the common θεὸς δ' ὥς τίετο δῆμῳ, for which see 7.9-11n. Cf. also 8.467, *Il.* 9.155. εἰσορόωντες often occurs in the context of honouring; cf. 8.173, 15.520, and the formula at 6.160. At 20.166-7 εἰσορόωσιν is in antithesis with ἀτιμάζουσι. For this whole complex of formulae see Parry 224-9.

73 Cf. 4.264 οὐ τευ δευόμενον, οὐτ' ἄρ φρένας οὔτε τι εἶδος. καὶ αὐτῇ 'herself too'. The implication is that Alcinous has the same good judgement, as his name probably implies, so that incidentally he too is praised. Cf. 6.12, 7.292nn. Arete is also like Penelope in this respect; cf. 11.445-6.

74 'And for those to whom she is well-disposed, even men, she reconciles their quarrels.' καὶ ἀνδράσι draws attention to the unusual situation in which a woman arbitrates in the disputes even of men. This rather awkward line may be adapted from expressions in which the two datives linked by καί (= 'and') refer to the two parties in the quarrel, as at 21.303 ἐξ οὗ Κενταύροισι καὶ ἀνδράσι νεῖκος ἐτύχθη, *Il.* 11.671. The thought that Arete solves the disputes of men in general whom she favours leads naturally to the idea that if Odysseus gains her favour she will solve the problem of his homecoming. For νεῖκεα λύει cf. *Il.* 14.205 = 304 νεῖκεα λύσω, from which formula derives the lengthening of υ in λύω, necessary to accommodate it to the present tense. Elsewhere in *H.*, except at *Il.* 23.513, it is short in pres. or imperf., but long in Attic. See Chantraine, *GH I* 372-3, Wyatt 157.

75-7 = 6.313-15 (see 6.310-11n.), but with ἐς ὑπόροφον for ἐκκείμενον. Again Athena reinforces, by repetition, the advice of her agent Nausicaa (see 7.30n.), with greater emphasis on the necessity for winning the queen's favour.

78-132

Athena departs for Athens, and Odysseus arrives at the palace, which is fully described in all its richness and splendour. After the ordinarieness of the early part of book 6, in which the princess herself takes charge of the laundry, and after it has been made clear that the palace is not set apart from its neighbours in the ἄστυ (6.298-9n., 7.29), the lavish appointments of Alcinous' house come as a surprise. But the

Phaeacians blend in a remarkable way the ordinary with the extraordinary (see Intro. 22–5, 6.203–5n.). The description may owe something to a distant memory of Minoan luxury, especially of the Palace at Cnossus, something also to oriental influence, but it also depends heavily on fantasy. The description of the garden and orchard, with its never-failing succession of fruits, is perhaps related to men's yearning for a Golden Age of the kind described by Hes. *Op.* 109–19.

Lines 83–94 describe the external appearance of the palace, 95–111 the interior and the household staff, while at 112 begins the account of the garden. For this Homeric technique of allowing us to picture the scene as through the eyes of one of the characters see M. W. Edwards 84. But, as the description develops into the interior scene, the pretence that Odysseus sees all this as he stands before the threshold (83, 133–5) is dropped, and it becomes an idealised picture, only loosely attached to the narrative situation. Hence the present tenses which begin at 104, and which have provided so much ammunition for analytical criticism and for wholesale deletion (e.g. Schwartz 17, 163, Theiler, *M.H.* 7 (1950) 103–4, 19 (1962) 10 n. 36, Merkelbach 162–3). But it is inconceivable that so important a palace should not be described, and the change of perspective begins already at 95 (see 87n.). For the use of the pres. tense to describe a scene that the poet visualises before his eyes cf. 13.96–112 (also 6.305–7 ἤσται), and see Bassett, *Poetry* 86–90. For similar descriptions of the interior of a building before it is visible to the visitor Arend 42 compares 14.14–22, 24.209–12, *Il.* 6.245–50. Various linguistic peculiarities are a sign, not of interpolation, but of the untraditional nature of the description.

78–81 For Athena's departure cf. 6.41–7n. The transition to Odysseus follows as at 6.2 etc. 78 (= 3.371) and 6.41 are two slightly different ways of expressing the same idea; see also 7.37–8n. But 80–1 are unusual. More often (but cf. 5.381, 8.361–6, *Il.* 13.20–3) when a god disappears after intervening in human affairs he goes home to Olympus (or the sea), or his destination is left vague. Here Athena sets off not only for another part of the familiar Greek world but for Athens in particular, a place which plays little part in epic tradition. No reason is given for her choice of destination, and we are left to assume that she lives in the strong house of Erechtheus. Already in antiquity the two lines were suspected by Chaeris, a pupil of Aristarchus, who suspected Athenian interpolation (see Davison, in *Companion* 239). Some modern

writers have followed him, sometimes deleting also 79 (e.g. Wilamowitz, *Homerische Untersuchungen* n. 6 on 170, 247–8, Focke 100 n. 2). But Lorimer 436–7 rightly defends the passage. The strong house of Erechtheus must be identified with the Mycenaean remains of a royal palace found on the Acropolis under the later Old Temple of Athena and the Erechtheum. The situation which the lines describe can hardly have existed after c. 700 BC, and certainly not after the late seventh or early sixth century when the foundations of the Old Temple of Athena were laid. Lorimer concludes that the poet himself had knowledge of, and had perhaps visited, Athens. The notion that the goddess lives in the royal palace must be older than that found at *Il.* 2.549, where Athena settles Erechtheus in her temple; cf. Aesch. *Eum.* 855 and see Nilsson, *A history of Greek religion* (2nd edn Oxford 1949) 26, Webster 107, 143.

79 πόντον ἐπ' ἀτρύγετον: the formula is found × 7 in *Od.*, not at all in *Il.* (but cf. 15.27). For the epithet see 6.226n. ἐρατεινήν: commonly in *Il.*, but only here in *Od.*, of a place. The epithet usually, as here, is last word in the line. See also 7.18–20n. ἐρανήν.

80 Μαραθῶνα: this is the only reference to Marathon in H. Athena reaches Athens from the west, but her journey is seen illogically from the point of view of an Ionian sailor who would reach Marathon before he came to the city of Athens. εὐρυάγυιαν Ἀθήνην: in *Il.* the epithet is applied most often to Troy. Only here is the name of the city singular.

81 δύνε = 'entered', probably with no suggestion of descending; see D. Gray, *C.Q.* 5 (1955) 5–7. πυκινὸν δόμον: see 6.133–4n. and cf. 7.88. Athena enters one strong house, Odysseus another. The parallelism is brought out also by the balance between Ἐρεχθῆος . . . δόμον and Ἀλκινόου πρὸς δώματ'.

82–3 κλυτά: often of δώματα, e.g. 10.60. Cf. 7.3n. ἀγακλυτὰ δώμαθ', a formula of which the present ἱε κλυτά looks like a modification. πολλά δέ οἱ κῆρ | ὥρμαιν' = 23.85–6, where, however, it is followed by ἦ . . . ἦ. Here there is no dilemma. Odysseus merely stands and ponders on the magnificent sight that confronts him. Cf. also 18.344–5. χάλκεον οὐδόν: cf. 89. The threshold is probably that of the outer door of the αὐλή (cf. 1.104). For the crossing of the threshold in *Od.* marking a transition to a new stage or condition see Segal, 'Transition' 337–40. In a normal house, and even that of Apollo at

Delphi, the threshold, at least of the μέγαρον, would be made of stone; see 8.80n. At 17.339 (cf. 21.43) it is of wood. See Lorimer 417–23, M. O. Knox, *C.Q.* 23 (1973) 19. Bronze here is chosen to represent greater luxury; cf. also 8.321n., 13.4.

84–5 The same short simile describes the palace of Menelaus at Sparta at 4.45–6. Sun and moon frequently appear in comparisons (see W. C. Scott 67). But it would be a pity to suppose that the repetition has no significance (such word-for-word repetition of a simile is in fact uncommon; see Intro. 12, 6.232–5n.). The simile surely recalls that earlier occasion on which Telemachus too arrived at a splendid royal palace, and, like his father here, stood in wonder (4.43–4, 47) at its appearance (cf. also 4.71–5). In more than one respect Telemachus' journey parallels that of Odysseus; see 6.310–15n., Hansen 48–57, Thalmann 37–8. αἴγλη: see 6.43–5n. (*fin.*). ὑπερεφές: a common epithet for δῶμα or δῶ, more often in the second half of the line (e.g. 7.225).

86 'For bronze walls had been drawn round on this side and on that.' ἐληλέδασ(ο) is third pers. plur. of the pluperf. of ἐλαύνω (Attic -ντο), with the δ probably by extension from -δατο in dental stems (cf. 95). The app. crit. shows that the form was already uncertain in antiquity; see Schwyzer 672. The verb is used of constructing a wall at 6.9, Hdt. 1.180.2. χάλκεοι is disyllabic, as is χάλκεον at *Il.* 2.490. We are probably to think of stone walls covered, as at Mycenae, with metal plates, rather than of walls constructed entirely of bronze. For ἐνθα καὶ ἐνθα cf. 10.517, *Il.* 7.156.

87 ἐς μυχὸν ἐξ οὐδοῦ: for this kind of expression in this position cf. *Il.* 18.353, 22.397. The μυχός here is the innermost part of the megaron itself, and the bronze-clad walls and threshold belong to the megaron (see Lorimer 426). This is supported by 96 where the thrones can hardly extend into the domestic rooms. Cf. 22.270 μεγάροιο μυχόνδε. Less plausibly the μυχός includes the private rooms behind the μέγαρον, so that (Σ) the walls of the whole palace are bronze. περὶ δὲ θριγκὸς κυάνοιο 'and round them was a cornice of dark-blue enamel'. This seems to refer to the exterior of the walls; for Odysseus has not yet entered the palace (83, cf. 133–5), and the doors will naturally be described (88–90) before the interior of the house. But when ἐς μυχὸν κτλ. is repeated at 96 we have already slipped into a description of the interior arrangements. κύανος, for which cf. Theophr. *De lapid.*

55, is lapis lazuli or, more often, an imitation of it. See W. Helbig, *Das homerische Epos aus den Denkmälern erläutert* (Leipzig 1884) 79–83, F. Eckstein, *Arch. Hom.* L 40–1. The interior frieze (or perhaps dado) of the Great Megaron at Tiryns was inlaid with a blue glass paste of this kind; see H. Schliemann, *Tiryns* (London 1886) 284–92.

88–91 Bronze and κύανος give way to more precious gold and silver. All four lines begin with the adjs. that describe the metals, in a simple *a b b a* arrangement that allows the two ‘gold’ adjs. to frame the slightly less precious ‘silver’ ones. Cf. 4.131–2, *Il.* 11.30–1. In the second half of 89–91 the pattern is bronze, gold, silver, with the most precious one in the middle. The κλυτὰ δώματα of Poseidon at *Il.* 13.21–2 is made of shining gold, that of Hephaestus (*Il.* 18.371) only of bronze.

88 ἐντὸς ἔργον: cf. at line-end ἐντὸς ἔργει × 6 in *Il.*, ἐκτὸς ἔργε *Od.* 12.219. It is not clear whether the doors are those of the αὐλή or of the megaron.

89 σταθμοί ‘door-posts’; see 6.18–19n. The MSS have ἀργύρεοι δὲ σταθμοί, with στ failing to lengthen δέ. Although postponed δέ is very unusual in H., Bentley’s transposition is the simplest solution. The corruption arose from an attempt to restore normal prose-order. Barnes’s σταθμοί δ’ ἀργύρεοι spoils the symmetry noted above, and we cannot simply delete the necessary δέ (Kayser). For the metrical anomaly Shipp 44 compares the failure of Σκ in Σκάμανδρος to make position in *Il.* χαλκῷ . . . οὐδῶ: see 82–3n., and, for the separation by ἔστασαν, 6.224–5n.

90 ‘And there was a silver lintel above (over them; ἐφ’ = ἐπῆν), and a golden door-handle.’ For ὑπερθύριον cf. [Hes.] *Scut.* 271–2. The prose form is ὑπέρθυρον; e.g. Hdt. 1.179.3. The handle was evidently so called because it was hooked in the shape of a crow’s beak. The one on the door of Telemachus’ bedroom was made of silver (1.441–2); cf. also 21.46.

91–4 The gold and silver watchdogs made by Hephaestus recall the golden servants who do his work at *Il.* 18.417–21 (cf. 375–7). The latter, however, are endowed with νόος, speech, strength, and knowledge. Similarly Σ 19.518, telling the story of Pandareos, who stole the dog from the sanctuary of Zeus in Crete, describes it as κύνα χρυσοῦν ἡφαιστότευκτον ἔμψυχον. But the dogs here are probably statues rather than robots. One might compare the lions above the gate at

Mycenae (see Webster 32), or the mosaic watchdogs which met the visitor to houses at Roman Pompeii. But 94 suggests that the whole description is humorous. Artificial watchdogs, which would seem less effective than real ones, are actually more useful, in that they do not die or grow old. Contrast the tear which Odysseus sheds (17.304) at the sight of the aged Argus, which drops down dead as soon as his master returns home. Such pathos belongs to the ‘real’ world of Ithaca, not in a world untouched, like the gods themselves, by old age and mortality. See Goldhill, *Poet’s voice* 12–13.

92 Ἥφαιστος ἔτευξεν: cf. *Il.* 14.166–7, of Hera’s θάλαμος. For Hephaestus as the god of craftsmanship see 6.232–5n. **ιδυίηισι πραπίδεσσι** ‘with cunning understanding’; cf. *Il.* 1.608 = 20.12 Ἥφαιστος ποίησεν ιδυίηισι πραπίδεσσι, of the houses of the gods on Olympus. In this respect Alcinous’ palace resembles the homes of the gods themselves. The phrase is used only of Hephaestus, but οἶδα itself is often applied to skill in craft; e.g. 5.250, 24.278.

94 Normally it is only the gods, and their attributes, that do not die or grow old, in which respect they are regularly contrasted with human beings; see Clay 139–48, Griffin, *Homer on life and death* (Oxford 1980) 187–8, and cf. 4.79, 5.218 (Calypso contrasted with Penelope) σὺ δ’ ἀθάνατος καὶ ἀγήρως. **ὄντας**, the Attic form of Ionic ἐόντας, is surprising. Elsewhere in *H.* it appears only at 19.230 (variant ἐόντες, also of a dog), 489; see Shipp 11, 81. For ‘Attic’ forms see Intro. 9, 8.147n. It is just possible that we should print ἐόντας with synizesis.

95 ἐν δέ: though Odysseus himself has not yet entered the palace, the description switches to the interior; see 78–132n. **ἐρηρέδατ(ο)ι** 3rd pers. pluperf. pass. (cf. 86n.) of ἐρείδω (cf. 8.66, 473), ‘had been firmly fixed’; for the form cf. ἐρηρέδαται *Il.* 23.284, 329, and see Chantraine, *GH* 1 170, 435.

96–7 διαμπερές ‘all the way through’, always in this position; cf. 8.245. **ἐνί**: with βεβλήατο (3rd pers. plur. pluperf. pass. of βάλλω), by ‘tmesis’. **λεπτοὶ ἐϋννητοὶ** ‘delicate and well-spun’; cf. *Il.* 18.595–6, 24.580. These are the only occurrences of the second epithet. In Odysseus’ palace τάπητες ... πορφύρεοι are placed on the θρόνοι (20.150–1; see 7.336–9n.). **ἔργα γυναικῶν**: of πέπλοι also at *Il.* 6.289. Though ἔργα is often applied to women’s work, this phrase surprisingly occurs only in these two passages.

98–9 **ἐνθα**: the fourth occurrence of the word in as many lines, three times as a demonstrative, once (96) as a relative; see further 114n. **ἡγήτορες**: apart from 1.105, 11.526 the word is used in *Od.* always of the Phaeacians, and elsewhere ($\times 9$) always in the longer formula found at 136, 186, 8.111, etc.. Here the formula has been shortened to leave room for the verb. In *Il.* ἡγήτωρ is more widely used. **ἐδριόωντο**: the imperf. may describe the present activity of Alcinous' guests ('were sitting eating and drinking'), with the description being picked up at 136–7. But it could also be translated 'used to sit', thus providing a transition to the more general description of the arrangements in the household that will shortly follow in the pres. tense (see 78–132n.). **ἐπηετανόν**: see 6.86n., and cf. 4.89, 8.233. Here, as at 128, it is used adverbially. The line (with ἔχουσιν for ἔχεσκον, and acc. participles) recurs at 10.427, of Odysseus' men in Circe's house. When Odysseus finally arrives at his own home, one of the suitors will sarcastically offer to provide him with σῖτον ἐπηετανόν (18.360). **ἔχεσκον**: this frequentative form of ἔχω occurs only here in *Od.*, but several times in *Il.*

100–2 The golden boys who hold the torches are doubtless statues, like the dogs of 91–4, not robots like Hephaestus' golden servants at *Il.* 18.417–21. **ἐϋδμήτων ἐπὶ βωμῶν** 'on well-built bases (stands)'. At *Il.* 8.441 the noun denotes a stand for a chariot. Normally, as at *Il.* 1.448 and *h. Ap.* 271 ἐϋδμητον περὶ βωμόν, it means an altar; hence, no doubt, the variant readings here. **φαίνοντες νύκτας** 'giving light by night'. νύκτας is acc. of duration of time. For φαίνω intrans. see LSJ s.v. A II, and cf. 18. 307–8. **κατὰ δώματα δαιτυμόνεσσι**: cf. 4.621, 9.7 δαιτύμονες δ' ἀνὰ δώματ'. In all three passages the alliteration perhaps contributes to the association of the two nouns. δαιτύμονες, 'guests', is confined in *H.* to *Od.*

103 At this point the present tenses begin (see 78–132n.). οἱ may lend some support to the view (von der Mühl 715) that the passage once belonged in a different context. It can refer only to Alcinous, who has not been mentioned since 93. But there is really no ambiguity, and the tense is no harder than at 122. **πεντήκοντα**: the number fifty is common in both *Il.* and *Od.* But the detail perhaps marks once more the parallelism between Alcinous' palace and that of Odysseus; cf. 22.421–2. **δμῳαὶ . . . δῶμα**: there may be a play on the sound of

the words; cf. 3.428, 17.402, Aesch. *Cho.* 84 δμωαὶ γυναῖκες, δωμάτων εὐθήμονες. δμωιή (and δμώς) may in fact be etymologically related to δῶμα and δόμος (see Chantraine, *DE*, *Lfgre*), but others derive the words from δάμνημι.

104–5 αἱ μὲν . . . | αἱ δέ: the general subject δμωαὶ is divided into its two component parts; cf. 129–30. ‘Some grind the yellow grain at the mills.’ For grinding corn as a woman’s task cf. 20.106–8, where twelve women perform it in Odysseus’ household. ἀλετρεύω occurs only here in H., but the same words are quoted by Σ as from Hesiod (fr. 337); cf. A.R. 4.1095. μήλοπα, lit. ‘with the appearance of an apple’, is a ἄπαξ λεγόμενον. For its formation cf. αἶθοψ, οἶνοψ, etc. The variant μύλης ἐπι is not impossible, but we expect the plur. (cf. 20.106); each woman has her own hand-mill. **καρπόν:** in H. and Hesiod of the fruits of the earth, i.e. corn; e.g. *Il.* 6.142, Hes. *Op.* 117. **ιστούς ὑφάωσι:** ὑφάω (for the form cf. 98) occurs only here (and Dion. Perieg. 1116). The normal epic expression is ἱστὸν ὑφαίνειν. ἱστός is properly the upright beam of the loom. In this kind of expression with ὑφαίνω it has come to mean the ‘web’ that is woven on the loom. **ἡλάκατα στρωφῶσιν:** see 6.53n.

106 ἤμεναι: ἤμενος (-αι, -οι, ον) frequently occurs at line-beginning, often followed by a specification of the place where the person is sitting, as at 8.95. For the enjambment, followed by punctuation, cf. 9.233, etc. The participle goes only with ἡλάκατα στρωφῶσιν: in H. women *stand* at the loom. **οἷά τε** is very common in a comparison; cf. 8.160. The constant movement of the women’s hands is compared to the leaves of a tall poplar. Less satisfactory is the alternative explanation of Σ that the women sit close together, like the dense leaves of the tree. Except for Hes. fr. 25.13, and Hdt. 1.56.3, 8.43, where it is a proper name, μακεδνός does not appear again before Hellenistic poetry (Nic. *Th.* 472, Lycophr. 1273; cf. Hesych.). At 10.510 αἰγίροι are μακράι. The short simile, for which cf. Soph. fr. 23 R ὥσπερ γὰρ ἐν φύλλοισιν αἰγείρου μακρᾶς, neatly prepares us for the description of the garden, especially δένδρεα μακρά 114.

107 ‘And from the closely-woven cloth there drips moist olive-oil.’ **καιρουσσέων** is gen. plur. fem. of καιρόεις, and a rare contracted form of Ionic καιροεσσέων; cf. *Il.* 12.283 λωτοῦντα, and see Chantraine, *GH* 1 35. The form was restored here by Bergk. The MSS reading καιροσέων derives from an ancient orthography in which ου was written

as ο, and double σ written only once; see Chantraine, *GH* 1 6, Janko 33–4. In a sixth-century Milesian inscription (*SIG* 3d) Τειχιούσσης is similarly written Τειχιόσης. The word is otherwise unattested, but it must derive from καῖροι, the thrums or loops in the loom to which the vertical warp-threads were attached. The epic gen. plur. in -εων is usually, as here, scanned as one syllable, especially at the penthemimeral caesura and at the end of the line (cf. 8.284). **δοονέων**: the word, always plur. in H., normally means ‘fine linen’, and so it is taken here, probably rightly, by Lorimer 371–2, who explains that the linen, as part of the manufacturing process, is given a glossy finish with oil (see also R. Janko, *J.H.S.* 110 (1990) 207). But it could be the same as the woollen cloth woven at 105 (so Σ), the oil being used to soften it; see S. Marinatos, *Arch. Hom.* A 4–5. For the uncertainty cf. 6.26, 38nn. Cf. *Il.* 18.596 (χιτώνας) ἦκα στίλβοντας ἐλαίῳ, Plut. *Mor.* 396b–c. Σ less well explain that the clothes were so tightly woven that oil could not pass through them. For the expression cf. *h.* 24.3, 6.79–80n. The compound ἀπολείβω occurs only here in H.

108–10 In this ideal society the Phaeacian women are as excellent in female ἀρετή as are the men in their own peculiar (see 8.246–9n.) male ἀρετή. If the δμῳαί of 103 are slave-women, it is surprising that they are themselves reckoned here as equivalent in their skill to the free-born Phaeacian men. Perhaps we are to think of their mistresses as being just as skilful as the slaves whose work they superintend. G. Wickert, *Gnomon* 39 (1967) 600, Wickert–Micknat, *Arch. Hom.* R 40, argues that the δμῳαί are in fact free-born Phaeacians. **περὶ πάντων ἰδριες ἀνδρῶν** ‘skilled beyond all men’. For περὶ + gen. in this sense see Chantraine, *GH* 11 129, and cf. 11.216, 17.388, etc. **ἐλαυνέμεν**: epexegetic infin. after ἰδριες. **νῆα θεήν**: a frequent combination (cf. 34n.), but elsewhere in H. at line-beginning only at *Il.* 23.317; cf. *h. Ap.* 392, 409. **ὥς δέ**: for apodotic δέ after a comparative protasis see K–G 11 277, Denniston, *GP* 179–80, and cf. *Il.* 6.146, Theogn. 357. **ἰστών τεχνῆσαι** ‘are skilled at the loom’. The gen. is normal after adjs. meaning ‘skilled in’ or ‘experienced in’; see K–G 1 369–70. At 8.297 τεχνήεις means ‘skilfully made’; cf. *SEG* 1 424, Ael. *NA* 1.59, also the adv. τεχνηέντως at *Od.* 5.270. For the contraction of ηφε into η cf. 8.271, *Il.* 18.475 τιμῆντα, and see Chantraine, *GH* 1 32, M. L. West, *C.R.* 15 (1965) 141.

110–11 Hephaestus made the golden watchdogs, while Athena has

given the women their skills. For the combination of the two deities in this context see 6.232–5n., where the language is similar, ἵδρις ... τέχνην παντοίην ... ἔργα. **περί** adv., 'above others' (see 6.158–9n.), balancing **περί πάντων ἀνδρῶν** 108. Cf. also 8.44, *Il.* 13.727. The Phaeacian women resemble Penelope, who is described (2.116–18) as τὰ φρονέουσ' ἀνὰ θυμόν ἃ οἱ **περί δῶκεν Ἀθήνη**, | **ἔργα τ' ἐπίστασθαι περικαλλέα καὶ φρένας ἑσθλὰς** | **κέρδεά θ' κτλ.** Both are as outstanding in their moral sense as they are in their practical skills. **φρένας ἑσθλὰς** 'noble minds', i.e. good in a moral as well as an intellectual sense. Cf. 11.367, 24.194 (Penelope) **ἀγαθαὶ φρένες**. The phrase is governed by **δῶκεν**, not by **ἐπίστασθαι**.

112–31 For this description of the orchard and garden with the ἄλωή and the κρήναι see 6.292, 293nn. We may compare the 'real' world of Ithaca in which Odysseus will encounter his father Laertes in his garden. Cf. e.g. μέγας ὄρχατος 112 / 24.222, 245, 257, ἔρκος 113 / 24.224, ὄγχναι ... ἐλαῖαι 115–16 / 24.234, 246–7, 340, πολύκαρπος ἄλωή 122 / 24.221, πρασιαὶ 127 / 24.247, ὄρχον 127 / 24.341. In general H. says little about vegetables or fruit-trees (see W. Richter, *Arch. Hom.* II 123–7, 140–6), and it is hard to believe that this parallelism is accidental. It provides an argument in favour of the authenticity of book 24. Some of this vocabulary is found only in the two passages, or in [Hes.] *Scut.* (see detailed nn.). Again we see the transitional nature of Phaeacian society. On the one hand Alcinous' useful garden, with its fruit-trees and vegetables, contrasts with that of Calypso, who as a nymph eats only ambrosia (5.199), and whose alders, poplars, and cypresses are purely decorative (see Krehmer 107–8). On the other hand there is a contrast between the fantasy world of Scheria in which the trees bear never-failing fruit, summer and winter, and in which we hear little of human labour, and the 'real' world of Ithaca in which the garden requires the hard work of Laertes (24.227, 244–7), his legs and hands covered to protect them from the brambles and thorns (228–30). Alcinous' garden has no such disadvantages. For the Near Eastern background to all this – the 'paradise garden' – see J. Goody, *The culture of flowers* (Cambridge 1993) ch. 2.

112 ὄρχατος 'orchard'. The word is confined in *Od.* to the gardens of Alcinous and Laertes. At *Il.* 14.123 ὄρχατοι are 'rows' of trees (= ὄρχοι; cf. 7.127).

113 τετράγυος: the only real evidence for the size of a γύης as a measure of land is 18.374 where τετράγυον is evidently the amount, perhaps exaggerated, that a good ploughman could plough in a day; cf. A.R. 3.412, 1344, Call. *Dian.* 176, Orph. *Arg.* 871. Probably a γύης is the normal extent of a day's ploughing. Anyway, the garden is large. **περὶ . . . ἀμφοτέρωθεν:** cf. 7.86n. Here too corruption has crept into some MSS. But this time the verb is perf., not pluperf., and ἀμφοτέρωθεν has replaced ἐνθα καὶ ἐνθα. Cf. also, in the description of the ἄλωή on Achilles' Shield, *Il.* 18.564-5.

114 ἐνθα: see 7.98-9n., and cf. 122, 127. The word serves as a stock way of introducing and linking the various elements in this kind of description; cf. 5.65, 73 (Calypso's garden), Sappho fr. 2.13. **δένδρεα μακρὰ πεφύκασι:** cf. 5.238 and 241 δένδρεα μακρὰ πεφύκει. A plur. verb with a neut. plur. subj. is common in H., unlike Attic. All the MSS have πεφύκει, and πεφύκασι is restored from Herodian. It is not, however, certain. The normal Homeric form is πεφύκασιν (as at 128), and the short α is paralleled in H. only at 11.304 λελόγγχ᾽ασιν; cf. Xenoph. 21 B 10 and 36, Emped. 31 B 102 and 107 D-K, and see J. Wackernagel, *Sprachliche Untersuchungen* (Göttingen 1916) 169. Chantraine, *GH* 1 470 (cf. 428) argues that the form is in fact ancient, while Shipp 119 thinks that it may have come from some Doric source. Hainsworth is inclined to accept πεφύκει as 'a result of careless formulaic composition', and intended as a pres. tense. Others emend: πεφυκότα τηλεθώσι Schwartz, πεφύκασιν θαλέθοντα van Leeuwen. καλά appears in some MSS (and also in Athen. 25a) instead of μακρὰ (cf. *h. Aphr.* 270), and the latter may come from 5.241. But the corruption of the verb is more easily explicable if δένδρεα μακρὰ appeared in both passages. Cf. also 18.359. **τηλεθώοντα:** cf. 5.63 ὕλη . . . πεφύκει τηλεθώοντα (Calypso's garden), 13.196 δένδρεα τηλεθώοντα. For -όωντα etc. see 6.14n.

115-16 = 11.589-90, of the trees that hang over the head of Tantalus in Hades, there too specifying a general δένδρεα in the preceding line. **ἀγλαόκαρποι** 'with splendid fruit'. The epithet, which occurs in H. only in the two passages, provides a sense of climax after the unadorned pear-trees and pomegranates. In the next line the two elements are more equally balanced, each with its epithet. **συχέαι:** disyllabic by synizesis. **ἐλαῖαι:** F. H. Stubbings, in *Companion* 528-

9, remarks on the surprising rarity in H. of references to the cultivation of the olive; and nowhere is it said to be used as food.

117-21 The ambivalent status of the Phaeacians is very clear, poised as they are between the real world in which mortals eat fruit (112-31n.) and the world of paradise in which the trees bear that fruit in constant succession all the year round. Cf. Hes. *Op.* 172-3 (the Isles of the Blest), and the miraculous vine of Nysa (see Pearson on Soph. fr. 255).

117 **τάων** = τῶν, demonstrative pron. **ἀπολείπει** 'fails', intrans., a sense found only here in H.; cf. λείπει at Theocr. 11.36-7. ἐπιλείπει, though frequent in the same sense in later Greek, is not attested in epic. But we cannot rule out the reading ἀπολήγει, which is supported by *Il.* 6.149.

118 **χείματος . . . ἐπετήσιος** explains οὐ ποτε in the previous line (χείματος and θέρευσ being gen. of time within which), and the whole idea is then emphatically restated in the positive ἀλλά clause. For the exceptional contracted gen. form θέρευσ (probably late Ionic) cf. 11.37, 15.533, and see Chantraine, *GH* 1 58. But it may have been substituted at a late date for an original θέρεος. ἐπετήσιος, 'all the year round', agrees with καρπός. The word does not occur again until Thuc. After H. ἐπέτειος, 'annual', is common, as at Hdt. 8.108.3. **ἀλλά μάλ' αἰεὶ**: for the shape of the verse-end, with enjambment to follow, cf. 6.44, 7.219, *Il.* 13.557.

119 **ζεφυρίη πνείουσα**: cf. 4.567-8 (the Elysian Plain), and see 6.43-5n. Here the west wind makes the fruit grow and ripen, processes which might more naturally be attributed to the rain and sun. At 14.458, however, ζέφυρος is described as bringing rain (cf. *Il.* 4.275-6, *h.* 6.3). Only here is the adj. ζεφυρίη used as a noun (λείπει αὔρα Σ). For the short syllable counting long at the beginning of the line see Chantraine, *GH* 1 103, Wyatt 201-22, Shipp 41. Ancient metricians called this kind of line a στίχος ἀκέφαλος (cf. Athen. 632e). Without the artificial lengthening the succession of short syllables would rule the word out of the dactylic hexameter; see further Intro. 32, 6.16n., 8.452. For πνείω instead of πνέω, especially in the participle, see Wyatt 127-8.

120-1 The list does not quite correspond with 115-16, the pomegranates being replaced by grapes, for which cf. 5.69 (Calypso's garden), 24.343 (Laertes'). A shorter version, with only the pears and figs,

was evidently current in antiquity; see Arist. fr. 667, and later sources which derive from this. Diod. Sic. 2.56.7 quotes both lines as we have them. Since it is a little awkward that the grapes are mentioned before the vineyard (122), the apples and grapes could be an interpolation. But then ἑτέρας 124 has no immediate reference, and an interpolator might have brought in pomegranates rather than grapes. As it stands the structure of the sentence is simple, but effectively varied by the insertion of the verb between the first and second elements, and by the reversal of the subject and prepositional phrase in the third. For the repeated ἐπὶ expressing the idea of accumulation, ‘pear after (upon) pear’, etc., see Chantraine, *GH* II 109.

122 οἱ: i.e. Alcinous; see 103n. **πολύκαρπος ἀλωή** ‘a vineyard rich in fruit’; see 6.293n., and cf. especially *Il.* 18.561. The epithet, though not uncommon later, is found in H. only here and at 24.221 (Laertes’ garden). **ἐρρίζωται** ‘is rooted’; i.e. the vines are firmly planted.

123–5 ‘One part of which, a sunny spot on level ground, is dried by the sun, while others they gather in, and others they tread.’ The second of these operations would naturally come first. For the drying of the gathered grapes in the sun as a preliminary to wine-making see West on Hes. *Op.* 612, and cf. Virg. *Georg.* 2.522. For μέν τε . . . δέ τ’ see Denniston, *GP* 528–9. The MSS have θειλόπεδον, a form which occurs in late Greek, but probably as a result of a pre-Alexandrian wrong word-division of the present passage; see Leumann 44, Chantraine, *DE* s.v. εἰλόπεδον. Σ comment on both forms. ἡ εἶλη (first at Ar. *Wasps* 772) is the warmth of the sun; cf. Hesych. s.v. εἰληθερεῖν. **λευρῶι:** only here in H. But epithet + (ἐν) χώρῳ is not uncommon, e.g. 7.279. **ἑτέρας . . . ἄλλας:** the switch to the fem. after the neut. ἕτερον is a little awkward. We have to understand σταφυλὰς, which is easier if the grapes have indeed already been introduced at 121. **τρυγώσινι:** cf. *Il.* 18.566 ὅτε τρυγώσιεν ἀλωήν, [Hes.] *Scut.* 292. **τραπέουσι** ‘trample’. The verb is found also at [Hes.] *Scut.* 301, and in the sixth-century poet Ananias 5.4 West; cf. Hesych. s.vv. τραπέοντο, τραπήν, τραπητός, τροπέοντο; also ἐκτροπήϊον Hippon. fr. 57. Later πατέω is used in this sense. For the first time in the description of the garden human labour is mentioned (see 112–31n.), but still not stressed. The subjects of τρυγώσινι and τραπέουσι are left vague (‘people’).

125–6 We go back to earlier stages in the process, to the unhar-

vested unripe grapes (δμφακες), some of which are just beginning to appear, as the vines are only now shedding their flowers, while others are already turning dark. **πάροιθε** 'in the foreground'. **δμφακες**: only here in H., but cf. [Hes.] *Scut.* 399. The word is quite common later. **ὑποπερκάζουσιν**: the compound is not found again till late Greek, the simple verb not till the fourth century, but cf. περκνός, 'dark-coloured', ἀποπερκόομαι Soph. fr. 255.6, περκαίνω Eur. *Cretans* (GLP 1 74). At [Hes.] *Scut.* 300 the same sense is expressed by μελάνθησαν. It is not clear whether ὑπο- is to be taken as 'underneath' or 'gradually'; cf. *Il.* 5.502 ὑπολευκαίνονται.

127-8 κοσμηται πρασιαί 'trim (well-ordered) garden-beds'. κοσμητός is otherwise unattested (but cf. ἀκόσμητος in Xen. and Plato), while πρασιή is not found again till Theophrastus, except in the description of Laertes' garden at 24.247. τὸ πράσον means 'leek'. The description is of a kitchen-garden for vegetables, rather than a flower-garden; cf. *Il.* 13.588-9. **παρὰ νεάτον ὄρχον** 'beside the outermost row <of vines>'; the garden-beds are adjacent to the vineyard. For νεάτον, derived from νεῖός, see Chantraine, *DE*. ὄρχος (cf. ὄρχατος 112n.) is confined in H. to this passage and the description of Laertes' garden (24.341); cf. [Hes.] *Scut.* 294, 296. **ἐπηετανόν**: cf. 7.98-9n. As at 6.86, 13.247 it describes an abundant supply of water, so here it provides a neat transition to the final element in the description, the two streams in Alcinous' garden. **γανώσας** 'gleaming', 'shining'. Both house (84) and garden gleam. γανάω, found only here in *Od.*, refers twice in *Il.* (13.265, 19.359) to the shine of metal. At *h. Dem.* 10 it describes a flower. We are probably to think of the fresh green sheen of the plants, but perhaps also of the gladness that their abundance brings to those who cultivate them; cf. γάνος at Aesch. *Ag.* 579, 1392.

129-31 For running water as a constant feature of such descriptions see 6.292n. Here there are two fountains, one apparently used for irrigating the garden (as in the simile at *Il.* 21.257-62), the other as the public water-supply for the city. **ὑπ' αὐλῆς οὐδόν** 'close to the threshold of the courtyard'. The threshold must be that leading into the αὐλή from the outside world; cf. 7.4, 82-3nn., and especially 1.103-4. **ἴησι** 'spouts forth', in effect intrans., but with the obj. understood, 'sends forth its streams'; cf. *Od.* 11.239. **πρός** 'towards', 'in the direction of', 'over against'. **ἴθεν ὕδρευόντο πολῖται**: the same expression describes the κρήνη at which Odysseus

encounters the rascally goatherd Melantheus when he is on his way to his own palace on Ithaca (17.206; cf. also *h. Dem.* 99). On Ithaca the κρήνη is 'near the city' (17.205). The Phaeacians are fortunate in having their water-supply *inside* the city, in front of the royal palace. At 7.18-20 Odysseus met Athena carrying her pitcher *outside* the city-walls. The inconsistency is trivial, and in any case we do not have to believe that she was on her way to an actual source of water. The imperf. tense of ὕδρευοντο, after all the present tenses, helps to prepare us for the transition back from the description to the narrative.

132 The line sums up the description that began at 84. Not only the dogs made by Hephaestus (92) but the whole complex of palace and garden are gifts of the gods to Alcinous. Contrast the κρήνη of Odysseus, whose human builders are explicitly named (17.207). ἀγλαὰ δῶρα (at line-end × 5 in *Od.*, × 8 in *Il.*) is particularly appropriate here after 84-5, 128. Elsewhere too the formula is used for the gods' gifts to men: e.g. *Il.* 16.381. ἐν Ἀλκινόοιο 'in <the house> of Alcinous'; cf. 8.418. It is easy here to understand οἴκωι, but less so at 4.581, *Il.* 24.309. See Chantraine, *GH* II 104-5.

133-45

After the extended description of the house and garden the narrative resumes. Odysseus enters the palace and makes his way, in accordance with the instructions of Nausicaa and Athena, to Arete, whom he formally supplicates, as the mist clears away and he is no longer invisible.

133-5 The first line brings us back to Odysseus and his reaction to the sight of the palace, whose description is thus framed by his sense of wonder (cf. 82-3). He had reacted in the same way to the sight of Nausicaa (6.160-7n.). In 134 the sense of 133 is repeated, but in the form of a subordinate clause leading on to a principal clause which introduces the continuation of the narrative interrupted after 83. θεῖτο: see 6.236-7n., 8.18. At 5.75-6 the same language marks Hermes' similar amazement at the sight of Calypso's garden, which serves as transition to his entry into her dwelling. Cf. also 15.132, 24.90. καρπαλίμως: see 6.261n. ὑπὲρ οὐδὸν ἐβήσετο recurs at 13.63 when Odysseus finally leaves Alcinous' palace; cf. also 22.182. For the form of the verb see 6.76-8n. δώματος εἶσω: probably to

be taken together, as at 8.290. For εἶσω + gen. (more often acc.) see Schwyzler-Debrunner 547.

136-8 Odysseus finds the Phaeacian nobles pouring a libation to Hermes, as they think of going to bed; so at 3.5 Telemachus on his arrival at Pylos finds his hosts engaged in a religious ritual. The normal triad in such libations was Olympian Zeus and the Olympian gods, the heroes, and Zeus Soter. But there were variations in practice. See Garvie, *B.I.C.S.* 17 (1970) 80, and n. on Aesch. *Cho.* 1. The choice of Hermes is appropriate, as a god who is particularly associated with sleep and dreams; cf. 5.47-8, 24.2-4. In Longus too (4.34) we find ὡς δὲ ἤδη νύξ ἦν καὶ πέπληστο ὁ κρατὴρ ἐξ οὗ σπένδουσιν Ἑρμῇ. This is the earliest reference to the libation to Hermes, but the pouring of libations is common enough, particularly as a prelude to going to bed; e.g. 3.332-4, 7.228-9. The reference to bedtime prepares us for the intimate scene that begins at 230. **Φαιήκων ἡγήτορας ἡδὲ μέδοντας**; see 7.98-9n. The two nouns in this epic formula are synonymous as generalised words for 'leaders'. Neither is found in the Mycenaean tablets. See M. I. Finley, *Historia* 6 (1957) 142-4, *Economy and society in ancient Greece* (London 1981) 220-1. For their use in *Il.* see H. van Wees, *C.Q.* 36 (1986) 287-8. **δεπάεσσιν**: instrumental, as in the formula at 183 etc.; cf. *Il.* 4.3, 23.196. **ἐυσκόπῳ ἀργεῖφόντῃ**: so Hermes is described at 1.38, *Il.* 24.24, 109. The first epithet is usually taken to mean 'keen-sighted', but by Chantraine as 'who attains his goal'. The second is traditionally understood as 'slayer of Argus', the mythical monster appointed by Hera to watch and pursue Io. But the title was variously explained by ancient writers, and this interpretation is likely to be secondary. As S. West says, on 1.37ff., an epithet or title should refer not to a single event in its owner's life, but to a recurrent function or characteristic. Some modern scholars connect the first element with ἀργός, 'shining', 'white', and/or the second with φαίνω (e.g. H. Koller, *Glotta* 54 (1976) 211-15). Others take it as 'dog-killer' (J. Chittenden, *A.J.A.* 52 (1948) 24-33, R. Carpenter, *A.J.A.* 54 (1950) 77-83, M. L. West, ed. Hes. *Op.* 368-9). But Chantraine, *DE* is probably right to suggest that the word is pre-Greek. See on all this *LfgreE*. **ὦι πυμάτῳ σπένδεσκον**: cf. *h.* 29.5-6. σπένδεσκον is the iterative form, as at *Il.* 16.227; see 6.4-6n. **δτε μνησαίετο κοίτου**: cf. 2.357-8, 3.334, etc. κοῖτος is common in *Od.*,

but not found in *Il.* μνησαίετο is third pers. plur. aor. opt. in indefinite frequency ('whenever'). For the verb see 7.216–17n.

139 αὐτὰρ δ βῆ διὰ δῶμα: the same formula is used at 18.153; cf. 6.50n. δῶμα here is the megaron, which Odysseus has already entered by 136; cf. 6.304 where Nausicaa tells him to μεγάροιο διελθέμεν.

140 Cf. 7.14–15, 41–2nn. Odysseus' invisibility is recalled before he has the mist removed (143). Schwartz 312 deleted both lines. But we need to be told that the mist is now taken away, and the amazement of the Phaeacians is explained by the suddenness of the revelation.

141 Like 139 this line picks up Nausicaa's instructions at 6.304–5.

142 ἀμφί: with γούνασι. Cf. 6.310–11. For supplication see 6.141–8n.

143 αὐτοῖο πάλιν χύτο 'was poured back from him'. For πάλιν + gen. cf. *Il.* 18.138, 20.439. Only here in *H.* is χέω used in the context of a mist or the like *dispersing*. θεσφατος must be equivalent to θεσπέσιος (7.42), 'awful', 'marvellous', 'supernatural'. Elsewhere it means 'divinely spoken or ordained'.

144–5 οἱ δ' ἄνεω ἐγένοντο: the same phrase at 10.71; cf. *Il.* 3.84, etc. ἄνεω, which was generally taken by the ancients as a nom. plur. ἄνεωι, despite the sing. use at 23.93, is more probably an ancient instrumental adv., as Aristarchus seems to have taken it. See Chantraine, *GH* 1 249. The MSS regularly vary in their spelling. Silence is often a mark of astonishment; cf. Penelope at the sight of her husband at 23.93, *Il.* 2.320–3. φῶτα ἰδόντες: cf. 6.199, in Nausicaa's words to her attendants. ἰδόντες (-ας) in *H.* is always at line-end. δ δ' ἐλλιτάνευεν: for the double λλ see Chantraine, *GH* 1 176, A. Corlu, *Recherches sur les mots relatifs à l'idée de prière, d'Homère aux tragiques* (Paris 1966) 291, 313–15.

146–52

Odysseus' petition to Arete is briefer and more direct than his earlier petition to Nausicaa (6.149–85). Apart from 146 he refrains from flattery. His explanation of his plight occupies less than a line (152, cf. 147), and his wish for the prosperity of the company, while it corresponds with that for the future happiness of Nausicaa (148 ~ 6.180) is shorter and less specific. Although it is the Queen's knees that he for-

mally embraces, his supplication is addressed not only to her but also to Alcinous and the company at large. All the emphasis is on his simple request that he be conveyed home, and that is the responsibility primarily of Alcinous; see 6.290, 310–15nn.

146 Those who delete the genealogy at 56–68 have to delete or emend this line (see 53–5n.).

147 = 5.449, with πόσιν for ῥόον there. For γούναθ' ἰκάνω cf. also 13.231, and (ἰκάνομαι) 3.92. 'I supplicate your husband and your knees' means in effect 'I supplicate your husband and you by your knees.' Since ἰκάνω means lit. 'I come to', the expression is not difficult. **πολλὰ μογήσας**: see 6.175–7n.

148–9 τοῖσιν . . . | ζώμεναι 'to whom may the gods grant a prosperous life'. ὀλβια may be taken either as adv.¹ qualifying ζώμεναι (so LSJ s.v. II), or as direct obj. of δοῖεν, with ζώμεναι epexegetic ('prosperity for living'); cf. 8.413. For this kind of wish see 6.180n. **παισιν ἐπιτρέψειεν ἕκαστος** 'may each bequeath to his children . . .' The form of words resembles 15.24 ἐπιτρέψειας ἕκαστα, where, however, ἕκαστα is the obj. of the verb.

150 γέρας . . . ἔδωκεν: so Odysseus enquires of his mother's ghost in Hades (11.175) whether his γέρας is still safe with Laertes and Telemachus, or has been taken over by another; cf. 15.522. For the giving of a γέρας by the people to the βασιλῆες cf. 7.10, *Il.* 1.276, etc., and see Carlier 151. Odysseus assumes that each of the Phaeacian nobles will have received such gifts of honour from the people.

151–2 ἐμοὶ πομπὴν ὀτρύνετε 'speed up your sending of me home', 'provide me with a speedy escort home'. Cf. 8.31, 11.357. For Odysseus' desire for a πομπή see 6.290n. **πατρίδ' ἰκέσθαι**: consecutive, 'so that I may come to my native country'. Cf. 7.333, 8.410, 11.359. **θᾶσσον**: the adv. in runover position leads on, as at 6.167n., to an ἐπεὶ clause that explains the reason for Odysseus' petition. The explanation picks up 147 πολλὰ μογήσας, so that it is Odysseus' sufferings that frame the speech. Cf. 2.307, 10.33 ἵνα θᾶσσον ἰκοίμεθα πατρίδα γαῖαν, 15.201, which suggest that θᾶσσον here goes with ἰκέσθαι rather than with ὀτρύνετε. **ἐπεὶ . . . πάσχω**: cf. 8.410–11, where Euryalus picks up Odysseus' θεοὶ δοῖεν (148), but uses it to introduce his own wish for Odysseus' safe return; also 1.49. For the rhythm cf. 3.313 μὴ δηθὰ δόμων ἄπο.

153-66

It is unusual that there is no response from the person supplicated, and it may seem particularly surprising here after so much stress has been laid on the importance of securing Arete's favour. Analysts have seen in this proof of widespread disruption; see Intro. 28, 30, and especially Schadewaldt, 'Kleiderdinge', who removed 148-232, thereby allowing Arete's questions to follow immediately on Odysseus' appeal. But this kind of interruption or retardation, and the double structure involving both Alcinous and Arete (see 146-52n.), are characteristic of H.'s narrative technique. Arete's silence contributes to the build-up of tension, as we are kept waiting for her response; see Hölscher, 'Schweigen' and *Epos* 122-34, Besslich 143-7, Eisenberger 113-15, 129, Kilb 29-79, 83-9, Fenik 61-104. Indeed her question about Odysseus' identity would be improper before he has been properly entertained, while Odysseus' appeal must, according to all the rules of etiquette, be followed by his elevation, and only Alcinous is in a position to accept the suppliant and to give him protection. H. has prepared the transition from Arete to Alcinous at 147-8, by making Odysseus include him in his supplication. Now it is neatly effected at 153-4. The general silence of the Phaeacians (144-5n.) accounts for the specific silence of Arete. When at last it is broken the speaker is, as it ought to be, a man, the aged Echeneus, whose advice is naturally directed to the king. In H., as in later Greek poetry, the old are the conventional repositories of sound advice. Echeneus' role is to remind Alcinous of his obligation, and thus (see Kilb 67-8) to re-establish the norm. But we are not to think of Alcinous as an incompetent king, still less as a figure of fun (Intro. 26 n. 85). Just as Odysseus first appeared to Nausicaa naked and in a state of degradation, and his rehabilitation as a hero was preceded by her reminder to her attendants of their obligations to the stranger (6.207-10), so here this reminder by Echeneus will raise Odysseus from his position of degradation in the ashes and begin the process of his rehabilitation in the eyes of the Phaeacian court. The initial silence of the company marks a moment of tension for H.'s audience, as we are kept waiting for the response.

153 ἐπ' ἐσχάρῃ ἐν κονίῃσι: the expression recalls the description of Arete's own position at 6.305, ἥ δ' ἦσται ἐπ' ἐσχάρῃ ἐν πυρὸς

αὐγῇ. But the variation in the second prepositional phrase marks the difference in the status of queen and humble suppliant. Odysseus seems to be *on*, not just on the edge of, the hearth (see M. O. Knox, *C.Q.* 23 (1973) 5). It is not clear whether for H. the hearth was already in itself invested with the idea of sanctity or sanctuary, as it is later; see LSJ s.v. ἐφέστιος 1, A.R. 4.693–4, Plut. *Them.* 24.3. But 14.159 may suggest that it was; see J. Gould, *J.H.S.* 93 (1973) 77–8, 97–8.

154 οἱ δ' ἄρα . . . σιωπῇ: the formula occurs × 6 in *Od.* (e.g. 8.234), × 10 in *Il.* In all the other instances it is preceded by ὥς ἔφαθ'. Here H. has inserted after the end of the speech (ὥς εἰπὼν) the important information about Odysseus' sitting down in the ashes. The repeated reference to the silence of the company (cf. 144–5) marks the importance and the intensification of the theme. See Besslich 144, Kilb 61. ἀκῆν is an adv., probably in the form of the acc. of ἀκή.

155–6 = 11.342–3 (with τοῖσι δὲ καὶ for ὁψέ δὲ δῆ); cf. 20.321 ὁψέ δὲ δῆ μετέειπε Δαμαστορίδης Ἀγέλαος, following on the same formula as 154 here. ὁψέ 'after a long time'. μετέειπε γέρων ἥρως: cf. 2.157 = 24.451, both in the context of wise advice from an old man. Echeneus is another Phaeacian (see 6.7n.) whose name is connected with ships. His only other appearance, again as a counsellor, is at 11.342–6, where he again provides a transition from Arete to Alcinous; the advice of Arete, he says, should be accepted, but its fulfilment depends on the king. Φαιήκων ἀνδρῶν: comparative, 'older (born before) than the <other> Phaeacian men', rather than partitive with ὅς, 'who of the Phaeacian men was an elder' (cf. 5.448), or with προγενέστερος, 'an elder among the Phaeacian men'; see K–G 1 22.

157–8 'And surpassed them in his words, possessing much ancient knowledge.' κέκαστο is pluperf. of καίνυμαι. So at 2.158–9 Halitherses ὀμηλικίην ἐκέκαστο | ὄρνιθας γνῶναι καὶ ἐνάσιμα μυθήσασθαι, with the next line identical to 158 here. . . παλαιά τε . . . εἰδώς: these words too are applied to Halitherses, but are put into the mouth of the respondent (2.188). At 24.51 they describe Nestor, with 53 = 158 here, preceded, as at *Il.* 7.326 = 9.95, by the explicit statement that his counsel had always been the best.

159–60 οὐ μὲν . . . ἔοικε 'this is not the better way nor is it fitting'. μὲν is answered by ἀλλ(ά) 162. Cf. Apollo's criticism of Achilles at *Il.* 24.52 οὐ μὴν οἱ τό γε κάλλιον οὐδέ τ' ἄμεινον. κάλλιον, 'better', i.e. than the normal method of treating a stranger, is almost always found

in *Od.* in the context of the right behaviour of a host or guest (3.69, 358, 8.543, 549; see Kilb 83). In Homeric society the rules concerning hospitality, as of supplication, are among the most closely observed. In such contexts (ἐπ)έοικε or ἐπιεικὲς too is sometimes found; hospitality 3.357, 8.389, supplication 6.193. **Ξεῖνον μὲν . . . ἦσθαι**: the phrase explains τόδε. μὲν is not answered by the δέ of 161. The real, but suppressed, antithesis is between the guest, in his lowly position, and the host who is failing in his duty of hospitality.

161 οἶδε: the other Phaeacian nobles. **σὸν μῦθον ποτιδέγμενοι**: cf. 2.403. For the combination with ἰσχανόωνται, 'hold back', cf. *Il.* 19.234. For such verbs in -ανάω see Chantraine, *GH* 1 359–60.

162 ἀλλ' ἄγε, often followed by δῆ or νῦν, very frequently introduces an imperative or hortatory subj., plur. as well as sing.; e.g. 8.34, 149, 241, 250, 389, 492, 542, 572. **Ξεῖνον μὲν**: see 159–60n., but this time the antithesis is made explicit in the σὺ δέ clause. **ἐπὶ θρόνου ἀργυροήλου**: the prepositional phrase balances 160 ἐπ' ἰσχύρῃ, marking the contrast between Odysseus' position and that which Echeneus proposes for him. The phrase is formulaic; cf. 8.65, 10.314, etc. The epithet means 'with silver studs'. The archaeological evidence for such thrones is rare, but see S. Laser, *Arch. Hom.* p 40, 100.

163 ἔσσον is Knight's emendation of εἶσον, an incorrect form of the aor. imper. of ἵζω; see Schwyzler 653 n. 2, Janko 34. The corruption may be partly due to reminiscence of such lines as 10.314, *Il.* 18.389, where εἶσε and καθεῖσεν govern ἐπὶ θρόνου ἀργυροήλου; cf. also 6.7–8, 7.169. **ἀναστήσας**: cf., in a similar context of raising up someone in need, 14.319, *Il.* 24.515. **κηρύκεσσι κέλευσον**: cf. 2.6 κηρύκεσσι λιγυφθόγγοισι κέλευσε. The same or a similar formula, always with the epithet, occurs four times in *Il.*

164–5 Mixing the wine with water is regularly the job of heralds, as at 1.109–10, 13.49–54. **ἐπικρῆσαι**: the normal form of the aor. indic. of (ἐπι)κεράννυμι in H. is κέρασ(σ)α or κερασσάμην (e.g. 7.179), but cf. Hp. *Int.* 35, Galen 18(1) 169. 'Mix in addition' (ἐπι-) evidently means 'mix fresh wine'. **ἵνα καὶ . . . ὀπηδεῖ**: repeated at 180–1. For the pouring of libations see 136–8n. For καὶ adding emphasis in a final clause see Denniston, *GP* 298. **σπείσομεν**: aor. subj. **ὃς . . . ὀπηδεῖ** 'who attends upon (is the companion of) suppliants who have a claim to respect'. Apart from 181 cf. 9.270–1 Ζεὺς δ' ἐπιτιμήτωρ ἱκετάων τε ξείνων τε, | ξείνιος, ὃς ξείνοισιν ἄμ' αἰδοίοισιν

δοτηδεῖ. αἰδοῖος describes someone who has a claim to the αἰδώς of others; e.g. 175, 8.22, 420. It is applied to a ξείνος at 8.544, to a suppliant at 5.447.

166 δόρπον is the evening meal; see 7.13n. Odysseus' last meal was a late lunch at 6.248–50. The first obligation of the host is to offer his guest a meal, one that seals the peaceful relationship between them. Only after this is it proper to ask him to identify himself; cf. 1.123–4, 3.69–70, 4.60–1, 14.45–7. It will be some time before Alcinous thus questions Odysseus. As often in the second half of *Od.*, H. defers the revelation of Odysseus' identity. **ἐνδον ἐόντων**: see 6.51n. The gen. is neuter and partitive, 'from the stores that are inside the house'; cf. 176, 15.77 = 94.

167–85

Echeneus' advice is followed by Alcinous. Line 169 corresponds with 160, 162–3. But the washing (172–4) did not form part of the advice, while the order of pouring libations and eating is now reversed; for this kind of inversion see Bassett, *Poetry* 122.

167 Cf. 8.143. αὐτὰρ . . . ἄκουσε(ν) is followed by proper name and epithet × 5 in *Od.* (e.g. 8.446), × 3 in *Il.*, × 2 in *Hymns.* **ιερόν μένος Ἀλκινόοιο** 'the holy might of Alcinous', i.e. probably 'A. with his divinely given might'; see Chantraine, *DE*, and for bibliography on ἱερός Lesky 725, *LfgreE*. For the periphrasis see 7.1–2n.; of Alcinous also at 178, with ἱερόν at 8.2, 4, etc.

168 χειρός: partitive, 'by the hand', as at 12.33, 14.319 (χειρὸς ἀναστήσας), etc. So at 3.37 Pisistratus takes his father's guests, Telemachus and the disguised Athena, by the hand, and sets them down in the feast. For this regular feature of an arrival-scene see Arend 35. **ἐλών**: masc., because the subj. is in effect Ἀλκίνοος; see K–G 1 58. **δαΐφρονα ποικιλομήτην**: so Odysseus is described at 3.163, 22.115, etc. δαΐφρων is applied to various characters (see 6.255–7n.), but ποικιλομήτης is used in *Il.* and *Od.* exclusively of Odysseus, and only (except 13.293) in this combination. See 6.12n.

169 A single line, with its two halves chiasmatically balanced, picks up the antithesis of 160/162–3, and marks the moment of Odysseus' elevation from a position of degradation to one of honour next to the king (see 153–66n.). εἶσε corresponds with ἔσσον 163, but ἀναστήσας is

replaced by ὤρσεν, only to reappear in a different context in the next line. **ἀπ' ἐσχαρόφιν:** cf. 5.59, 19.389. For the suffix, here with gen. force, see 6.4-6n. -οφι is artificially created in a noun which has an α-stem; see Chantraine, *GH* 1 225. ἐσχάρης (-υ-) would not fit the dactylic metre; cf. 8.67. **ἐπὶ θρόνου εἶσε φαινοῦ:** see 162n. The insertion of the verb has necessitated the choice of a shorter formulaic epithet, for which cf. 18.422, also 5.86, *Il.* 11.645.

170-1 The guest is regularly given a place beside his host; see Arend 35, 43-4. When at *Il.* 24.522 Achilles offers Priam a θρόνος, but the latter abnormally refuses, we may deduce that the seating was an important element of the reception of a suppliant. But Odysseus' elevation is even more clearly marked by the displacement of Alcinous' favourite son to make room for him; see Kilb 69-70. So at *Il.* 24.100 Athena gives up her place beside Zeus to Thetis. At 3.37-9 Telemachus is merely given a place *beside* Nestor and his son. The physical proximity of Odysseus to Alcinous prepares us for the moment when Alcinous alone observes the weeping of Odysseus (8.93-5, 532-4). **ἀγαπήνορα** 'manly', 'loving manliness' = ἡνορέην ἀγαπῶν. The original sense was probably 'who welcomes heroes' (see *Lfgre*). The epic epithet occurs only here in *Od.*, but five times in *Il.*, only once in acc. (13.756). At 2.609 it is a proper name. **μάλιστα δέ μιν φιλέεσκε** 'and whom he [i.e. Alcinous] loved most of all'. The change of subj. after ὅς ... ἤε is slightly awkward, but paralleled at *Il.* 3.387-8. The point certainly lies in Alcinous' love for his son, not vice versa. For the normal substitution of demonstrative for relative pronoun in the second clause see 6.263n. For the wording cf. 1.434-5, 17.257.

172-6 These lines occur × 6 in *Od.*, but with various omissions in the MSS; cf. 1.136-40, 4.52-6, 10.368-72, 15.135-9, 17.91-5. Line 175 occurs also at 17.259. Formulaic language is associated with the typical theme; see Arend 68-76. G. M. Calhoun, *Univ. of California Publications in Class. Phil.* 12 (1933-44) 9-12, points out that the lines are always used of a meal offered to an honoured guest, and only when there is a retinue of servants, and argues that they have the special function of introducing important scenes. χέρνιψ in these passages is water used for the washing of hands before a meal; cf. 1.146 etc., where it is heralds who pour it. Already at 3.440, 445, and often later, it is the lustral water sprinkled over the hands, and over the victim and the altar, as a preliminary to a sacrifice; see Garvie on Aesch. *Cho.* 129.

προχόωι with **φέρουσα**, ‘carrying water in a pitcher poured it over’, i.e. over Odysseus’ hands, which he holds above the **λέβης**, ‘basin’. Cf. *Il.* 24.303. **νίψασθαι** infin. of purpose. For the verb see 6.224–5n. **παρὰ . . . τράπεζαν**: each diner had his own individual table (17.332, 447). **ἐτάνυσσε** ‘laid out’. Elsewhere **παρέθηκε** (at 10.354 the metrically equivalent **ἐτίταινε**) is used in this context: 5.92, 21.28–9. Here **παρέθηκε** is reserved for the next line. Aristarchus athetised 174, apparently on the grounds that Laodamas’ table should still be there in front of Odysseus. But formulaic composition takes no account of such subtleties. **σῖτον**: properly of food made from grain, as opposed to meat, but sometimes of food in general as opposed to drink. Here **εἶδατα πόλλ(α)** suggests that the meal is varied enough to include meat. So at 6.99 it may describe such a meal (see 6.76–8n.). **αἰδοίη**: see 164–5n. (on **ὅς . . . ὀπηδεῖ**). **χαριζομένη παρεόντων** ‘giving freely of what was available’. For the partitive gen. cf. 7.166n., 13.15, 17.452.

177 Merkelbach 163 n. 5 deletes the line because the libation should come before the meal, and Odysseus, on his view, does not begin to eat until after 215. But see n. there.

178–83 Lines 178–80, as far as **μέγαρον**, are repeated at 13.49–51, while 182–3, as far as **πᾶσιν**, are identical with 13.53–4.

178 Cf. also 8.474 (and 8.423), 13.64.

179 Apart from 13.50, the herald Pontonous will appear again at 8.65. His name too, doubtless invented by H., is derived from the sea; see 6.7, 7.155–6nn. **κρητῆρα κερασσάμενος** ‘mixing the bowl’ is a shorthand way of saying ‘mixing wine and water in the bowl’; cf. 3.390, 393, 18.423.

182 **μελίφρονα**: wine is **μελίφρων**, ‘honey-sweet to the mind’, also at 15.148 and $\times 4$ in *Il.* Vivante 27 notes that, when the same object is mentioned in both a speech (here 179) and a description by the poet himself, it often has an epithet in the latter but not the former. **ἐκίρνα** may be either an Aeolic form of **κίρνη** (**κίρνημι**), or imperf. of **κίρνάω**. For the passage of such thematic forms into the contracted **-αω** conjugation see Chantraine, *GH* 1 300–1, West on Hes. *Op.* 510. The form is confined in H. to *Od.*; cf. 10.356.

183 ‘He distributed to everyone, pouring the preliminary drops into the cups’, lit. ‘making the preliminary ritual with the cups’. **δεπάεσσιν** is probably instrumental (cf. 7.136–8n.), and the force of **ἐπαρξάμενος**

is evidently that the action extends *throughout* the company, with ἐπι- signifying 'in succession'. The drops are poured by the wine-pourer into the cups to be poured out as a preliminary libation before each cup is filled to be drunk. See the discussion by Merry and Riddell on 3.340, and cf. 21.272 (plur.). At 13.54–6 after πᾶσιν the description of the libation proceeds in different terms. Again the poet is free to select from a range of formulaic expressions that describe the same activity. See Arend 76–8.

184 The line occurs $\times 5$ in *Od.* (+ the slightly different 21.273), once in *Il.* It is followed by οἱ μὲν κακκείοντες ἔβαν οἰκόνδε ἕκαστος at 3.396, 7.229 (cf. 13.17, *Il.* 1.606), by βάν ῥ' ἵμεναι κείοντες ἔα πρὸς δῶμαθ' ἕκαστος at 18.428. For the pouring of a libation before going to bed see 7.136–8n., and cf. also the context of the same line at 3.342. Here the motif of going to bed, though it has left a trace at 188, is delayed to allow the following speeches of Alcinous and Odysseus. When it is resumed at 228–9 the libation is described again, as if it had not already happened, in exactly the same terms as at 184, and 229 follows as it does at 3.396.

185 = 8.25 (where 26–7 are also identical with 186–7 here), 13.171. The same formula occurs in four other places in *Od.*, with Ἀντίνοος or Ἀμφίνομος as subject. The *v*-movable making position (τοῖσιν δ') and the metrical lengthening of the final syllable of Ἀλκίνοος show that this kind of formulaic system is relatively recent; see Intro. 8–9, Hoekstra 137. For δέ in the apodosis after a temporal protasis see Denniston, *GP* 179.

186–206

Alcinous suggests that they all go to bed, and proposes that on the next day they should offer the stranger appropriate entertainment and make arrangements for conveying him safely home, at which point their responsibility for him will be ended. The speech is essential to the narrative; for Odysseus has requested a πομπή (151), and he, and H.'s audience, have to be told that his supplication has succeeded. In the final part of the speech (199–206) Alcinous first raises the question that is to become increasingly important, the question as to Odysseus' identity. But politeness prevents him from putting it directly to the stranger before he has finished his meal (at 9.252 the Cyclops shows his

barbarism and lack of hospitality by asking it without offering Odysseus a meal; cf. also Circe at 10.325). Still addressing the Phaeacians he refers in general terms to Odysseus' home (193–4), and speculates about whether the stranger may not in fact be one of the gods, with whom the Phaeacians are on familiar terms. As Odysseus' similar speculation at 6.149n. (cf. 16.183, 17.484) testified to the beauty of Nausicaa, so Alcinous' mistake testifies to the heroic appearance of the stranger who has so mysteriously come among them (cf. 6.243, 280, Pind. *Py.* 4.86–92), and at the same time leads to Odysseus' emphatic denial; far from being a god, he belongs to the world of suffering humanity. For this technique, whereby someone's mistaken surmises serve to emphasise the positive assertion by which they will be refuted by the other speaker, see J. Th. Kakridis, *Hömerische researches* (Lund 1949) 108–20. On Alcinous' indirect or 'between the lines' question see Hölscher, 'Schweigen' 259 (comparing 23.105–10), Besslich 42–7.

186 κέκλυτε: Wyatt 211 considers the reduplicated form as a perfect, 'if not in origin, at least descriptively'.

187 θυμός ἐνὶ στήθεσσι: a very common expression; cf. 7.258, 8.178, and the similar formula at 7.309–10n. The θυμός gives orders to its owner also in the formula at 8.204.

188 See 184n.; also 18.408 ἄλλ' εὖ δαϊσάμενοι κατακείμετε οἴκαδ' ἴοντες. κατακείμετε is imperative ('go to bed'). Whether or not such forms originate as desideratives (cf. 8.315, 19.340, and see C. L. Prince, *Glotta* 48 (1970) 159), that sense is not present here. See Chantraine, *GH* 1 453, and cf. 7.229, 342.

189 ἡῶθεν δέ: in the context of what is to be done 'tomorrow' (see Kilb 71–2) the words regularly occur at line-beginning. So at 1.372 Telemachus proposes a meeting of the assembly for the next day, as Alcinous here proposes a meeting of the elders. This will apparently be a larger body (πλέονας) than that now dining with Alcinous; see 6.54–5n. The meeting will be duly summoned at 8.40–2, but first the assembly will have met (8.4–17). Alcinous' words do not exclude the meeting of the assembly (see Hölscher, 'Schweigen' 259 n. 1). As is normal in H., the decision to send Odysseus home is that of the king himself (it is already taken in principle at 191–3), but he is expected to consult, and his decision must be made in public; see Carlier 186. **ἐπί:** with καλέσαντες.

190 ξεινίσσομεν: like ῥέξομεν, μνησόμεθ' below, hortatory subj., 'let us entertain'.

191 ῥέξομεν ἱερὰ καλὰ: cf. 4.473 ῥέξας ἱερὰ κάλ' (with θεοῖσι at the end of the previous line).

191–2 περὶ πομπῆς: see 6.290, 7.151–2nn. μιμνήσκομαι usually governs a simple gen., but cf., with ἀμφί, 4.151, *h.* 7.1–2. This brief clause is expanded in the following final clause, with πομπῇ ὑφ' ἡμετέρῃ picking up περὶ πομπῆς here. For ὥς κε introducing a final clause cf. 223, 8.101. Chantraine, *GH* II 295, takes it rather as an indirect question with ὥς = 'how'; see also Goodwin, *MT* §342. **ἀνευθε πόνου καὶ ἀνίης**: the phrase looks formulaic, but in fact occurs only here. At 8.529, *Il.* 13.2, 14.480 πόνος is combined with δίζυς, at *Il.* 21.525, 22.488 with κήδεα. Neither δίζυς nor κήδεα would scan here in the gen. The weak caesura in the fourth foot is rare; see Intro. 31.

193 ἦν πατρίδα γαῖαν ἱκνέται: the formula, with minor variations, is common (see Parry 304), which is not surprising, given the theme of *Od.*; see further 6.119n.

194 = 6.312 (with ἔσσι). In both passages the subject must be Odysseus, not γαῖα.

195–6 μεσσηγύς 'in between' (his departure from Scheria and his arrival home), explained in the following πρὶν clause; cf. *Il.* 11.573 μεσσηγύ, πάρος κτλ. **κακὸν καὶ πῆμα**: another doublet that does not occur elsewhere in quite this form, although πῆμα κακὸν is found in the formula μή τί μοι (τοι) αὐτῷ πῆμα κακὸν βουλευόμεν ἄλλο. Cf. also 3.152 πῆμα κακοῖο. It balances πόνου καὶ ἀνίης 192, and indeed the whole μηδέ clause repeats, in different words, the sense of 192–3. The emphatic repetition provides a clear sign to the audience of the way in which H. is going to develop his story. Odysseus' troubles on his journey (cf. 152), though they are still to be narrated in books 9–12, are at an end. We shall expect him to be returned to Ithaca without further adventures. In his final voyage, so briefly described at 13.70–95, Odysseus will be asleep, and H. (90–2) emphatically will contrast this voyage with all the troubles of his earlier wanderings. So at 196–8 there is a clear warning that Odysseus' return to the real world of Ithaca will mark the renewal of uncertainty and danger; see also Besslich 43. **πρὶν γε τὸν . . . ἐπιβήμεναι**: cf. 1.210, 12.282, 14.229. In Attic πρὶν introducing a future temporal clause after a negative

main verb would take the indefinite construction, ἄν + subj. For the neglect of Ϝ before ἦς see Chantraine, *GH* 1 148. Bekker emended to πρίν γε ἦς, van Herwerden to πρίν γ' ἔτι ἦς.

196-8 This is one of several passages in *H.* which seem to imply that a man's destiny is spun at his birth, and that he has no control over what happens to him. Cf. 4.207-8, *Il.* 1.418, 20.127-8 ὕστερον αὐτε τὰ πείσεται ἄσσα οἱ Αἴσα | γιγνομένῳ ἐπένησε λίνῳι, ὅτε μιν τέκε μήτηρ, 24.209-10. It may, however, be significant that all these passages are put into the mouth of a character (*Il.* 1.418 a goddess), and are not part of *H.*'s own narrative. The two poems as a whole do not convey the impression that all human life is so predetermined, and that man has no responsibility for his actions and their consequences. Here clearly Alcinous *does* consider the Phaeacians responsible for the arrangements for conveying Odysseus to Ithaca. When he says that thereafter Odysseus will suffer what is fated, he means simply that the Phaeacians' responsibility will cease with Odysseus' arrival, and what happens to him thereafter is beyond their control. In general it is only as *H.*'s characters look back on what has happened that they can be certain that it was fated; it must have been fated because it has happened. As for what the Fates spin for a man at his birth, the only thing certain is that one day he will die. If the poet knows that Odysseus is fated to return to Ithaca, that is because he shares the knowledge of the gods; in other words he himself controls the future development of his story. More simply, according to tradition Odysseus *did* return home; this therefore must have been fated. ἄσσα: neut. plur. of ὅστις, = ἅτινα (Attic ἅττα). αἴσα: synonymous with μοῖρα. The word is Mycenaean; Kirk, *Songs* 116. κατὰ Κλωθῆς τε . . . | λίνῳι: κατὰ goes with νήσαντο. The compound, 'spin out', is found elsewhere only at Hesych. s.v. λίνοιο. Κατακλώθεις, the reading of the MSS, is an improbable title for the Fates. The division into two words is due to Herodian. But the reading is not completely certain. Κλωθῆς as a plur. title occurs only here, and even plur. Μοῖραι appears in *H.* only at *Il.* 24.49. Κλωθώ and her sisters Λάχεσις and Ἄτροπος are first found at Hes. *Th.* 905 (218 is probably interpolated). Eust. knew MSS which read κατακλώθησι βαρεῖα, evidently with 198 omitted. For βαρεῖαι cf. *Il.* 21.548 βαρείας κῆρας. For the metrical lengthening of the first syllable of the aor. participle γιγνομένῳ, probably on the analogy of οὐλόμενος, see Wyatt 119-20, West on Hes. *Th.* 82. For λίνον of the

thread of destiny cf. Theocr. 1.139, Call. *Lav. Pall.* 104, for the concept of the spinning of fate 8.579n., and see W. Krause, *Glotta* 25 (1936) 151–2, Dietrich 76, 205, 289–94, also *Phoenix* 16 (1962) 86–101, who sees in the image a syncretism between epic thought and popular notions about ritual spinning at the birth of a child, designed to facilitate birth or ensure fertility.

199 = *Il.* 6.128 (εἰλήλουθας), where Diomedes wonders whether Glaucus may be a god. But the alternative is only hinted at (196–8 apply to a mortal, not a god), and Odysseus will ignore it in his reply.

200 ‘Then indeed this is something else that the gods are contriving.’ For inferential ἐπειτα after a conditional protasis cf. 1.84, 290, *Il.* 7.360. ἄλλο implies ‘new and unexpected’; cf. 5.173 ἄλλο τι δὴ σύ, θεά, τόδε μήδεαι. For περιμηχανόωνται cf. 14.340. The verb usually denotes the planning of something evil or deceitful. Alcinous’ suspicions are aroused.

201 γάρ: since the gods have in the past manifested themselves openly to the Phaeacians, Alcinous is naturally wary of the unusual appearance of a god *in disguise*, if that is what the stranger is. For the unusual nature of the relationship between the Phaeacians and the gods see 6.20–49n. The feasting together of men and gods recalls what the Hesiodic *Catalogue of women* (fr. 1.6–7) assumes to have been the norm in the Heroic Age; see Thalmann 99–102. By contrast, when Athena appears to Odysseus at 16.157–66, Telemachus does not see her at all, even though she is disguised as a woman; οὐ γάρ πως πάντεσσι θεοὶ φαίνονται ἐναργεῖς (161); cf. *Il.* 20.131. In this sort of context ἐναργής can be ambiguous. It may mean either that the god, though disguised, is ‘visible’ to the mortal, or that he appears in his own person ‘without disguise’. The latter is the sense here (as probably at *Il.* 20.131), the former at 16.161 (as at 3.420). See P. Pucci, *Metis* 1 (1986) 21–3, *Odysseus polutropos* 110–11. The contracted nom. plur. ending of ἐναργεῖς provides a form that is convenient for the end of the line; see Chantraine, *GH* 1 41, Shipp 185. αἰεὶ . . . τὸ πάρος . . . φαίνονται ‘have always in the past appeared <and still do>’, hence the present tense; cf. 8.36. γέ, however, raises the possibility that such divine appearances may have ended.

202 εὖτ’; εὖτε is found only here in H. with the bare subjunctive. There are a few instances with ἄν, none with κε; see Chantraine, *GH* II 256–8. ἐκατόμβη was usually derived in antiquity from ἐκατὸν βοῦς,

but it often means a 'sacrifice' in general. For the formula cf., in the second half of the line, ἔρδιν θ' ἱεράς ἑκατόμβας (11.132, 23.279). ἀγκλειτός is the epithet also at 3.59; cf. κλειτός (-ήν) ἑκατόμβας (-ήν) several times in *Il.* Otherwise Homer applies it only to people.

203 ἄμμι see 6.204–5n.

204–5 Even more surprising than the presence of the gods at the Phaeacians' feasts is the fact that they do not trouble to conceal themselves from the individual Phaeacian who happens to encounter them on the road. εἰ . . . ξύμβληται for the subj. without κε or ἄν in a generalisation or indefinite clause see Chantraine, *GH* II 279, Palmer, in *Companion* 166. ἰών 'on his journey'. This gives slightly better sense than ἑών, 'when he is alone'; cf. 24.260 ξυμβλήμενος ἐνθάδ' ἰόντι, *Il.* 14. 27–8, 16.263 κίων ἄνθρωπος ὁδίτης. οὐ τι κατακρύπτουσιν: absolute, 'use no concealment'.

205–6 ἐγγύθεν εἰμέν 'we are closely related to' (cf. 10.441; Alcinous' ancestor is Poseidon; so Acusilaus, *FgrH* F 4), or simply 'we enjoy a close relationship with'. At 5.35 = 19.279 the Phaeacians are ἀγχίθεοι; cf. *h. Aphr.* 200. It may seem surprising that in this respect Alcinous should associate with the civilised Phaeacians the godless Cyclopes (9.275–6) and the 'wild tribes' of the Giants. But Polyphemus too is a son of Poseidon, and a relationship has already been established between the Phaeacians and both the Cyclopes and the Giants; see 6.4–6, 7.56–66nn. Whether that relationship is traditional or invented by H. himself it is impossible to say. But, despite the realistic treatment of so many aspects of Phaeacian life, in this respect they belong to the fairy-tale world of Odysseus' adventures, rather than to the real world to which he hopes to return.

207–25

Alcinous has refrained from questioning Odysseus directly about his identity (see 186–206n.). Odysseus, who is not yet ready to reveal it (see Intro. 28–9, Eisenberger 116) ignores the unspoken question, and seizes instead on Alcinous' speculations. He replies that so far from being a god he is not even like the gods. He himself (unlike the Phaeacians) is firmly set in the world of suffering mortals, among whom he has suffered as much as any; a world in which men require to satisfy the insistent bodily appetite for food and drink. So he asks to be

allowed to continue with his supper, which alone can help him to forget his sufferings. H. thus prepares us for Odysseus to be left behind in the megaron with Alcinous and Arete when the rest of the company have gone home to bed. At the same time, 213 foreshadows the fuller account of his sufferings that Odysseus will give at 240–88, and more especially in books 9–12. But for the moment Odysseus, being too hungry to say more, picks up Alcinous' promise to arrange on the next day for his conveyance home, so that the final stage of the Phaeacian episode is also prepared.

207 The line (or τὴν δ') occurs $\times 45$ in *Od.* (cf. 240, 302), $\times 5$ in *Il.* It is common also with other name–epithet combinations; see Intro. 5. Of the 68 occurrences of πολύμητις in *Od.* 63 are preceded by προσέφη (or occasionally μετέφη), while after προσέφη Odysseus is always πολύμητις; see Austin 28–9. The same sense is sometimes expressed by the formula τὸν δ' ἡμείβετ' ἔπειτα πολύτλας δῖος Ὀδυσσεύς. Tsagarakis 36–41 argues that the present formula is chosen when Odysseus is about to make a clever speech; see also W. Whallon, *Formula, character and context* (Cambridge, MA 1969) 69, Austin 39–40. But here at least the other formula seems equally appropriate as an introduction to a speech in which Odysseus will draw attention to the sufferings he has endured.

208 'Let your heart concern itself with something else.' Cf. 2.303–4, *Il.* 24.152; also the formula θάρσει, μή τοι ταῦτα μετὰ φρεσὶ σῆσι μελόντων (13.362 etc.). Alcinous is not to worry about the possible appearance of a god in disguise. τοι = σοι.

210 θνητοῖσι βροτοῖσιν: the two words are coupled in the dat. also at 3.3 = 12.386 = *h.* *Ap.* 69 (in each case in antithesis with ἀθανάτοισι), *h.* 7.20. At line-end δειλοῖσι βροτοῖσιν is common, but here θν- serves to lengthen the second syllable of ἀλλά. On the other hand the final syllable of θνητοῖσι remains short before βρ-.

211–12 'Those people whom you know most of all to endure misery, with them might I equate myself in my sufferings.' εἰδέναι is rarely used by H. + participle to mean 'know that', elsewhere in *Od.* only at 23.29, 24.404. ὀχέοντας διζύν: cf. 1.297, 21.302, Pind. *Ol.* 2.67 ἀπροσόρατον ὀκχέοντι πόνον. So at 11.167 Odysseus complains, ἀλλ' αἰὲν ἔχων ἀλάλημαι διζύν; cf. 8.529, etc. For διζύς of the human condition, especially in the context of death or when contrasted with divine life, see Thalmann 83 with n. 13. For the relationship between ὀχέω

and ἔχω see Chantraine, *DE* s.v. ὀχέω. ἰσώω appears only here in H., and, apart from [Hes.] *Scut.* 263, is not found again till the fifth century. ἰσώζω is used at *Il.* 12.435, 24.607.

213–14 ‘Yes, and I could go on to recount even more ills.’ For καὶ δέ, ‘the former particle denoting that something is added, the latter that what is added is distinct from what precedes’, see Denniston, *GP* 199. ‘More’ perhaps means more than those endured even by the οὗς τινος of 211, or (Mattes 151) ‘more than what you have already seen in me’. It cannot mean ‘more than I have already recounted’, because he has not yet described any, unless the line is simply a formula derived from a context in which someone brings a tale of misfortunes to an end (‘I could say more, but ...’); cf. for example 11.328–31, where the excuse for stopping is that it is time to sleep, *Aesch. Pers.*, 429–30, 513–14. Line 214 = 14.198. For the view that troubles (or prosperity, 11.341, 16.232) come by the will of the gods see 6.172–4n. For μόγησα at line-end see 6.175–7n.

215–21 Critics ancient (see Σ, Stanford, *Ulysses theme* 67–70) and modern have found fault with Odysseus’ preoccupation here with his stomach, some on the grounds that it is unheroic, others that he should not be so hungry as he has already been fed on the beach by Nausicaa. But the preoccupation is characteristic of Odysseus, even in *Il.* (4.343–6, 19.155–72, 225–33), and in *Od.* it will be a recurring theme in the context of his appearance disguised as a beggar on Ithaca: e.g. 15.344–5, 17.286–9; cf. also 6.133–4n. See Segal, ‘Phaeacians’ 26–7, Clarke 14–18, D. Arnould, *R.E.G.* 102 (1989) 510–14. Here Odysseus’ stress on the most basic of human needs conveys more clearly than anything to Alcinous that he is not a god but a mortal; see 207–25n.

215 μέν: either with no answering δέ (the implied antithesis being ‘but everyone else may do as they like’), or answered by δέ at 222. **δορπῆσαι:** in effect ‘to finish my meal’. Odysseus has been eating since 177. **κηδόμενόν περ:** concessive, ‘despite my troubles’; cf. 7.297n. At *Il.* 22.416 ἔάσατε κηδόμενοί περ the participle agrees not with the obj. but with the subj. of ἔάσατε.

216–17 ‘For there never was anything more shameless beyond [lit. ‘over and above’; cf. 7.120] the hateful belly.’ The prepositional phrase is equivalent in sense to a gen. of comparison; cf. *Hdt.* 4.118.3, *Thuc.* 3.45.6. **κύντερον:** this comparative adj. (for which see Chantraine,

GH 1 259, Shipp 76), which, like κύντατον, is used by H. only in neut., is derived from κύων, the dog (or more especially bitch) being, both in epic and later, a type of shamelessness; cf. 8.318–19n., 11.427, 17.248, and see M. Faust, *Glotta* 48 (1970) 24–31, Garvie on Aesch. *Cho.* 420–2. Hunger is shameless because of its importunity and the insatiability of its demands. For the thought cf. also *Poetae Comici Graeci* v 60.3–4 τάλαιπωρότερον οὐδέν ἐστι γάρ | τῆς γαστρός. ἦ τ' . . . ἀνάγκη (‘(the belly) which forcibly orders one to remember itself’. ἐκέλευσεν, like ἐπλετο, is a gnomic aor. ἐο (= οὔ; Zenodotus preferred ἐοῦ) serves as the reflexive or semi-reflexive pron.; see K–G 1 565, LSJ s.v. οὗ B II 1. For μνήσασθαι of paying attention to one’s bodily needs cf. 10.177 μνησόμεθα βρώμης, *Il.* 24.601–2, 613. For this idea in general cf. Archil. 124(b) σεο γαστήρ νόον τε καὶ φρένας παρήγαγεν | εἰς ἀναιδείην, Theogn. 485–6 (= Euenus 8a), 503–4, Eur. fr. 915 N.

218 The participles are concessive, as at 215, but this time agreeing with the generalised obj. of ἐκέλευσεν. Cf. *Il.* 6.85 where the Trojans will fight, καὶ μάλα τειρόμενοί περ' ἀναγκαίη γάρ ἐπείγει, with the same antithesis between the distress and the compulsion that overcomes it. For Odysseus' πένθος see 6.168–9n.

219 ὡς καὶ ἐγώ ‘as I too’. The specific case of Odysseus is the illustration of the preceding generalisation. The arrangement is chiasmic, ἐκέλευσεν – ἐνὶ φρεσὶ πένθος ἔχοντα – πένθος μὲν ἔχω φρεσὶν – κέλεται.

219–21 ἡ δέ: the γαστήρ of 216. μάλ' αἰεὶ: see 7.118n. ἐσθέμεναι κέλεται: see 6.133–4n., in the simile of the lion. ἐκ . . . | ληθάνει: tmesis, ‘makes me forget’. At *Il.* 2.600 the verb governs an acc. of that which is forgotten. For the gen. cf. 20.85, where it is sleep that brings forgetfulness. ἐνιπλήσασθαι ‘to fill it’ (i.e. the stomach). The aor. mid. is always transitive in H.; cf. 9.296 ἐμπλήσατο νηδύν. Van der Valk 130–1, probably rightly, defends this reading (in most of the MSS) against ἐνιπλησθῆναι (‘to be filled’, i.e. ‘to eat my fill’), which looks like a conjecture of Aristarchus intended to tone down a characteristic Homeric personification of the inanimate object. For the verb in this sense cf. 17.503, Hdt. 8.117.2. ἀνώγει picks up ἐκέλευσεν 217, κέλεται 220. The multiplication of synonyms marks the insistence of the stomach’s demands, and matches the similar plethora of words denoting suffering. Cf. 14.463 οἶνος . . . ἀνώγει, 18.53–4. More often the verb is perf. in form, ἀνώγα, –ε. ἀνώγει, which occurs

only at line-end (e.g. 8.449), may have replaced an original *ἄνωγε* (cf. *Il.* 9.680, etc.), a reading which in some passages is attributed to Aristarchus; see Chantraine, *GH* 1 312.

222–4 Odysseus repeats his request of 151–2: *ὀτρύνεσθαι* / *ὀτρύνετε*, *ἐπιβήσετε* *πάτρης* / *πατρίδ' ἰκέσθαι*, *πολλὰ παθόντα* / *πήματα πάσχω* (but concessive 224, causal 152). At the same time he reminds Alcinous of the promise already given at 191–6; cf. *ἐπιβήμεναι* 196. *ὀτρύνεσθε*, the reading of most MSS, and favoured by Zenodotus (cf. 10.425), is preferable to Aristarchus' *ὀτρύνεσθαι*. The imperatival infin. (6.258n.) in H. is usually preceded by an imperative (e.g. 4.415–16) or a fut. verb ('I shall do . . . , but you must . . .'; e.g. 4.408), or by some clause which clearly prepares for a command. See Monro, *Homeric grammar* (2nd edn Oxford 1891) §241, Chantraine, *GH* II 316. Here the imperative at 215 is too far away, and nothing in the passage has really prepared us for a command in this form. For the verb in this context, but here without *πομπήν*, see 151–2n. Alcinous had said that tomorrow (189) they would *think* (192) about arranging for Odysseus' return. Odysseus himself suggests that tomorrow they stir themselves into positive activity. But with the vague *πάτρης* he conceals the fact that his homeland is Ithaca. *ἄμ' ἧοῖ φαινομένηφιν*: see 6.31n. *ἐμὲ τὸν δύστηνον*: cf. 7.248. The article is used with demonstrative force, 'that wretched one'. *ἐπιβήσετε*: transitive, 'set me upon'. *καί περ*: only here in H. are the two words juxtaposed; cf. Hes. *Th.* 533, fr. 43(a).57, 343.6.

224–5 *ἰδόντα . . . δῶμα*: for what will become a conventional type of wish, in which someone expresses the depth of his longing by saying, 'when I have gained what I want, let me [i.e. I shall be happy to] die content', cf. *Il.* 24.226–7 and see Garvie on Aesch. *Cho.* 438.

Line 225 = 19.526 (with probably *δμωιάς* fem.) = *Il.* 19.333, where Achilles is the speaker. *δμῶάς . . . δῶμα*: see 7.103n. For *ὑπερεφές* see 7.84–5n.

226–39

After all the Phaeacians have approved the granting of Odysseus' request, the narrative returns to the natural order of events which was interrupted at 185 (see 184n.). The rest of the company go home to bed, leaving Odysseus alone with Arete and Alcinous and the atten-

dants. At this intimate moment Arete resumes her important role. She recognises that Odysseus is wearing the clothes which she had made herself, and is thus led naturally to ask him, not only the traditional question about his identity and homeland, but who it was that gave him his clothes. It is a mistake to make too much of the danger to Odysseus implicit in her question (see Intro. 26, 30). Its principal function is to delay still further the recognition of Odysseus' identity (see Hölscher, *Untersuchungen* 68, 'Schweigen' 262–5, Kilb 95, 105; also 240–97n.).

226 The line is repeated four times in *Od.*: 4.673, 8.398, 13.47 (in the same context, followed by 48 = 227 here).

227 *κατὰ μοῖραν ξείπεν*: the formula, or more often ... *ξείπεις*, occurs $\times 9$ in *Od.*, $\times 7$ in *Il.*; cf. 8.496–8n., 9.352 *ἐπεὶ οὐ κατὰ μοῖραν ἔρεξας*. To speak in accordance with *μοῖρα* is to speak in accordance with the appointed order, that is in the way that is expected by society, 'properly', 'appropriately'. See Dietrich 209–11, 225–9, 275.

228 = 184.

229 This line is found also at 1.424 (*δὴ τότε κτλ.*), 3.396, 13.17, *Il.* 1.606; cf. *Il.* 23.58. *κακκείοντες* = *κατακείοντες*. The participle is used here with desiderative or future force; see 7.188n.

230 = 19.1, 51. There too everyone else has gone to bed. It is consistent with the tact of the Phaeacian royal family that Arete should wait to ask her dramatic question in private, even if she recognised Odysseus' clothes long before 234.

232 *ἦσθην*: third pers. dual of the imperf. For the enjambment cf. 10.507, *Il.* 6.324, etc. *ἀπεκόμεον*: the compound is not found again until late Greek. Normally (but cf. 14.455, 19.61–2) epic has no need for a formula describing the clearing away after a meal. The detail is mentioned here only to show that the attendants, who are naturally still in the *megaron*, are busy (the tense is imperf., not aor.), and therefore do not hear Arete's intimate question. For *κοσμέω* of the opposite process see 7.13n. *ἔντεα*: usually in epic, especially *Il.*, of armour; only here of the equipment of a meal. Probably it includes both the dishes and the tables (172–6n.).

233 = 11.335. The same formula, but with a different name and epithet, occurs at 1.367 = 15.502, 166; cf. also 6.101n. It is absent from *Il.*, but the similar formula found at *Od.* 7.47 occurs in both epics.

234 The accusatives are governed by both *ἔγνω* and *ἰδοῦσα*; cf. 15.532, 16.457–8, *Il.* 7.189, 17.333–4. The moment parallels the still more dramatic one when Eurycleia recognises Odysseus' scar (19.392–3 αὐτίκα δ' ἔγνω | οὐλήν), and hence the identity of Odysseus himself (19.468, 475). Here his identity will remain a secret for some time yet. *φᾶρός τε . . . εἶματ'*: exactly as at 6.214n., but with the addition of *καλά* in runover position in the next line. At 8.441 *καλόν* is the epithet of *χιτῶνα*. Cf. 16.79 *ἔσσω μιν χλαῖνάν τε χιτῶνά τε, εἶματα καλά*. For *καλά* pushed into the following line see Hainsworth, *Flexibility* 107. The *Ϝ* before *ἰδοῦσα* is neglected; see Intro. 9, 8.526n.

235 Arete recognises the clothes the more readily in that she made them herself. For this as her characteristic activity cf. 6.52–3, 306. Arete's occupation there was the traditional occupation of Homeric women, but H. stressed it in preparation for the present moment. For the shape of the line cf. *Il.* 6.314 (*δῶματα*) *καλά, τὰ ῥ' αὐτὸς ἔτευξε σὺν ἀνδράσιν οἱ τότε ἄριστοι*.

236 This common formula is used when the subject does not require to be named (see Parry 372, 380). *πτερόεντα* probably means 'feathered' rather than 'winged'. J. Latacz, *Glotta* 46 (1968) 27–31 (see also *LfggrE*), may be right to explain that words spoken aloud are thought of as flying, feathered arrows. The original formula, with masc. *φωνήσας (Ϝ) ἔπεα* (8.346, 407, etc.), could have been adapted to the fem. (8.442, 460, etc.) only by poets to whom the *Ϝ* was no longer known; see Parry 397, Chantraine, *GH* 1 123.

237–8 *ξεῖνε . . . ἀνδρῶν*: Odysseus is asked the same question by another queen, Penelope, at 19.104–5. Cf. also 19.509, where Penelope's question, as here, delays the moment of going to bed. *τὸ μὲν* 'this question', explained by 238 (cf. *τοῦτο* 243). *πρῶτον*: Arete is taking the initiative in introducing the conversation. With the emphatic *αὐτή* she perhaps recognises that it would be more normal for her husband to ask the first question. *τίς πόθεν εἰς ἀνδρῶν* :: the traditional question, which may properly be asked now that the guest has finished his meal (see 7.166n.). The same formula is found in six other places in *Od.*, always followed by *πόθι τοι πόλις ἥδ' ἐτοκῆς*; (e.g. 1.170, 10.325). Here the unexpected question about his clothes has replaced the normal second half. Two questions (as at 17.368) are compressed into one, 'Who of men are you and where do you come from?' *ἀνδρῶν* is more naturally taken with *τίς* than with *πόθεν*; cf. 20.192–3 *τέων δ'*

ἐξ εὐχεται εἶναι | ἀνδρῶν; **ελς**: an Ionic form of εἶ (from εἶμι), which is found almost always before a vowel, and may represent an original ἐσσ'; see 6.312n., Chantraine, *GH* 1 286, 469.

239 The question expects the answer 'yes' (see Denniston, *GP* 223). Of the two MS readings φῆις (present) is preferable to φῆς (i.e. ἔφης imperf.). Odysseus has not in fact said this, and probably the words mean simply, 'Do you not claim that you wandered over the sea to arrive here?' The emphasis is on the participle. Arete, living as she seems to do on an island (6.204–5n.), not unreasonably assumes, but asks Odysseus to confirm, that he has come from across the sea, which makes it all the more surprising, and indeed suspicious, that he is wearing the clothes which she recognises.

240–97

Arete has asked three questions. Odysseus ignores the first. He is to remain incognito for some time longer, as later he will be incognito on Ithaca. Without his evasion here the whole of book 8 would be impossible, while without book 8 the concealment here would be pointless (see Mattes 104–5). The answer to the second question is given at the end of the speech (296), rounding off his narrative, and preparing for the further development of Nausicaa's role. As Σ remarks, if Odysseus had begun by stating how he had acquired the clothes, he might have created the wrong impression of both Nausicaa's conduct and his own. Odysseus devotes most of his speech to answering the third question, which referred to his wandering over the sea, and the very length of his narrative helps him to conceal the fact that he is not answering the first question. It will not be answered till it is repeated by Alcinous at 8.550–6. See Hölscher, *Untersuchungen* 27–8, Besslich 48–69, Eisenberger 112–18, Kilb 80–107, Fenik 5–60. Odysseus' narrative takes the form of a summary, with some repetition, of the events described in books 5 and 6 – his arrival on Ogygia after his ship was wrecked and his companions drowned, his reception and entertainment by Calypso, his voyage on the raft or boat from Ogygia and his further shipwreck, his arrival on Scheria and his meeting with Nausicaa on the beach. By narrating only his most recent adventures Odysseus satisfies the Phaeacians' curiosity without having to divulge his identity, but at the same time, because he tells us nothing that we

do not already know, H. can keep quite separate the account of the earlier adventures in books 9–12, which can be narrated to the Phaeacians only after they have learnt his identity. The narrative is thus effectively broken up, and the adventures of 9–12 can be treated as a self-contained unit. Only at the very end of book 12 (447–53) does H. succinctly make the connection between them and Odysseus' arrival on Ogygia (cf. 447–50 with 253–6 here). There is no point, Odysseus says, in repeating his account of the latter; for the Phaeacians have already heard it on the previous day, i.e. in the present passage. See Kilb 104, 219, Hölscher, *Epos* 100–2. For the Homeric technique of using such summaries for the purpose of continuity and interconnection see Notopoulos, *T.A.Ph.A.* 82 (1951) 88–95.

240 See 7.207n.

241–3 Cf. *Il.* 12.176 ἀργαλέον δέ με ταῦτα θεὸν ὥς πάντ' ἀγορεύσαι; also *Od.* 19.221, *h. Herm.* 202–3. At 14.196–8 Odysseus says that it would take him more than a year to narrate the κήδεα that the gods have caused him. Here he whets the curiosity of his hearers to hear the fuller account of his troubles that will come in books 9–12. διηνεκέως ἀγορεύσαι 'to tell right through', 'tell from beginning to end'; cf. 4.836, 12.56. Some put the comma after κήδε', instead of after ἀγορεύσαι, to provide the latter with an object, but this is not necessary. When Odysseus finally answers the question about his identity, and embarks on the narrative of 9–12, he begins with the same words, with κήδε' unequivocally the object of δόσαν: τί πρῶτόν τοι ἔπειτα, τί δ' ὑστάτιον καταλέξω; | κήδε' ἐπεὶ μοι πολλὰ δόσαν θεοὶ οὐρανίωνες (9.14–15). Here Odysseus means that he cannot answer Arete's questions in full, *because* the gods have given him so many troubles. He will therefore concentrate on replying to one question (τοῦτο sing. 243), and explain how he has come to Scheria. Some (e.g. Merkelbach 166; cf. Schwartz 21) have thought that after 242 Odysseus must originally have given his reason for not replying to the question about his identity. It is much more effective that he does not.

For the belief that troubles come from the gods see 6.172–4n., and cf. 1.244, 14.39, etc. **Οὐρανίωνες** an epithet of the gods in *Od.* only here and at 9.15, 13.41. In *Il.* it occurs, with or without θεοί, four times, Οὐρανίωνων also four times. It may be either a patronymic ('children of Οὐρανός'), or a description of their home in the οὐρανός (cf. ἐπουράνιος).

243 = 15.402 (followed by νῆσός τις Συρίη κτλ.), *Il.* 3.177. ἀνείρεαι ἡδὲ (or οὐδὲ) μεταλλάϊς is a common formula (*Od.* x 6, *Il.* x 1); e.g. 19.171. μεταλλάῃσαι καὶ ἐρέσθαι is equally common in *Od.* For the forms see Chantraine, *DE* s.v. ἐρέω 1.

244 Odysseus begins with Ogygia, then goes back to narrate the events that led to his arrival there. He uses a similar technique in his lying tale at 13.256-86, where he explains to Athena his arrival on Ithaca (see Krehmer 129-36). The composition is highly symmetrical: Ogygia the home of Calypso (244-7), to which the gods brought Odysseus (248) after a storm in which only he survived (249-53); the gods brought him to Ogygia the home of Calypso (253-5). His starting-point gives his hearers the impression that he is describing his own home, and thus answering Arete's question. It is not till 248 that he makes it clear that he was only a visitor there; see Besslich 63, Fenik 16-17.

For the description of the situation of an island cf., apart from 15.403-4 and 19.172 (cited on 243), 4.354 νῆσος ἔπειτά τις ἔστι πολυκλύστῳ ἐνὶ πόντῳ, 9.25 εἰν ἄλλι κεῖται. The remoteness of Ogygia was established at 5.55, 80 ἀπόπροθι. For the name see 6.172n. Asyndeton at the beginning of a story is common in *Od.*; see J. H. Gaisser, *H.S.C.Ph.* 73 (1969) 31.

245 Cf. 1.52 where Calypso is Ἀτλαντος θυγάτηρ ὀλοόφρονος. At Hes. *Th.* 359, *h. Dem.* 422 Calypso is a daughter of Oceanus. **δολόεσσα**: elsewhere only at 8.281 of the δέσματα which trap Ares and Aphrodite, and 9.32 of Circe (Calypso and Circe were naturally comparable).

246 **εὐπλόκαμος, δεινὴ θεός**: this formula too connects Calypso with Circe; cf. 10.136 = 11.8, 12.150, 449, where θεός is followed by αὐδήεσσα. Here and at 255 αὐδήεσσα is omitted to permit the start of the new clause within the line. See also 7.40-1n.

246-7 οὐδέ τις . . . ἀνθρώπων: the Phaeacians themselves are cut off from normal human society. Cf. 6.8, 203-5nn. But Calypso is even more isolated than the Phaeacians, who enjoy the company of gods (6.203, 7.201-6), whereas she is surprised to be visited by Hermes (5.87-8, cf. 100-2). For the form of expression cf. 5.32, *Il.* 18.403-4, and see Parry 114-15. **μίσγεται** see 6.136n.

248 ἀλλ' ἐμὲ τὸν δύστηνον: cf. 223. Odysseus explains how, for all her isolation, Calypso did receive a human visitor. The function of

ἀλλ' ὅδε τις δύστηνος at 6.206 is parallel. **ἐφέστιον**: proleptic, after the verb of motion, 'to her hearth' (= ἐπὶ τὴν ἐστίαν); cf. 23.55 ἦλθε ... ἐφέστιος, and see Garvie on Aesch. *Cho.* 1038–9. This Attic form is found everywhere in the MSS, though ἱστία is the Homeric form of the noun; see Chantraine, *GH* 1 15, Shipp 11. **δαίμων**: Odysseus assumes that it was a god, unspecified (see 6.150–2n.), who brought him to Ogygia; cf. 6.172.

249–56 Lines 249–51 = 5.131–3 (μοι/οί; cf. also 5.110); for 253 cf. 12.447; 254 = 12.448 (see 240–97n.); for 255 cf. 12.449, for 256 5.135, 12.450; 257 = 5.136. H. makes Odysseus in his summary use the language employed by Calypso in the original narrative, and it is repeated again as he brings the story up to date at the end of book 12. Not appreciating this characteristic technique of epic narrative, Alexandrian scholars athetised 251–8, and modern scholars have deleted 244–50. As Besslich says (65), 251–8 are required, if Alcinous and Arete are to understand the background to Odysseus' weeping at 259–60.

249–50 οἶον, in runover position, adds the important information that by this stage in his travels Odysseus was alone, a circumstance that is then explained in the following lines. Odysseus attributes the wrecking of his ship to Zeus; how he knows will be explained at 12.389–90. While H. as poet is able to tell us which particular god is intervening, he is normally careful to make his characters use a vaguer expression like θεός τις or δαίμων, as at 248; for this distinction between narrative and speeches see O. Jørgensen, *Hermes* 39 (1904) 357–82, Calhoun, in *Companion* 445, Dietrich 14–15. **ἀργῆτι**: for Zeus's 'bright' or 'flashing' thunderbolt cf. 5.128, *Il.* 8.133 (acc.), Ar. *Birds* 1747. In *Il.* and later poetry ἀργικέραυνε is an epithet of Zeus. **ἐλάσας**: ἔλσας is a variant. At 5.132 the latter was favoured by Aristarchus, the former by Zenodotus. If the required sense is 'having struck', neither word is easy. ἐλάυνω may refer to striking with a hand-held weapon (e.g. 22.97–8), and, although it is not normally used of striking with a missile (see LSJ s.v. II 2), it is probably to be preferred; see van der Valk 100. εἴλω in Homer usually means 'shut in'. Aristarchus may have taken it in the sense 'turning round', 'revolving', which is found in later Greek, but not elsewhere in H., and it is less appropriate here. **ἐκέασσε**: the ship is split like fire-wood; cf.

18.309, 20.161. For the verb in H. and in Alexandrian poetry see R. Browning, *C.R.* 17 (1967) 254–6. ἐνὶ οἴνοπι πόντῳ see 6.170n.

251 ἀπέφθιθεν: third pers. plur. aor. indic. pass. of ἀποφθίνω; cf. 8.24, 360.

252 Although the line has no exact counterpart in book 5, Calypso told Hermes (5.130) that Odysseus was riding on his keel when she saved him; cf. also 12.422–5, 438, and, in a lying tale, 19.278. ἀγκάς: adv., ‘in the arms’, only here in *Od.*, but × 5 in *Il.*, usually of an affectionate embrace. νεός: for the form see 6.271n. ἀμφιερίσσης: see 6.264–5n. Only here does the epithet describe a ship actually at sea.

253 = 14.314 (in a lying tale). Cf. also 9.82–3, ἐνθεν δ’ ἐννήμαρ φερόμην ... | ... ὅτ’ ἄρ’ δεκάτῃ ἐπέβημεν, 10.28–9, 12.447, 14.314. Doubtless formulaic convenience explains why Odysseus so often sails for nine-day periods before reaching land. The precision of the number serves to give authenticity to the narrative. νυκτὶ μελαίνῃ: at line-end also at 12.291 = *Il.* 8.502 = 9.65. Far more often μελαίνῃ in this position is preceded by νηϊ.

254–5 Cf. 244–5. Odysseus brings his story back to its starting-point (see 244n.), then moves on to the next stage in his narrative, to Calypso’s entertainment of him for seven long years. πέλασαν θεοί: at 5.111 = 134 Hermes/Calypso said that it was the wind and the waves that brought (πέλασσε) Odysseus safely to Ogygia. Odysseus again (see 248n.) attributes his salvation to the gods. ναίει: the variant ναῖεν (also at 12.449) is probably a corruption from the surrounding past tenses. The present is correct; for Odysseus Calypso still lives there.

256–7 Cf. 5.135–6, 12.450. καὶ ἔτρεφεν ... πάντα will recur in the summary of Odysseus’ adventures at 23.335–6. ἐνδυκέως: the sense must be ‘assiduously’ or ‘in kindly fashion’. The adj. ἐνδυκῆς is not found. The adv., whose etymology is uncertain, though it may be connected with ἀδευκῆς (see 6.273n.), is used particularly in the context of kindly treatment: e.g. 14.62, 17.111. See Leumann 311–12, *LfggE*. ἐφίλει τε καὶ ἔτρεφεν: cf. 1.435 φιλέσκει καὶ ἔτρεφε. ἐφίλει here means primarily ‘welcomed’, ‘entertained’ (LSJ s.v. 1 2), but ‘loved’ in a sexual sense is probably also implied. ἀθάνατον καὶ ἀγήραον: see 7.94n. We are reminded that Odysseus has resisted the

temptation to stay with Calypso immediately before he is tempted to remain on Scheria as Alcinous' son-in-law (see 308–33n.).

258 = 23.337 (with ἀλλὰ τοῦ for ἀλλ' ἐμόν), 9.33 (in the context of both Calypso and Circe). That Odysseus resisted the persuasion of Calypso is confirmed by Athena's words to Zeus at 1.56–9. Calypso herself, no doubt mortified by her failure, says nothing of it to Hermes at 5.136. Line 137 there begins like the present line with ἀλλὰ, but gives the impression that, had it not been for the intervention of Zeus, she would have succeeded in her purpose.

259–61 ἐνθα μὲν ἐπτάετες . . . | ἀλλ' ὅτε δὴ ὄγδοόν κτλ.: the same technique of marking the passage of time as at 253n. and at 267–8. Cf. 3.304–6, 14.285–7 (with 287 = 261 here). Odysseus' seven-year stay on Ogygia is a convenient device for filling up a large part of his, doubtless traditional, ten years of wandering. Some indeed have thought that Calypso was invented by H. for this very purpose. He tells us little about those seven years, and in some ways Calypso appears as a less colourful doublet of Circe. But she fits well into the structure of the narrative. Just as Penelope remains faithful against all the importunities of her suitors, three times Odysseus refuses to settle down with another goddess or woman, Circe, Calypso, and Nausicaa. λιλαιομένη πόσιν εἶναι describes both Calypso (1.15, 9.30, 23.334) and Circe (9.32). The possibility of Odysseus' marriage with Nausicaa was first raised at 6.27 (see 6.25–40, 7.256–7nn.). Here he perhaps hints subtly that he is not inclined to settle down, so that Arete need not worry about Nausicaa (see Fenik 17). At 5.153 ἐπεὶ οὐκέτι ἦνδανε νύμφη may suggest that Odysseus was once tempted to stay with Calypso.

259 ἔμπεδον 'continuously'; cf. 8.275, 11.152 and 628 αὐτοῦ μένον ἔμπεδον, etc. ἔμπεδος means 'solidly planted in the earth', hence 'durable'; see Chantraine, *DE* s.v. πέδον.

260 δεύεσκον: the iterative form of δέω (see 6.4–6n.) occurs only here. Odysseus' weeping was as continuous as his stay on Ogygia. For the wetting of the clothes etc. with tears cf. *Il.* 9.570, 23.15. For Odysseus' tears on Ogygia cf. 5.151–2, 157–8. Both Calypso and Nausicaa gave Odysseus εἴματα; see 6.228n., and cf. 5.167, 264. At 5.321 Calypso's clothes weigh him down in the sea, and (343, 372) he discards them. He is thus left conveniently naked, and ready for Nausicaa to repeat the process of clothing him on his arrival on Scheria. Calypso's gift is recalled again at 265, Nausicaa's at the end of

this speech at 296. Circe too clothes Odysseus (10.542). **ἄμβροτα** 'immortal'; cf. 8.365, 18.191, 24.59, etc.

261 ὀγδοον, if correct, must be disyllabic, as at 14.287. But the synizesis is otherwise unparalleled with this word, and Bentley's ὀγδόατον is tempting, as at 3.306, 4.82, *Il.* 19.246; cf. τρίτατος for τρίτος (4.97, etc.). **ἐπιπλόμενον** 'coming on', aor. participle of ἐπιπέλομαι, 'as it rolled on', 'in its course'; cf. Hes. *Th.* 493, [Hes.] *Scut.* 87. περιπλ. is more normal, as at 1.16.

262 ἐκέλευσεν ἐποτρύνουσα νέεσθαι: the two words are regularly combined, as at 2.422 etc. ἐποτρύνας ἐκέλευσεν. For the line-end cf. 14.261 ὄτρυνα νέεσθαι, 14.498, 15.3.

263 'Impelled by a message from Zeus, or because her own mind was actually changed.' The ἥ clause, set down paratactically, is causal in force (cf. 9.339). The audience knows that the first alternative is correct (cf. 5.150 Ζηνὸς ἐπέκλυεν ἀγγελιάων), but H. distinguishes between the audience's knowledge and that of Odysseus himself; see 249–50n. Calypso herself implies to Odysseus that the latter alternative is correct (5.190–1); see Griffin 60.

264 ἐπὶ σχεδίῃς πολυδέσμου: the same formula was used at 5.33 (cf. the v.l. at 5.338). The epithet is otherwise unattested. We are probably to think of the γόμφοι and ἄρμονιαί, 'bolts' (or simply fastenings) and 'joints', of 5.248. Cf. Hes. *Op.* 660 νηῶν πολυγόμφων, Ibyc. 282(a).18, Aesch. *Pers.* 69 λινοδέσμῳ σχεδίαι. Odysseus' σχεδίη is usually taken to be a raft, but Kurt 21–4, 78–81 argues reasonably that the word describes a hurriedly built or improvised *boat*.

265–6 σῆτον καὶ μέθυ ἡδύ: the two lines summarise 5.165–7 and 264–8, with 268 there = 266 here. ἡδύ is a regular epithet in the formula ἡμεθα δαινύμενοι κρέα τ' ἄσπετα καὶ μέθυ ἡδύ (9.162 etc.). Again there is a parallel between Calypso and Nausicaa (295). **οὔρον . . . λιαρόν τε** 'and she sent forth a favourable wind, causing no harm and balmy'. Even a minor goddess like Calypso, or Circe (11.7 = 12.149), evidently has some control over the winds. For πρόηκεν cf. 3.182–3. An οὔρος is ἀπτήμων also at 12.167. The epithet has the same active sense at 8.566 = 13.174. λιαρός occurs also at 24.45. In *Il.* it is applied to soft sleep and to warm blood and water. It is confined to epic, but cf. later χλιαρός, 'warm'. The initial λ in this word regularly makes position.

267–9 ἐπτά δὲ καὶ δέκα . . . | ὀκτωκαιδεκάτῃ δ': see 253, 259–

61nn., and cf. 24.63–5. Lines 267–8 repeat 5.278–9 (with πλέον for πλέεν). Some MSS read Φοιήκων for ὑμετέρης at 269, which may be an echo of 5.280. Segal, 'Phaeacians' 21–2, observes that Odysseus' voyage from Ogygia is twice as long as that from the island of the Sun to Ogygia, and that its length perhaps marks the difficulty of his return to the world of human beings. Contrast the ease of his final voyage to Ithaca. **ποντοπορεύων:** cf. 5.277, 11.111. The verb is not found in *Il.*, but ποντοπόρος is a common epithet of νηῦς in both poems. For the ending see 6.319–20n. **ὄρεα σκιόεντα:** a lovely description of the distant mountains of Scheria as they appeared dimly on the horizon to Odysseus on his boat. So at *Il.* 1.157 Achilles thinks of the vast distance that separates him from home, οὔρεά τε σκιόεντα θάλασσά τε ἠχήμεσσα. The *Hymns* also apply the epithet to mountains (*Ap.* 34, *Herm.* 70, 95, 27.4). Elsewhere, apart from 5.279, *Od.* uses it only of μέγαρα or νέφεα, always at line-end, *Il.* × 3 (all in similes) of νέφεα.

269–70 γήθησε . . . | δυσμόρῳι: the two contrasting words effectively frame the sentence. δυσμόρῳι, in runover position, introduces the paradox of one who rejoices but is ill-fated. The following ἦ γάρ clause explains that the rejoicing turned out to be premature. δῦσμορος in *H.* always appears in runover position, but only here with this kind of paradox. μέλλον marks the gap between Odysseus' expectation and what was actually to happen. **γήθησε . . . φίλον ἦτορ:** cf. *Il.* 21.389–90. φίλον in such expressions (and more generally; cf. 8.277) is often taken as possessive, 'my own'. But it may well have its full sense of 'dear'; see Benveniste 1 338–53, M. Scott, *A. Class.* 25 (1983) 1–19, D. B. Robinson, in E. M. Craik, *'Owls to Athens': essays . . . for Sir Kenneth Dover* (Oxford 1990) 97–107. **ἑυνέσσεσθαι διζυῖ** 'to keep company with misery'. σύνειμι appears only here in *H.*, but this use becomes common later: e.g. *Soph. OT* 303, *El.* 599–600. This is the only occurrence in *H.* of the dat. of διζύς. For the contraction in the ending see Chantraine, *GH* 1 50, Shipp 180, and cf. 8.253.

271 πολλῇ: enjambment of the same type as that in 270, but less striking. The source of the misery is then explained in the remainder of the line, and its nature is developed in the lines that follow. For πολὺς thus used cf. 8.23. **ἐπῶρσε:** 'stirred up', a particularly appropriate word in that the διζύς consisted of a storm; cf. 5.109 ἐπῶρσ' ἀνεμόν τε κακὸν καὶ κύματα μακρά, 5.366, 9.67. Odysseus reasonably assumes

that the author of the storm was Poseidon (5.291–6; see 249–50n., and contrast what he says at 5.304, where he blames Zeus). Again (see 6.323–31, 330–1nn.) we are reminded of Poseidon's anger against him. **ἐνοσίχθων**: see 7.35n.

272 ἐφορμήσας 'stirring up'; cf. *Il.* 3.165. **κατέδησε κελεύθου** 'checked me in my course'. For the gen. of separation cf. 4.380 = 469 ὅς τις μ' ἀθανάτων πεδάαι καὶ ἔδησε κελεύθου. There too there are variant readings. The gen. is more likely to have been corrupted into the easier acc. than vice versa.

273–4 ὦρινεν . . . ἀθέσφατον: cf. *Il.* 2.294 ὀρινομένη τε θάλασσα, 9.4. More often ὀρίνω is used of exciting someone's θυμός etc.; cf. 8.178n. ἀθέσφατος is probably predicative, and means 'beyond the power of a god to express' (so *Ap. Lex.* 13.5), or 'not fixed by the gods' (*Lfgre*), hence 'portentous', 'extraordinary', 'awful'. See 7.143n. **οὐδέ τι . . . φέρεσθαι** 'nor did the wave allow <me> at all (τι adverbial) to be carried on my boat as I groaned continuously'. με has to be supplied. The variant οὐδέ με is easier, but it is probably a correction intended to clarify the sense of the original. Bentley's οὐδ' ἔτι, however, deserves consideration: Odysseus was *no longer* able to continue on his course. For the arrangement οὐδέ . . . εἶα in this position cf. 19.200, *Il.* 11.717, and see 7.40–1n. **ἀδινὰ στενάχοντα**: cf. 24.317 and *Il.* 23.225 ἀδινὰ στεναχίζων, *Il.* 24.123, 510; also (in *Il.*) the formula ἀδινού ἑξήρχε γόοιο. The basic sense of ἀδινός is 'close', 'thick', but it has come to be used in the temporal sense of 'continuous', 'repeated'; see Chantraine, *DE* s.v. ἀδην.

275 τὴν μέν: the boat. Odysseus briefly summarises 5.313–18. **διεσκέδασ'**: cf. 5.370.

276 τόδε λαῖτμα διέτμαγον 'I cleft this gulf <of the sea>'. τόδε seems to mean 'this sea of which I am talking', or 'this last stretch which separated me from Scheria'. But it is perhaps simply an echo of 5.409 τόδε λαῖτμα διατμήξας (with ἐκβασίς 410 picked up here by ἐκβαίνοντα), where it makes more sense in the context. Bekker's μέγα is not impossible. In four of the eight occurrences of λαῖτμα in *Od.* (+ the single *Il.* instance and both those in *Hymns*) μέγα accompanies it (see 7.35n.). τόδε would then be a corruption from 5.409. But emendation is not essential. For διέτμαγον cf. 3.174–5, 13.88, Pind. *P.* 3.68. διατμήγω is probably a secondary formation from διετμάγην or from the plur. pass. -τμαγεν; see Chantraine, *GH* 1 392.

277 = 3.300 (with Αἰγύπτῳ for ὑμετέρῃ) = 15.482 (with τοὺς δ' ἰθάκῃ; followed by ἐνθα με); cf. also 5.111, 9.39.

278 'There if I had tried (or 'as I tried') to come ashore the wave would have forced me on to the land.' As the next line explains Odysseus was in danger of being torn against the rocks. Cf. 5.415-16. ἐπὶ χέρσου: cf. 19.278 τὸν δ' ἄρ' ἐπὶ τρόπιος νεὸς ἐκβαλε κῦμ' ἐπὶ χέρσου. ἐπὶ χέρσου at line-end is frequently 'on land' as opposed to 'at sea'.

279 'casting me against great rocks and an unpleasant place'. The two datives form a kind of hendiadys: it was the rocks that made the place unpleasant. πέτρηις πρὸς μεγάλῃσι cf. 4.501 πέτρηισιν μεγάλῃσι, 9.284. The dat. ending in -ηις is much less common than that in -ηισι; see Chantraine, *GH* 1 202, Shipp 57. ἀτερπέϊ χώρῳ: the same litotes ('joyless') is used of Hades at 11.94; cf. also Emped. 31 B 121.1 D-K, *h. Ap.* 413 ἐπιτερπέα χῶρον.

280 ἀλλ': equivalent to εἰ μὴ, introducing what is logically the protasis of the preceding κε clause; see K-G II 484. ἀναχασσάμενος 'drawing back', as at 11.97. ἀναχάζομαι is commoner in the context of fighting in *Il.*, e.g. 7.264. πάλιν 'back' rather than 'again'. ἦος: for the spelling see 6.79-80n.

281-2 τῇ δὴ . . . ἀνέμοιο = 5.442-3 (with οἱ for μοι). λεῖος πετράων 'smooth of rocks', a gen. of separation. ἐπὶ . . . ἀνέμοιο: see 6.209-10n.

283 ἐκ δ' ἔπεσον: ἐκπίπτω in later Greek often means 'to be cast ashore' or 'be shipwrecked' (LSJ s.v. 1), but it is an odd way of describing Odysseus' emergence from the river on to the land. Perhaps the idea is that a wave *throws* him ashore, but this is not quite consistent with 5.451-2, where the river stops its flow, checks the wave, and makes a calm. θυμηγερέων 'gathering my breath'. The ἀπαξ λεγόμενον economically expresses the same idea as 5.458, where the breathless, fainting, weary Odysseus recovers his breath, καὶ ἐς φρένα θυμὸς ἀγέρθη; cf. 24.349, *Il.* 4.152. ἀμβροσίη 'divine', formed from ἀμβροτος (260 etc.; of night 11.330, cf. *Il.* 14.78), a common epithet for night, perhaps because it is thought of as a gift of the gods bringing sleep, but more probably because (see S. West on 4.429) it contains the vital power that refreshes while one sleeps. Stanford implausibly considers 'perfumed', 'fragrant', comparing Babylonian *amru*.

284-5 'I having come out and gone far away from the river which fell from Zeus . . . ' ἐκβάς repeats the moment already described at ἐκ δ' ἔπεσον 283. διιπετέος ποταμοῖσι the same formula appears in the same position at 4.477, 581, and $\times 4$ in *Il.*, also Hes. fr. 320. A river may fall from Zeus because it is fed by the rain that he sends. However, the dat. διι- (or διει-, Wyatt 237 n. 3, Chantraine, *DE*) is unexplained, and the etymology and meaning are uncertain; cf. Σ 4.477, and for various suggestions see M. Treu, *Glotta* 37 (1958) 260-75, H. Humbach, *Z.V.S.* 81 (1967) 276-83, J. T. Hooker, *I.F.* 84 (1979) 115-17, G. W. Bond, *Euripides Hypsipyle* (Oxford 1963) 82-3. ἐν θάμνοισι: see 6.127-8n.

286 ἠφυσάμην 'I heaped up'. Normally ἀφύσσω (-ομαι) is to draw off a liquid. It is used metaphorically in the sense of piling up at *Il.* 1.171. Different language described this process at 5.487, χύσιν δ' ἐπεχεύατο φύλλων. θεός: we know that the god was Athena (5.491-2); see 6.150-2, 7.249-50nn. κατ(ά) . . . χεῦεν: the two words go together. For a god 'pouring' ὕπνος cf. also 2.395, 11.245, etc. ἀπείρονα 'boundless', 'endless', a natural exaggeration, given the length of the exhausted Odysseus' sleep. The epithet is applied only here to sleep.

287 φίλον τετιημένος ἦτορ: the formula occurs $\times 5$ in *Od.* (e.g. 8.303), + 4.804 (τετιημένη), only once in *Il.* (without φίλον, 11.556), and once (8.437) fem. plur. Cf. also Hes. *Th.* 163 (fem.).

288 εὔδον παννύχιος: cf. εὔδον παννύχιοι *Il.* 2.2, 10.2, 24.678, παννύχιον εὔδειν *Il.* 2.24 = 61. For the adj. used adverbially see 6.170n. καὶ ἐπ' ἡῷ καὶ μέσον ἡμαρ: *Il.* 8.508 describes a shorter period, παννύχιοι μέσφ' ἡοῦς ἡριγενείης; cf. *Od.* 2.434. ἐπὶ here means 'until' or 'over' (K-G 1504). ἡῷ may conceal an original uncontracted form ἡόα: see Chantraine, *GH* 1 54.

289 δύσεται: this is the vulgate reading, but Aristarchus read δέιλετο. The objection to the former is that it is inconsistent with the narrative in book 6, where the sun does not set until Nausicaa and Odysseus are already on their way into the city (321). The phrase can hardly describe the whole afternoon, in the course of which the sun eventually sets. δέιλετο would mean, 'began to decline to afternoon', ἡ δέιλη being the whole period from noon till, and including, sunset; cf. *Il.* 21.111 ἔσσεται ἡ ἡὼς ἡ δέιλη ἡ μέσον ἡμαρ. But the verb is not otherwise

attested. If it is correct, the rare word was altered to a more familiar one, perhaps under the influence of the very common formula δύσετό τ' ἥλιος (see 6.321–2n.), and of the expressions which describe the continuation of something until sunset (e.g. 9.161/168, *Il.* 1.592) But δειλετο looks more like an invention of Aristarchus (see van der Valk 109–10; also 175–6 on the failure of the vulgate to adopt Aristarchus' reading) than a reading for which he had MS authority. Probably H. himself is guilty of the inconsistency, being concerned, as Hainsworth says, to exaggerate the length of Odysseus' sleep. γλυκὺς ὕπνος: a frequent combination. For its use with ἀνῆκεν cf. 18.199; also 19.551 αὐτὰρ ἐμὲ μελιηδὴς ὕπνος ἀνῆκε.

290 τεῆς: epic (and Doric) for σῆς.

291 παίζούσας: cf. 6.100, 106. **ἐν:** adv., 'among them'. **ἐην:** the form is usually found before a consonant, or, as here, before a word that once began with Φ (cf. 8.116), and may therefore originally have been *ἐεν (i.e. ἦεν without augment); see Chantraine, *GH* 1 288–9. **ἔϊκυῖα θεῆισι:** Odysseus repeats, but more briefly, the flattery of 6.151–2. The formula is found $\times 3$ in *Il.* (8.305, 11.638, 19.286), and at Hes. fr. 185.23; cf. also *Od.* 4.122. Nausicaa again stands out from her attendants; see 6.107n. For the dat. plur. θεῆισι, despite Aeolic θεά, never θεή in H., see Chantraine, *GH* 1 20, 202.

292 ἡμβροτεν: an Aeolic form of the aor. of ἁμαρτάνω; cf. Sappho 5.5, *IG* XII(2) 1.15. For its use with gen. ('was lacking in', 'failed in') cf. 11.511, etc. **νοήματος ἐσθλοῦ** 'good understanding'. Penelope too is distinguished for her νοήματα (2.121), while at *Il.* 19.218 Odysseus himself claims to be superior in this respect to Achilles. Arete shares her daughter's understanding (7.73); see also 7.110–11n.

293–4 ὥς . . . | ἐρξέμεν 'as you would not expect a younger person to do if he met you'. Chantraine, *GH* II 220, takes it as a *past* potential, comparing 8.280 etc.; see also Goodwin, *MT* §442. **νεώτερον** 'younger' (than oneself), masc. because Odysseus is generalising about younger people of both sexes. **ἐρξέμεν** 'to do' (either aor. or fut. infin.). Odysseus is already thinking of the practical demonstration of Nausicaa's νόημα ἐσθλόν which he is about to describe at 295–6. From H. onwards it is a commonplace that wisdom and understanding are the prerogative of the old (153–66n.), and rashness, recklessness, and arrogance the characteristics of youth. Penelope's suitors are regularly

described as νέων ὑπερηνορεόντων. See J. de Romilly, *Time in Greek tragedy* (Ithaca, NY 1968) 143–71. Pisistratus, son of Nestor, is, like Nausicaa, wise beyond his years (4.204–5), as is Telemachus (3.124–5; on the parallelism between Telemachus and Nausicaa see Rüter 223–4). Contrast Penelope's view of her son at 18.216–25.

295 αἶθοπα οἶνον: at line-end $\times 8$ in *Od.* ($\times 12$ in total), $\times 8$ in *Il.* ($\times 9$ in total, + dat. $\times 3$). Severyns II 86–93 has shown that, counting the 81 occurrences of οἶνος in the two poems in which the presence or absence of the φ can be distinguished, it is respected, as here, in more than 88 per cent of the passages (cf. 7.182, 8.70, 470; it is neglected at 6.77). But H. himself is unaware of the significance of digamma: sometimes (e.g. 2.57) he allows hiatus in front of αἶθοπα, instead of treating it (correctly) as beginning with a vowel. He knows that οἶνον may be preceded by hiatus, and sees no reason why the same should not be true for αἶθοπα. The epithet probably means 'sparkling', rather than 'burnt black' in appearance, or 'warming'; see Hesych.

296 λοῦσ' ἐν: cf. 6.210. The variant λοῦσεν is probably a simple error of word-division, older than Σ *Il.* 5.905. Cf. however 6.216, *Il.* 16.679. Strictly speaking, Odysseus insisted on bathing himself (6.216, 217–22nn.), but he here compresses his narrative of the events. He was in fact bathed and dressed before he was given food and drink (see 6.209–10n.). Here the giving of the clothes is left till last to mark the culmination of Odysseus' narrative. **καὶ . . . ἔδωκε:** at *Il.* 5.905 a different form of words is used, τὸν δ' Ἥβη λοῦσεν, χαρίεντα δὲ εἵματα ἔσσε. Here the demonstrative τὰδε is important. These are the clothes about which Arete has questioned him (238), and he picks up the very words which she used. In half a line he thus answers Arete's second question; see 240–97n.

297 'These things indeed, despite my grief, I have spoken as the truth' (cf. *h. Dem.* 433 ταῦτά τοι ἀχνυμένα περ ἀληθέα πάντ' ἀγορεύω). Less well we might take ἀληθείην as adv., 'truly' (see Chantraine, *GH* II 48, and cf. *Il.* 9.115), or translate 'as regards these things . . . I have spoken the truth' (with ταῦτα an internal acc.). This kind of formula is commoner as a *prelude* to a speech; e.g. 16.226 = 22.420. **ἀχνύμενός περ:** concessive, as at 215. This participle is regularly thus used with περ to indicate that one's feelings might have excused one from the performance of some action: e.g. 4.553, 8.478; cf. also 7.215n.

298–307

The reply comes not from Arete but from Alcinous, and, apart from 7.335, 8.443–5, we shall not hear her speak again until 11.335. In his brief reply Alcinous ignores the bulk of Odysseus' story, and merely expresses disapproval of his daughter's behaviour in not conducting her suppliant personally to his palace. The tact with which Odysseus defends her is remarkable. He pretends that it was his own idea that he should arrive unescorted. H. gives no indication (contrast 13.254 οὐδ' ὁ γ' ἀληθέα εἶπε, πάλιν δ' ὁ γε λάζετο μῦθον) that his words are untrue. He relies entirely on our memory of 6.259–99 to alert us to the delicacy of Odysseus' behaviour; see further 6.57–67n. Thornton 106–7 compares the tact of Athena, disguised as Mentes, at 1.197–9.

298 = 308, 11.347, 13.3. The same formula occurs with different subjects five or six times in *Od.* (e.g. 8.140 = 400; cf. 158), but only once in *Il.* (20.199). For the lengthening of the final syllable of Ἀλκίνοος see 7.185n.

299 ἦ τοι: see 6.86n. Here the expression introduces Alcinous' qualification of Odysseus' praise of Nausicaa at 292–7; cf. 18.251. τοῦτό γ': emphatic; 'in this respect at least' Nausicaa has not justified Odysseus' praise of her νόημα (292). So at 2.122 the similar praise of Penelope's νόημα is followed by ἀτὰρ μὲν τοῦτό γ' ἐναίσιμον οὐκ ἐνόησε. ἐναίσιμον: from ἐν and αἶσα, therefore much like κατὰ μοῖραν (227n.), 'in accordance with the appropriate order', hence 'socially correct'. At 17.363 men who are ἐναίσιμοι are contrasted with the ἀθέμιστοι (those who do not live according to the rules). For its application to a νόημα cf. 5.190, 18.220. See Dietrich 258–60.

300 παῖς ἐμή: emphatic in run-over position before punctuation. His own daughter might have been expected to behave better. παῖς is more common in H., but for the contracted form see Chantraine, *GH* 1 29, Shipp 19. οὕνεκα: probably 'namely that' (explaining τοῦτο), rather than 'because'. μετ' ἀμφιπόλοισι γυναιξίν: see 6.52n. Elsewhere in *Od.* the preposition in this phrase is always σύν (cf. 304), which appears here in some MSS. But σύν is unlikely to have been corrupted to μετὰ, which in later Greek rarely governs a dat. In epic it is quite common.

301 ἐς ἡμέτερον: sc. δῶμα. σὺ δ' . . . πρώτην ἰκέτευσας: cf. 6.176. The δέ clause is paratactically concessive in force, 'although after all <as you told me> you etc.'

302 See 7.207n. The formulaic πολύμητις is appropriate to the present context, where Odysseus is about to conceal the truth.

303 μοι: 'ethic' dat., 'please', 'I ask you', marking the personal interest of Odysseus in what he has to say; see Chantraine, *GH* II 72. ἀμύμονα: often merely a formulaic epithet (e.g. of Penelope 13.42, 15.15), but it may perhaps have its full force here. Nausicaa is blameless, and does not deserve to be chided. Odysseus will later (19.107–8) say something similar of Penelope, οὐκ ἂν τίς σε βροτῶν . . . | νεικέοι; her glory is like that of a 'blameless' king. Contrast A. A. Parry, *Blameless Aegisthus: a study of AMYMΩN and other Homeric epithets* (Leiden 1973) 120–2, for whom the original denotation was 'beautiful in body'.

304 This is true of the first stage of Odysseus' journey to the town (6.259–61), but not of the second. ἔπεσθαι: 'to follow <her> along with the attendants' (cf. 300), rather than 'to accompany the attendants'.

305 δείσας αἰσχυρόμενός τει: for the combination of fear and shame cf. 17.188–9, there too followed by an explanatory generalisation. αἰδώς too is often combined with fear. Cf. also 6.168. The shame which Odysseus affects to have felt is similar to the αἰδώς of 6.221, his fear of others' disapproval to that of 6.273–4; see Cairns 138–9. The middle αἰσχύνομαι appears elsewhere in H. only at 18.12, 21.323. Eventually it will come in Attic to replace αἰδέομαι; see Shipp 191.

306 ἐπισχύσσαιτο 'should be indignant'. H. uses the compound only here and at *Il.* 9.370 (cf. *Etymologicum magnum* 364.11 and 13), but σκύζομαι appears at 23.209, and several times in *Il.*, σκυδμαίνω at *Il.* 24.592. Cf. Hesych. s.v. σκύζουσιν ἡσυχῇ ὑποφθέγγονται, ὥσπερ κύνες (also Poll. 5.86).

307 δύσζηλοι only here in H. The epithet does not become common until late Greek. Even ζῆλος and ζηλόω are not used in *Il.* or *Od.* LSJ translate 'exceeding jealous', which corresponds with the meaning of ζῆλος (-όω) after H.; cf. *h. Dem.* 168, 223, *h. Ap.* 100. But jealousy hardly fits the context of Alcinous' anger at his daughter's breach of propriety. If ζηλόω and φθονέω (for which see 6.68n.) are already synonymous, 'grudging' is a better translation. Cf. 5.118 ζηλήμονες,

the only other occurrence in H. of a word from this family, where Calypso complains that the gods grudge (ἀγάασθε) that goddesses should sleep with men. Merry and Riddell explain '(-ζέω), quick to anger, touchy', and it may have been thus understood by A.R. 4.1089 λίην γὰρ δύσζηλοι ἑαῖς ἐπὶ παισὶ τοκῆες. But the derivation from ζέω, 'boil', 'seethe', is dubious. In any case the generalisation effectively reduces Odysseus' criticism of Alcinous 'by making it clear that he would regard such behaviour as "only human"' (G. P. Edwards, *The language of Hesiod* (Oxford 1971) 181). The effect is reinforced by his inclusion of himself in the first person εἰμὲν (so Eust.). ἐπὶ χθονὶ φῦλ' ἀνθρώπων: only here in H., but cf. Hes. *Th.* 556, *Op.* 90, etc. See also 8.479–81n. φῦλ' ἀνθρώπων is found in H. only at 3.282, 15.409 (cf. 7.206), *Il.* 14.361, but × 5 in *h. Ap.*, once in *h. Herm.*, along with variations in the formula.

308–33

After reassuring Odysseus that he had no need to fear his anger Alcinous expresses his wish that Odysseus might stay and marry Nausicaa. Aristarchus, brought up in the social attitudes of a different age, doubted the authenticity of 311–16 (see 6.244–5n.). How, he wondered, could Alcinous so insistently offer Odysseus his daughter, when he did not even know his name? Modern critics too have been troubled. Rational explanations are unconvincing, e.g. (Σ and Eust.) that Alcinous is testing Odysseus' sincerity in claiming to have rejected Calypso's offer of immortality, and the strength of his determination to return home. For parallels in H. for Alcinous' extravagant offer see Hansen 51, comparing 4.168–82, 21.213–16. Certainly H. is not characterising Alcinous as a buffoon (Woodhouse 58). As early as 6.25–40 (n.) H. has hinted at the possibility of this marriage with Nausicaa; see Crane 137–8, also *Cl. Ant.* 6 (1987) 14–22. For the idea that behind all this lies a folk-tale in which the stranger does in fact marry the princess see Intro. 29–30. For the parallelism with Calypso and Circe see 256–7, 259–61nn. Yet again Odysseus is tempted to settle down and marry. But H. does not develop this theme of temptation, as a later poet might. Just as he had no difficulty in rejecting the persuasion of Circe and Calypso, so here in his reply to Alcinous (331–3) he ignores Alcinous' offer, and concentrates on the second part of his speech, in

which the king promises, if he will not stay, to have him taken home. The temptation-theme serves mainly to reinforce our impression of his determination and of his faithfulness to Penelope, who, as we know, is equally faithful to her husband. So this passage marks the end of Nausicaa's role in the poem, and it remains only for Odysseus to say good-bye to her at 8.457–68. As Murnaghan says, 94–6, Odysseus' role on Scheria is to be not that of son-in-law, but of the honoured guest-friend, whose status depends not on his acceptance into his wife's family (like that of Bellerophon at *Il.* 6.191–5, or Tydeus at 14.119–24) but on his own position as head of household and king of Ithaca.

309–10 'Stranger, my dear heart within my breast is not such as to be angry without reason; everything is better when it is done in order.' **ἐνὶ στήθεσσι φίλον κῆρ**: the same formula occurs at 1.341. **φίλον κῆρ** comes at line-end $\times 7$ in *Od.*, $\times 4$ in *Il.* For the epithet see 7.269–70n. **κεχολῶσθαι**: for the consecutive infin. after τοιοῦτον and similar demonstrative pronouns see K–G II 10, Chantraine, *GH* II 302, and cf. 3.205, etc. **ἀμείνω δ' αἶσιμα πάντα**: the same phrase appears at 15.71, also in the context of obligations towards a guest; cf. also 2.231. The contracted form of the comparative, as in Attic, is less common in H. than -ονα, -ονες; see Chantraine, *GH* I 254–5, Shipp 75, but cf. *Il.* 3.11, 4.400, metrically guaranteed. It usually occurs at the end of the line. αἶσιμα means much the same as ἐναῖσιμον at 299 (n.); cf. 8.348. αἶσιμα ἔργα are coupled with δίκη at 14.84.

311–13 The infin. (with acc. subject) to express a wish is not uncommon (see Goodwin, *MT* §785), but it is very unusual for it to be introduced by αἶ γάρ, with nom. subject. The only Homeric parallel is 24.376–81 (cf. perhaps Soph. *OC* 540–1), with 376 = 311 here, where it is a 1st-person unfulfilled wish for the past. Here, in a wish for the future, the infin. replaces an opt. See Goodwin, *MT* §786, Chantraine, *GH* II 317–18, and Garvie on Aesch. *Cho.* 363–6, 367–71. It seems to derive from the regular use of the infin. after ὄφελον, combined or confused with the familiar αἶ γάρ κτλ. + opt.; see Chantraine, *GH* II 229. It is tempting to take it as a 3rd- rather than 2nd-person wish ('may someone like you ... have my daughter'), so that there is a subtle development of thought; only at 315 does Alcinous show that it is Odysseus himself whom he has in mind. The nom. in a 3rd-person wish is found at Aesch. *Cho.* 367–71, in a 3rd-person command at *Il.* 6.87–94 (cf. 7.79). There may at least be some ambiguity, which is

finally resolved at 315. αἶ γάρ . . . Ἀπολλων: apart from 24.376 cf. 4.341 = 17.132, followed, as here, by τοῖος ἔων οἷος, and 18.235. The same formula is found in *Il.* at 2.371, 4.288, etc. It seems to be employed especially to express a wish that involves a comparison. For οἷος scanned ◡◡ see Chantraine, *GH* I 168. τά τε . . . ἐγὼ περ 'thinking as I think'; cf. *Il.* 4.361, also 15.50 Ἴσον ἐμοὶ φρονέουσα, and, the opposite, 13.345 τῷ δ' ἄμφις φρονέοντε. The importance of ὁμοφροσύνη in the family of Alcinous has already been established (6.57–67, 181–2nn.). The king judges that Odysseus will fit into that family. ἐχέμεν: see 6.281n.

314–16 αὖθι μένων: emphatic at the end of the sentence, in runover position before punctuation; marrying Nausicaa means abandoning his journey home. The idea is repeated at the end of the next sentence (μένοις), so that it frames the offer of a house and property. Cf. Calypso's words at 5.208. εἴ κ': for κε + opt. in the protasis of a condition see Goodwin, *MT* §460, Chantraine, *GH* II 218–19, 277–8, and cf. 8.353. ἐθέλων γε: the qualification is expanded in the following ἀέκοντα δὲ κτλ. ἀέκοντα . . . ἐρύξει: cf. 1.199 (of Calypso), *Il.* 16.369, 21.59. For the thought in general cf. 10.489 (Circe to Odysseus), 15.68–71. A good host, unlike Calypso (1.14, 9.29), knows when to let his guest leave; see 8.32–3n. and cf. 4.594, 599.

316 μὴ τοῦτο . . . γένοιτο looks formulaic, but the wish in fact occurs in this form only here. Cf. however such expressions as 1.82 εἰ μὲν δὴ νῦν τοῦτο φίλον μακάρεσσι θεοῖσι, 14.440, *Il.* 2.116.

317 πομπήνι: see 7.151–2n. ἐς τόδ' 'for this point of time', explained in the next line by αὐριον ἔς. At Eur. *Alc.* 9 and *Phoen.* 425 ἐς τόδ' ἡμέρας, Hdt. 7.38.3 ἐς τόδε ἡλικίης, the genitive makes the expression easier. It is not surprising that corruption has occurred. τεκμαίρομαι 'I appoint', 'I assign'. For this sense cf. 10.563, *Il.* 6.349. ὄφρ' ἐὺ εἰδῆις: calling attention, like ἴσθι or σάφ' ἴσθι in later Greek; cf. 2.111–12. See Garvie on Aesch. *Cho.* 439 ὥς τόδ' εἰδῆις.

318 αὐριον ἔς 'for tomorrow'; cf. 11.351, *Il.* 8.538. For ἔς + adv. see Chantraine, *GH* II 104. Alcinous promises that he will send Odysseus off tomorrow, and the assumption throughout the whole of book 8 is that Odysseus will depart that night. But he will not in fact depart until the third evening of his stay on Scheria. This discrepancy, more than any other in the Phaeacian books, has provided fuel for analytical critics. Page 32–5 clearly states their position: 'it is obvious and certain

that this poet at this moment intends that Odysseus shall depart that night' (33). Hence (see Intro. 27-8) the various attempts to restore an original version in which either the second or the third day is eliminated. Mattes (especially 62-105; also Eisenberger 117-20) shows convincingly that the entire stay on Scheria belongs to a single poetic conception. At this stage Alcinous, in response to Odysseus' appeal for a πομπή (7.151-2, 222), naturally promises it to him at the earliest possible moment. He is not to know that Odysseus is going to delay so long before revealing his identity as the great hero of the Trojan War, and that the subsequent account of his adventures will be so entrancing that he will beg him to postpone his departure till the next day (ἐς αὔριον 11.351), so that he can complete his story, and so that as a proper response the Phaeacians may prepare further gifts. Whether, as Mattes thinks (76 n. 2, but see also 102), H. is deliberately preparing a surprise also for his audience is less certain. We have already guessed (see 7.240-97n. *init.*) that Odysseus' failure up to this point to reveal his identity is going to have some bearing on the development of the narrative. τῆμος 'and all the time <of the voyage>', explained by ὄφρ' ἂν ἴκηαι. δεδμημένος ὕπνωι: cf. 6.1-3n. So at 13.119 the Phaeacians will land Odysseus on the shore at Ithaca, still δεδμημένον ὕπνωι; cf. 15.6, *Il.* 10.2. For the significance of Odysseus' sleep on his final voyage from the world of fantasy to the real world see Intro. 23.

319-20 Line 319 is divided by sense-pause into three sections, and the third-foot caesura is not strongly felt. λέξεαι fut. of λέχομαι. οἱ δ' . . . γαλήνην 'and they will row over a calm sea'. νῆα (or perhaps ὄλα) is often omitted with ἐλαύνω. γαλήνην is acc. of space traversed; cf. 3.71 = 9.252, LSJ s.v. ἐλαύνω 1 i.c. ὄφρ' ἂν ἴκηαι | . . . φίλον ἐστίν = 10.65-6 (ἴκοιο); cf. also 6.303-4. For ἴκηαι πατρίδα σὴν see 151-2, 193nn., but here divided between the two lines.

321-6 Alcinous develops the idea briefly expressed at 194. It is a mystery why he should choose Euboea to represent a place at the farthest conceivable distance from Scheria. If the latter was already identified with Corcyra (see Intro. 19), it would certainly require the extraordinary ships of the Phaeacians to make the return journey in a single day. But one might expect an Ionian poet to choose somewhere in Ionia, which would be even further from Corcyra. The poet of *h.* 7.28-9 selects Egypt or Cyprus or the Hyperboreans, ἢ ἑκαστέρω, for

a similar purpose. Here, however, for H.'s audience the distance is from the remote to what ought to be familiar. But perhaps (Hölscher, *Epos* 140–1) to an Ionian poet Euboea itself seemed to be on the western edge of the known world, so that Scheria must be an unimaginable distance beyond it. Equally mysterious already in antiquity (see Σ, Eust.) was the mission of the Phaeacians to convey Rhadamanthys on a visit to Tityus. Rhadamanthys appears elsewhere in H. only at *Il.* 14.322, as the son of Zeus and Europa, and brother of Minos, and at *Od.* 4.564, where, after death, he inhabits the Elysian Plain. He belongs to Crete, and, though elsewhere he has associations with the eastern Aegean islands and with Boeotia (see Malten, *RE* 1 A 31–5), he is only here connected with Euboea. Tityus came from Phocis, but (Strabo 9.423) had a ἡρώιον on Euboea. His only other appearance in H. is as a great sinner undergoing punishment in Hades (11.576–81). It is unlikely that H. has invented all this to make a point that could have been more simply made in some other way. The reference must be to some story created at an earlier stage of the tradition, probably in Euboea itself. For Euboea in H. cf. 3.174–9, *Il.* 2.535–45. M. L. West, *J.H.S.* 108 (1988) 172, as part of his argument that it was in Euboea that the Greek heroic tradition entered a new creative phase between the late tenth and the mid-eighth centuries, cross-fertilised with oriental poetry, goes so far as to suggest that the *Od.* itself might be a Euboean poem: 'where else would a poet be likely to imagine *Euboea* as the Phaeacians' furthest horizon?' Rhadamanthys is later (*Pl. Apol.* 41a, *Gorg.* 523e; cf. *Pind. Ol.* 2.75) a judge in the underworld. But the present story probably refers to the period before his death and that of Tityus. The use by a speaker of a paradigm to illustrate his point (here that the Phaeacians are experienced in conveying passengers on long voyages) is characteristic of H. See, for example, M. M. Willcock, *C.Q.* 14 (1964) 141–54.

321 ἐκαστέρω: comparative of ἐκάς, only here in H.; ἐκαστάτω at *Il.* 10.113. For the shape of the line cf. *Il.* 23.832.

322 τήν περ τηλοτάτω: this superlative of τηλοῦ is a ἄπαξ λεγόμενον, but the comparative appears at Hippocrates, *Art.* 53, *Nat. puer.* 31. περ, rather than γάρ, is perhaps supported by 13.249.

323 λάων ἡμετέρων: partitive with οἱ. ὅτε τε: for this combination, more often found in a general statement, see Chantraine, *GH* II 241–2. ξανθόν 'fair-haired'; it is applied to Rhadamanthys also

at 4.564. Although in this position it can be used before any name scanned $\cup\cup$ — beginning with a consonant, and is thus what Parry called a generic epithet (148–50), it is associated particularly with Menelaus. Odysseus himself is said to have ξανθαὶ τρίχες at 13.399, 431. The colour is not necessarily blond, but merely lighter than the Mediterranean norm.

324 ἦγον ἐποψόμενον: fut. participle of purpose; cf. 19.260, etc. Γαιήϊον υἷόν: cf. *A.P.* 14.23. So at 11.576 Tityus is Γαίης ἐρικυδέος υἷόν. The patronymic adj. in -ιος is Mycenaean and Aeolic; see S. West on 3.190.

325 ἔνθα: i.e. Euboea. τέλεσσαν: sc. πλοῦν or ὁδόν (cf. 10.490 ὁδὸν τελέσαι); cf. Thuc. 2.97.1, 4.78.5.

326 ἡματι τῷ αὐτῷ 'on the same day'. For article with αὐτός see 7.53–5n. *fn.* The phrase goes with both τέλεσσαν and ἀπήνυσαν. ἀπήνυσαν 'completed their journey back'. Again sc. πλοῦν or ὁδόν, as at 4.357, 15.294, and often in Hdt. (e.g. 6.139.4) and tragedy (e.g. Soph. *Tr.* 657).

327 εἰδήσεις . . . ὄσσον ἄριστοι: see 6.255–7n.

328 ἀναρρίπτειν ἄλα πηδῶι 'at throwing up the salt water with the blade of the oar'; cf. 13.78 ἀνερρίπτουν [-ον Knight] ἄλα πηδῶι, also 10.130 without πηδῶι. πηδόν reappears only in Hellenistic poetry. Kurt 140–1 supposes that the sense 'oar-blade' develops from that of the sole of the foot, because of its flat shape and similar movement.

329 = 8.199, 13.250, 18.281; cf. also 8.385, etc. See M. Finkelberg, *C.Ph.* 84 (1989) 182–3.

330 εὐχόμενος: cf. *Il.* 16.513 εὐχόμενος δ' ἄρα εἶπεν ἐκηβόλῳ Ἀπόλλωνι. Nowhere else does the formula that follows (see 6.254n.) introduce a prayer. At 14.52 it introduces a wish that Zeus may grant Eumaeus his desire, but it is Eumaeus who is addressed. The formula has evidently so far lost its original meaning that it has come to mean simply 'he spoke', repeating the sense of εἶπεν, as it does apparently at 21.248. Of the two variant readings εἶπε πρὸς δὲ μεγαλήτορα θυμόν is inappropriate in that Odysseus is not speaking to himself. This formula always begins with ὀχθήσας δ' ἄρα, and is followed by ὦ μοι ἐγώ(ν) (or ὦ πόποι). For εἶπεν ἰδὼν εἰς οὐρανὸν εὐρύν cf. *Il.* 3.364, 7.178 = 201, 21.272, in every case followed by Ζεῦ πάτερ; also 19.257. But Odysseus here is not in the open air. Both variants are probably conjectures intended to remove the difficulty in the original.

331–2 Ζεῦ πάτερ . . . τελευτήσῃεν . . . | Ἀλκίνοος: this kind of language is more likely to be found when it is the deity addressed who is asked to do the ‘fulfilling’; e.g. 3.56, 21.200. ἐπὶ ζείδωρον ἄρουραν ‘over the grain-giving earth’. The epithet was derived in antiquity from ζειαί, a kind of cereal (cf. Plin. *HN* 18.83, *Etymologicum magnum* 410.6, and see W. Richter, *Arch. Hom.* II 111–12), or from ζῆν, hence ‘life-giving’ (cf. Hesych.). The first is certainly correct, while the latter, which is first attested in Emped. B 151 D–K, represents a case of etymological reinterpretation; see Chantraine, *DE*, Friis Johansen and Whittle on Aesch. *Supp.* 584, *Lfgre*.

333 ἄσβεστον κλέος: cf. 4.584; also *Il.* 9.413 κλέος ἄφθιτον, for which see M. Finkelberg, *C.Q.* 36 (1986) 1–5. πατρίδ’ Ἰκλιμηνι: see 7.151–2n. Odysseus shows indirectly that he is rejecting Alcinous’ offer of Nausicaa.

334–47

The book ends with the retiral to bed of Odysseus and his two hosts. It was earlier delayed (see 184, 226–39nn.) when the three remained in the megaron after the other Phaeacians had retired. Books 1, 5, 14, 16, 18, and 19 all end similarly, with people going to sleep (cf. *Il.* 1, 7, 9). Whoever divided the poem into 24 books (see 7.1–2n.) chose this moment as a natural point of division. Sometimes the description of bedtime is quite summary (16.480–1, 18.427–8). Here it is detailed and extended, as befits the importance of the hospitality offered to Odysseus. At last he can sleep securely (see Segal, ‘Transition’ 326). His luxurious and comfortable bed-clothes contrast with the leaves which covered him the previous night (5.482–93). Cf. 1.425–44 (Telemachus). Odysseus’ first bedtime on Ithaca will also be fully described (14.518–24). There, in contrast with the present passage, he lies covered with humble skins. It is the climactic moment at 23.171–2, when he at last prepares to retire to his own bed in his palace, that leads to the final recognition of Odysseus by Penelope.

334 The line occurs × 16 in *Od.* (e.g. 8.333), × 8 in *Il.*

335 κέκλετο: see 6.71n., and cf. *Il.* 6.286–7 ἀμφιπόλοισι | κέκλετο, 22.442.

336–9 = 4.297–300 (Telemachus at Sparta) = *Il.* 24.644–7 (Priam in Achilles’ hut).

336 ὑπ' αἰθούσῃ 'under the colonnade', not that of the αὐλή ('courtyard'; see 7.4n.), but close to, or part of, the πρόδομος of the megaron. See L. R. Palmer, *T.Ph.S.* (1948) 97–8, S. Hiller, *W.S.* 4 (1970) 14–18, for whom, however, ὑπ' αἰθούσῃ means 'at the foot of the wall separating the courtyard from the πρόδομος'. It was evidently normal for beds to be placed there for guests; cf. 3.399 (Telemachus at Pylos), 4.302, 15.5, 20.1, 143, *Il.* 24.673. As Lorimer 415–16 explains, the porch provided a roof without giving admission to the interior of the house. In *Il.* 24 Priam is to sleep thus outside in case he should be seen by visitors to Achilles. It is hard to believe (with Arend 102, K. Usener, *Beobachtungen zum Verhältnis der Odyssee zur Ilias* (Tübingen 1990) 156–64) that all the *Od.* passages derive from that abnormal situation. Rather it is in *Il.* 24 that H. 'applies the technical vocabulary of the αἶθουσα and πρόδομος to circumstances for which it is not precisely fitted' (P. V. Jones, *C.Q.* 39 (1989) 250).

336–8 ῥήγεα καλὰ κτλ.: so at 19.318 Penelope offers Odysseus δέμνια καὶ χλαῖνας καὶ ῥήγεα σιγαλόεντα (cf. 23.180). For ῥήγεα, 'blankets', and χλαῖναι see 6.38n. At 10.352–3 (where ῥήγεα καλὰ, | πορφύρεα are placed over Circe's chairs) they are again expensive enough to be described as crimson; cf. 20.150–1, *Il.* 9.200. The lack of χλαῖναι and ῥήγεα as bedclothes marks the poor man (3.348–51), or someone who like Laertes has come down in the world (11.188–94). For the development in the meaning of πορφύρεος, which perhaps originally described the agitated movement or colour of the sea, see R. Marzullo, *Maia* 3 (1950) 132–6. **στόρεσαι** στόρνυμι is the regular word for making up, 'spreading', a bed: e.g. 7.340n. **ἐφ' ὑπερθε** . . . **καθύπερθεν**: the τάπητες, 'rugs', go on top of the blankets, and the χλαῖναι on top of the rugs. For the τάπητες cf. 10.12, *Il.* 10.156. Even a humble bed may have a χλαῖνα as its covering: 14.520, 20.2–4, 95, 141–3. **οὔλας** 'woolly' or 'thick'; of χλαῖναι at 4.50, 19.225, etc., of τάπητες *Il.* 16.224. See also 6.230–1n. **ἔσασθαι** aor. infin. of ἔννυμαι. The verb is more appropriate to χλαῖνα as a garment: e.g. 14.396, 522, 529 ἀμφὶ δὲ χλαῖναν ἔσσαντο.

339 = 4.300 = 22.497 = *Il.* 24.647; cf. also 23.294.

340 = 23.291. At this point the parallel passages (339n.) diverge: 4.301 δέμνια δὲ στόρεσαν· ἐκ δὲ ξείνους ἄγε κῆρυξ, *Il.* 24.648 αἴψα δ' ἄρα στόρεσαν δοιῷ λέχε' ἐγκονέουσai. For the use of στόρεσαν with λέχος cf. 23.171, with πυκινὸν λέχος 23.177. For the adj. see 6.127–8n.

Here it describes the thickness of the layers of bedclothes; it is used of a χλαῖνα at 14.520–1, 529. **ἐγκονέουσαι** ‘hurrying’, ‘bustling’. The verb is used by H. only here and in the two parallel passages at 23.291, *Il.* 24.648.

341 If the δ’ which follows ὠτρυνον in some MSS (others ρ’) is correct, it is the apodotic δέ, after a temporal protasis, for which see Denniston, *GP* 179. More probably it was inserted to mend an apparent flaw in the metre. But cf. 10.64 πῶς ἦλθες, Ὀδυσσεῦ. For the phrase cf. 6.254.

342 ὄρσο κέων ‘stir yourself to go to bed’. For ὄρσο see 6.255–7n. This is the only occurrence of κέων (but cf. *Apoll. Dysc. Adv.* 143.11 κέω) instead of κείων as the participle of κείω; see 7.188n., Wyatt 132.

343 Cf. 5.398, 8.295, 13.35. ἀσπαστός is confined to *Od.*

344 = 6.1. The events of the first day on Scheria are framed by Odysseus’ going to sleep.

345 = 3.399 (Telemachus at Pylos). Line 344 has recalled Odysseus’ sleep on the previous night. This line points to the change in his situation (see 334–47n.). **τρητοῖς**; cf., at line-end, 1.440 παρὰ τρητοῖσι λέχεσσι, 10.12 ἐν τρητοῖσι λέχεσσι, and, in the first half of the line as here, *Il.* 24.720. The epithet is derived probably from τετραίνω, ‘pierce’, ‘perforate’; cf. 23.198, also *Il.* 14.182 ἐϋτρητοί of pierced earlobes, *h.* 6.8. When applied to a bed it was variously explained in antiquity (see *Etymologicum magnum* 765.3) as referring to the holes in the frame through which cords were passed to support the mattress, or to holes in the bedposts into which the framework of the bed was set. S. Laser, *Arch. Hom.* p 30–2, favours the former interpretation. Perhaps, as Professor Easterling suggests to me, such a feature represents an advance on the simplest form of bed, and is thus a mark of civilised luxury. **ἐριδούπῳ** ‘resounding’, ἐρι- being an intensive prefix. H., except at *Il.* 11.152, uses ἐρίγδρυπος always of Zeus (e.g. 8.465), ἐρίδουπος of places. In 7 out of 8 occurrences in *Od.*, and 1 of the 2 in *Il.*, the word describes an αἶθουσα. The colonnade ‘resounds’ with the footsteps of those who walk through it.

346–7 Similarly at 3.402–3, after Telemachus has been put to bed in the αἶθουσα at Pylos, Nestor and his wife go to bed in their room inside the palace behind the megaron (so L. R. Palmer, *T.Ph.S.* (1948) 108–10, A. J. B. Wace, *J.H.S.* 71 (1951) 209–10), or at the rear of the megaron itself (Murray 166–7, Gray 10; see 87n., and cf. 11.374); cf.

also 4.304-5, where Menelaus and Helen retire after their guests have gone to bed in the αἴθουσα, *Il.* 24.673-6. πόρσυνει in *H.* only so used of 'preparing' a bed, which, as LSJ say, is a euphemism for a wife's sleeping with her husband. Cf. *A.R.* 3.840 οὐπω λέκτρα σὺν ἀνδράσι πορσύνουσαι. λέχος . . . καὶ εὐνήν: the same tautology is found at 8.269. But the words may convey slightly different shades of meaning, λέχος the bed itself, εὐνήν either the bedding (Σ; cf. 23.179, perhaps *Aesch. Pers.* 543 λέκτρων εὐνάς ἀβροχίτωνας) or the sexual relationship, as in the phrase εὐνήι καὶ φιλότῃτι; cf. *Il.* 14.209.

Book 8

1-25

As book 7 ended with Odysseus, Alcinous, and Arete going to bed, so 8 begins with first Alcinous and then Odysseus getting up the next morning. Similar is the start of book 2, which leads immediately to the calling of an assembly on Ithaca, and of book 5, where the gods sit down in assembly; cf. also 9.170-1 = 10.187-8, *Il.* 8.1-2. Here Athena goes through the city, disguised as a herald, summoning the people. On their arrival they admire the appearance of Odysseus, which has again been enhanced by Athena.

1 This is the opening line also of book 2. It occurs $\times 20$ in *Od.*, only twice in *Il.* It is by far the commonest, but not the only, way of describing dawn. For different descriptions occupying a whole line cf. *Il.* 8.1, occupying two lines *Od.* 5.1-2, 19.433-4, *Il.* 2.48-9, 19.1-2, less than a line 6.48-9n., 10.541 ($\times 4$), 14.502, 15.495, more than two lines *Il.* 7.421-3. 'With the first glow of dawn' is a formula in the *Gilgamesh* epic; see J. B. Pritchard, *Ancient Near Eastern texts* (3rd edn Princeton 1969), 88, 93, 94. ῥοδοδάκτυλος denotes the finger-like rays of the rising sun.

2-3 The opening formula is followed similarly at 2.2 by ὄρνυτ' ἄρ' ἐξ εὐνῆφιν Ὀδυσσεύος φίλος υἱός, and, with the substitution of βοῆν ἀγαθὸς Μενέλαος, is repeated at 4.306-7. ἱερὸν μένος Ἀλκινόοιο: see 7.167n. ἄν = ἄνα; cf. 8.110, 115, 118. διογενής 'sprung from Zeus', not literally, but in the sense that a king derives his authority from Zeus (cf. *Il.* 2.205-6, 9.98-9). The epithet is applied to various heroes in *Il.*, but in *Od.* only to Odysseus, especially in the voc. in

the formula διογενές, Λαερτιάδη, πολυμήχαν' Ὀδυσσεῦ (× 15, 9 of these in books 10-11). Only here is it combined with πτολίπορθος. πτολίπορθος (never πολί-), which is confined in *Od.* to Odysseus, but more widely used in *Il.*, is much rarer than πολύμητις. We may say that it is preferred only when the initial double consonant is required (see Parry 148-9, 518, Griffin 14). But it is at least highly appropriate that this, its first occurrence in the poem, should come at the beginning of the movement that will lead to the revelation of Odysseus' identity as the famous sacker of Troy (cf. 1.2, 22.230). Certainly in *Od.*, and perhaps in *Il.* when it is applied to Odysseus, the epithet refers to this, his most celebrated achievement, which will be recalled by Demodocus near the end of the book; see Bannert 102, Hölscher, *Epos* 57.

4 = 421; cf. also 3.386, 10.445. Sometimes the verb comes at the end of the line, as at 23.293. For τοῖσιν see 7.47n.

5 When we first met Alcinous he was on his way to the βουλή (6.52-5n.). Now he is preparing to call a meeting of the ἀγορή. Although Alcinous has the final decision, he must make it in public; cf. 157 and see 7.189n. For the position of the ἀγορή, here the place of assembly, beside the ships, see 6.266n.

6 = 16.408 (with θρόνοισιν for λίθοισι); cf. 3.406, *Il.* 18.504. As with the theme of getting up in the morning the typical theme of the summoning and gathering of an assembly may be dealt with summarily or extensively, and the poet selects and arranges the standard elements in any way that he chooses. For the expression cf. also 10.211 = 253 ξεστοῖσιν λάεσσι, *Il.* 6.244 and 248. ξεστοῖσι means 'polished' rather than (LSJ) 'hewn', and the stones are polished with oil rather than with constant use. For the practice of anointing sacred or special stones with oil cf. Luc. *Alex.* 30, Paus. 10.24.6, and see R. G. Ussher on Theophr. *Char.* 16.5, W. Burkert, *Greek religion* (Eng. tr. Cambridge, MA 1985) 72, Sommerstein on Aesch. *Eum.* 806 λιπαροθρόνοισιν. The stories of 6.267 are probably different.

7 πλησίον 'near (each other)'; cf. πλησίον ἀλλήλων in runover position at 12.102, etc. πλησίον stands by itself in this position in two other passages (20.106, *Il.* 18.422), where there is no such ambiguity, πλησίαι at *Od.* 10.93 where there is.

7-14 Normally the king would order his heralds to go through the town summoning the people to the assembly; cf. 2.6-8, *Il.* 2.50-2, 437-43, 9.10-11. Here Athena apparently undertakes the task, dis-

guised as a herald. Only H. and his audience know that the herald is Athena. Or rather, the purely human action of the herald is attributed by H. to a divine intervention. So at *Il.* 2.93-4, when Ὀσσα, 'Rumour', is said to summon the army to the assembly, this may be H.'s way of saying that the word was passed from man to man. Similarly at *Il.* 2.279-80 Athena takes the guise of a herald to quieten the assembly (cf. 2.96-8, 18.503). H. thus contrives to mark the importance of the assembly, and to remind us that Athena is still there supporting Odysseus. This type of intervention is to be distinguished from what happens at 15 and 18-20, where the action is more clearly on the supernatural plane; see further 6.20-49n. The rather rare μετοίχομαι (*Od.* × 3, *Il.* × 2) occurs again at 47, with the human κῆρυξ as the subject. Here the meaning is 'she went about', whereas at 47 it means 'he went to fetch'.

8 εἰδομένη κῆρυκι: see 6.22n., and cf. especially *Il.* 2.280 (cited above). δαΐφρονος Ἀλκινόοιο: see 6.255-7n.

9 = 6.14. Odysseus' first two days on Scheria both begin with a clear reference to his return home as Athena's goal. See also 6.290n. After 7.191-6, 317-28 her purpose seems already secure. But she has still to ensure that Alcinous' plan receives the approval of the Phaeacians in general (see 5n.).

10 = 2.384, where the same Athena, this time in the guise of Telemachus, goes through the city of Ithaca calling on his men to gather at his ship.

11 δεῦτε serves as a plur. of δεῦρο in the sense 'come here' or 'come now', and is regularly followed by an imperative or a hortatory subj., or there is one implied: e.g. 8.133, 307. Only here (unless at 8.250) is it combined with the sing. form ἄγε. δεῦτ' ἄγετ' occurs at *Il.* 7.350. But ἄγε before a plur. command or exhortation is common enough (see 7.162n.). Cf. also ἀλλ' ἄγε δεῦρο 11.561, etc., εἰ δ' ἄγε δεῦρο *Il.* 17.685, 23.581, δεῦρ' ἄγε *Od.* 8.145, 205. Φαιήκων . . . μέδοντες: see 7.98-9n. Although the whole assembly is being summoned Athena, like Alcinous at 26, addresses herself to the leading men in particular; cf. *Il.* 9.11/17.

12 λέναι: infin. for imperative (see 6.258n.), but only here after δεῦτε or ἄγε. ὄφρα ξείνοιο πύθησθε 'in order that you may hear about the stranger'; for the gen. cf. 3.15-16, 4.713-14, etc. πυνθάνομαι + gen. can also mean 'learn' or 'inquire' from a person: e.g. 10.537.

13 ἵκετο δῶμα: in *Od.* frequently at line-end: e.g. 3.368, 16.78; cf. *h. Dem.* 96 (preceded by δαΐφρονος).

14 πόντον ἐπιπλάγχθεις 'wandering over the sea'. The phrase looks formulaic, but ἐπιπλάζομαι is in fact a ἅπαξ λεγόμενον, except for an imitation at A.R. 3.1066, and an active occurrence at Nic. *Al.* 127. Cf. 5.284 πόντον ἐπιπλώων, *Il.* 3.47. The simple πλάζομαι is common; cf. 6.278n., and 3.105-6. **δέμας ἀθανάτοισιν ὁμοῖος**: the same phrase occurs at 3.468 (Telemachus), 23.163 (Odysseus after his bath); see also 6.16n. Athena will herself take steps (18-22) to ensure that Odysseus' splendid appearance matches her description, and it has the desired effect (17-18).

15 The formula occurs only here in *Od.*, but × 10 in *Il.* (usually with εἰπών), where it is more appropriate in the context of the battle-field. This kind of divine intervention is not quite the same as that discussed at 7-14n. In 'real life', when Homeric man is aware of some change in his mental state, e.g. a sudden access of confidence, he will naturally attribute it to the intervention of a deity, but he will not normally be able to identify that deity. H., as the poet, is in a privileged position; see E. R. Dodds, *The Greeks and the irrational* (Berkeley and Los Angeles 1963) 8-10.

16-17 βροτῶν: probably with ἐμπληντο, rather than with ἀγοραῖ τε καὶ ἔδραι. **ἀγοραῖ**: for the plur. see 7.43-5n. For the phrase cf. 3.31 ἄγυρῖν τε καὶ ἔδρας. ἔδραι appear in the context of an assembly also at *Il.* 2.99, 211; cf. 19.77. **ἀγρομένων**: an epic form of the aor. middle participle of ἀγείρω, from ἡγρόμην; see Chantraine, *GH* 1 387.

18-20 The meaning may be that Athena pours χάρις on Odysseus to increase still further the Phaeacians' admiration. But normally it is the conferring of χάρις that causes the admiration in the first place, and so probably here too: the sentence, though linked to the preceding sentence paratactically with δέ, is really causal. Whoever first corrupted δ' ἄρ' to the γάρ in some MSS saw the sense that was required.

22-3 The two lines (or perhaps only 23) were athetised by Zenodotus. But they fit only the present context, so can hardly have been interpolated from elsewhere. And it is consistent with H.'s practice to give us a hint of what lies ahead, the athletic competition. Zenodotus, like many more recent critics, was evidently troubled by the plur. ἀέθλους πολλούς. Odysseus will take part in only one athletic contest, that of the discus. It is possible that we have here an adaptation of a

story in which the handsome stranger takes part in a series of tests in the form of an athletic competition for the hand of a princess; see Intro. 29-30. But the inconsistency is trivial, and the plur., much better than the sing., conveys the difficulty of Odysseus' task. Indeed the whole of book 8 may be seen as a series of trials. The plur. also helps us to associate the present episode with the whole story of his ordeals; cf. 1.18, 4.170, 241, 23.248, 261, 350, and see Rose 400-1. **δεινός τ' αἰδοῖός τε**: the two epithets are combined also at 14.234, *Il.* 3.172, 18.394. αἰδοῖός is combined with φίλος at 5.88, 11.360-1, etc. See also 7.164-5n. **ἐκτελέσειεν ἀέθλους | . . . τοὺς . . . ἐπειρήσαντ'**: cf. 21.135, 180 = 268, 22.5, all in the context of the trial of the bow on Ithaca. Odysseus' trial here on Scheria foreshadows the deadly serious one with the suitors; cf. 19.572, 576, 584, 21.91, 22.27. For testing as a recurrent theme in *Od.* see Thornton 47-51. For the expression cf. 3.262, 8.100, 145, 184. πειρᾶσθαι often governs ἀέθλος in the gen., whereas here, though the context is similar, it governs Odysseus in the gen. (cf. *Il.* 21.580 etc.), with the relative pron. τοὺς (ἀέθλους) as an internal acc.: 'with which the Phaeacians made trial of Odysseus'. For πολλούς, τοὺς see 7.271n.

24 = 2.9, 24.421 (followed by τοῖσιν δ' . . . μετέειπεν), *Il.* 24.790; cf. also *Il.* 1.57 (followed by τοῖσι δ'). The recurring theme of the gathering of an assembly brings with it its own formulaic language (see 6n.). Since ὀμηγερέες comes from ὁμός and ἀγείρω, the phrase is virtually synonymous with ἤγερθεν, the only slight distinction being that ὀμηγερέες may stress the state that results from the action (Wyatt 110). For this kind of formulaic doublet see K. O'Nolan, *C.Q.* 28 (1978) 23-37. The next two lines both illustrate the same phenomenon. ἤγερθεν = Attic ἡγέρθησαν.

25 = 7.185, with the next two lines also identical.

26-45

Alcinous has already promised Odysseus a ship to take him home (7.186-96, 317-28), and his guests have expressed their approval (7.226-7). Now he presents his proposal to the assembly, and suggests more detailed arrangements for the preparation of the ship. While this is being attended to, Odysseus is once more to be entertained to a meal (this was foreshadowed at 7.189-91), at which the bard Demodocus

will be invited to perform. We might suppose that the assembly has been called to ratify Alcinous' decision. But there is in fact no discussion. Alcinous seems to be the only speaker, and Odysseus himself is given no opportunity to appeal on his own behalf (cf. Aesch. *Supp.* 605–24, where, despite 519, there is no indication that Danaus addresses the Argive assembly). As usual in the Homeric assembly there is no voting. The assent of the others is marked only by their obedience to Alcinous' instructions. H. uses the assembly to warn his audience that, while Odysseus' departure will come eventually, it is to be delayed, not only by the ἄεθλοι that have already been hinted at (22–3), but by the account of Demodocus and his songs. The songs will lead eventually to the revelation of Odysseus' identity, and then to the narrative of his adventures. Finally at the beginning of book 13 we return to the preparations for departure, and the ship sails.

28 We are reminded at the outset that Odysseus' identity is still unknown. **ἀλώμενος**: see 6.206n., and cf. 7.239. **ἔκετ' ἐμόν δῶ**: cf. 4.139, 169–70 (Menelaus of Telemachus) ἐμόν δῶ | ἔκεθ', 13.4 (in the context of a further promise by Alcinous to have Odysseus conveyed home safely). δῶ occurs in H. only in acc. sing., except for 1.392. Ancient scholars were probably right to regard it as a shortened form of δῶμα; see S. West on 1.176, Hoekstra on 13.4, against Chantraine, *DE*, who takes it as in origin an adv., like -δε (8.38–9n.).

29 **ἦέ . . . ἦ**: see 6.120n. **πρός** 'from the direction of'. **ἠοίων** 'eastern', i.e. 'who live in the east'. For ἠώς in this sense cf. 10.190, *Il.* 12.239. The only other occurrence of the adj. in H. is at 4.447, where it means 'morning'. Similarly ἐσπέριος = 'western' is found only here in H. (elsewhere it means 'towards evening'), but that sense is common enough later.

30–1 **πομπήν δ' ὀτρύνει . . . ἐποτρυνώμεθα πομπήν**: a simple chiasmus, which has the effect of placing the important πομπήν at both beginning and end of the sentence. The switch to the middle voice, used transitively (contrast 7.222) seems to be for purely metrical convenience. At 7.151 the active was used of the Phaeacians 'speeding up' the πομπή. **ἔμπεδον** 'sure'. Odysseus has not in fact used this word in his supplication, but the idea was clearly implied. **ὥς τὸ πάρος περ**: the Phaeacians are experienced in this activity; see 7.321–6n. The phrase occurs in this position at 19.340, but is more often found at line-end, e.g. 2.305.

32-3 Alcinous has already assured Odysseus that no one will detain him against his will (7.314-15n.). Now he makes it clear that to do so would be inconsistent with Phaeacian practice. For the emphatic duplication of οὐδέ (as the negative of καὶ γὰρ καὶ) cf. 10.327, *Il.* 2.703, etc.; Chantraine, *GH* II 337-8, Denniston, *GP* 197; also 8.159, 176-7nn. **ὅτις . . . ἴκηται**: the same half-line (with ὅς τις) occurs at 3.355; cf. 20.295 = 21.313. **εἵνεκα πομπῆς**: with ὁδυρόμενος, 'as far as his escort home is concerned'. For the position of εἵνεκα see 6.155-6n.

34-5 ἄλλ' ἄγε: see 7.162n. The ship is to be launched on the assumption that Odysseus' departure will take place today (see 7.318n.). Cf. 4.577, 11.2, 16.348. ἐρύσσομεν is aor. subj. At 51 the initial Ϝ is observed, but here after the trochaic caesura it is neglected. **δῖος** in such expressions is usually taken as 'divine', but some think that H. may have meant 'bright', 'shining'; see Marzullo 49-58, Wyatt 217. **πρωτόπλοον** 'one making her first voyage': a special ship will be used to honour Odysseus. The adj. occurs only here in H., but cf. Eur. *Hel.* 1531, *Andr.* 865, and, in a different sense, Xen. *HG* 5.1.27.

35-6 κούρω δὲ δύω καὶ πεντήκοντα: fifty is a typical number (7.103n.), but it does seem to be the regular complement of a Homeric ship; cf. *Il.* 2.719, 16.170. This was thus a πεντηκόντερος, a word which does not occur in H. The extra two, if we are to press the matter, will be the captain and helmsman, but $x + 2$ seems itself to be a typical number; cf. 10.208, 16.247-8 δύω καὶ πεντήκοντα | κοῦροι κεκρίμενοι. κούρω is dual because it is followed immediately by δύω; cf. 48 and, for the same phenomenon in inscriptions, see K. Meisterhans, *Grammatik der attischen Inschriften*³ (Berlin 1900) 161, 200. **κρινάσθων**: probably middle, 'let them choose', with the subject left vague, rather than passive (cf. 48), as Peradotto 131 n. 7 maintains. **ἄριστοι**: this kind of expression is used elsewhere to describe a ship's crew; cf. 1.211, 4.408-9. πάρος with present tense, like such expressions as πολὺν ἤδη χρόνον, indicates that 'they were formerly, and still are, the best'; cf. 7.201n.

37-8 'And after you all have tied the oars on the thole-pins come off the ship.' Alcinous switches from 3rd person (36) to a direct 2nd-person command. That it is the κοῦροι that he is addressing is clear from 40. For κληῖς (in H. always dat. plur. in this sense) as the pin to which the oar is attached (σκαλμός in later Greek; cf. 51-4n.) see Leumann 33, 209, Kurt 141-3. The sense 'rowing-bench', which is

found in A.R., comes, despite LSJ, from a misunderstanding of the common formula ἐπὶ κληῖσι καθίζον.

38–9 Σ is probably right to understand ‘prepare a meal quickly’; cf. 2.257 = *Il.* 19.276 λῦσεν δ’ ἀγορὴν αἰψηρήν. But θοός in *Od.*, especially θοήν in this position in the line, almost always qualifies νῆα, and it is perhaps the general context of a ship, rather than the urgency of the occasion, that has influenced the choice of epithet. Meals are taken beside swift ships at 9.86 = 10.57, *Il.* 19.160–1. **ἡμέτερόνδε(ε)**: the suffix -δε indicates motion towards (sc. δῶμα), as in οἰκόνδε, οἰκάδε, etc.; cf. 1.83 ὄνδε δόμονδε, 15.513, 24.267.

40 μὲν . . . αὐτάρ: for this formula of transition see 6.1–3n., and cf. *Il.* 9.68–9.

40–1 οἱ ἄλλοι σκηπτοῦχοι βασιλῆες: not ‘the other sceptred kings’ (for the κοῦροι are not βασιλῆες), but ‘the others, sceptred kings’; see 6.84–5n. For βασιλεύς see 6.54n. Sometimes the Homeric sceptre is the symbol of the king’s authority (*Il.* 2.205–6, 9.98–9; cf. 1.279, 2.46, 101–8, etc.), and sometimes it is passed by the herald in turn to the various βασιλῆες for the duration of their speeches: 2.37, *Il.* 1.234–9, 2.279, 23.568. See Benveniste II 29–33, Carlier 190–2, P. E. Easterling, in M. M. Mackenzie and C. Roueché, *Images of authority* (Cambridge 1989 = P.C.Ph.S. Suppl. 16) 104–21. **πρὸς δώματα καλά:** so at line-end at 3.387, 15.454, 24.361. The expression is not found in *Il.*, doubtless because there are fewer opportunities for its use.

42 ἔρχεσθ(ε): where this word is found in runover position before punctuation it is usually ἔρχεσθ(αι), infin.: e.g. 1.190, 10.563. But cf. *Il.* 20.24, 23.737. **φιλέωμεν** ‘entertain’; cf. *Il.* 3.207; also 7.190n.

43 μηδέ τις ἀρνεῖσθω: the phrase looks like a formula, but is found only here. **θεῖον ἀοιδόν:** θεῖος (cf. also θέσπις) is the formulaic epithet for a bard: e.g. Phemius at 1.336, and (nom.) 4.17 = 13.27 (Demodocus); cf. 8.47, 87, 539, etc., always at line-end except 23.133. The singer is ‘divine’ because (44–5) he has received his song from god.

44–5 Δημόδοκον: the placing of his name in runover position before punctuation effectively marks the first appearance of this character in the poem; cf. 6.17. **τῷ γάρ . . . ἀεῖδειν:** these lines seem to reveal something of H.’s own attitude to his art (but see 62–82n.). That Demodocus’ song is a gift from god is consistent with the idea that human skills are bestowed or taught by the gods (see 6.232–5,

7.110-111n.). The unspecified θεός is presumably the Muse; cf. 63-4, 488, 17.518-19, *Il.* 13.730-1, *h. Ap.* 518-19, *h.* 25.2-3. Because of this gift the singer occupies an honoured position in society (8.479-81). (It is a sign of the corrupt situation in Odysseus' palace that Phemius, unlike Demodocus, is forced to sing and receives little honour; see Besslich 102-4.) At the same time he is not just the passive instrument of the Muses, but takes pride in his own skill at telling his story, 'in whatever way his heart stirs him to sing'. The combination of divine impetus and the θυμός of the human agent is characteristic of H.; cf. *Il.* 9.703, 12.292/307. So at 22.347-8 Phemius sees no inconsistency in claiming to be at once 'self-taught' and inspired by god; see Parry 329 n. 4, Edwards 19. That for H. the principal purpose of poetry is to give pleasure, not to instruct, is clear from the large number of passages in which it is associated, as here, with τέρπειν: e.g. 1.347, 421-3 = 18.304-6, 8.90-1, 367-8, 429. The father of the singer Phemius is called Terpius, 'Giver of pleasure' (22.330). See W. Kraus, *W.S.* 68 (1955) 68-72, G. Lanata, *Poetica pre-platonica* (Florence 1963) 8-9, Zs. Ritoók, *Mnem.* 42 (1989) 333-9. Even Hesiod, whose didactic purpose is very different from that of H., in his account of the Muses who have taught him song (cf. *Th.* 22 with *Od.* 8.481 and 488, 31 with 8.498), stresses the importance of pleasure as at least one of its ends (*Th.* 37, 51, 98-103, the whole idea summed up in Εὐτέρπη (77) and Τερψιχόρη (78) as the names of two of the Muses). It is poetry that preserves the great deeds (κλέα) of men for posterity, the only kind of immortality for which Homeric man can normally hope; cf. 1.337-8, 3.204, 24.196-202, *Il.* 9.189. τῶι . . . περὶ δῶκενι see 6.158-9, 7.110-111n., and cf. 2.116, 4.722. τέρπειν: expegetic infin., '<so as> to give pleasure'. δππηι . . . ἀείδειν: cf. 1.347, 14.517 = 15.338.

46-61

The language which describes the execution of Alcinous' instructions corresponds closely, as usual, with that of the instructions themselves. But the order is not quite the same. First the sceptred βασιλῆες follow Alcinous to his palace. ἐρύσσομεν (34) was in effect a command to the κοῦροι, rather than an action in which Alcinous intended to share. The herald goes to find Demodocus, and only after an extended description

of the launching and preparation of the ship by the κοῦροι do all the company come together at the palace for the sacrifice and meal. So everything is prepared for Odysseus' departure. We are now ready to meet Demodocus, and his summoning and arrival thus frame this section of the narrative.

46 = 2.413, 8.104, *Il.* 12.251, 13.833; see 7.37–8n.

47 σκηπτοῦχοι picks up 41, but here it is used as a noun. μετώιχετο: see 8.7–14n.

48 See 8.35–6n. Here the participle, as well as κούρω, is dual.

49–50 βήτην is also dual, despite the intervention of πεντήκοντα. ἐπὶ θῖν' ἄλδος ἀτρύγετοιο: see 6.94n., and cf. 10.179, *Il.* 1.316, 327. A variety of formulae express this common idea of coming down to a ship and/or the seaside: e.g. 2.260, 4.432, 779. The formula found at 50 is peculiar to *Od.*: 2.407, 4.428, etc. For the meaning of ἀτρύγετος see 6.226n.

51–4 = 4.780–3 (with οὖν πάμπρωτον for οἱ γε μέλαιναν), and 55 (... ὥρμισαν) = 4.785. The typical theme of launching a ship (see Arend 79–86, S. West on 2.382ff.) brings with it its own formulaic language; cf. 4.577–8, 8.34–5n., 11.2–3. Lines 52 and 54 together present the description that is comprised in a single line at 10.506 ἱστὸν δὲ στήσας ἀνά θ' ἱστία λευκὰ πετάσσας, *Il.* 1.480. In these passages ἀναπετάννυμι correctly describes the 'spreading' of the sails of a ship at sea (cf. also 5.269). Here where the ship is merely being prepared for a voyage it is less appropriate. Most MSS here (but not at 4.783) in fact read παρὰ δ' ἱστία λευκὰ τάνυσσαν, which might mean (cf. Σ) that they stretched the sails flat in preparation for hoisting them. But τανύω is not used elsewhere of sails, and we should expect them to be furled rather than spread out (cf. 12.170). Some delete 54, but probably H. has simply taken over a formula that is not appropriate in all its details to the present situation (see van der Valk 221). For a slightly different form of it cf. 9.77 and 12.402. The plur. ἱστία refers to a single sail, but one sewn together from several widths of cloth; see Kurt 152.

Line 53 picks up 37: 'and they fastened the oars in their leather thongs', i.e. in the loops that fastened the oars to the thole-pins. This detail, the noun τροπός, and the adj. δερμάτινος are found only here (and 4.782) in H.

πάντα κατὰ μοῖραν: the same phrase is used in the same position at 9.245 = 309 = 342. It occurs also in other places in the line; see further

7.227n., where the α remains short before μοῖραν (also 8.141 etc.), whereas here and at 8.496 it is lengthened; see 6.62n.

55 ὕψοῦ . . . ἐν νοτίῳι ‘out from the beach in the water’, i.e. with her stern fastened to the shore, and her bow pointing out to sea; see Kurt 194. ὕψοῦ, lit. ‘on high’, follows the usual Greek idea that one goes *up* to sea, and *down* to land (cf. *Il.* 14.77 ὕψι δ’ ἐπ’ εὐνάων ὀρμίσσομεν). νότιος, ‘wet’, describes sweat at *Il.* 11.811, 23.715, while at 8.307 νότιαι εἰαριναί are spring showers. Cf. Eur. *Hipp.* 150 δίναις ἐν νοτίαις ἄλμας.

56 The line picks up 39.

57–8 αἰθουσαι κτλ.: the αἰθουσαι, plur. as at *Il.* 6.243, may be that of the αὐλή and that which was adjacent to the πρόδομος (7.336n.). But the plur. ἔρκεα and δόμοι are odd, referring, as they do, to a single αὐλή and house. δόμοι might conceivably describe the various rooms in the palace, but it seems improbable that the company filled any other room than the megaron. See further 7.43–5n. ἔρκος is strictly a ‘fence’ or ‘enclosure’ (cf. 7.113), then comes to mean ‘that which is enclosed’, here the αὐλή; cf. 21.389, *Il.* 9.472. ἀνδρῶν: gen. after πλῆντο (cf. 8.16). It includes the crew of 52 men, as well as the γέροντες. After ἄγρομένων 17 too continues with πολλοὶ δ’ ἄρα. But 58, which is omitted by many MSS, adds little to the sense, and may have been interpolated under the influence of 17, νέοι ἡδὲ παλαιοὶ being borrowed from 1.395, 2.293, 4.720. *Il.* prefers the formula ἡμὲν νέοι ἡδὲ γέροντες (× 3); cf. *Od.* 16.198. But cf. *Il.* 14.108 ἢ νέος ἢ παλαιός, at line-beginning.

59–61 A sacrifice may be described at length (e.g. *Il.* 1.447–68) or briefly as here, where the appearance of Demodocus is more important. See Arend 64–78, Calhoun, ‘Homeric repetitions’ 12–14. It leads as usual to a meal; cf. 14.251, 17.180–2, 20.250–7, where goats as well as sheep, pigs, and a cow are sacrificed.

60 ἀργιόδοντας ‘white-tusked’, the regular formulaic epithet for pigs (cf. 8.476), and exclusively applied to them, except for *Il.* 11.292 (of dogs). εἰλίποδας βοῦς ‘oxen which roll as they move their hooves’. This formulaic epithet, evidently descriptive of the shambling gait of oxen, is found, always in acc. or dat. plur., in *Od.* × 4, in *Il.* × 6, in *Hymns* × 2, and when acc. is always accompanied by ἐλικας except here, *Il.* 15.547, *h. Herm.* 216, 370. The traditional derivation from εἰλω or εἰλέω or εἰλύω + πούς (cf. Hesych. διὰ τὸ ἐλίσσειν τοὺς

πόδας κατὰ τὴν πορείαν) is the most satisfactory, though it is curious that the Φ is always neglected. See Hoekstra 67, Shipp 45, W. Richter, *Arch. Hom.* II 47 n. 304, *LfgtE*.

61 τοὺς δέρον ἀμφί θ' ἔπον 'these they flayed and dressed' (lit. 'attended to'); cf. 19.421 = *Il.* 7.316 (followed by a fuller description of the cooking), *Il.* 23.166–7, 24.622 (with 627–8 = 71–2 here). The flaying probably does not apply to the pigs, which would be singed (*Il.* 9.468 = 23.33). τετύκοντό τε δαῖτ' ἐρατεινήν: the reduplicated aor. of τεύχω (for which see Chantraine, *GH* I 395–7) is used only in this sense of preparing a meal or having a meal prepared: e.g. 16.478 = 24.384 τετύκοντό τε δαῖτα at line-end without epithet, active at 15.77 = 94. The present line combines the two formulae found separately at *Il.* 7.316 and 319. ἐρατεινήν: see 7.79n.; with δαῖτα also at 20.117.

62–82

In *Il.* the amateur Achilles sings to his lyre of the κλέα ἀνδρῶν (9.186–9; cf. 74 here), and αἰδοί lead off the lamentation for the dead Hector (24.720). At 2.594–600 H. alludes to the story of Thamyras, who unwisely challenged the Muses to a singing-competition (cf. also 6.358, 13.731). But only *Od.* presents αἰδοί, professional singers, in action, most notably in the persons of Phemius on Ithaca and Demodocus on Scheria. Cf. also the nameless αἰδός to whom Agamemnon entrusts Clytaemestra on his departure for Troy (3.267–8). The αἰδός holds an honourable position in society (see 44–5n.), and it is tempting to equate his status and role with that of H. himself. However, if Phemius and Demodocus are to be thought of as court-poets resident in the great royal households, that situation must have disappeared by H.'s own day. But the position of Phemius and Demodocus is not quite clear; see Parry 456, Lord, in *Companion* 181–4, M. W. Edwards 16. Phemius' attachment to the palace of Odysseus may be as temporary as that of the suitors (cf. 1.154, 22.351), while Demodocus has a name ('welcomed by the people') that suggests a more public and popular role in the community; cf. 8.472, 13.28. At 17.383–5 αἰδοί are included in a list of δημοεργοί, 'workers for the people', for whom see Finley 62–4, id., *Historia* 6 (1957) 156 n. 2 (= Kirk, *Language* 214 n. 2). It is hazardous to derive H.'s picture from a tradition of Mycenaean

court-poets. Probably, with Kirk 278–9, we should accept that it ‘is a composite one, with elements derived both from the recent Ionian practice of the 9th or 8th century and from older traditions of the singer and his craft’ (see also A. Pagliaro, *Saggi di critica semantica* 17–18). But certainly H. sees Phemius and Demodocus as his forerunners in the epic tradition. Like him they celebrate the famous deeds of men (see 44–5n.), and the stories which they tell are on a small scale the sort of traditional evening’s entertainment from which he himself was to compose his ‘monumental’ *Il.* and/or *Od.* Phemius sings of the Ἀχαιῶν νόστον (1.326), and clearly the return of the various Greek heroes from Troy was a popular subject for story-telling. Here too Demodocus chooses a theme from the Trojan War, while in his third song (8.487–520) he will sing of the Wooden Horse. None of these stories comes from *Il.* itself, and indeed the *Od.* nowhere alludes directly to any episode from the other poem; see Intro. 2–3. Such stories in *Od.* serve to connect Odysseus with the other world of the Trojan War and with his former companions. More immediately, Demodocus’ first and third songs will naturally elicit a response from Odysseus as he is made to recall his sufferings at Troy.

Demodocus’ first song, the quarrel of Odysseus and Achilles, is presented briefly and entirely in reported speech. H. devotes as many lines to his introduction of Demodocus and to the preparation for the song as he does to the story itself. Despite 74 this quarrel is known to us from no other source, and many suppose that Homer has actually invented it here *ad hoc*, modelling it on the beginning of *Il.*; see especially W. Marg, in *Navicula Chiloniensis: Festschrift F. Jacoby* (Leiden 1956) 16–29, Clay 102–6, 241–6, O. Taplin, in E. M. Craik, *‘Owls to Athens’: essays . . . for Sir Kenneth Dover* (Oxford 1990) 111–12. However, on this view it is hard to explain the precise setting at a banquet of the gods, and the reference to Apollo’s oracle is almost unintelligible. The allusive treatment supports the view that the story was in fact familiar to H.’s audience. Indeed there must have been many such μῆνις stories in the oral poet’s repertoire (cf. 3.134–50, 11.543–8, *Il.* 9.524–5, and the story of Meleager that follows).

The ambiguous τότε at 81, which could refer either to the time of the quarrel (ποτε 76), or to that of the oracle (ὅτε 80), makes it difficult to determine the stage in the War to which the story belongs. Some assign it to the period after the death of Hector, but more probably it

belongs to the beginning of the War. Many (e.g. W. Kullmann, *Die Quellen der Ilias* (Wiesbaden 1960) 100, 272, Thornton 43–5) identify it with the story treated by Sophocles in his *Σύνδειπνοι* (fr. 562–71), and borrowed by him from the *Cypria*, of how at Tenedos, before the Greeks arrived at Troy, Achilles quarrelled with Agamemnon over an invitation to a feast. But, though Odysseus may have intervened (Soph. fr. 566), that quarrel was evidently not *between* Achilles and Odysseus. Nagy 22–5 argues that the story derives from a pre-Iliadic tradition that set Odysseus, not Agamemnon, as the principal antagonist of Achilles. The quarrel would centre on each man's claim to be the best of the Achaeans, and the tradition would contrast the heroic worth of the two men in terms of the best way to capture Troy, whether by βίη or μῆτις.

62 = 8.471 (in the prelude to Demodocus' third song), while 66 = 8.473. Cf. also 8.261–2. At 1.153 a herald places the lyre in the hands of Phemius, even though he is not blind. See also 8.482. The assistance of a herald seems to be a regular component of the recurring theme of the singer's preparation. **ἐρίηρον**: probably 'trustworthy', 'loyal', or perhaps 'honoured'. Cf. Hesych. *μεγάλως τιμώμενοι. ἀγαθοί. πρόθυμοι. εὐχάριστοι*. A Mycenaean proper name is found at PY Vn 130 *e-ti-we-ro*. *ἐρίηρον* ἀοιδόν describes Phemius at 1.346. The form *ἐρίηρες* (-ας) is common with *ἑταῖροι* (-ους) at line-end; cf. also Cratin. fr. 150 K–A. For the Aeolic prefix *ἐρι-* (Ionic *ἀρι-*) see Parry 181 n. 1, 315, 352.

63–4 περί: see 6.158–9, 7.110–11nn. **Μοῦσ' ἐφίλησε**: cf. 481. For the Muses' love cf. Hes. *Th.* 96–7. **ὀφθαλμῶν . . . ἀοιδήν**: despite her love for Demodocus, the Muse blinded him when she bestowed on him the gift of song. This is in harmony with the fundamental Greek idea that no mortal can be completely happy, or happy all his life (cf. Σ, Eust.), an idea that finds its clearest expression in the account of the jars of Zeus at *Il.* 24.527–33. Here the chiasmus suggests that the emphasis is on the good rather than the evil: 'she gave him a good gift, though an evil one too; though she robbed him of his eyes, she gave him pleasant song', with the good framing the sentence. Contrast *Il.* 2.599–600 where the Muses disable Thamyras, as a *punishment*, and *take away* his song (see 62–82n.; the disability is not specified, but he was probably blinded, as at Hes. fr. 65; see G. Devereux, *A.J.Ph.* 108 (1987) 199–201). The idea of the blind ἀοιδός was to become

conventional; cf. the blind singer of *h. Ap.* 172 who lives on Chios, and the tradition which may derive from this, that H. himself was blind. For the widespread association of blindness with poetic, or prophetic, ability see R. G. A. Buxton, *J.H.S.* 100 (1980) 27–30. The convention may well have a basis in real life. In a society in which oral poetry flourished the art of story-telling is one in which the blind are not disadvantaged. For blind bards in modern times see Bowra, *Heroic poetry* (London 1952) 420–2; but also Lord 18–19. ἄμερσαι with gen., as at 21.290, *Il.* 22.58, etc. At *Il.* 13.340 ὅσσε (acc.) δ' ἄμερδεν is used of eyes blinded by the gleam of armour (cf. Hes. *Th.* 698). ἠδεῖαν ἀοιδῇνι for pleasure as the end of poetry see 44–5n. The epithet itself is applied to ἀοιδῇ only here, where the commoner θέσπιν (cf. 498) or ἱμερόεσσαν would not fit the metre.

65 Ποντόνοος: this herald was introduced at 7.179; cf. 13.50. It is slightly awkward that the κῆρυξ of 62 should be named at this point, only to revert to the descriptive κῆρυξ at 69. But the difficulty is not so serious as to necessitate Kirchhoff's deletion of 65–6. Hainsworth assumes that two different κήρυκες are involved. θρόνον ἀργυρόηλον: see 7.162n.; only here in acc.

66 πρὸς κίονα μακρὸν ἐρείσας: Demodocus occupies the same position as Arete at 6.305–7. It is both central and a place of honour. κίων is masc. here, as at 19.38, more often fem., as at 1.127, 23.90 (at line-end) πρὸς κίονα μακρὴν, etc. ἐρείσας = 'propping it' or 'firmly fixing it'; cf. 7.95.

67 = 105, where the lyre is replaced on the peg at the end of the song. Cf. *h. Ap.* 8–9; also Pind. *Ol.* 1.17–18, Σ Bacchyl., *P. Oxy.* 1361 fr. 1.1. For the -φι suffix, before the double consonant (contrast ἀπὸ πασσάλου before a vowel at 21.53, *Il.* 5.209) see 6.4–6, 7.169nn., and cf. *Il.* 24.268. λίγεια: probably 'clear-toned'. It occurs with φόρμιγγα in this position × 7 in *Od.*, in *Il.* twice in dat.; cf. 8.254, 261, 537. The Muse is herself λίγεια at 24.62, and × 3 in *Hymns*. The Homeric lyre (φόρμιγξ or κίθαρις; see 8.248n.) probably had four strings, as opposed to both the seven- and eight-stringed lyres in use among the Minoans and Mycenaeans, and to the seven-stringed lyre which came into use in the seventh century (cf. *h. Herm.* 51), and was employed by the post-Homeric citharodes, as distinct from the rhapsodes who held a staff (ῥάβδος) and performed unaccompanied. The Homeric ἀοιδὸς sings. His performance 'was based on definite notes and intervals, but

... it was at the same time a stylized form of speech, the rise and fall of the voice being governed by the melodic accent of the words' (M. L. West, *J.H.S.* 101 (1981) 115; see his whole article, 113-29, also *Z.P.E.* 63 (1986) 39-46, M. Wegner, *Arch. Hom.* v 2-16, 25-9).

68 αὐτοῦ 'there', explained by ὑπὲρ κεφαλῆς. **ἐπέφραδε**: an epic reduplicated aor. (see 8.61n.) of φράζω, found mainly in third person sing. At 8.142 πέφραδε is imperative. Usually it means 'showed' (never simply 'told'), but in the case of the blind Demodocus it must mean 'indicated' by touch. **χερσὶν ἐλέσθαι**: at line-end also at 16.296, 23.368, *Il.* 10.501. ἐλέσθαι itself is always last word in its line; cf. also 372.

69-70 κῆρυξ: see 65n. The singer is provided with refreshment as his reward for singing. **πάρ . . . ἐτίθει**: (παρα)τίθημι is regularly found in the context of putting food or drink in front of someone; see 7.172-6n., and cf. 10.355, 20.260. **κάνεον**: a basket containing bread; cf. also 1.147, 16.51, 18.120. **πάρ δὲ δέπας**: the same simple anaphora is found at the beginning of *Il.* 11.632. **πιεῖν . . . ἀνώγοι** 'to drink whenever his heart should bid him'. For the formula cf. *Il.* 4.263 (πιέειν), 8.189; also *Od.* 16.141.

71-2 οἱ δ': i.e. the rest of the company. This description of the meal would normally follow directly after the preparation described at 59-61, as at 20.256 (= 71 here), *Il.* 1.469 and 7.323 (= 72 here). But the introduction of Demodocus has intervened, and, by a slightly abrupt transition from the refreshments laid out for the singer, H. deals briefly with the meal of the guests, as a necessary preliminary to the song which would normally follow the meal. Line 71 occurs × 11 in *Od.* (e.g. 8.484), × 8 followed by the present 72, while 72 is found in *Od.* × 6 without the preceding 71. In *Il.* 71 is always (× 3) followed by 72, but 72 appears × 4 without 71. Apart from this formula ἐτοῖμος appears in *Od.* only at 384, and × 3 in *Il.*, πρόκειμαι not at all. **ὀνεῖαθ'**: strictly 'things which are profitable' (ὀνίνημι), but regularly as here of food. **χεῖρας ἱαλλον** 'laid hands'; cf. 9.288, 10.376, *h.* 7.23. **ἐξ ἔρον ἔντο** 'put off [i.e. 'satisfied'] the desire'; cf. *Il.* 13.638, 24.227, also Sappho 94.23, Theogn. 1064. Fränkel 28 n. 8 may be right to argue that the idea is not of driving out but of allowing free course to the desire; the feast is a positive pleasure.

73 ἀνῆκεν 'incited', 'urged'; cf. 14.465 (of wine), *Il.* 7.152, etc., of a god 17.425, *Il.* 5.405. **κλέα ἀνδρῶν** 'the glorious achievements of

men'. For the celebration of these as the function of poetry see 44-5n., and cf. *Il.* 9.189 where Achilles αἶδε δ' ἄρα κλέα ἀνδρῶν; also 9.524, *h.* 32.18-19, Hes. *Th.* 31-2, 67, 99-101. Κλείω is the name of one of the Muses (Hes. *Th.* 77). For the form κλέῳ (from *κλέφεσα > κλέεα) see West on Hes. *Th.* 100. Perhaps we should print κλέε' ἀνδρῶν, supposing that the double ε was written singly at an early stage of the tradition; see Chantraine, *GH* 17, 74.

74 The song which celebrates heroic κλέα enjoys its own κλέος (see Thalmann 132, Goldhill, *Poet's voice* 95), and the fame of the still unrecognised hero has preceded him to Scheria. οἴμης τῆς: the gen. noun is partitive, 'from that song of which etc.', i.e. 'choosing from that song of which etc.' οἴμη is used by H. only of a song; cf. 481, 22.347. It is uncertain (see Chantraine, *DE*) whether it comes from the same root as οἶμος (or οἶμος), 'path', which may also be applied to a song (cf. *h. Herm.* 451). But the two words must early have become associated in this sense; see O. Becker, *Das Bild des Weges* (Berlin 1937) 36-7, 68-9, A. Pagliaro, *Saggi di critica semantica* 34-40, Thalmann 123-4. If this story were an *ad hoc* invention of H. (but see 62-82n.), τότε might imply that it was famous in the time of Demodocus, though unknown now to H.'s audience; so F. Solmsen, *A.J.Ph.* 102 (1981) 82. κλέος . . . ἱκανε: the phrase is an expanded version of κλέος οὐρανὸν ἵκει at 9.20 (where Odysseus as narrator takes over from Demodocus; see Rüter 237-8), *Il.* 8.192.

75 νεῖκος: in apposition with κλέα. Πηλεΐδew Ἀχιλῆος: the combination occurs × 3 in *Il.* (at line-beginning), in *Od.* only here. Commoner is the form Πηληϊάδew (Ἀχιλῆος) (*Il.* × 8, *Od.* × 2). -ew (scanned as a single syllable) derives from -ᾱo (*Il.* 16.686) by Ionic quantitative metathesis (one may suppose the intermediate stage -ηo), a phenomenon that cannot have entered the tradition long before Homer himself. It has not yet affected the third-declension ending of Ἀχιλῆος (or Ὀδυσσῆος), so that the older and newer forms coexist within the same formula.

76-7 ὥς 'how'. θεῶν ἐν δαιτὶ θαλείη: a 'banquet of the gods' may evidently describe any meal that is part of, or preceded by, a sacrifice; cf. 3.336, 420. θαλείη 'rich', from θάλλω, in H. always attached to acc. or dat. of δαίς (cf. 8.99); so too usually in later poetry, e.g. Hes. *Op.* 742. ἐκπάγλοις 'vehement', 'violent', with ἐπέεσσιν also at *Il.* 15.198; cf. *Od.* 17.215-16.

77–82 This is the most difficult part of the story. We have to deduce (with Σ) from the vague ὥς at 79 that Agamemnon was pleased at the quarrel because he understood that it marked the imminence of his success. His consultation of Apollo's oracle at Delphi may derive from a mainland tradition different from the normal Iliadic version of events. Elsewhere in H. Pytho appears only at *Od.* 11.581, in a reference to the story of Tityus, unconnected with Apollo, and at *Il.* 2.519, 9.404–5. But there is no reason to doubt that H. was already familiar with the fame of Delphi (see Lorimer 449–50).

77 ἄναξ . . . ἀνδρῶν Ἀγαμέμνων: a very common formula in *Il.*, elsewhere in *Od.* only voc. (11.397 = 24.121).

78 χαῖρε νόωι: i.e. 'secretly'; contrast the use of νόωι at 6.320. χαῖρε δὲ θυμῶι is commoner, at line-end (482–3n.); cf. 395, *h.* 19.41 χαῖρεν δὲ νόωι within the line. **8 τ(ε):** 'in that'; cf. 299. Strictly speaking, **8** is internal acc. **ἄριστοι Ἀχαιῶν:** for the expression cf. 1.211, 11.524, 24.38, etc. Similar language is used of the Phaeacians; see 6.255–7n., and cf. 8.91, 108.

79 χρεῖων: the active, of an oracular response by a god, is found only here in H., but cf. *h. Ap.* 132. The middle (81) is used of the enquirer; cf. 10.492, etc. This form of the pres. participle appears also at *h. Ap.* 396, χρέων at 253 = 293; cf. χρέωσα at *Hdt.* 7.111.2. μυθήσατο: cf., in a similar context of prophecy, 12.155, also 2.159, 172.

80 Πυθοῖ ἐν ἡγαθέη: the same phrase is used at *Hes. Th.* 499, *h.* 24.2; cf. *Pind. P.* 9.71, *Bacchyl.* 3.62, 5.41. For the contracted form of the dat. Πυθοῖ see Palmer, in *Companion* 112. Δελφοί as the name of the place first appears at *h.* 27.14. If the sense of the epithet is 'very holy' (from ἄγα, with metrical lengthening, and θεός), it is obviously appropriate to Pytho, as it is to Dionysus' mountain, Nysa, at *Il.* 6.133; cf. *h. Herm.* 231. Elsewhere in H., however, it is applied only to Pylos and Lemnos, the sacred associations, of which are less clear. **ὑπέρβη λάϊνον οὐδόν:** cf. *Il.* 9.404. One might suppose that the stone or marble threshold was a particularly celebrated feature of Apollo's sanctuary at Delphi. However, the same formula is applied to Odysseus' palace (17.30, 23.88), and even to the hut of the swineherd Eumaeus (16.41); cf. also 20.258, and see 7.82–3n.

81–2 Probably the lines explain the setting of the oracle at the beginning of the story: 'Agamemnon went to Delphi to enquire of Apollo; for this was the time when the Trojan War was about to begin.'

κυλίνδετο 'was rolling on'; cf. 2.163, *Il.* 11.347. Διὸς μεγάλου διὰ βουλᾶς: the plan of Zeus apparently refers to the War as a whole, not to the quarrel between Odysseus and Achilles.

83-103

The narration of his quarrel with Achilles brings pleasure to the Phaeacian audience but pain to Odysseus. Hölscher, *Untersuchungen* 65-7, shows how a poignant effect is often achieved in *Od.* when someone, without knowing who is in front of him, speaks about matters that concern the hearer most. H. creates a momentary expectation that Odysseus will now be forced to reveal his identity (cf. Σ 42), but that revelation is to be postponed still further. The Phaeacians do not notice that he is weeping, except only for Alcinous. As the perfect host he observes his guest's distress. It is characteristic of his sensitivity and good manners (see 6.57-67n.) that he conceals the fact that he has noticed, and, instead of questioning Odysseus about his identity, brings to an end the meal and the entertainment, which is causing pain to his guest. Instead he proposes an athletic contest, and the transition is thus smoothly effected to the next stage of Odysseus' entertainment. Odysseus will weep again at Demodocus' third song (8.521-35n.), and the repetition of the theme has inevitably aroused the suspicion of analytical critics. But this kind of anticipatory doublet, 'the foreshadowing of an important event by a minor replica of itself' is characteristic of H. (see Fenik 88-90, 101-4; earlier Schadewaldt, *Iliasstudien* (3rd edn Berlin 1966) 15, 93 n.1, 114). Here H. teases us with an abortive recognition, while preparing us for the way in which the revelation of Odysseus' identity will later be achieved. Demodocus' first and third songs mark the first and last stages in Odysseus' reassertion of himself as a hero of the Trojan War (see Rüter 235-9).

83 = 367, 521.

84-6 Odysseus' αἰδώς (for which see 6.221-2n.) causes him to draw his cloak over his face to conceal the fact that he is weeping. Alcinous' behaviour as the sensitive host is matched by that of Odysseus as the tactful guest. When at Sparta Menelaus tells his, as yet unidentified, guest Telemachus of his father's sufferings, Telemachus reacts in precisely the same manner (4.114-16, cf. 153-4), and Menelaus notices. Telemachus too knows how to behave as a guest.

84 Cf. in a different context *Il.* 8.221. For ἐλών ... στιβαρήϊσι cf. 4.506, *Il.* 12.397. στιβαρός regularly denotes the sturdiness or strength of hands or other limbs. See M. Treu, *Von Homer zur Lyrik* (Munich 1955) 49.

85 κάκ κεφαλῆς 'down over (or 'from') his head'. κάκ = κατά (cf. 18.355), by apocope before initial κ. εἵρυσσε 'drew it'; for the double σσ cf *Il.* 3.373 = 18.165; it is single at *Od.* 2.389. κάλυψε ... πρόσωπα: cf. *h. Aphr.* 183. καλά is the epithet of πρόσωπα, in the same position, at 15.332, *Il.* 19.285.

86 αἶδετο governs Φαίηκας ('he felt shame before the Phaeacians'; cf. 6.329–30 etc.), and λείβων is causal. αἰδέομαι may take an infin. in H. (cf. 6.66, 221–2), but a participle directly governed by it is not attested before Theogn. 482. ὑπ' ὀφρύσι δάκρυα λείβων: cf. ὑπ' ὀφρύσι δάκρυον εἶβε at 4.153 (Telemachus), 8.531 (but 532 δάκρυα λείβων), 16.219 (εἶβον, but *Il.* 13.88 ὑπ' ὀφρύσι δάκρυα λείβον). δάκρυον εἶβ. and δάκρυα λείβ. are evidently interchangeable in sense. λείβειν is probably older, with εἶβειν an artificial creation of the oral poets, designed to satisfy the metre when a sing. adj. earlier in the line required the sing. noun; see R. Strömberg, *C. & M.* 21 (1960) 15–17, Shipp 49 n. 4, M. W. Haslam, *Glotta* 54 (1976) 203–7.

87 The idea that Demodocus keeps pausing in his song, no doubt between sections of his story (see M. L. West, *J.H.S.* 101 (1981) 122), and has to be urged by his delighted audience to continue, no doubt corresponds to the actual conditions of the oral poet's performance. ὅτε λήξειεν αἰδῶνι: indefinite ('whenever'). For the expression cf. *Il.* 9.191. For ὅτῃ before initial λ cf. Hes. *Th.* 221 etc., and see West p. 96. θεῖος ἀοιδός: see 8.43n.

88 δάκρυ' ὁμορξάμενος: cf. 11.530, *Il.* 18.124. ἔλεσχε: for the iterative form cf. 14.220, *Il.* 24.752, and see 6.4–6n. Such forms are often found after ὅτε, ὅτε μὲν, etc. -σκω, originally a present suffix, here, as at 89, and often elsewhere, has been added to an aorist theme; see Chantraine, *GH* 1 323–5. Here it denotes a repeated action, whereas at 92 the imperf. denotes a continuous action.

89 δέπας ἀμφιχύπελλον probably describes a 'double cup', i.e. one which was shaped like an hour-glass so that it could be used either way up (Arist. *HA* 9.624a9 compares to it a honeycomb, whose cells are back to back), or perhaps made with the two cups joined together horizontally at the rim, as in the Middle Helladic cup discussed

by G. Daux, *B.C.H.* 89 (1965) 738 with fig. 13. Aristarchus (see *Etymologicum magnum* 90.40) explained it as ‘two-handled’. See further Mau, in *RE* v 230–1, G. Bruns, *Arch. Hom.* 2 42–4.

90–1 **ὄτ’ . . . οἱ ἄριστοι**: a hysteron-proteron: the urging precedes the recommencement.

92 **ἄψ** ‘again’, as at 90. This is the reading of all the MSS; so Aristarchus. Arist. Byz. preferred **αἴψ**, ‘immediately’, as at 96. Cf. 9.485 (**ἄψ** Aristarchus, **αἴψ** all MSS); see M. L. West, *C.R.* 13 (1963) 11. **κατά**: with **καλυψάμενος**. There is no significance, other than metrical, in the switch from the active (85) to the middle. **κραῖτα**: this masc. formation (from gen./dat. **κρατός**, -ι) of the acc. sing. cannot be much older than H. himself; see Chantraine, *GH* 1 230, Leumann 159. The terminal short syllable remaining short before initial **κρ** (mute + liquid) is much commoner in *Od.* than *Il.*; see Page 163. **γοάσκειν**: contracted -αω verbs may form iteratives (see 88n.) in either -σκον (cf. *h. Aphr.* 209, 216) or, as here, -ασκον, -εω verbs in -σκον or -εσκον; see Chantraine, *GH* 1 322–3, 358–9.

93–7 = 532–6.

94 **ἐπεφράσατ’ ἥδ’ ἐνόησεν**: for the tautology cf. *Il.* 5.665, *h. Dem.* 313, and see K–G II 584–5. If there is any distinction between the two verbs (but see 8.24n.), the first may indicate the act of seeing, the latter the mental apprehension that is its consequence; cf. 13.318 οὐ σέ . . . ἶδον . . . οὐδ’ ἐνόησα, 16.160, *Il.* 11.599, and see LSJ s.v. νοέω 1 2. For νοέω in H. see K. von Fritz, *C.Ph.* 38 (1943) 79–83.

95 **ἥμενος ἄγχ(ι) αὐτοῦ**: see 7.106n. **βαρύ** six times accompanies στενάχων (-οντι) in *Il.* Elsewhere, apart from 534, *Od.* has only βαρέα στενάχοντα (× 4, *Il.* × 4), always at line-end. The expression as an alternative to ἀδινά στενάχοντα, etc., for which see 7.273–4n., is particularly useful when the preceding word ends in a long vowel, or the initial consonant is required to make position.

96 = 386 = 13.36, as well as 8.535. φιληρέτμοισι(ν) describes the Phaeacians also at 5.386, 11.349, and is obviously appropriate to their character; we are about to be reminded strongly of their connection with the sea (111–17n.). Elsewhere the adj. is applied, still in dat. plur., only to the Taphians (1.181, 419).

98–9 Alcinous does not draw attention to his guest’s distress. Instead, he brings Demodocus’ song to an end by suggesting that the company at large has had enough of feasting and singing. **θυμὸν**

κεκορήμεθα δαιτός: κορέννυμι is regularly used of satiating with food: e.g. 10.411, 14.28. The vulgate order δαιτός κεκορήμεθα θυμόν is probably an emendation of Aristarchus, designed to bring the emphatic δαιτός to the beginning of the phrase. But δαιτός and ἔσσης elsewhere always come together and at the end of the line (except *Il.* 9.225); cf. the formula δαίνυντ', οὐδέ τι θυμός ἐδεύετο δαιτός ἔσσης, and see van der Valk 126–7. **ἔσσης:** see 6.271n. An equal feast is usually, and best, taken as one in which all have an equal share of food, and therefore of honour, as at a sacrifice or when a guest is present; see von der Mühl, *W.S.* 79 (1966) 9–12, *LfggE*. **φόρμιγγός θ' . . . θαλείη:** cf. 17.270–1 φόρμιγξ | ἡπύει, ἦν ἄρα δαιτὶ θεοὶ ποίησαν ἑταίρην, 21.430 (also 1.152), *h. Herm.* 31. συνήορος occurs only here in H., and is not found again before Parmenides (28 B 1.24 D–K) and Pindar; cf. especially *Nem.* 4.5 εὐλογία φόρμιγγι συνάορος. In tragedy it sometimes means 'partner' in the sense of 'wife'. Cf. Attic συνωρίς. Like παρήορος (*Il.* 16.471, 474) it derives from αἰρώ, and is probably a technical term connected with the harnessing of horses; see Leumann 222.

100 ἀέθλων πειρηθῶμεν: see 8.22–3n. The noun (= 'contests') is probably masc. rather than neut.; cf. 22, 108n., 214. For the contracted form of the subj. cf. *Il.* 22.381, and see Chantraine, *GH* 1 64, Shipp 14.

101–3 ὥς χ' . . . ἄλλων is repeated at 251–2, followed there by a different, but overlapping, list of Phaeacian accomplishments. **δασσον περιγιγνόμεθ' ἄλλων:** in *Il.* a man's ἀρετή depends primarily on his success as a warrior, but there too other forms of competition are not unimportant, e.g. at Patroclus' funeral games in *Il.* 23. For the special nature of Phaeacian ἀρετή see 246–9n., where, as here, Alcinous hopes that his guest will spread abroad the fame of that ἀρετή; for the importance of κλέος see 8.44–5n.

104–32

We move from song and story-telling to athletics. But, by telling us that Demodocus accompanies the crowd to the games, H. indicates that there is more story-telling to come. Feasting, music, story-telling, and athletics are the traditional entertainments of a civilised aristocratic society. Athletic contests 'were an important aspect of the warrior's life, an exemplification of his *arete* (prowess), which was consis-

tently being put to the test in battle in times of war, and in the field of sport in a nonbelligerent situation. Thus, for the early hero athletics were in a sense the peacetime counterpart of war' (W. J. Raschke, in Raschke (ed.), *The archaeology of the Olympics* (Wisconsin 1988) 3; see also Dickie 237–43). An athletic competition may be a particular feature of a funeral celebration (see L. Malten, *M.D.A.I.(R.)* 38–9 (1923–4) 300–40, M. M. Willcock, *B.I.C.S.* 20 (1973) 2–3, and cf. 24.85–9, *Il.* 22.164, Hes. *Op.* 654), but is not confined to such occasions. Depictions in art show that athletics, especially boxing and wrestling, were already enjoyed in Minoan–Mycenaean times. But it is uncertain whether H.'s description preserves a genuine memory of Mycenaean conditions, or depicts those of his own day; see C. Renfrew, in Raschke ch. 1, and earlier Schadewaldt, *Iliasstudien* 156 n. 3. The traditional date for the first Olympic Games is 776 BC, and already at *Il.* 11.698–701 we hear of a chariot-race at Elis.

The four kinds of competition listed at 103 are all described, though in a different order, in what follows. Boxing, wrestling, and running, but not jumping, are featured in *Il.* 23, which also describes events that do not appear here, and lays much stress on the prizes, which are not mentioned here at all. An archery contest is perhaps deliberately omitted (already at 6.270 we have learnt that the Phaeacians are not archers), so as not to detract from the much more serious one in book 22. Instead, H. will more subtly foreshadow that climax by letting Odysseus (215–28) boast of his prowess as an archer (see Krischer 16). The one event at which Odysseus will display his athletic prowess to the Phaeacians (186–98) is prepared for in a single line at 129. The treatment of these games is quite summary, and contrasts with the extended account in *Il.* 23. For the most part H. gives us merely the names of the winners, and only the foot-race is allowed a slightly fuller description. Lines 121, 122, and 124–5 are all based on lines found elsewhere in H. (see nn.). As with Demodocus' song, what matters is not so much the contest itself, as the effect that it will have upon Odysseus. If behind these games lies a story in which the unknown stranger defeats the other competitors to win the hand of the princess (see Intro. 30), Euryalus may originally have been Odysseus' principal rival. So at 21.68–79 Penelope herself is to be the prize in the contest with the bow.

105-7 Cf. 67-9 (with 65, 67nn.). Here κῆρυξ is positively required to indicate the subject of the verbs. Indeed, from the point of view of sense, it is rather awkwardly delayed, but the earlier passage has influenced the arrangement. τῶι: governed by ἤρχε, 'led the way for him'. αὐτὴν ὁδὸν ἣν περ οἱ ἄλλοι 'on the same way by which the others <went>'; cf. 6.164-5.

108 ἀέθλια = ἄθλους, 'contests', as perhaps at 21.4, 24.169, but 'prizes' at 21.62, 117, and always in *Il.* All the other Odyssean references are in the context of Odysseus' contest with the suitors. The form, which is metrically convenient in the fourth foot (see Chantraine, *GH* 196) does not reappear until Hellenistic poetry (Call. *h. Del.* 187, *AP* 9.637). θαυμανέοντες: fut. participle of purpose, 'to wonder at'. θαυμαίνω for θαυμάζω is found only here in *H.*, but cf. *h. Aphr.* 84, Pind. *Ol.* 3.32 v.l.

109 εἰς ἀγορὴν: see 6.266n., 8.12. It serves not just as the meeting-place of the 'assembly', but for any public gathering, here as the setting for the games. πουλύς: for the lengthening (cf. 17.67 etc.), probably (though πολλός would have fitted; cf. *Il.* 18.603) for metrical reasons, see West on Hes. *Th.* 190, Wyatt 195, 198.

110 μυρ(οι): intensifying πουλύς ὁμιλος. ἄν = ἀνά (see 8.2-3n.). πολλοί τε καὶ ἐσθλοί: see 6.282-4n.

111-17 If *H.* has inherited the Phaeacians from tradition (but see Intro. 22), names such as Alcinous, Arete, and Laodamas may be part of that inheritance (see 118-19n.). But this list of names is almost certainly a humorous invention by *H.* for the occasion. It is a kind of parody of an epic catalogue of warriors going into battle. Every name is chosen to suggest the Phaeacians' preoccupation with sailing and the sea. For significant names elsewhere cf. 2.386, 22.330 (Phemius Τερπιάδης), *Il.* 5.60, 18.39-48, and see Kirk on *Il.* 5.59-64, H. Mühlestein, *S.M.E.A.* 9 (1969) 67-94, M. W. Edwards 120-2.

111 ὥρτοι: cf. in the same kind of context *Il.* 23.288, 290, 293, etc. Ἀκρονέως: cf. Alcaeus 34(a).9 ἄκρα νάων ('ships' tops'), *Suda* ἀκρόνηον τὸ τῆς νεὼς ἄκρον. Ὠκύαλος 'Sea-swift'; cf. 12.182 and 15.473 Ὠκύαλος νηῦς. The name appears on an inscription from Thera (*IG* xii(3) 666). Ἐλατρεύς: created from ἐλαύνω, 'row a ship'.

112 Πρυμνεύς: from πρύμνη, 'stern'. Πρυμνώ is a Nymph at Hes. *Th.* 350. Ἀγχ(ια)λος: the adj. means 'near the sea' (*Il.* 2.640, 697, etc.). The same name is given to the father of Mentēs at 1.180, 418, and

Mentes is king among the Ταφίοισι φιληρέτμοισι (see 96n.). At *Il.* 5.609 the name has no obvious connection with the sea. **Ἐρετμεύς**: as recently as 96 we have been reminded of the Phaeacians' love of oars. Eust. comments on the balance between this name and that which ends the preceding line; cf. the first half of 112 and 113.

113 Πρωιρεύς: πρῶιρα occurs in *H.* only at 12.230, but κυανοπρῶιροιο is a formulaic epithet for νεός. πρωρεύς appears from Xenophon onwards as the title of the officer who commanded the bow of a ship. **Θόωνι**: this name occurs × 4 in *Il.* In itself it is unconnected with any part of a ship or the sea, but we are meant to think of θοός as the formulaic epithet for a ship (7.34n., 109, 249). At *Il.* 18.40 Θόη appears in the similar catalogue of Nereids, in company with others whose names suggest various aspects of the sea. This is the only name in the list without a connective, and Schwartz may be right to restore τ' after it (see 118–19n.). **Ἀναβησινέως**: ἀναβαίνω is 'go on board a ship'.

114 Ἀμφιάλος: as an adj., 'sea-girt', the word occurs × 5 in *Od.* in dat. as a formulaic epithet of Ithaca. His father's name Πολύνης derives from πολὺς and νηῦς, while his grandfather is Τέκτων, 'carpenter', the name probably also of the father of the man who built the ships which brought Paris on his fateful voyage to Greece (*Il.* 5.59–64); cf. 5.250, 9.126 νηῶν τέκτονες, and for the name *IG* xii(3) 802.

115–17 Εὐρύαλος: the name of an Argive commander in *Il.* (2.565, etc.). Here *H.* clearly connects it, like ὤκυαλος etc., with ἄλς. His father is Naubolus (the same name as at *Il.* 2.518, Hes. fr. 26.31a). Most MSS have θ' after Ναυβολίδης, but it is unlikely that a further, obscure, athlete should be added, in such complimentary terms, with only his patronymic.

The list is carefully constructed. After three names in the first line, four each in the second and third, *H.* devotes a whole line to Amphialus, and three to Euryalus alone (with the ὥρτο of 111 picked up at ἔν, sc. ὥρτο). Both will be mentioned again as winners in their events (127, 128; so however will Elatreus at 129), and Euryalus in particular will have an important part to play in the subsequent narrative; for this example of foreshadowing see Bannert *W.S.* 15 (1981) 85–6. His formulaic description βροτολοιγῶι ἴσος Ἄρηϊ, found only here in *Od.*, is used in *Il.* of Hector (11.295, 13.802), Leonteus (12.130), and Achilles (20.46); cf. ἴσος Ἄρηϊ of Patroclus (11.604).

It is comically, but deliberately, inappropriate to an unwarlike Phaeacian.

δς ἄριστος . . . Λαοδάμαντα: Euryalus' position in Scheria is analogous to that of Ajax who was second-best at Troy (11.469-70 = 24.17-18; cf. 11.550-1 = *Il.* 17.279-80).

118-19 Like Amphialus, and more clearly Euryalus, the three sons of Alcinous, presumably the unmarried sons of 6.63, are set apart, as befits their rank, from the other members of the list, and form its climax. The two married sons take no part in the games, which might lend some support to the theory (104-32n.) that the games were originally held to determine the husband of Nausicaa. In Euryalus' case ἄν resumed ὥρτο at 111, but this last trio is given its own independent verb. Halius (the same name at *Il.* 5.678) and Clytoneus are like all the others in that their names are associated with the sea and ships. The adj. ἅλιος is the epithet of Nereus and of Proteus, the old men of the sea. Halius will reappear at 370. Laodamas alone has a name with no maritime associations (the same name occurs at *Il.* 15.516), which may suggest that H. inherited the name from his tradition. At 7.170-1 he was introduced as Alcinous' favourite. He will have a role to play later in the book. **ἁμύμονος:** in the same position as ἁμύμονα above; for the usefulness of this epithet after the feminine caesura before a proper name of this shape see Parry 85-6. It is used of Alcinous at 7.29. Barnes emended to ἁμύμονες (cf. the variant at 419), on the grounds that it is the sons who require to be described; cf. *Il.* 14.115 Πορθεῖ γὰρ τρεῖς παῖδες ἁμύμονες ἐξεγένοντο, 20.231. But the relationship between father and sons is perhaps better indicated by the application of the same epithet to both (cf. also 123). **ἀντίθεος:** for the triad of names in which only the third has an epithet cf. *Il.* 3.147, 4.52, and see 6.81n.

120 οἱ δ' 'and they', i.e. probably all those whose names have been listed. **ἐπειρήσαντο:** see 8.22-3n.; for the instrumental dat. after it cf. 377, 24.240.

121 'Their running was strained from the starting-line.' See D. J. Bell, *Nikephoros* 3 (1990) 7-9. The same expression introduces the foot-race at *Il.* 23.758 (cf. also 23.375). In these passages the νύσσα is the starting-line. For ἀπὸ νύσσης, with ο lengthened, see 6.43-5n.

122 ἐπέτοντο κονίοντες πεδίῳ 'flew onwards raising a dust on the plain'. πεδίῳ is a partitive, rather than a local, gen. with κονίοντες;

see Chantraine, *GH* II 58–9, and cf. *Il.* 13.820, 23.372 and 449 (all of horses).

123 The first event is won by one of Alcinous' sons, the last to be named in the list (119). The final event is won (130) by the first son to be named. τῶν: partitive, 'of these'. θέειν: epexegetic infin., 'at running'. ὅχ(α) 'by far', used only, as an intensive, with ἄριστος. It is probably derived by decomposition from ἔσοχα (cf. 487), a variation on ἔσοχον (6.158–9n.); see Leumann 133–7.

124–5 'As far as is the range of [i.e. ploughed by] two mules (dual) in fallow-land, by so much did he run out ahead and reach the crowd, and the others were left behind.' The comparison serves to enliven the otherwise bare account of the contest. It is found more fully at *Il.* 10.351–3. The οὔρον, probably the side-limits of an area of ploughing (Hainsworth; see W. Ridgeway, *J.H.S.* 6 (1885) 320–3), evidently came to be a fixed measure. In the chariot-race in *Il.* δίσκου οὔρα (the range of a discus) appears in a similar context in a simile (23.431); cf. 23.523. For ὅσον τε introducing a quantitative comparison see Chantraine, *GH* II 242, Palmer, in *Companion* 177; also 6.131n., 294. ὑπεκπροθέων 'running out from under', i.e. 'outstripping'; cf. *Il.* 9.506, 21.604; also ὑπεκπροφεύγω *Od.* 12.113, etc.; see 6.87, 88nn. λαούς: the crowd of spectators, with ἴκεθ'. The athletes run a double lap, so that the crowd is waiting at what is both the starting- and finishing-line. οἱ δ': i.e. the rest of the field. For the phrase at line-end cf. 20.67, *Il.* 12.14.

126 οἱ δέ: probably 'and others'. παλαιμοσύνης ἀλεγεινῆς: for the gen. with πειρήσαντο see 22–3n., and contrast 120. The same phrase appears at *Il.* 23.701; cf. 653 πυγμαχίης ἀλεγεινῆς.

127 Euryalus' victory at wrestling is consistent with the description of his physique at 115–16. ἀπεκαίνυτο: the present stem is rare (cf. 3.282, 8.219), and probably a secondary formation from the perf. κέκασμαι; see Schwyzler 698, Chantraine, *GH* I 303, Shipp 83.

128–9 προφερέστατος and πολὺ φέρτατος are metrically equivalent synonyms, and both express, in different terms, the same idea as that expressed in 127; for this breach of the law of formulaic economy see G. Danek, *Studien zur Dolonie* (Vienna 1988) 137–8. The superlative προφερέστατος occurs only here in H. (but cf. Hes. *Th.* 79, 361, etc.), the comparative at 221, 21.134, *Il.* 10.352. πολὺ φέρτατος occurs at *Il.*

1.581, 2.769. Again the comparative is commoner: with πολύ *Od.* 16.89, 22.289, *Il.* 6.158, etc.

130 The contest ends, as it began (see 123n.), with a victory by a son of Alcinous. By an easy transition Laodamas will introduce the next stage in the narrative (132).

131 Cf. 17.174. For the various forms of the aor. of τέρπομαι see 6.99n.

132 Cf. the formula (*Od.* x 5, e.g. 4.660) τοῖσιν δ' Ἀντίνοος μετέφη, Εὐπείθεος υἱός.

133-57

Odysseus is challenged to show his own athletic prowess, and declines to do so. Laodamas' initial speech (133-9) is not impolite. He suggests merely that Odysseus should be asked if he is experienced in athletics, and praises his fine physique. Whether Odysseus himself hears this speech is not stated (see however 144n.). It is Euryalus who goes further and tells Laodamas to challenge him to take part. Even when Laodamas does so his words are still courteous. He is sure that Odysseus is a skilful athlete, he hints at the glory which he will receive from competing, and reminds him that the ship is waiting to take him home. Odysseus replies that it is not athletics but his troubles that are in his mind, and complains that his return home is being unnecessarily delayed. But κερτομέοντες (153) suggests that he has been emotionally provoked (he does not go so far as to say insulted; see 7.17n.) not only by the delay itself but by something that Laodamas has said. Perhaps Laodamas, in bidding him 'scatter his troubles' from his heart (149), has taken them too lightly (see 7.207-25n.), or his apparently courteous words could be taken as a depreciation of Odysseus' worth as a hero: he has been content to sit by and watch others gaining glory from their success. And indeed this kind of taunt will be put into words by Euryalus at 158-64. The story may belong to a common type, in which a stranger reveals his identity when he reluctantly accepts a challenge to display his prowess in some test or competition (see 104-32n.).

133 δεῦτε, φίλοι, . . . ἐρώμεθα: cf. 2.410 δεῦτε, φίλοι, ἧῖα φερώμεθα, *Il.* 13.481, and see 8.11n. The normal epic form would be εἰρώμεθα (cf. 549).

134 οἷδέ τε καὶ δεδάηκε: cf. 4.493. For this kind of virtual tautology see 24, 94nn.

134-9 Laodamas' description of Odysseus reads as if Athena's earlier supernatural embellishment of him (6.229-30, 8.18-20nn.) is now forgotten. He appears here as a man whose innate natural strength can be detected, but it is overlaid by the effects of his sufferings on the sea.

134-6 φυήν . . . οὐ κακός ἐστι: this is much weaker praise than that which Odysseus himself rejected at 7.208-10. Laodamas is under no illusion that he may be a god. For γε μέν concessive, contrasting with what precedes ('though he *looks* etc.'), see Denniston, *GP* 388. Odysseus will later give a similar impression before the fight to which he is challenged by the beggar Irus (18.67-9; for the parallelism between the two episodes see Kilb 183-4, Bannert 100), the first occasion on Ithaca in which he will display his ἀρετή. There too his thighs and arms are mentioned, as well as his broad shoulders and his chest; cf. also *Il.* 3.193-4. **χεῖρας:** probably not just 'hands' but 'arms and hands' together; see LSJ s.v. χεῖρ 1 2, and cf. 7.142. **αὐχένα τε στιβαρόν:** cf. *Il.* 18.415 (Hephaestus) for the same phrase in the same position. For the adj. see 84n. At 18.69 it is applied to Odysseus' arms (βραχίονες).

136-7 οὐδέ τι ἥβης | δεύεται 'nor is he at all deficient in youthful vigour'. For the verb cf. 6.192, 7.73, *Il.* 13.786. Odysseus is in fact no longer a young man (cf. 145 ξεῖνε πάτερ, *Il.* 23.790-1). We may think of him as in his late forties; see Stanford, *Ulysses theme* 256. But ἥβη may evidently be used of anyone whose physical vigour is still intact; cf. 16.174, where Athena increases his δέμας καὶ ἥβην. **συνέρρηκται** 'he is broken down by' (συρρήγνυμι). This compound appears only here in H. ῥήγνυμι (with its compounds and the verbal adj.) occurs × 57 in *Il.*, but curiously only × 3 in *Od.* (cf. 9.481, 12.409); see Page 164 n. 23.

138-9 οὐ γάρ . . . καχώτερον ἄλλο θαλάσσης cf. 15.343, *Il.* 19.321. **ἄνδρα . . . συγχεῦναι** 'to confound a man'. The sense of the verb is not very different from that of συνέρρηκται. Cf. *Il.* 9.612 μή μοι σύγχει θυμόν, 13.808. For a person as its object cf. Hdt. 8.99.2, and, as the subject of the passive, Eur. *Med.* 1005. **εἰ καὶ μάλα καρτερὸς εἴη:** cf. 22.13, *Il.* 5.410. For the 'mixed' conditional, with εἴη after φημί, see 7.51-2n.

140 = 400. See 7.298n.

141 Λαοδάμα: for the voc. in -α instead of -αν see Chantraine, *GH* 1 208, and cf. 153. κατὰ μοῖραν ξείπεις: see 7.227n., and for the form of words here cf. 8.397, 21.278, *Il.* 15.206.

142 Σ reports that this line was omitted by Aristarchus, Arist. Byz., and Zenodotus, but the reason is unclear. It is remarkable that the line should have survived in the MS tradition despite the unanimity of the three scholars. It has not surprisingly been taken as an early post-Aristarchean interpolation (Bolling 13, Apthorp 9). But we require Euryalus' positive suggestion, upon which Laodamas acts at 143–4. προκάλεσσαι 'challenge him'. προκαλέομαι is otherwise confined in H. to *Il.*: e.g. 3.432. προκαλίζομαι, however, appears at *Od.* 8.228, 18.20 (of the beggar Irus' challenge to Odysseus); cf. *Il.* 4.389 (where it is the guest Tydeus who challenges his hosts). πέφραδε μῦθον 'make known (show) what you have to say'; see 8.68n. The same words begin the line at 1.273. See also 7.49n.

143 The line combines the formulae of 7.167 and 8.130.

144 στῇ ῥ' ἐς μέσσον ἰών: στῇ ... ἰών is used with a variety of prepositional or adverbial expressions: e.g. στῇ δ' ἄρ' ἐπ' οὐδὸν ἰών (× 6 in *Od.*, e.g. 20.128 followed by πρὸς δ' Εὐρύκλειαν ξείπε). For ἐς μέσσον cf. 17.447, *Il.* 3.77 = 7.55. The words may imply that Laodamas' first speech and Euryalus' reply were private or semi-private, and unheard by Odysseus (see Tsagarakis 39 n. 31). But H. chooses ἐς μέσσον, rather than, for example, μάλ' ἐγγύς, primarily in order to stress the public nature of the invitation, and hence the embarrassment which Odysseus feels.

145–51 Laodamas' speech begins with a typical pattern: exhortation (145) – the grounds on which the exhortation is based (here two-fold, 146–8: it looks as if Odysseus is an experienced athlete, and he may win κλέος from a successful performance) – the exhortation repeated, with close verbal parallelism (149). Then, untypically, a further exhortation follows. Odysseus is to enjoy himself and forget his troubles; for they are now nearly at an end.

145 δεῦρ' ἄγε: cf. 205 (in a similar context), 12.184; see also 7.162, 8.111nn., and cf. *Il.* 8.18. ξεῖνε πάτερ: see 7.28n. Laodamas begins politely. πείρησαι ἀέθλων: aor. imperative. For the expression see 8.22–3n.

146 Laodamas in addressing Odysseus directly tries to be even more

tactful than at 133-4. He begins with a tentative conditional ('if perhaps') that picks up the indirect question there, repeating *δεδότηκε*. But the *οἶδε* of 134 is now transformed as Laodamas answers it himself, with the polite statement that Odysseus is in fact likely to have knowledge of *ἀεθλοι*. *ἔοικε . . . ἴδμεν*: either 'it is probable that you know' (infin. of *οἶδα*), or 'it is fitting (appropriate) that you should know', as at 6.60, 8.358. Both senses derive from the basic idea of what something looks like. With the latter the following *γάρ* clause explains *ἔοικε*. But the former is preferable in that it echoes the thought of 134. The *γάρ* clause then gives the reason for the challenge. The *Ϝ* is neglected in both *Ϝέφοικε* and *Ϝίδμεν*.

147 For the importance of *κλέος* to the Homeric hero see 7.333, 8.44-5nn. *ἀνέρος*: with long *α*; see 7.22n. *ὄφρα κεν ἦισιν* 'for as long as he lives'; cf. 1.289. In H. the subj. of *εἰμί* in *ὦ* (as in Attic), rather than *ἔω*, is comparatively rare; see 7.94n., Page 110, Shipp 13, 81.

148 Normally prowess in war brings the highest glory to the Homeric hero. For the unwarlike Phaeacians excellence at sport takes its place. But both involve the successful use of hands and feet (cf. *Il.* 20.360 of Achilles). But Odysseus too is a hero of the Trojan War, and he owes his fame not only to his *μῆτις*; cf. Telemachus' words at 16.241-2. *χερσὶν ἐῆισιν*: so at line-end at 8.181n. *χερσὶ τ' ἐμῆισι*, 12.444.

149 *ἀλλ' ἄγε πείρησαι*: see 145n. *ἀπό*: adverbial with *σκέδασον*.

150 *σοὶ . . . ἀπέσσεται*: the clause is causal in force. The disguised Athena uses the same words to Telemachus at 2.285; cf. also 1.203-4, 18.145-6, 19.301-2, all in the context of the hope that Odysseus will soon be home. Before the original *δϜ* of *δηρόν* the short final syllable would normally be lengthened (see 8.563n.). For this and other exceptions see Chantraine, *GH* 1 163.

151 Cf. 14.332 = 19.289 *νῆα κατείρυσθαι καὶ ἐπαρτέας ἔμμεν ἑταίρους*. The artificial form (*κατείρυσται* with *σ*; contrast 6.265 and the normal pluperf. form *εἴρυτο*) allows the infin. to be adapted to the indic. in the parallel expression; see Chantraine, *GH* 1 435, Shipp 114. *ἐπαρτέας* 'ready equipped', in this sense only in these three passages, until A.R. 1.235 (*νῆες*), 3.299. Cf. *ἐπαρτύω* 8.447.

153 *τί με ταῦτα κελεύετε* cf. *Il.* 20.87; also *Od.* 23.264. The plur. either includes Euryalus, whose words Odysseus may then be assumed

to have heard (but see 144n.), or is addressed to all the young men, of whom he takes Laodamas to be merely the spokesman. In this case Odysseus, with his usual tact, avoids laying too much blame on Laodamas himself, on whose support, as the favourite son of Alcinous, he depends for his νόστος; see Tsagarakis 39. **κερτομέοντες**: see 133–57n.

154 The direct answer to 149: it is his troubles, far more than athletic contests, that are in Odysseus' thoughts. Earlier he had said that only the need to satisfy his hunger made him forget his troubles (7.219–21). Later (9.12–13, 19.117–20) Odysseus complains that he is being called on to suffer more by narrating them. He is equally reluctant to forget and to remember. **κήδεα . . . ἀεθλοι**: the two antithetical words frame the sentence and the line.

155 Cf. 5.223, *Il.* 9.492, 23.607; also 6.175–7n., 13.90, and see Parry 303 n. 3. For the anaphora cf. 4.81 and 15.176 πολλά παθῶν καὶ πόλλ' ἐπαληθείς.

156 For μετά + dat. see 6.60–1n. Usually the dat. is plur., but for the collective sing. cf. 11.449, *Il.* 19.50 μετά πρώτῃ ἀγορῇ. **νόστοιο χατίζων**: Alcinous uses the same words in the same position of Odysseus at 11.350, where, *despite* his craving for his νόστος, the promise of gifts will make him eager enough to postpone it till the next day. Only the participle occurs in *Od.*, always (× 4) at line-end. Cf. also χατέω, e.g. 2.249 of Penelope's yearning for her husband's return. For Odysseus' yearning see 6.290n.

157 ἡμῖαι, as often, implies not merely 'sitting', but 'wasting one's time in sitting'; see Garvie on Aesch. *Cho.* 919–21, M. J. Apthorp, *C.Q.* 30 (1980) 7, and cf. 4.596, 5.82, 14.41 (with the same emphatic enjambment), *Il.* 18.104 (Achilles), etc. For its position cf. 7.232n. **λίσσόμενος . . . δῆμον**: in his impatience Odysseus talks as if his request has still to be accepted, ignoring Laodamas' reminder (150–1) that the ship is now ready to take him home. **βασιλῆα**: i.e. Alcinous as 'the king'; see 6.54–5n., and contrast 8.390–1, where Alcinous is only one of thirteen βασιλῆες.

158–64

If Laodamas spoke politely (133–57n.), there can be no doubt about the rudeness of Euryalus. Alcinous had reacted with sensitivity to the

evident distress of his guest (83–103n.), but Euryalus ignores Odysseus' reference to his troubles. Laodamas tactfully said that Odysseus looked like an athlete (146), whereas Euryalus' taunt is that he does not look like an athlete at all, but rather like the captain of a trading-ship whose interest is in profit. The *Od.* tells us little about trading. In a society in which each large household was mainly self-supporting it was principally metal that had to be imported from outside the community; see Finley 69, 78–81, 118. But it is clear from such passages as this that to go trading for a profit was not considered consistent with the ἀρετή of a hero. The Phoenicians, the principal traders of the Homeric world, are described in uncomplimentary terms as τρώκται ('greedy knaves') at 14.289, 15.416. Euryalus thus means that Odysseus is not an ἑσθλός; since he has remained unmoved by Laodamas' offer of κλέος (147), it is reasonable to conclude that his motivation must be κέρδος; see Dickie 247–51. It is this speech of Euryalus that makes Odysseus ready for the first time on Scheria to assert his superiority, and to forget his desire to preserve his incognito (see Mattes 165, Eisenberger 122). Euryalus' insult foreshadows the many insults which Odysseus will receive on Ithaca; cf. 134–6n., and see Intro. 26. Bannert points out (112–13) that the same structural pattern underlies all these episodes. His speech, except that it contains no exhortation, is constructed in the same triple pattern as that of Laodamas at 145–9. But this time the first and third elements are slightly more varied in their expression.

158 νείκεσέ τ' ἄντην: 'and railed at him to his face' (rather than LSJ 'openly', 'in the face of all', though this is the sense at 6.221). Cf. 8.213, and for the expression 17.239, *Il.* 10.158.

159 οὐ γάρ σ' οὐδέ: οὐδέ reinforces οὐ: '⟨I expected you to decline⟩; for I do not even liken you etc.' (i.e. 'you do not even look like etc.'). See Denniston, *GP* 112, 197, and also 8.32–3n., Chantraine, *GH* II 337. δαήμονι picks up, but denies, Laodamas' δεδάηκε (–ας) at 134, 146; cf. 263, *Il.* 23.671. For Euryalus the gap between his estimate of Odysseus' appearance and the reality is greater than it was for Laodamas.

160 ἄθλων: only here (and in such derivatives as 164, *Il.* 7.453, 9.124) do we find the contraction ἄθλ-, as in Attic; see Chantraine, *GH* I 32, Shipp 21. It is probably masc. (see 8.100n.), and therefore not strictly the antecedent of neut. οἷα, which is used virtually as an adverb ('such as are found in great numbers among men'), as at 14.63. For the

expression cf. 5.422, at line-end 9.128, 11.536. For μετά + dat. see 6.60-1n., and cf. 8.214, 18.225 μετ' ἀνθρώποισι πέλοιτο.

161 'But to him who going often on a ship with many thole-pins etc.': i.e. 'frequenting the sea on etc.' θαμίζω (from θάμα) is 'to come often', or, with a participle as at 451, 'to do something often'. ἄμα νηϊ is equivalent to the common σὺν νηϊ. πολυκλήϊδι: see 8.37-8n. The epithet in H. is always in dat. sing. or plur. with νηϊ or νηυσί or νήεσσι. Hesiod has it in acc. (*Op.* 817). See Alexanderson (6.264-5n.) 15.

162 ἀρχὸς ναυτῶν: for ἀρχὸς as the commander of a ship or ships cf. 4.653, *Il.* 1.144. In later Greek ναύαρχος is the commander of a fleet. πρηκτῆρες 'traders'; only here in *Od.*, at *Il.* 9.443 in the more general sense of 'doer'. Cf. 3.72-3 etc. ἥ τι κατὰ πρῆξιν ἥ μαψιδίως ἀλλάγηθε | οἷά τε ληϊστῆρες ὑπεῖρ ἄλλα.

163 '〈Who〉 gives heed to his cargo and has oversight over his merchandise.' ἦισιν (for the form see 147n.), the verb of the ὅς (161) clause, goes with both μνήμων and ἐπίσκοπος. The φόρτος seems to be the outward cargo, the ὁδαῖα (the purpose of the ὁδός) that which the merchant receives in exchange for his φόρτος (cf. 15.445; ὁδάω is to 'sell' at Eur. *Cyc.* 12, 98, 133, 267; cf. Hesych. s.v. ὁδαίων, ὁδεῖν). Σ and Eust. offer an alternative explanation, that ὁδαῖα are equivalent to ἐφόδια, 'provisions for a journey' (cf. Hesych. s.v. ὁδαῖον). For φόρτος cf. 14.296, 5.249-50, Hes. *Op.* 631-2. μνήμων: H. uses the word elsewhere only at 21.95, ἐπίσκοπος only here in *Od.* Σ show that some ancient writers cited the word as evidence for the illiteracy of the heroes: the 'recorder' (later γραμματεύς) of the cargo still had to use his memory.

164 κερδέων θ' ἀρπαλέων 'profit which they greedily seize'. κέρδος already here, and perhaps increasingly in later poetry, means 'profit' of an unworthy kind or unworthily acquired. It is αἰσχρόν at Theogn. 466, 608; cf. also fr. adesp. *PMG* 961; in H. *Od.* 23.217 κακὰ κέρδεα. For the association of κέρδος with commerce in particular cf. Hes. *Op.* 632 (also *Od.* 19.284-5) and see A. Cozzo, *Kerdos: semantica, ideologie e società nella Grecia antica* (Rome 1988) 26-32, I. Perysinakis, *Metis* 1 (1986) 116-17. For the synizesis in κερδέων, never written contracted, see Chantraine, *GH* 1 62. οὐδ' ἀθλητῆρι ξοικας: after the long, complex preceding sentence this brief, simple sentence, picking up the starting-point at 159-60, makes an effective close to Euryalus' speech.

For *ἔοικας* in this kind of expression at line-end see 6.187n., and cf. 17.416. *ἀθλητήρ* is not found elsewhere in *H.* For the contraction see 160n.

165–85

The theme of Odysseus' angry reply is the common notion that nobody can be good at everything, but men differ in their abilities. For the *τοπος* thus used as an insult cf. *Il.* 9.37–9, 13.726–34. Finally Odysseus declares that he is in fact an outstanding athlete, and that, despite the effect of his sufferings, he has been roused by Euryalus' rudeness into displaying his prowess.

165 ὑπόδρα ἰδών 'looking askance', 'darkly', 'from under the eyebrows'. The choice of a different formula from 152 indicates the much stronger reaction of Odysseus to Euryalus' speech than to that of Laodamas. For this formula see J. P. Holoka, *T.A.Ph.A.* 113 (1983) 1–16. The line (with τὸν δ', τὴν δ', or τοὺς δ') is found × 7 in *Od.*, × 2 in *Il.*, the same formula with other subjects × 11 in *Il.*

166 οὐ καλὸν ἔειπες: contrast Euryalus' praise of Laodamas' speech at 141. Surprisingly the phrase is not repeated elsewhere. But for its relevance to the theme of hospitality see 7.159–60n. The use of καλόν, rather than καλῶς, shows that Odysseus is thinking of the content, not the form, of Euryalus' speech. **ἀτασθάλωι ἀνδρὶ ἔοικας**: an effective retort to 164. The epithet firmly establishes Euryalus as a parallel for Penelope's suitors, whose ὕβρις it often describes; see 7.56–66n.

167–8 'So it is that the gods do not give attractive gifts to all men, neither physique nor good sense nor eloquence' (or 'neither in respect of physique etc.': so H. Neitzel, *Philol.* 121 (1977) 26, taking the accusatives as acc. of respect, rather than as in apposition with χαρίεντα). For χάρις see 6.18–19, 8.18–20nn. Euryalus, who has destroyed the χάρις of the occasion by his rudeness, is about to be taught a lesson in what it means (see Slater 218). More logically Odysseus might have said that the gods *do* bestow gifts on different people, but that they do so unequally; cf. *Il.* 4.320 ἀλλ' οὐ πῶς ἅμα πάντα θεοὶ δόσαν ἀνθρώποισιν, 13.729. Hence van Herwerden's conjecture, οὐ γὰρ πῶς ἅμα πάντα. But emendation is probably unnecessary. On the gods' allocation of human success and failure see 6.187–90n. **οὔτε φῦλιν οὔτ' ἄρ φρένας**: cf. *Il.* 1.115. **ἀγορητύν**: ἀπαξ λεγόμενον.

169-73 Odysseus' first example is of a man who is weak in *φύη* (*εἶδος* here is virtually equivalent to it; see 6.16n.), but strong in *ἀγορητύς* and, by implication, *φρένες*. His appearance conceals his true quality, as that of Odysseus has already deceived Euryalus (see 159n.). The passage closely resembles Hesiod's description of the king who is favoured by the Muses (*Th.* 80-93), so closely indeed that most scholars have assumed that one is a direct imitation of the other, though some suppose that they both derive independently from a common oral tradition (e.g. Notopoulos, *Hesperia* 29 (1960) 177-97, West on *Th.* 84ff.). Many believe (for literature see West, and add T. Berres, *Hermes* 103 (1975) 129-43) that Hesiod's passage is the original, because in it the language is more orthodox and traditional, and better adapted to its context. On this view *αἰδώς* is more appropriate at *Th.* 92, where it seems to describe the reaction of the people to the appearance and power of their godlike king, than it is in *Od.* (172) to the respect which the speaker shows towards his hearers. And an insignificant but clever orator is less likely than a king to be regarded as a god as he goes about the town. However, the view that Hesiod depends on H. is more attractive (see F. Solmsen, *T.A.Ph.A.* 85 (1954) 1-15, H. Neitzel, *Philol.* 121 (1977) 24-44). The use made of *αἰδώς* is in fact highly appropriate to the context of Odysseus' speech. The man being described is the opposite of Euryalus, who has shown no *αἰδώς* in what he has said to Odysseus (cf. 166, 179). It is the speaker's respect for his audience that leads (*μετὰ δὲ πρέπει κτλ.*) to the thought that this respect is then reciprocated, and he is honoured by the people. The converse reaction to one who goes through the town having failed to observe proper *αἰδώς* is shown by Nausicaa's fears at 6.273-88. The implication is that Euryalus will be similarly dishonoured. Odysseus himself has given ample evidence of his ability both to show *αἰδώς* for others in his speeches (see 7.298-307, 305nn.), and to speak a *μελίχιον μῦθον* (6.148n.; cf. 143, 146). And he too has attracted the admiration of the people (7.144-5, 8.17-18n.).

169 *ἀκιδνότερος* 'weaker'; always ($\times 3$) in the comparative in *Od.*, the word is not found in *Il.* Σ record various guesses at its etymology. At 5.217 Penelope is *εἶδος ἀκιδνοτέρη μέγεθός τ'* than Calypso; cf. 18.130.

170-1 *μορφὴν ἔπεισι στέφει* 'crowns his words with beauty', 'puts beauty as a garland on his words'. *μορφήν* is best taken as an inter-

nal acc., ἔπεσι as indirect obj. (cf. Soph. *El.* 440-1 χοῶς . . . τῶιδ' ἐπέστεφε). *Il.* 18.205 ἀμφὶ δέ οἱ κεφαλῇ νέφος ἔστεφε is basically the same construction, but ἀμφὶ makes it slightly easier; cf. 8.569, and in passive 175. The only other occurrence of μορφή in H. is at the similar 11.367, a compliment of Alcinous to Odysseus. οἱ δέ: i.e. the people; cf. Hes. *Th.* 84-5 οἱ δέ τε λαοὶ | πάντες ἐς αὐτὸν ὁρῶσι. **τερπόμενοι:** the pleasure with which they listen to his speech is akin to the pleasure they gain from song and story-telling; see 8.44-5n.

171-2 The δέ clause is logically subordinate, in a temporal sense, to the preceding; see 6.29-30n. **ἀσφαλέως:** as at *Th.* 86 it means 'unerringly' (lit. 'without tripping up', from σφάλλομαι), i.e. 'fluently', 'without faltering', like ἐπιτροχάδην at *Il.* 3.213. An adv. followed by some part of ἀγορεύω is frequently found at line-end: e.g. 7.241. **αἰδοῖ μιλίχλη:** this combination is peculiar to this passage and *Th.* 92, but the association is natural enough (see 169-73n. *fin.*). If anything, the epithet is more appropriate to the *Od.* context than to the Hesiodic; for μιλίχιος most often describes gentle or soothing *words*, as indeed it does at *Th.* 84; see 6.148n. It is out of respect for his audience that a speaker, like Odysseus himself but unlike Euryalus, speaks in such a way. **μετὰ δὲ πρόπει ἀγρομένοισιν** 'and stands out among people in assembly'; cf. 18.2, *Il.* 15.550, etc. The description is as suitable for the outstanding orator as for Hesiod's king. ἀγρομένοισιν refers to a formal meeting of the ἀγορή, as at 8.17, *Il.* 9.74, or at least to a public gathering of some kind. At *Th.* 91 this detail is expressed by ἀν' ἀγῶνα, which replaces ἀνὰ ἄστυ here.

173 The reaction of the people is the same as that of the Phaeacians to Arete 'when she goes through the town' (7.71-2n.). By his gifts as a speaker this man (like Arete with her good sense) creates the godlike impression that the next man (174) owes to his appearance.

174-5 In the second case, which will bring us to Euryalus, the point of Odysseus' remarks becomes clear. This man is godlike in εἶδος (or φυή), but weak in ἀγορητύς (and by implication φρένες); or, as H. puts it, there is no χάρις ('charm' or 'attractiveness') to crown his words. χάρις picks up χαρίεντα (167-8n.) and is equivalent to μορφήν at 170. **ἄλλος δ' αὖ εἶδος** corresponds exactly with the beginning of the μέν clause at 169. Both continue with an adj., and there is a contrast between ἀνὴρ (169) and ἀθανάτοισιν, the gods to whom the second man is compared. **ἀλίγκιος ἀθανάτοισιν:** like the first man

(173) he is godlike, but only in respect of his appearance. The simple ἀλίκιος is found only here in H. and at *Il.* 6.401. But the compound ἐναλίκιος is common in this type of expression; see 7.4-5n. ἀμφι περιστέφεται 'but for him there is no grace to crown his words'. The MSS have ἀμφιπεριστέφεται, but Lehrs (*De Aristarchi studiis Homericis* (2nd edn Leipzig 1865) 395) rightly divided it into two words, thus producing a normal caesura; cf. Hes. *Op.* 74-5. ἀμφιπερι- compounds are rare in H.; cf. only *Il.* 8.348 ἀμφιπεριστρώφα. For the combination of ἀμφί and περί see K-G 1 528, Chantraine, *GH* II 129-30, and cf. 11.609, *Il.* 15.647. This clause too corresponds closely with the ἀλλά clause at 170, with χάρις replacing μορφήν. What was there the internal acc. with the active verb becomes here the subj. of the passive verb.

176-7 Odysseus reaches the point at last, with ὥς καί, as often, marking the application of the generalisation to the specific case; cf. 7.219n. Euryalus is an example of the second type. οὐδέ . . . τεύξειε 'nor would even a god make it otherwise', i.e. improve upon it; cf. 20.211-12, 24.107, *Il.* 14.53-4. For the repeated οὐδέ see 8.32-3n.; the first is a connective, while the second goes closely with θεός, 'not even'. ἀποφώλιος: a mysterious word, which is confined in H. to *Od.* (× 4), and, apart from Eur. fr. 996, does not reappear until Hellenistic Greek. It was explained in antiquity as meaning the same as ἀνεμώλιος and μάταιος, 'empty', 'vain', which is certainly the sense required here. *Lfgre* favours a derivation from ἀπό and ὄφελος.

178 Odysseus abruptly describes his reaction to this particular speech of Euryalus, finally accepting the challenge. For the expression cf. 20.9 (Odysseus' reaction to the shameless behaviour of the maid-servants on Ithaca), also 14.361, 17.150, etc. For the verb see 7.273-4n. θυμός (-όν) ἐνὶ στήθεσσι φίλοισιν ends a line × 5 in *Od.*, × 2 in *Il.* For φίλος see 7 269-70n.

179 εἰπὼν οὐ κατὰ κόσμον picks up οὐ καλὸν ἔειπες at the beginning of the speech (166), so that Euryalus' inappropriate words frame the general disquisition on human abilities. κατὰ κόσμον means much the same as κατὰ μοῖραν (141n.); see A. W. H. Adkins, *C.Q.* 22 (1972) 13-18, Hainsworth, *C.R.* 26 (1976) 115. Cf. for example 3.138, 8.489/496, 14.361-3.

179-83 Odysseus replies directly to Euryalus' taunt (159-60, 164). But in doing so he also incidentally confirms the supposition of Laodamas that he is a natural athlete, one who, however, has been

affected by his sufferings (note especially ἤβηι picking up 136). Whether or not Odysseus heard that speech of Laodamas, the effect of all this is to separate the latter from Euryalus (see 153n.).

179 νῆϊς ‘without knowledge of’, the opposite of δαήμονι 159. It comes from negative νη- (cf. νηλεής, νημερτής) and the root of οἶδα; see Chantraine, *DE*. This is its only occurrence in *Od.*, but *Il.* 7.198 has acc. νῆϊδα; cf. *h. Dem.* 256.

180 μυθεῖται for this contracted form of the second person sing. of the pres. indic., see Chantraine, *GH* 140, and cf. νεῖται 11.114 = 12.141. ἐν πρώτοισιν; see 6.60–1n. The phrase is particularly common in *Il.*, e.g. 8.536–7 ἀλλ’ ἐν πρώτοισιν, δῖω, | κέσσεται. δῖω; see 6.172–4n.

181 ἔμμεναι ‘that I was’; the pres. infin. is equivalent to an imperf. indic.; see Goodwin, *MT* §119, and cf. 8.516. ἤβηι see 8.136–7n. In the Funeral Games in *Il.* 23 Odysseus shared with Ajax the prize for wrestling (cf. also *Od.* 4.343–4), and came first in the foot-race (70–9). πεποιθεῖ cf. 16.71 (Telemachus) οὐ πω χερσὶ πέποιθα, 21.132, *Il.* 12.135. For the pluperf. form see 6.166n. For the simple modification of the formula χερσὶν ἐμῇσι (see 148n.), by the dropping of ν-movable and the insertion of the enclitic τ’, see Hainsworth, *Flexibility* 100–1. It is his strength of arm in particular that Odysseus will shortly display.

182 νῦν δ’ . . . ἄλγεσι ‘but now I am held in the grip of distress and suffering’. Cf. 17.318 (of Argus, Odysseus’ old dog), 18.123. Odysseus’ sufferings might be expected to have weakened his youthful vigour; cf. 19.360 αἶψα γὰρ ἐν κακότητι βροτοὶ καταγυράσκουσιν, where Penelope speculates on the condition of her husband. Σ observes that his mention of them is designed to provide an excuse for possible failure, and to increase the admiration that success will arouse.

183 = 13.91 = 13.264 = *Il.* 24.8 (Achilles). The formula was doubtless applied to many heroes in the oral singer’s repertoire of stories of war and travel. For Odysseus πτολέμους means primarily the Trojan War itself, but may include such episodes as his encounter with the Cicones at 9.39–61. ἄλεγεινά . . . κύματα; cf. *Il.* 17.749 ποταμῶν ἄλεγεινὰ ῥέεθρα. Elsewhere in *H.* ἄλεγεινός is used only in the fem. (cf. 8.126n.). πείρων ‘cleaving a way through’, ‘crossing’, metaphorically with πτολέμους, more literally with κύματα (cf. 2.434), so that the expression involves a kind of zeugma.

184 κακὰ πολλὰ παθών; concessive. The same phrase occurs in the same position at 5.377, 15.176; cf. also 4.81.

185 θυμοδακῆς: a ἀπαξ λεγόμενον before late Greek. δάκνω, lit. 'bite', 'sting', is itself rare in H., but cf. *Il.* 5.493, Hes. *Th.* 567, Sim. 579.5 *PMG* and Soph. *Phil.* 706 δακέθυμος, Aesch. *Ag.* 743 δηξίθυμος, also 8.272. The whole line picks up 178–9, so that the effect of Euryalus' words on Odysseus frames the second part of the speech. The entire speech is itself framed by οὐ καλὸν ἔειπες (166) and εἰπὼν as its last word. ἐποτρύνω and ὀρίνω are synonymous.

186–201

Odysseus proves his heroic worth by throwing a discus a prodigious distance. The amazement of the spectators, shown by their crouching down on the ground (190–1), is probably a regular feature of such stories. Here it strikes a comical note. Odysseus' choice of the discus was unprepared at 103, but the mention of the event at 129 allows H. here to make the point that the discus thrown by Odysseus is much larger than that already thrown by the Phaeacians (187–8). The intervention of Athena marks the importance of this first proof of Odysseus' superiority. The tension relaxes quickly, and complete harmony will soon be restored. In this civilised society even insults cannot be taken too seriously, and Odysseus will forget Euryalus' offence. It will be very different on Ithaca.

186 αὐτῷ φάρει 'cloak and all'; cf. 14.77, *Il.* 8.24, etc. Sometimes σύν is found in this kind of expression: e.g. 13.118, *Il.* 9.194. The throwing of the discus is so easy for Odysseus that he does not even bother to take off his cloak, as does Telemachus before he tries to string the bow (21.118).

187 πάχετον 'thick', 'massive'. For the suffix cf. περιμήκετος (6.103). The only other Homeric occurrence of the adj. is at 23.191 (of an olive-bush). For the three adjs., with a connective only between the first two, cf. 19.173. But the sandwiching of a positive between two comparative adjs. is awkward. A more normal form of expression is μείζονα . . . καὶ πάσσονα (see 6.229–30n.). For στιβαρός see 8.84n. Only here does H. employ it in the comparative. **ὀλίγον περ:** so at line-end 10.24, *Il.* 19.217. Intensive περ, though rare in H. (Denniston, *GP* 482; cf. 8.212), is more suitable than γε or τε, which appear in many MSS.

188 ‘Than that with which the Phaeacians had been competing with one another in the discus.’ The verb δισκέω appears only here in H., and next at Pind. *Isth.* 2.35. ἀλλήλοισι for the dat. after a verb which implies ‘competing with’ see K–G 1 432, Schwyzler–Debrunner 161, Chantraine, *GH* II 75.

189 στιβαρῆς ἀπὸ χειρός: a commoner use of στιβαρός than at 187. The phrase recurs, but within the line, at *Il.* 13.505 = 16.615, 15.126; cf. 14.455, 23.843 (χειρὸς ἀπὸ στιβαρῆς at line-beginning, in the same context of throwing a weight).

190 βόμβησεν: either ‘made a whirring noise’, as it flew through the air, or ‘made a thudding noise’, as it landed on the ground. The former suits the context of the prodigious flight of the discus and λαὸς ὑπὸ ριπῆς 192, but the latter is preferable in that it is more consistent with Homeric usage; cf. 12.204, 18.397 χάμαι βόμβησε πεσοῦσα, *Il.* 13.530. λίθος: the discus is simply a large stone (cf. 192). At *Il.* 23.826, 844 the σόλος used for the same purpose is a lump of iron. The classical discus was made of metal. For the ancient discus and the technique of throwing it see E. N. Gardiner, *Athletics of the ancient world* (Oxford 1930) 154–68, S. Laser, *Arch. Hom.* τ 58–62. κατὰ δ’ ἔπτηξαν ποτὶ γαίῃ: (κατα)πτῆσσω (like καταπτώσσω) is usually to ‘cower down’ in fear; cf. 22.362, *Il.* 8.136, 22.191. The Phaeacians may be frightened, not by the danger of being struck by the discus, but by its noise.

191 = 369 = 13.166. The noun–epithet combination fills the whole line. Both epithets are obviously appropriate to the Phaeacians (cf. 96n.). δολιχέρητμοι, ‘of the long oars’, is confined in H. to *Od.*, where, apart from these passages, it describes a ship or ships (4.499, 19.339, 23.176). For ναυσίκλυτοι see 7.39n. Given the formulaic nature of the line, it is dangerous, though tempting, to find humour in the honorific description of the Phaeacians in the moment of their embarrassment.

192 λαὸς ὑπὸ ριπῆς ‘at the flight of the stone’. λαὸς is gen. of λαός. For ριπή of the flight of a missile cf. *Il.* 16.589. For ὑπὸ before initial ρ see 6.93n. Most MSS have ὑπαί, a reading which often appears as a variant before λ, ν, ρ, Ϝ, but which is rarely strongly attested (only before π and δ); see LSJ s.v. ὑπό *init.* ὑπέρπτατο ‘flew past (beyond)’; cf. 22.280, *Il.* 13.408, 22.275, all in the same position, but only here in H. governing an obj. in acc. Cf. in the same context *Il.* 23.843 ὑπέρβαλε σήματα πάντων; but ‘flew over’ is more vivid. δ’ here

may be equivalent to γάρ. The sentence probably explains the Phaeacians' reaction. **σήματα**: i.e. pegs, or the like, stuck into the ground to mark each man's throw.

193 ῥίμφα θέων: cf. 13. 88 (of the Phaeacian ship) ῥίμφα θέουσα, *Il.* 10.54, 23.766. 'Running' seems less appropriate here of a stone *flying* through the air. **ἀπὸ χειρός** picks up 189. **ἔθηκε δὲ τέρματ' Ἀθήνη** 'and Athena placed the limit'. The expression is odd. The meaning must be that Athena marked the range of Odysseus' throw by fixing a σῆμα in the ground where the discus fell. Cf. *Il.* 23.333, but τέρματα is used there in its more natural sense of the point at the far end of the race-course round which the chariots drive.

194 ἀνδρὶ δέμας ἔικυῖα: the same phrase describes Athena's disguise at 13.222, where the man is specified as νέωι. H.¹ does not say, but we may assume, that Athena takes the form of one of the officials of the games (see 8.7–14n.). For the expression see 7.18–20n. **ἔπος . . . ὀνόμαζει** see 6.254n.

195–6 'Even a blind man, stranger, might distinguish your mark by feeling round it; for it does not mingle at all with the mass.' It is quite separate from the marks of the other competitors' throws, which are bunched together. For the thought cf. *Pl. Rep.* 550d καὶ τυφλῶι γε δῆλον, ὥς μεταβαίνει; also *Od.* 6.300–1. **ἀλαός**, though not ἀλαοσκοπία, is confined in H. to *Od.* It is probably an Arcado-Cypriot word, perhaps related to λάω = 'see' (*LfggrE*). **ὄμῳ** very rarely, as here, of a crowd of inanimate objects. In *Od.* it most often describes the crowd of suitors. See Sacks 15–17.

197 ἀλλὰ πολὺ πρῶτον: cf. at line-beginning 9.449 and *Il.* 8.256 ἀλλὰ πολὺ πρῶτος. **θάρσει τόνδε γ' ἄεθλον** 'feel confident about [i.e. 'have no fear of'] this competition'. θαρσεῖν + acc. (only here in H., but cf. 11.488 μή . . . θάνατόν γε παραύδα) is equivalent to οὐ φοβεῖσθαι, as often in fifth- and fourth-century Greek; see K–G 1 298–9.

198 'None of the Phaeacians will reach this nor throw beyond it.' **τόν γ'**: the MSS present various readings (see app. crit.). With ἵξεται the acc. is correct, so that the choice lies among τόδε γ', τόν γ', and τόνδ'. The neut. τόδε, 'this point' or with σῆμα understood, was the reading of Aristarchus. But the masc. is picked up at 202, so it is probably correct here too, with δίσκον understood. ὑπερίημι is found elsewhere only in the middle, at Xenophanes 21 B 31 D–K.

199 = 7.329. The next line begins with χαίρων also at 13.251.

200 ἐνῆτα 'with good will', 'kindly'. The etymology is obscure (see Chantraine, *DE*), but it may derive from ἄφος > ἥος (cf. Sanskrit *avas* = 'help'). In *Il.* the word always, except at 23.648, describes Patroclus. This is the only occurrence in *Od.* ἐν ἀγῶνι 'in the assembly', i.e. 'among the assembled crowd', rather than 'in the place of contest'; cf. *Il.* 23.273, 448, 495, etc. Later ἀγών can be used to describe the assembly of the Greeks at the Olympic or other Games: Hdt. 6.127.3, Soph. *El.* 682, Ar. *Plut.* 583.

201 κουφότερον: so at Hdt. 1.35.4, Eur. *Med.* 449, 1018 κούφως φέρειν is to bear something lightly or easily, the opposite of δεινῶς or βαρέως φέρειν. 'More lightly' means 'less sternly' (than in his speech at 166–85).

202–35

Flushed with his success at the discus Odysseus challenges the Phaeacians at various other events. Similarly at 18.366–75, after defeating the beggar Irus, he will express a desire to challenge the suitor Eurymachus in farming competitions, while, after he has killed the first suitor, he will challenge all the rest to fight (22.41, 65–7). The narrative might have developed into a full-scale account of how Odysseus proved victorious at each in turn. But we have already had the description of the games (109–30), and Odysseus' victory with the discus is sufficient to establish his heroic status in the eyes of the Phaeacians. So H. will allow the challenge to pass, and Alcinous will propose instead a different form of entertainment. It is the tone and form of Odysseus' challenge that are most important. His anger has now gone, and once again he behaves as the model of a perfect guest, one who is prepared to compete with any of the Phaeacians except Laodamas; see 208–11n.

At the centre of his speech Odysseus selects for fuller development his claim to be an outstanding archer. Even this claim is presented with a degree of modesty: he is not as good as Philoctetes was at Troy, or as were the heroes of an earlier generation, Heracles and Eurytus. Perhaps this is a realistic recognition of his own position. Homeric heroes are rarely reluctant to boast, but in certain qualities some individuals are known to be only second-best (see 115–17n.). And as for heroes of an earlier generation there is general acceptance that they

were finer than heroes of the present day (see 222n.). The very fact that Odysseus feels able to compare himself at all with them, and with Philoctetes, whose bow secured the capture of Troy, indicates the magnitude of his claim. He devotes to it fourteen of the 32 lines of the speech. This event did not appear in the list at 103 (see 104-32n.). It is here selected for special treatment, because Odysseus' prowess with the bow will mark the climax of the poem.

202-3 τοῦτον νῦν ἀφίκεσθε: see 198n. In later Greek ἐφικνέομαι or ἐξικνέομαι (+ gen.) is commoner in this sense of reaching a mark. ἀφίκεσθε appears here as a variant; if it were correct, we should probably have to read τούτου (cf. *Il.* 13.613). But probably the more difficult was corrupted into the easier reading. **τάχα . . . μᾶσσον** 'that soon someone else coming after me will throw as far or still farther'. ὕστερον could be either adj., equivalent to δεύτερος (cf. *Il.* 5.17, 16.479), or adv. For the juxtaposition with ἄλλος cf. 9.351. Others take ἄλλον (sc. δίσκον) as obj. of ἤσσειν ('that I shall throw another, second etc.'). Odysseus would then be boasting rather than displaying modesty. For the form and accent of μᾶσσον see Schwyzer 538, Chantraine, *GH* 1 190, 255-6. This comparative of μακρός (cf. πάσσονα 6.230) is used by H. only here (cf. μακρότερον 20).

204 = 15.395 (with ἀνώγει for κελεύει, the latter as a variant); 'of the rest anyone whose heart and spirit urge him'. τῶν ἄλλων looks forward to the distinction between Laodamas and the other Phaeacians at 207. **ὅτινα** = ὄντινα, acc. sing. masc.; at *Il.* 22.450 it is nom. plur. neut. Cf. ὅτις, ὅτινας. But H. also uses forms with double inflexion, as at 7.211, 8.573. **κραδίη θυμός τε κελεύει**: see 7.187n. The formula occurs × 6 in *Od.*, only once in *Il.* (13.784). The combination of κραδίη and θυμός is common in both poems.

205 δεῦρ' ἄγε πειρηθήτω 'come here and let him try'. See 145n. **ἐχολώσατε**: plur.: Odysseus' anger extended from Euryalus to the young Phaeacians in general; cf. 153n. **λίην** 'exceedingly', as often in H. (cf. 489), not 'too much', 'excessively'. For the shape of the expression cf. 20.99.

206 The list is much the same as at 103, but with jumping omitted. No doubt it is a conventional summary of the main items in the normal athletic competition (cf. also *Il.* 23.621-3, 634-6), and we need not worry that with a certain inconsistency Odysseus will at 230-1 demur at the thought of running. For Odysseus' skill at wrestling and running

in *Il.* 23 see 181n. At the beginning of *Od.* 18 he will display his prowess as a boxer against Irus. **πάληι**: only here in *H.* and in the similar list at *Il.* 23.634–6. **καί**, ‘even’, may perhaps suggest that he is not really keen to run, the notion that becomes explicit at 230. **οὐ τι μεγάλῳ** ‘I do not mind’ (‘grudge’, ‘object’). The use of **μεγάλῳ** is similar to that of **φθονέω** (6.68n.). Like **φθονέω** it is often negative; cf. 2.235, *Il.* 7.408, *h. Herm.* 465, in all of which the same phrase ends the line. Here it stands in parenthesis.

207 Only at the end of the sentence does the meaning of **τῶν ἄλλων** (204) become clear. **πλήν**: the only occurrence of the word in *H.* For the shape of the line cf. 8.117.

208–11 Odysseus considers it improper for a guest to vie in ἀρετή, even in a friendly competition, with his host. Strictly speaking his host is Alcinous, but the same rules evidently apply to members of his host’s family. Laodamas is Alcinous’ eldest and favourite son.

208 **ξεῖνος . . . ἐστί**: Arete will use the same language of the reciprocal relationship at 11.338. A relationship of guest-friendship has been established by the offering of hospitality to Odysseus. **φιλέοντι** means more than ‘one who is his friend’. Despite Odysseus’ anger at Euryalus’ offence, none of the Phaeacians could really be described as his ἐχθροί, and the competition to which he challenges the others is a friendly one. It means rather ‘one who is his host’, ‘one who entertains him kindly’ (as at 545, 6.15, etc.; see 8.42n.), the sense being picked up at **ξεινοδόκῳ** 210; cf. 15.70, *Il.* 3.354.

209 **ἄφρων . . . καὶ οὐτιδανός** ‘foolish . . . and worthless’. Proper behaviour is often thus expressed in intellectual terms. The ‘foolish’ man is one who does not *know* how to behave; see also 6.187–90n. **οὐτιδανός** (combined with **ἀναλκίς**) is Diomedes’ description of Paris, who is like a **πάϊς ἄφρων** (*Il.* 11.390). At *Il.* 1.293 it forms a pair with **δειλός**. **κεῖνος** goes with **ἀνὴρ**.

210 See 6.92n.

211 **δήμῳ ἐν ἄλλοδαπῷ**: cf. at line-beginning 9.36 **γὰρ ἐν ἄλλοδαπῇ**, 14.231 and 20.220 **ἀνδρὰς ἐς ἄλλοδαπούς**, also 8.220. For a large group of related formulae see Nagler, *T.A.Ph.A.* 98 (1967) 277–9. **ἔο . . . κολούει** ‘he cuts off everything of himself’, i.e. ‘he cuts off all that is in his own interests’. As usual, the question of propriety is not entirely divorced from that of self-interest. Odysseus is anxious to behave correctly, but he is also afraid that, if he antagonises his

hosts, they may not give him what he wants, namely his return home. The same verb is used by Arete at 11.339-40, when she urges the Phaeacians not to cut short the gifts which Odysseus desires. Its only other occurrence in *H.* is at *Il.* 20.370.

212-13 The lines pick up 204-6, so that the challenge to the other Phaeacians frames Odysseus' refusal to compete with Laodamas and the reason for that refusal. οὐ . . . ἀναίνομαι οὐδ' ἀθερίζω 'I do not reject nor make light of'. The etymology of ἀθερίζω (found also at 23.174 and *Il.* 1.261) is uncertain; see Chantraine, *DE*, *Lfgre*. It may derive from ἀθήρ, 'chaff', or be related to Sanskrit *ādharma*, 'inferior' (Frisk, E. Risch, *Wortbildung der homerischen Sprache* (Berlin and New York 1974) 92). ἴδμεν καὶ πειρηθήμεναι 'to get to know him and to try myself out'. See 6.126n. ἀντην: probably 'face to face', rather than 'in the face of all'; see 8.158n.

214 'For I am not bad at everything, in all the contests that there are among men.' The litotes (= 'I am good') introduces a note of polite humility, and prepares us for the further disclaimer at 230-1. It also picks up the words of Laodamas at 134. For the quasi-adverbial acc. πάντα see Chantraine, *GH* II 47-8. μετ' ἀνδράσιν ὅσσοι ἀέθλοι = πάντας τοὺς ἀέθλους (expanding πάντα) ὅσσοι εἰσὶν μετ' ἀνδράσιν. For the placing of the antecedent inside the relative clause and its attraction into the case of the relative pronoun see K-G II 417, Chantraine, *GH* II 238. For the dat. see 8.160n.

215-28 Odysseus claims to be outstanding as an archer. Despite 216-20, nowhere in *Il.* does Odysseus fight with the bow (at 10.260 he borrows, but does not use, that of Meriones), and he takes no part in the archery contest in the Funeral Games. Indeed few characters in the *Il.* use that weapon, which was evidently despised by the true hero; cf. *Il.* 11.385-90, and see Lorimer 289-301, Stanford, *Ulysses theme* 16, 71, Bond on Eur. *HF* 161. We need not conclude that the present passage presupposes a different, and perhaps earlier, tradition from that which underlies the *Il.* (Page 157-8, Hölscher, *Epos* 67-72), though, for all we know, Odysseus may have appeared as an archer in other versions of the story; cf. 9.156, 10.262. For Woodhouse 157, 184-5 Odysseus as an archer is a figure of folk-tale, as opposed to the Odysseus of saga. But with the climax of the poem already in mind *H.* may have attributed to him here a skill that is quite untraditional, at least in the context of Troy.

215 So at 19.585-7 the disguised Odysseus promises Penelope that her husband will return before the suitors, τόδε τόξον ἔϋξοον ἀμφαφώντες, can string the bow and shoot the arrows through the iron. The same bow is ἔϋξοον also at 21.92, 281, 286, etc. μέν is not answered by δέ till after the digression at 229.

216 πρῶτος . . . βάλοιμι: cf. *Il.* 4.459 = 6.9. ἐν δμίλῳ: cf. *Il.* 8.269-70 δῖστέουσας ἐν δμίλῳ.

217-18 ἀνδρῶν δυσμενέων: cf. at line-beginning 4.246, 14.220-1, *Il.* 10.221, 395, 13.263, also *Od.* 4.319 δυσμενέων δ' ἀνδρῶν (of the suitors). δυσμενής regularly describes the suitors, who will later be the victims of Odysseus' bow; see 6.184-5n. εἰ καὶ κτλ.: i.e. no matter how many comrades he had round him shooting at the enemy, Odysseus would be the first to hit his man. τοξάζοιτο φωτῶν 'were shooting at men', i.e. the men on the enemy side. In κακῶς ἀνδρῶν τοξάζει at 22.27 ἀνδρῶν has rather more point: Odysseus, complains the suitors, is shooting no longer at the axes but at themselves. The gen. is normal with verbs of aiming at. τοξάζομαι is not found in *Il.*

219 ἀπεκάλυτο: see 127n. The presence of Philoctetes at Troy shows that the poet is thinking not of the *Il.* itself but of the story later told in the *Little Iliad*, of how after Achilles' death Philoctetes was brought to Troy from Lemnos (cf. *Il.* 2.721-5, also *Od.* 3.190), and with his bow killed Paris and won the glory of capturing Troy (for his skill as an archer see *Il.* 2.718).

220 δῆμῳ ἐνι Τρώων: see 211n. Cf. δῆμῳ ἐνι Τρώων, ὅθι πάσχετε πῆματ' Ἀχαιοί (× 3 in *Od.*), and δῆμῳ ἐνι Τρώων, ὅθι πάσχομεν ὄλγε' Ἀχαιοί (× 2). Laodamas' challenge and Euryalus' taunts have led Odysseus (cf. 158-64n.) to take the first step in revealing his identity: the Phaeacians now learn that he fought at Troy. But he reveals it only in passing, and at 577-86 Alcinous appears not to have grasped its significance (a fact which has led Analysts to excision). The final revelation will start from scratch.

221 τῶν δ' ἄλλων: cf. 204, 212. For the structure of 216-22 cf. 204-13: 'I am first among archers - only Philoctetes surpassed me - I am better than all other living archers.' ἐμέ . . . προφερέστερον: see 8.128-9n. According to the normal rule the subj. of an infin. is not expressed (and anything agreeing with it is in nom.) when it is the same as the subj. of the verb that governs that infin. But the acc. is

sometimes found when the subj. is stressed, particularly, as here, when it is contrasted with someone else; see K–G II 30–1, Chantraine, *GH* 154, 312, and cf. *Il.* 7.198, 13.269, 20.36.

222 Cf. 9.89 = 10.101. *vũn* prepares the contrast between men of the present day and those of former generations, with whom Odysseus would not be prepared to compete; cf. *Il.* 1.271–2 *κείνοισι* (i.e. men of the previous generation) *δ' ἄν οὐ τις | τῶν οἱ νῦν βροτοὶ εἰσιν ἐπιχθόνιοι μαχέοιτο*, 5.304, 12.383. *σῖτον ἔδοντες*: the distinction is not between men who eat, and men who do not eat, cereals (*Σ*, Eust.) but between men and gods, who (*Il.* 5.341) *οὐ . . . σῖτον ἔδουσ(ι)*; cf. *Il.* 6.141–2 *οὐδ' ἄν ἐγὼ μακάρεσσι θεοῖς ἐθέλοιμι μάχεσθαι. | εἰ δέ τις ἔσσι βροτῶν, οἱ ἄρούρης καρπὸν ἔδουσιν κτλ.*, *Od.* 5.197, 9.191 *ἀνδρὶ . . . σιτοφάγῳ*, *Il.* 13.322. See also *θ*.8n.

223 The notion that men of the present day are weaker than their ancestors is a common one in epic. After *προτέροισιν* the fut. *ἐθελήσω* is somewhat paradoxical.

224–8 Heracles and Eurytus are connected in myth, the latter being the king of Oechalia (*Il.* 2.596, 730) and father of Iole. This Oechalia was probably in Thessaly (for other places with this name see Strabo 10.448). In a story which belongs to the bride-contest type discussed at Intro. 29–30, 8.104–32n. Heracles defeated Eurytus and/or his sons in an archery competition, but on being refused the prize of Iole as his bride sacked Oechalia. The story was told in the *Οἰχολίας ἄλῳσις* attributed to Creophylus of Samos, and it appears in the Hesiodic *Catalogue*, fr. 26.30; see M. Davies, *Sophocles Trachiniae* (Oxford 1991) xxii–xxx. According to Theocr. 24.107–8 Eurytus taught archery to Heracles, and it was from Heracles that Philoctetes received his bow. H. will later (21.11–41) tell how Heracles killed Eurytus' son Iphitus, and how the great bow with which Odysseus will test his skill against the suitors was given to him by the same Iphitus, his guest-friend, who had received it from his father Eurytus. See Clay 89–93.

The fact that Heracles and Eurytus competed in archery even with the gods is mentioned in the first instance to prove how skilled they were with the bow. But H. then goes on to narrate how Eurytus (though not Heracles) was killed by Apollo (in the usual version he is killed by Heracles) for daring to challenge him. Other similar stories are reported by H.: that of Thamyras (see 62–82n. *init.*, 63–4n.), who also has connections with Eurytus (*Il.* 2.596), and that of Niobe who

boasted that she had borne more children than Leto (*Il.* 24.602-17). It is unwise to challenge, or to claim equality with, a god in his particular function or indeed in general; cf. 4.78, 12.116-20, etc. Such passages contain the germ of the later idea that there is a gulf fixed between men and gods, and that it is presumptuous for a man to attempt to rise above his human status. But in *H.* there is as yet little idea that the gods in general resent human prosperity, and it is significant that the words *φθόνος* and *ὑβρις* never occur in such a context (see 6.68, 120nn.). The offences described are quite specific, and what the god punishes is a particular infringement of his *τιμή*.

225 τόξων 'archery', as at *Il.* 2.718 etc.

226-7 μέγας Εὐρυτος: a noun + epithet of this shape, *υυ-υυ*, occurs only four times in *H.*; cf. 14.458, *Il.* 2.758, 7.427, 24.477, also *h. Ap.* 433, and see Hainsworth, *Flexibility* 6, 45. **οὐδ' ἐπὶ γῆρας | ἵκετ(ο)**: probably 'nor did old age come upon him', rather than 'nor did he come to old age'; cf. 1.218, 11.196, 13.59-60, but also *Od.* 15.246 οὐδ' ἵκετο γήραος οὐδόν, 19.367-8. For the thought in general cf. *Il.* 6.130-1, 139-40.

227-8 χολωσάμενος . . . | ἔκτανεν: cf. *Il.* 6.205 τὴν δὲ χολωσαμένη χρυσήνιος Ἄρτεμις ἔκτα, and, in the story of Thamyras and the Muses, 2.599. **προκαλίζετο**: see 8.142n. At 18.20 Odysseus warns Irus, μή τι λίην προκαλίζω, μή με χολώσης. The phrase picks up 225, and the structure provides a simple example of ring-composition: *A* Eurytus challenged the gods in archery - *B* therefore he died early - *B* he was killed by Apollo - *A* because he challenged him at archery.

229 δουρὶ δ' ἀκοντίζω 'and I cast with the spear'. This skill too Odysseus will display against the suitors: 22.263, 282 μνηστήρων ἐς δμίλον ἀκόντισαν ὀξέα δοῦρα. For the dat. of the weapon cf. *Il.* 4.496 etc. **ὅσον . . . δῖστῶι** 'further than anyone else (lit. 'as far as no one else') can <shoot> with an arrow'. Odysseus exaggerates, unless, as J. S. O. Robertson-Luxford, *C.R.* 33 (1919) 151, improbably suggested, he is talking about throwing, rather than shooting, an arrow.

230 οἷοισιν . . . ποσὶν is emphatically placed in front of the μή clause, to which it logically belongs. For Odysseus' reluctance to run see 8.206n. **δεῖδοικα**: Attic δέδοικα, from δε-δϜ-; cf. 24.353, *Il.* 1.555, etc. δειδω is the more ancient form; see Chantraine, *GH* 1 452, Shipp 112.

231 ἀεικελίως ἐδαμάσθην: cf. 4.244 at line-end πληγῇσιν ἀεικελίησι δαμάσας. Odysseus' condition was humiliating because he had fallen into κακότης (182n.). Cf. the common formulaic expression ἀεικέα πότμον (2.250 etc.), and see 6.242n. For δαμάζω of the sea cf. 5.454.

232 κομιδὴ may include 'provisions', but in fact Odysseus was supplied with food for his voyage by Calypso (5.265–7), and the word refers more generally to all the physical care and comfort which was lacking on his voyage from Ogygia; cf. 8.451–2. κομιδὴ is 'care' bestowed on a person (e.g. 8.453), on a garden (24.245, 247), on horses (*Il.* 8.186, 23.411). Cf. κομίζω 6.278n. Later it comes to be used for the 'conveyance' of provisions, as at Thuc. 4.27.1, 6.21.2.

233 ἐπηετανός: see 6.86, 7.98–9, 127–8nn. τῷ . . . λέλυνται: cf. 18.242 (of Irus), *Il.* 13.85, also *Od.* 18.238. In *Il.* γυῖα is frequently the obj. of λύω or subj. of λύομαι. For φίλα see 7.269–70n.

234 See 7.154n.

235 After the formula of 234 someone regularly breaks the silence (see 7.155–6n.).

236–55

As at 97–103 (see 83–103n.) H. uses Alcinous to provide the transition to the next stage in his narrative. Odysseus' challenge is not taken up. Instead Alcinous relieves the tension and begins by acknowledging his ἀρετή, an important moment in the restoration of Odysseus to his status as a hero, and then passes to the corresponding ἀρετή of the Phaeacians. Since this includes their excellence at music and dancing, we are neatly prepared for the demonstration of the latter and for the reintroduction of Demodocus to sing his second song.

236 ἐπεὶ: the principal clause never appears; after the long and complex subordinate clause Alcinous starts afresh at 241, as he moves from Odysseus' ἀρετή to that of the Phaeacians. Cf. 6.187n. Alcinous' opening words reciprocate the politeness that framed Odysseus' speech. Cf. Paris' placatory reaction to Hector's rebuke at *Il.* 3.59 = 6.333. ἀχάριστα 'unpleasant'. Alcinous now takes steps to restore the χάρις which Euryalus has disrupted. For the litotes see 8.214n. μεθ' ἡμῖν 'among us'; see 6.60–1, 8.160nn., and cf. 17.505, *Il.* 10.250.

237 The positive ἀλλά clause reinforces the negative οὐκ ἀχάριστα: 'not unpleasant . . . , <but pleasant in that> you wish etc.' ἀρετὴν

... φαίνεμεν: cf. *Il.* 20.411 ποδῶν ἀρετὴν ἀναφαίνων. τοῖ = σοί. ὀπηδεῖ: Odysseus' excellence is thought of, not as something inherent in him, but as something external that keeps him company, just as honour and glory do the Greek leaders at *Il.* 17.251 (cf. Hes. *Op.* 142). The two passages are not dissimilar, in that ἀρετὴ implies not only 'excellence' but the reputation for it.

238 χωόμενος picks up ἐχολώσατε at 205.

239–40 νείκεσεν picks up 158(n.). ὥς ... βάζειν '(insulted you) in such a way as no one who knew in his heart how to speak fittingly would insult you (lit. 'find fault with your excellence')'. The wise Alcinous, in terms not unlike those used by Hector to Paris at *Il.* 6.521–2 (see Hohendahl-Zoetelief 14–15), dissociates himself from the foolish words of Euryalus, implying that he himself, like all sensible people, recognises Odysseus' ἀρετὴ. All this is lost by those who take the ὥς ἄν clause with ἐθέλεις φαίνεμεν ('you wish to display in such a way that etc.'). ὄνοιτο: cf. *Il.* 13.287. The same verb describes the suitors' contempt for Odysseus at 21.427. ὅς τις ... βάζειν = *Il.* 14.92. ἦισι φρεσίν: the normal order of the two words at this position in the line; cf. 14.290, *Il.* 17.260 (variant ἦισιν ἐνὶ φρεσίν), *Od.* 5.206 σῆισι φρεσίν. ἄρτια βάζειν 'to speak appropriately', 'speak suitably'. The sense is like that of speaking κατὰ μοῖραν (7.227n.). ἄρτια, which is related to the root of ἀραρίσκω, is used also in the context of a mind that matches someone else's: 19.248 and *Il.* 5.326 ὅτι οἱ φρεσὶν ἄρτια ἦιδη; cf. ἀρτίφρων *Od.* 24.261.

241–2 ἀλλ' ἄγε ... ἔπος: cf. 1.271, 6.289n. This formula of exhortation is not found in *Il.* ὄφρα ... | εἵπηις ἡρώων: cf. 11.224–5, 22.373. It is not sufficient for the Homeric hero that he should be conscious of his own ἀρετὴ; what matters is his status in the eyes of others, so it is important that his κλέος should be spread abroad; see 8.44–5n. Alcinous now recognises that Odysseus is a ἦρως.

242–3 Alcinous continues to reassure Odysseus that he will soon be home. ἐν μεγάροισι | δαινύημι with long υ: contrast 19.327–8 ἐν μεγάροισι | δαινύημι with short υ (before a word beginning with a vowel), 10.61 δαινύμενον παρὰ ἦι τ' ἀλόχῳ καὶ οἷσι τέκεσσιν. For this form of pres. subj. of a -μι verb, and the surprising long υ, see Chantraine, *GH* 1 458, Erbse 197–8. παρὰ ... τέκεσσιν: Alcinous does not know, but now guesses reasonably and correctly, that Odysseus has a

wife, wrongly that he has more than one son (τέκεσιν plur.). Contrast Athena's choice of the sing. at 13.403.

244–5 οἱα . . . ἔργα is governed by εἶπηις at 242. καὶ ἡμῖν 'on us too'. The Phaeacians, no less than Odysseus, engage in activities in which excellence constitutes their ἀρετή. As the gods are responsible for human success and failure (6.187–90, 8.167–8nn.), so it is Zeus who has imposed these activities on the Phaeacians from the days of their fathers. In other words Alcinous sees as traditional the peculiar Phaeacian way of life. For different talents as a gift of god cf. esp. *Il.* 13.730–1. ἐπὶ . . . τίθησι go together; cf. 8.554. διαμπερές ἐξέτι πατρῶν: cf. 15.196–7, *h. Herm.* 508 διαμπερές, ὥς ἔτι; see also 7.96n. ἐξέτι (or ἐξ ἔτι), 'ever since the time', is found at *Il.* 9.106, but does not reappear until the Hellenistic period. *

246–9 ἀρετή is defined by excellence in those activities that society values most highly. In Homeric society such activities for men are normally competitive, and in particular involve prowess as a warrior and ability to defend and maintain one's οἶκος. Competence as a counsellor is also important (*Il.* 9.53–4, 11.627). But Phaeacian society is in many respects abnormal. Since the Phaeacians do not go to war, are isolated from other communities, and enjoy the special protection of the gods (see 6.203–5n.), they have no need for martial ἀρετή. Instead their excellence lies in their seamanship and in their pursuit of civilised pleasure and luxury. It is not abnormal for H.'s characters to enjoy music and hot baths, etc. What is unusual about the Phaeacians is that their accomplishment in such activities is described in terms of ἀρετή, the highest term of commendation. When at *Il.* 24.261 Priam says that his sons are χοροῦ τυπτήισιν ἄριστοι, he intends it as an insult.

The Phaeacians' way of life later became proverbial for luxury (cf. for example Polyb. 34.9.15, Luc. *Salt.* 13), and not surprisingly it aroused much moral disapproval, at least as early as the fourth century (cf. Pl. *Rep.* 614b, Heracl. Pont. fr. 175 Wehrli, Hor. *Ep.* 1.2.27–31, Athen. 1.9a). Among modern writers its negative aspect is emphasised by Dickie, and by J. G. Howie, *Shadow* 6 (1989) 25–6. H. has already accustomed us to the Phaeacians' love of luxury and soft living, and perhaps some details reflect a dim memory of Minoan Crete (see 7.78–132n., Bassett, *Poetry* 98). The dancing-place on the Shield of Achilles at *Il.* 18.590–2 is said to be like that constructed for Ariadne by Daedalus on Crete. Endless feasting is a common element in general of

descriptions of the ideal life; see Crane 40–2. But there is considerable humour in H.’s presentation of Phaeacian ἀρετή. The details are also relevant to their context. At 103 Alcinous has boasted of superiority in boxing and wrestling, and those events were included in the Games at 126–7, 130. However, now that Odysseus has issued his challenge to the Phaeacians (206), Alcinous blatantly contradicts himself, and prudently and tactfully avoids the challenge (see Hohendahl-Zoetelief 102–4). On the other hand Odysseus has admitted that a Phaeacian may surpass him at running (230–1), so that Alcinous feels free to reiterate and stress this aspect of Phaeacian ἀρετή. The Phaeacians’ skill at seamanship is obviously relevant to a narrative in which their principal function is to take Odysseus home. As for feasting and music, H. describes the activities in which we see them engaged for much of Odysseus’ stay on Scheria. Their preoccupation with clothes has appeared as early as 6.25–30, 64–5, and hot baths and a comfortable bed are the comforts traditionally offered to visitors like Odysseus. The εἵματα given Odysseus by Nausicaa after his bath have already played their part in the story (7.234), and he will shortly enjoy a hot bath (8.451), as at 7.342–5 he enjoyed at last the luxury of a comfortable bed. Thus Alcinous’ account of Phaeacian ἀρετή sums up all that is important in the role that they play in the story. And it provides a contrast with the suitors, who also enjoy dancing, music, and feasting, but whose dissolute dinner-parties are not the occasion for a display of ἀρετή.

246 εἰμέν: the regular epic and Ionic form of Attic ἔσμεν. **ἀμύμονες:** see 7.303n. For this non-ornamental use of the epithet see M. W. Edwards, *T.A.Ph.A.* 97 (1966) 165.

247 νηυσὶν ἄριστοι: sc. εἰμέν from 246.

248 Cf. *Il.* 1.177 = 5.891. **κίθαρίς τε χοροί τε:** cf. at line-end κίθαρις καὶ αἰοιδή 1.159, *h. Ap.* 188, and (acc.) *Il.* 13.731. Here the substitution of χοροί for αἰοιδή prepares for the dancing at 256–65. There is no distinction between κίθαρις and φόρμιγξ; cf. 1.153–5 κίθαριν . . . φορμιζών, *Il.* 18.569–70; see 8.67n. If M. Wegner, *Arch. Hom.* v 41, is right, ὀρχηθμός in H. means ‘dance’ in general, χορός a ‘ring-dance’ in particular.

249 εἵματα τ’ ἐξημοιβά ‘and changes of clothes’. So at 6.64–5 Nausicaa reminded her father that his sons needed freshly washed εἵματα when they went to the dance. Cf. 14.513 ἐπημοιβοί τε χιτῶνες. The noun ἀμοιβάς means a change of clothes at 14.521.

250–3 Alcinous turns to his fellow-Phaeacians and sums up for them what he has just said to Odysseus.

250 *βητάρμονες* ‘dancers’; cf. 383. The word is otherwise confined to Hellenistic Greek. Hesych. explains ὀρχησται. ἀπὸ τοῦ ἡρμοσμένως βαίνειν (cf. also *Etymologicum magnum* 196.56). No other compound in -αρμων is found. See Chantraine, *DE*. *ἄσσοι ἄριστοι* sc. ἐστέ (cf. 2.209); see 6.255–7n.

251–2 *παίσατε* lit. ‘play’, ‘sport’, but regularly as here of dancing; see LSJ s.v. *παίζω* 2, and cf. 23.147, *h. Ap.* 201, *h. Aphr.* 120. The word is not found in *Il*. A late-Geometric Attic Dipylon jug of c. 730 BC bears a very early inscription in hexameter verse, including the line *φος νυν ορχεστον παντον αταλοτατα παιζει*, ‘who now of all the dancers sports most gracefully’ (Kirk, *Songs* pl. 6a; see Heubeck, *Homerische Frage* 222, B. B. Powell, *Cl.Ant.* 8 (1989) 336–8). The word reminds us of Nausicaa’s ball-game on the beach (6.100, 106, 7.291). Phaeacian men and women share the same kind of enjoyment. *ὥς χ’ . . . ἄλλων* = 101–2 (see 101–3n.), but the list of accomplishments is now changed to suit the new situation, only *πόδεσσιν/ποσσὶ* being common to both lists.

253 *ναυτιλίη*: the noun occurs only here in *H.* (cf. Hes. *Op.* 618, 642, 649), the verb *ναυτίλλομαι* at 4.672, 14.246. *ὀρχηστῷ καὶ ἀοιδῇ*: the same combination occurs at line-end at 17.605, where the suitors enjoy these pursuits; cf. also 1.421 = 18.304, *h. Ap.* 149 (of the Delian festival of Apollo, which, like the Phaeacian games, combines athletic with musical entertainment). For the ending in -ῷ see 7.269–70n.

254–5 *H.* prepares us for the reappearance of Demodocus. We have expected it since 106–8 (see 104–32n.). That the lyre (the same words *φόρμιγγα λίγειαν* 105; see 67n.) has to be fetched from the palace may imply that Alcinous did not foresee this performance. But probably the fetching is simply a conventional element in the theme. *Δημοδόκῳ* belongs with *οἰσέτω*. For this aor. imperative form (from infin. *οἰσέμεναι*; see 8.399–400n.) see Chantraine, *GH* II 196, Shipp 111. It is found also in Attic.

256–65

As at 47, 62–70 a herald obeys Alcinous’ command. Demodocus’ task is to accompany the dance with his lyre. The dancers are young men

of an unspecified number, but evidently a group, and their dance is a χορός (cf. 248). At 370–80 a virtuoso performance by two individuals is described. From 266 to 366 Demodocus will sing of the love-affair of Ares and Aphrodite. If, as many think, this song is the accompaniment to the dance, the dance would be mimetic, with the dancers representing the song by their movements. Since the hexameter is not a dance rhythm we should have to imagine that Demodocus' story was actually sung in a lyric metre (so Thalmann 118; see also H. Koller, *Philol.* 100 (1956) 161–2). But H. does not expressly say that this is what is happening, and 253 implies that the dancing and singing are separate. ἀνεβάλλετο (266) suggests that Demodocus' song marks a new beginning, after the dance has ended; see A. Pagliaro, *Saggi di critica semantica* (Messina, Florence 1953) 10. At 367–8 Odysseus is said to enjoy Demodocus' song, but there is no mention of the dancers, whereas at 382–4 it is the other way round; see Fenik 90. Demodocus' song then should be seen as an interlude in the dancing. The divine story is kept separate from its human setting. Music and dancing were to become features of all the Panhellenic festivals, especially the Pythian festival at Delphi. For the archaeological and literary evidence for early Greek dancing see Webster, *The Greek chorus* (London 1970), especially 51 for the present passage, and M. Wegner, *Arch. Hom.* v (34 on this passage).

256 **θοε(κ)ελος**: this epithet appears elsewhere in *Od.* only at 3.416 and 4.276, in *Il.* at 1.131 = 19.155 (voc.). For its implications see 6.16n.

257 The line picks up 254–5. But, since λίγεια will not fit this position in the line, γλαφυρήν, 'hollow', is substituted, an epithet used of a φόρμιγξ at e.g. 22.340, 23.144. **οἶσων**: fut. participle to express purpose.

258 **αἰσυμνήται**: an αἰσυμνήτης (Doric αἰσιμνάτας) is later defined by Arist. *Pol.* 1285a30–9 as a ruler chosen by the people (cf. also 1295a13–14, Nicolaus Damasc., *FgrH* 90 F 53), such as was Pittacus, the enemy of Alcaeus, at Mytilene, or Epimenides at Miletus; see D. L. Page, *Sappho and Alcaeus* (Oxford 1955) 239. The title is found on inscriptions as that of a magistrate in various Greek cities. Here the context shows that it means simply 'umpire' or 'steward' (see R. Martin, *Recherches sur l'agora grecque* (Paris 1951) 30), whose task is to supervise the arrangements for the dance, and perhaps to decide who is the best dancer; for the dance too may be competitive. At *Il.* 24.347, if the reading is correct, αἰσυμνήτηρ, probably the older form, means

‘prince’. In neither form is it found elsewhere in H. Chantraine, *DE*, thinks that the word is Asiatic in origin, but later assimilated to αἶσα (and μνάομαι) by popular etymology. κριτοί ‘chosen’; the only other occurrence of the adj. in H. is at *Il.* 7.434. ἐννέα πάντες ἀνέστην ‘nine stood up in all’. Cf. in the same position *Il.* 7.161. At *Il.* 2.96–7 nine heralds supervise the marshalling of the troops.

259 δῆμιοι ‘public’, i.e. chosen by the people, not servants of Alcinous himself. H. uses the word only here of a person. In literature it is almost confined to H. and Aeschylus, except for ὁ δῆμιος = ‘executioner’. κατ’ ἀγῶνας: many MSS have ἀγῶνα, but the iterative form πρήσσεσκον (‘arranged’, ‘managed’) shows that the reference is to the stewards’ regular duty in such contests, and not only to the present one.

260 λείηναν ‘smoothed’; cf. *Il.* 15.260–1, *Od.* 10.103 λείην ὁδόν, *Il.* 23.330 λείος ἵππόδρομος. For such verbs in -αίνω see Shipp 95–6. χορόν: here the ‘dancing-floor’, as at 264, 12.4, 318, *Il.* 18.590. Boedeker 55–63 argues that this is the original meaning. Similarly ἀγῶνα is the place of contest. εὕρυναν ‘made broad’, i.e. ‘cleared a wide space’ (for the gathering). Cf. Hdt. 4.52.4 εὐρύνων τὸ μέσον, ‘leaving a broad space in the middle’. The verb is a δπαξ λεγόμενον in H., but cf. the common εὐρύχορος (6.4); also *Il.* 23.258 ἴζανεν εὐρὺν ἀγῶνα.

262–3 Demodocus goes into the middle of the dancers, who evidently form a circle round him; see 248n. πρωθῆβαι ‘in the prime of youth’; cf. 1.431 (fem.), *Il.* 8.518, *h. Ap.* 450, *h.* 7.4. δαήμενες ὀρχηθμοῖο: cf. 8.159n., 16.253.

264 πέπληγον δὲ χορόν: this reduplicated form of πλῆσσω is common in epic. χορόν is again the ‘dance-floor’. θεῖον: hardly more than ‘excellent’, ‘marvellous’. There is no suggestion in the text that the dancing is part of a religious ceremony, as Woodhouse 62 n. 34 thought. Contrast *Il.* 7.298 εὐχόμεναι θεῖον δύσσονται ἀγῶνα.

265 μαρμαρυγὰς ‘twinkling movements’; cf. *h. Ap.* 203. The next appearance of the noun is at Bacchyl. 3.17. It is related to μαρμάρεος, ‘flashing’, ‘gleaming’, and to μαρμαίρω which is common in *Il.* θηεῖτο . . . θαύμαζει: the first word described Nausicaa’s wonder at Odysseus’ appearance at 6.236–7n., and Odysseus’ wonder at the sight of Alcinous’ palace at 7.133–5n. The second word recalls Odysseus’ reaction to the sight of the city (7.43–5n.), and the reaction of the

Phaeacians at the sudden appearance of Odysseus (7.145). Wonder is the regular response of Odysseus and the Phaeacians to one another. Here it is made emphatic by the use of both verbs (cf. *Il.* 23.728 = 881), linked by the triple alliteration of θ .

266–369

Demodocus' second song (for which see especially W. Burkert, *Rh.M.* 103 (1960) 130–44; also B. K. Braswell, *Hermes* 110 (1982) 129–37, R. M. Newton, *C.J.* 83 (1987) 12–20, C. G. Brown, *Phoenix* 43 (1989) 283–93, S. D. Olson, *Arethusa* 22 (1989) 135–45), the story of the love-affair of Ares and Aphrodite, is very different from his first and third, which concern the Trojan War, and thus the experience of Odysseus himself. Both cause him to weep, and after the third song Odysseus' reaction will at last lead to the revelation of his identity, the revelation that was postponed after the first (see 83–103n.). This second song has ostensibly nothing to do with Odysseus, and, detached as he is, he shares the pleasure of the Phaeacians at hearing it (367–9). It differs from the others also in the full treatment of the story. Gone is the allusiveness which suggests a traditional story well known to H.'s audience (see 62–82n.). It is tempting to suppose that this is H.'s own invention, or at least that it is a recent entrant to his tradition. There are folk-tale parallels for the motif of adulterers being bound together by magic; see L. Radermacher, *S.A.W.W.* 202 (1924) 38 n. 1, H. Petersmann, *W.S.* 15 (1981) 52. But this highly sophisticated and witty treatment of the gods, which is reminiscent of *h. Herm.*, is most likely to be the creation of an Ionian poet. The same may be true of the account of Hera's seduction of Zeus in *Il.* 14, the tone of which is similar in many respects. It is curious indeed that the closest parallels are in *Il.* The *Od.* normally does not show the gods quarrelling or behaving frivolously (see Intro. 2, 6.329–30n.). Ares, Aphrodite and Hephaestus are already figures of fun in *Il.*, Hephaestus at 1.599–600, Ares and Aphrodite at 5.330–417, 846–906 (cf. 21.400–33).

Xenophanes (21 B 11 D–K) criticised H. and Hesiod for presenting divine adultery, and Plato (*Rep.* 390c) disapproved of poetry which presented the gods acting so immorally. Alexandrian scholars of a more serious age, and nineteenth-century critics (W. E. Gladstone, *Studies in Homer and the Homeric age* (Oxford 1858) II 461–5, was much trou-

bled by the story), wanted to athetise it. There is no evidence that Aristarchus did so, and its authenticity was defended by the first-century AD grammarian Apion (Σ Ar. *Peace* 778). In places the language marks the passage as untraditional, but there is no good reason to believe that this story within a story is post-Homeric. Line 253 makes it clear that an example of $\alpha\omicron\iota\delta\eta$ is to follow.

The basis of the humour is the grotesqueness of the marriage between Hephaestus and Aphrodite. At *Il.* 18.382–3, where Aphrodite's Trojan bias would complicate Thetis' reception (see M. W. Edwards 124, 276), Hephaestus' wife is Charis (at Hes. *Th.* 945 Aglaia, youngest of the Graces). H. exploits the humour of a marriage between a misshapen god and the goddess of beauty. Ares and Aphrodite are frequently linked in cult and archaic literature (see Burkert 133). In some accounts Ares is the husband of Aphrodite (e.g. Hes. *Th.* 933–4, Pind. *Py.* 4.87), and van der Valk 233–5 argues that her marriage to Hephaestus is a later development of the myth.

Although the story has ostensibly nothing to do with Odysseus himself, we may still relate it to the wider concerns of the poem. H. often uses the activities of the gods to mirror those of the human characters. The difference is that, while what happens on earth is serious and even tragic, the gods cannot really suffer, and so we cannot take their quarrels or misfortunes seriously. They become serious only when a god is closely involved in the sufferings of a human being, as Thetis is in those of her son Achilles (cf. *Il.* 18.429–43). Here the adultery of Ares and Aphrodite is simply amusing, both for the other gods and for H.'s audience (see Rüter 62–3, Burkert 139–41, Macleod 3–4), and it ends happily with easy reconciliation, like the quarrel at the end of *Il.* 1. But in the context of Odysseus' return the adultery of Penelope would be a very serious matter, as it was for Agamemnon whose homecoming the *Od.* often recalls. It is not hard to see why Odysseus approves of this story with its moral. Hephaestus wishes to demand back from Aphrodite's father the bride-price that he paid for her (318–19). But Penelope remains faithful against all attempts to send her back to her father so that she can remarry (1.275–6, 19.524–34). Ares gives many gifts to Aphrodite (269), but Penelope rejects the suitors' gifts, until at 18.275–80 she deceitfully solicits them and Odysseus rejoices at her stratagem (281). While therefore Demodocus' first and third songs deal with Odysseus' past, this second one makes us look ahead to his

future. This too is a story of anger. Odysseus' quarrel with Euryalus will be as easily reconciled as those between gods; contrast his quarrel with the suitors.

H. gives us, as in the first and third songs, what purports to be a summary of Demodocus' story. But far more than in the first song, which is short, and the third (see 514–20n.), the use of the indicative mood for the narrative serves to blur the distinction between H.'s words and those of Demodocus. We slip from indirect (ὥς . . . ἐμίγησαν 268) to direct discourse (δῶκε 269). The same effect is achieved by the extensive use of direct speech by the characters themselves; see M. W. Edwards 20–1, 40, Goldhill, *Poet's voice* 51, who points out that the violent language of 77 is here no longer described but represented.

266 ἀνεβάλλετο 'struck up', 'began'. Virtually the same line is used of Phemius at 1.155; cf. 17.262, Pind. *Nem.* 7.77, Theocr. 6.20, 8.71. We are perhaps to think of 'some prefatory notes or strumming on the phorminx before the singing began' (M. L. West, *J.H.S.* 101 (1981) 122); cf. Σ ἀνεκρούετο, προοιμιάζετο.

267–8 The theme is announced at the beginning (cf. the opening of *Il.* and *Od.* themselves), and the three principal characters named. **ἀμφ' . . . φιλότῃτος**: ἀμφί + gen. (probably by analogy with περί) occurs elsewhere in H. only at *Il.* 16.825; see K–G 1 489, Shipp 130. For the shortening of the η of Ἄρης see Shipp 31, 68, Wyatt 125. φιλότῃτος here means not just 'love' but 'sexual intercourse', as in the phrases μίγη φιλότῃτι καὶ εὐνήι (5.126 etc.), φιλότῃτι μιγεῖσα (19.266). The sense is then expanded in 268. **ἔϋστεφάνου**: cf. ἔϋστεφανος Κυθήρεια at 18.193, Hes. *Th.* 196, 1008, *h. Aphr.* 6, 175, 287 ἐν φιλότῃτι μιγῆναι ἔϋστεφάνωι Κυθερείῃι. Here τε makes Κυθερείης impossible; see Boedeker 27–8. **τὰ πρῶτ'**: cf. 15.420–1 πρῶτα μίγη . . . | εὐνήι καὶ φιλότῃτι. The meaning is 'the first time', as opposed to the occasion on which they are trapped by Hephaestus. **ἐμίγησαν** the regular word in this sexual sense; see 6.136n.

269 λάθρη is emphatic, in runover position before punctuation, as at 17.43. Cf. 15.430 ἐμίσγετο λάθρηι, 22.445, *Il.* 2.515. **πολλὰ δὲ δῶκε**: Ares' giving of presents to Aphrodite must precede ἐμίγησαν. **λέχος . . . καὶ εὐνήν**: see 7.346–7n. **ἥισχυνε**: the shame is to Hephaestus for allowing himself to be cuckolded (cf. 309). αἰσχύνω in this context is found only here in H., but it is not uncommon in tragedy: Aesch. *Ag.* 1363, 1626 εὐνήν ἀνδρὸς αἰσχύνων, *Cho.* 990; also *h. Ap.* 328.

270–1 Ἡφαίστοιο ἄνακτος: the same title, but at line-end, is found at *Il.* 15.214, 18.137. Helios is the appropriate god to detect the misbehaviour, because as he travels daily across the sky he can see all that happens; cf. 11.109 = 12.323, *Il.* 3.277. ἄγγελος ἦλθεν: the same words occur at the end of 12.374, where Helios for once fails to detect a crime, ironically one that concerns himself, the killing of his cattle, and it is Lampetie who comes to *him* as messenger. Ἥλιος: everywhere else H. uses the form ἥελιος. This unique occurrence of the contracted form (as in Attic; cf. *h.* 31.1) marks the untraditional character of the passage. μιγαζομένους is a form found elsewhere only at Orph. *Arg.* 343. It is derived from μιγάζ and μίγα; see Schwyzer 734, Chantraine, *DE* s.v. μείγνυμι.

272 ὥς οὖν occurs × 26 in H., always (except *Il.* 2.321) ‘with a verb of seeing, hearing, or ascertaining’ (Denniston, *GP* 417). θυμαλγέα: only here with μῦθον, but cf. 16.69 and 23.183 (in the context of Odysseus’ bed) ἔπος θυμαλγές, Hdt. 1.129.1; also *Od.* 8.185n.

273 χαλκεῶνα: trisyllabic, from χαλκηφωνα (cf. 267–8n. Ἄρεος). This Ionic word for ‘smithy’ occurs only here and at A.R. 3.41; cf. 18.328 χαλκήϊον . . . δόμον. A full description of Hephaestus at work in his smithy is to be found in *Il.* 18, where Thetis requests him to make a fresh set of armour for Achilles; cf. 274n. κακὰ φρεσὶ βυσσοδομεύων ‘thinking evil thoughts in the depths of his mind’. κακὰ βυσσοδομεύων ends the line at 9.316, 17.465 etc., ἐνὶ φρεσὶ βυσσοδόμευον at 4.676, κακὰ δὲ φρεσὶ βυσσοδόμευον at 17.66. There is no such formula in *Il.* κακὰ refers to the harm that the thinker would like to inflict on his enemy, not to its moral quality.

274 The line combines two phrases from *Il.* 18, θῆκεν ἐν ἀκμοθέτῳ μέγαν ἄκμονα (476), and κόπτε δὲ δεσμούς (379), where δεσμούς evidently means ‘rivets’ for tripods, here ‘chains’ or ‘fastenings’. ἀκμόθητον, ‘anvil-block’, occurs also at *Il.* 18.410, ἄκμων, ‘anvil’, at *Od.* 3.434, *Il.* 15.19, where, in a very different context, an unbreakable (ἄρρηκτον) chain again appears: to punish Hera Zeus once hung her up with two anvils attached to her feet, and with a chain round her hands. κόπτε ‘hammered out’.

275 = *Il.* 13.37, where the description is of πέδαι for hobbling horses. For the same virtual tautology cf. *Il.* 13.360 (πεῖραρ) ἄρρηκτόν τ’ ἄλυτόν. For the asyndeton cf. 10.4, 11.72, *Il.* 15.20, etc. ἔμπεδον . . . μένοιεν: the subj. is Ares and Aphrodite. For the combination of

the two words see 7.259n., and cf. especially 12.160–1. For αὖθι, ‘there, on the spot’, ‘where they were’, with μένειν cf. 3.155–6, 5.208, *Il.* 1.492.

276 αὐτὰρ ἐπεὶ δὴ τεῦξε: cf. *Il.* 18.609 (Hephaestus’ making of Achilles’ shield); also Hes. *Th.* 585, *h. Herm.* 52. δόλον ‘cunning contrivance’, ‘trap’; cf. 282, 317, 494. Ἄρει: scanned as two long syllables; probably with both τεῦξε δόλον and κεχολωμένος. The usual dat. form is Ἄρεϊ (–οο) or Ἀρηϊ (ο–ο, 8.115), or occasionally Ἀρηι (ο–); see 267–8n., Chantraine, *GH* 1 229.

277 βῆ . . . ἐς θάλαμον: cf. 273, and see 6.15n. θάλαμος is the bedroom. ὄθι . . . κεῖτο: cf. 2.338, 22.109 βῆ δ’ ἵμεναι θάλαμόνδ’, ὄθι οἱ κλυτὰ τεύχεα κεῖτο, etc. φίλα δέμνια: here, if anywhere, the adj. is not simply formulaic, nor simply possessive, ‘his own’; see 7.269–70n. It has its full force, ‘dear’, ‘which he loved’.

278 ἐρμῖσιν: apart from Philem. fr. 226 Kock, Herod. 3.16 the only other occurrence of ἐρμίν or ἐρμῖς (see *Hdn. Gr.* 11 431) in literature is at 23.198, of Odysseus’ bed on Ithaca. It seems to refer to the legs of the bed, rather than (LSJ, *Lfgre*) to the posts; for posts raised above the level of the frame rarely appear in Geometric art; see S. Laser, *Arch. Hom.* p. 15–34. Cf. *Etymologicum magnum* 376.40 ὁ κλινόπους. χέε δέσματα: cf. *Il.* 22.468 βάλε δέσματα, where most MSS have χέε, but δέσματα means ‘headdress’.

279 μελαθρόφιν ‘from the main roof-beam’. For μέλαθρον in this sense cf. 11.278, 19.544, *h. Aphr.* 173, *IG* xi(2) 161 A 105, 199 A 113, and see R. Martin, *R.E.G.* 80 (1967) 317. For –φιν, here with genitive–ablative force, see 6.4–6n.

280 ἥϋτ’ ἀράχνια λεπτά ‘like fine spiders’ webs’. Even this idea (cf. 278n.) finds a strange echo in the context of Odysseus’ bed (it is noted by R. M. Newton, *C.J.* 83 (1987) 18 n. 22). At 16.34–5 (the only other occurrence of ἀράχνιον in H.) Telemachus wonders whether Penelope may have remarried in his absence, leaving Odysseus’ bed covered with real spiders’ webs instead of bedclothes. But Penelope is faithful, and there are no such webs in her bed. οὐδέ τις οὐδέ ἴδοιτο ‘no one would even see’; cf. at line-end 11.366, and see 8.159n.

281 οὐδέ θεῶν μακάρων: sc. τις, ‘not even any of the blessed gods’. The same phrase, but with οὐδέ = ‘nor’, begins the line at 9.276, *h. Herm.* 372; cf. οὔτε θεῶν μακάρων οὔτε θνητῶν ἀνθρώπων at 9.521 = *h. Herm.* 144, *h. Aphr.* 35. πέρι . . . τέτυκτο picks up τεῦξε δόλον 276, the two phrases thus framing the placing of the net round the bed.

περί, 'exceedingly', goes with δολόεντα; see 6.158-9n. **δολόεντα:** see 7.245n.

282 By way of transition to the next stage of the story the temporal clause sums up what has just been described, picking up δόλον 276, δέμνια 277, and χέε 278 (cf. 279). **πάντα:** probably adverbial, rather than in agreement with δόλον or δέμνια.

283-4 Lemnos is particularly associated with Hephaestus; see L. R. Farnell, *Cults of the Greek states* v (Oxford 1909) 376-7, M. P. Nilsson, *Geschichte der griechischen Religion* 1 528-9. The principal town of the island was later Hephaestia. At *Il.* 1.593-4 he reminds Hera of how, when Zeus threw him out of Olympus, he fell to earth on Lemnos and was looked after by the Σίντιες ἄνδρες (cf. 294 below). **εἶσατ' ἴμεν** 'he seemed [i.e. pretended] to go'. Cf. *Ov. A.A.* 2.579 *fingit iter Lemnon*. εἶδομαι rarely governs an infin. other than εἶναι: 2.320, 9.11, etc. **ἐϋκτίμενον πτολίεθρον:** the island is identified with its principal city; cf. *Il.* 14.230 Λῆμνον ... πόλιν. For the epithet cf. 6.314-15n. The same phrase occurs at 3.4, 24.377, and is common in *Il.* **ἦ ... ἀπασέων:** for the idea that particular places on earth are the favourites of a god cf. *Il.* 4.51-2 (Hera). For the Ionic gen. plur. fem. in -έων, almost always with synizesis as here, from -ασων > -ων > -ηων, cf. 20.70, and see Chantraine, *GH* 1 64-5, 69, 201; also 7.107n.

285 **ἀλαοσκοπιήν** 'blind watch'. This is the reading of most MSS here, and in the same formula at *Il.* 10.515 (followed by ὡς ἴδ' Ἀθηναίην), 13.10, 14.135, Hes. *Th.* 466. Aristarchus may have preferred ἀλαός σκοπιήν, 'not blind did he keep his watch', Zenodotus ἀλαόν σκοπιήν (see Σ *Il.* 10.515). 'These have the air of conjectures' (West on *Th.* 466). The oxymoron is more effective if contained within the single word. For ἀλαός see 8.195-6n. More often σκοπιή is a lookout place, as at 4.524. **χρυσήνιος** 'with golden reins'. The epithet looks formulaic, but is in fact used by H. only here and at *Il.* 6.205 (of Artemis); cf. Pind. fr. 37 Sn-M, Soph. *OC* 693.

286 **κλυτοτέχνην:** of Hephaestus also at *Il.* 1.571 (nom.), 18.143, 391, *h.* 20.5. The epithet is as appropriate in the present context as it is in the last two *Il.* passages. **νόσφι κιόντα:** cf. *Il.* 11.284, 14.440 Ἀργεῖοι δ' ὡς οὖν ἴδον Ἑκτορα νόσφι κιόντα.

287 Cf. 303, 2.298 (there too with v.l. ἰέναι), 394. **περικλυτοῦ:** the epithet is applied to Hephaestus also at 24.75. The gen. phrase probably derives by declension from the nom. περικλυτὸς ἀμφιγυήεις

(300, 349, 357, etc.; so Hainsworth), and forms a metrically equivalent expression to πολύφρονος Ἠφαίστοιο (297, 327).

288 ἰχανόων ‘craving’, ‘desiring’. Most MSS have ἰχανόων, both here and at *Il.* 23.300, and ἰχανάαι is the sole reading at *Il.* 17.572. But the spelling without σ is well-attested by the lexicographers; see Pfeiffer on Call. fr. 178.22. For the form see Schwyzer 700. At an early stage of the tradition the word probably became confused with ἰχανανάω, ‘hold back’, ‘hold on to’ (7.161n.). φιλότητος . . . Κυθερείης: see 267–8n. Here too some MSS have Ἀφροδίτης. The title is confined to this passage and 18.193 (*Hymns* × 5; see Boedeker 19–20). If it is derived from the story, first clearly attested at Hes. *Th.* 191–8, that Aphrodite came ashore from the sea at Cythera, H. otherwise shows no awareness of it. In fact the etymology is uncertain, the short ε of the second syllable being unexplained (see Page, *Sappho and Alcaeus* 127 n. 1), and other explanations of the title have been put forward, e.g. by G. Morgan, *T.A.Ph.A.* 108 (1978) 115–20, who takes it as a cult-title meaning ‘Goddess of Desire’. There was an early shrine of the goddess on Cythera (Hdt. 1.105, Paus. 1.14.7, 3.23.1).

289–90 ἡ δὲ νέον . . . κατ’ ἄρ’ ἔζεθ’ ‘she had just come . . . and sat down’. ἐρισθενέος: only here in *Od.*, but several times in *Il.*, e.g. 21.184. εἴσω: for its use with gen. see 7.135n. ἦιαι: for the form cf. *Il.* 10.286, 13.247, and see Chantraine, *GH* 1 285–6.

291 ‘He clung to (clasped) her hand and addressed her.’ This formulaic line occurs × 5 in *Od.* (including one instance of μοι for οἱ), × 6 in *Il.* ἐν goes with φῦ, and the first part of the formula means literally ‘he grew in to her in her hand’ (with χειρὶ locative). Others take χειρὶ as instrumental, ‘he clasped her with his hand’.

292 ‘Come here, my dear, let us go to bed and take our pleasure.’ τραπέλομεν is aor. subj. passive of τέρπομαι (see 6.99n.; for the form with metathesis of τέρπ/τραπ see Chantraine, *GH* 1 400, J. Latacz, *Zum Wortfeld ‘Freude’ in der Sprache Homers* (Heidelberg 1966) 174–5, and cf. ἔδραθον from δαρθάνω 296; for εἰ see 6.262n.), and λέκτρονδε goes with εὐνηθέντε (see Latacz 185–6). Cf. *Il.* 3.441, 14.314 (in the Διὸς ἀπᾶτῃ); also *Od.* 4.295 ταρπώμεθα κοιμηθέντες, 23.300, etc. εὐνηθ. and κοιμηθ. are useful equivalents, the one beginning with a vowel, the other with a consonant.

293 μεταδήμιος lit., ‘among the people’, i.e. ‘at home’ (= ἐπιδήμιος 1.194, 233). Its only other occurrence is at 13.46 (apart from Dion.

Perieg. 744), but the opposite, ἐκ- and ἀπόδημος (-έω, -ία) are common in classical Greek. The word is slightly odd here, as the divine community is not normally thought of as a δῆμος. που 'I think', 'it seems'.

294 Σίντιας: for this mysterious people cf. *Il.* 1.594 (see 283–4n.). Ancient writers derived their name from σίνομαι ('Brigands'); cf. 6.6. **ἀγριοφώνους:** cf. the βαρβαρόφωνοι Carians of *Il.* 2.867. The word means either that they spoke an outlandish dialect of Greek (Hellan. fr. 71 describes them as μιξέλληνες, who came to Lemnos from Tenedos; for φωνή in this sense cf. *h. Ap.* 162, and see Garvie on Aesch. *Cho.* 563–4), or more probably that they did not speak Greek at all (cf. ἄλλοθρόους at 1.183). Cf. Hdt. 6.137–40, according to whom the pre-fifth-century inhabitants of Lemnos were not Greek but Pelasgian. Their language seems to have had affinities with Etruscan; see P. Kretschmer, *Glotta* 30 (1943) 117.

295 'The same language was used of Odysseus at 7.343 (n.). But he wanted to go to bed to sleep, because he was tired.

296–7 ἀμφὶ δὲ δεσμοὶ | . . . ἔχυντο: cf. 278. **τεχνήεντες** 'skillfully made'; see 7.108–10n. **πολύφρονος** 'inventive'; see 287n. The epithet is as appropriate to Hephaestus as κλυτοτέχνης (286n.). It describes him also at 327, *Il.* 21.367, but in *Od.* is applied especially to Odysseus himself in the formula νοστήσαι (-σιν) 'Οδυσῆα πολύφρονα ὄνδε δόμονδε (1.83 etc.). It thus provides a link between Hephaestus and Odysseus himself; see Sacks 13–17. Similarly at *Il.* 21.355 Hephaestus is πολύμητις; see Rüter 35–6.

298 'Nor could they move any of their limbs or raise them up.' ἦν = παρῆν. The line is imitated at *h. Aphr.* 234 (of the aged Tithonus).

299 ὅ τ' . . . πέλοντο 'that escape was no longer possible' (lit. 'that things were no longer escapable'). ὅ, ὅ τε, ὅτι (Attic) are all used by H. after γινώσκω or οἶδα, with no appreciable difference of sense; see Goodwin, *MT* §709, Chantraine, *GH* II 289–91, and cf. 8.78. The plur. of the neut. predicative adj., used here as an abstract noun (cf. *Il.* 22.270 οὐ τοι ἔτ' ἔσθ' ὑπάλυξις), is not uncommon; cf. 2.203, 3.129, and see K–G I 66–7, Chantraine, *GH* II 9, 19, Shipp 127.

300 ἀγχίμολον δέ σφ' ἦλθε: so at 15.57, 20.173, etc. **περικλυτὸς ἀμφιγυήεις:** see 287n. It is not clear whether the second word, a lengthened form of ἀμφίγυος, is related to γυῖον ('limb'), or γύης ('curved stock'), or γυρός ('curved'), or whether the meaning is 'lame in both legs' or 'bow-legged' or 'ambidextrous'. At *Il.* 8.402, 416 γυιόω

is to 'make lame'. The exact meaning may have been unknown to H. himself. See Jebb on Soph. *Tr.* 503ff., Chantraine, *DE* s.v. γύη, *Lfgre*.

301 πρὶν Λήμνου γαῖαν ἰκέσθαι: a variation on such phrases as πρὶν πατρίδα γαῖαν ἰκέσθαι (4.823 etc.); cf. also 7.83, 8.376.

302 σκοπιήν: see 285n. ἔχεν . . . μῦθον: cf. 14.494 σχέθεν εἶπέ τε μῦθον, *Il.* 7.277

303 = 2.298. For the first half see 287, for the second 7.287. Most MSS, probably wrongly, omit the line. In sense it is superfluous after 300 and before 304. But the triple structure is characteristic of epic style: Hephaestus returned; for Helios informed him; so Hephaestus returned.

304 ἔστη δ' ἐν προθύροισι: see 7.4n., and cf. 325, 10.220, etc. Since Hephaestus here, and the gods at 325, can evidently see the adulterous couple in bed, the πρόθυρον this time appears to be a vestibule leading to the bedroom of 277. Hainsworth, however, thinks that H. now visualises a house in which the sleeping accommodation is at the rear of the megaron (see 7.346–7n.), so that the πρόθυρον is that of the megaron. χόλος . . . ἥρει: the same formula is used at *Il.* 4.23 = 8.460.

305 σμερδαλέον δ' ἐβόησε: at line-beginning also at 24.537, *Il.* 8.92. The adverb often similarly accompanies such verbs as ὤμωξεν (9.395), κονάβησε (17.542), etc. For the adj. cf. 6.137. The usual context for such a terrible shout is the battlefield, and there is something comical about its transference to the very different context of adultery. Cf. the use of the word in heroic parody at Ar. *Birds* 553. γέγωνε: see 6.294n. Here the tense is pluperf., with thematic inflection (cf. *Il.* 14.469, 24.703, and see Chantraine, *GH* 1 438–9, Shipp 115), instead of γεγώνει.

306 = 5.7 = 12.371 (preceded by οἰμώξας δὲ θεοῖσι μετ' ἀθανάτοισι γεγώνευν) = 12.377. Hephaestus summons Zeus and all the gods to witness the wrong done to him. In this story Hephaestus' parents are Zeus and Hera, as at *Il.* 1.577–8, whereas at Hes. *Th.* 927–8, fr. 343.2, Hera alone produces him. θεοὶ αἰὲν ἔδντες: the formula is otherwise confined to *Il.* (e.g. 1.290).

307 δεῦθ': see 8.11n. ἔργ' ἀγέλαστα: the reading of all MSS, and apparently of Aristarchus and Herodian is ἔργα γελαστά. But ἔργ' ἀγέλαστα is also ancient (see Σ, Eust., *Etymologicum magnum* 224.47). Neither ἀγέλαστος nor γελαστός occurs elsewhere in H. The former

next appears at *h. Dem.* 200, where it means 'not laughing' (cf. Heraclit. 22 v 92 D-K), and the sense 'not to be laughed at' is paralleled only at Aesch. *Cho.* 30. γελαστός is found only in a conjecture at Babr. 45.12. ἀγέλαστα is slightly to be preferred. The angry Hephaestus is in no laughing mood (cf. 314). Rather he summons the gods to share his sense of outrage. But they refuse to take the matter seriously, and their light-hearted mirth at 326, 343 is then not entirely what Hephaestus wants. We may suspect indeed that some of it is directed against himself in his discomfiture (see 326n.). Cf. *Il.* 5.872 where Ares, like Hephaestus here, complains of a god who is ἀϊδηλος (880), only to receive from Zeus a different reaction from what he expects. In favour of γελαστά C. G. Brown (see 266–369n.) argues that Hephaestus *wants* the gods to laugh at the adulterers as a mark of their shame. But what this text says is that adultery (ἔργα), not the adulterers, is laughable, and that is not the same thing. οὐκ ἐπιεικτά: apparently 'not to be yielded to' (εἰκω), i.e. 'intolerable', like ἀνεκτά at 20.223, ἀνεκτόν 20.83. Cf. the words of Hephaestus himself at *Il.* 1.573 ἥ δὲ λοίγισα ἔργα τάδ' ἔσσεται οὐδ' ἔτ' ἀνεκτά. Elsewhere in *H.* ἐπιεικτός, always preceded by a negative, apparently means 'yielding' (cf. *Etymologicum magnum* 638.39). The word does not reappear until late Greek. One might consider emending to ἐπιεικέ ('not befitting') ἴδῃσθε; cf. *Il.* 19.21–2 οἳ ἐπιεικές | ἔργ' ἔμεν ἀθανάτων. The negative in a final clause is normally μή, but here οὐκ because it goes closely with the adj.; cf. *Il.* 4.300.

308–12 Hephaestus assumes that the reason why Aphrodite dishonours him and prefers Ares is that he is lame, while Ares is physically perfect. According to *Il.* 18.395–7 (cf. *h. Ap.* 316–20) it was his lameness that caused Hera, his mother, to throw him out of Olympus, and it partly explains why the other gods laugh at him at *Il.* 1.597–600

308–9 Διὸς θυγάτηρ Ἀφροδίτη: the formula appears only here in *Od.*, but × 8 in *Il.* and × 4 in *Hymns*. Since it is metrically equivalent to φιλομειδῆς Ἀφροδίτη (361–2n.), it breaks Parry's law of formulaic economy (see Intro. 13, 8.287n.) αἰὲν ἀτιμάζει 'she always holds me in dishonour', or 'brings dishonour upon me'. Hephaestus has more to complain about than this single incident. For the ἀτιμία involved in his rejection see 6.282–4n., and cf. *h. Ap.* 311–15. ἀτιμάζω will later describe the suitors' treatment of Odysseus and his family (14.164,

18.144, etc.), and he too will exact vengeance for it. **φιλέει** . . . **Ἄρηαι** the sentence is constructed chiasmatically: ἐμὲ . . . ἀτιμάζει, φιλέει . . . Ἄρηαι. The effect, as at *Il.* 9.450, is to bring the two verbs into striking juxtaposition. **ἀΐδηλον**: probably 'destructive', lit. 'making unseen' (cf. Σ ἀφανιστικόν), from ἀ-ιδεῖν with suffix -ηλος, an appropriate epithet for the god of war, and applied to him by Zeus at *Il.* 5.897. Others take it to mean 'unbearable (too horrible) to look at' (see *Lfgre*), or connect it with δηλέομαι. Popular etymology may relate it to Ἄϊδης, in the sense 'hellish'; see Chantraine, *DE*.

310 ἄρτίπος 'sound of foot', like Ἄτη at *Il.* 9.505. Cf. ἄρτίφρων 24.261, ἄρτιεπής *Il.* 22.281. For the termination cf. ἀελλόπος *Il.* 8.409.

311 ἡπεδανός 'weak'; cf. *Il.* 8.104. The same word is used by Hera of Hephaestus at *h. Ap.* 316, when she compares him unfavourably with Athena. Its etymology is unknown. Hesych. connects it with ποῦς, *Etymologicum magnum* 433.26 with πέδον. For its formation cf. ῥιγεδανός, πευκεδανός, οὔτιδανός. **γενόμεν** 'I was born'; cf. 14.141.

311-12 οὐ τί μοι αἴτιος ἄλλος, | ἀλλὰ κτλ.: cf. 2.87-8, 11.558-9, *Il.* 21.275-6. For a negated ἄλλος followed by ἀλλὰ see K-G II 283, Denniston, *GP* 4, F. M.-A. van Compernelle, *R.Ph.* 61 (1987) 251. **τοκῆι** the only occurrence in H. of the dual of this word. The plur. τοκῆες is used 37 times (e.g. 8.554). **ᾔφελλον** the form with λλ, probably Aeolic (cf. *IG* V(2) 343.27, *XII*(2) 67.7), is better attested in epic than the Ionic (and Attic) ᾔφειλον (ᾠ-), which occurs here and elsewhere as a variant; see West on Hes. *Op.* 174. For the wish that one had never been born cf. *Il.* 6.345-8, 22.481, probably 3.40.

313 ὄψεσθ(ε): probably imperative, rather than fut. indic.; cf. *Il.* 24.704, and see Chantraine, *GH* I 417-18, C. L. Prince, *Glotta* 48 (1970) 159 (it 'directs the hearers to go somewhere and look at something'). **ἵνα** 'where'; cf. 6.27n. **καθεύδεται ἐν φιλότῃ** see 8.267-8n.

314 εἰς ἐμὰ δέμνια βάντες picks up 296. The addition of ἐμὰ stresses the reason for Hephaestus' anger: it was in *his* bed that the adultery was committed.

315 'I do not expect that they will want to lie in this position for even a little while <longer>.' The expression is slightly awkward, as 'not for a short time' might seem to be equivalent to 'for a long time'; cf. the converse at 15.494 καδδραθέτην δ' οὐ πολλὸν ἐπὶ χρόνον, ἀλλὰ μίνυνθα, 22.473, etc., μίνυνθά περ, οὐ τι μάλα δῆν. But the context, and

the following concessive clause, shows that μίνυνθά γε here means 'for even a little while', with γε intensive; see Denniston, *GP* 116. μέν = μήν. σφραγῖς scanned as one syllable by synizesis; see 6.4–6n. κειέμεν is certainly here desiderative; see 7.188n.

316–17 Either 'they will soon not want to sleep together the two of them', with the sense more or less repeating 315, or 'they will both soon not want to sleep', with sleep taken literally: the disgrace and discomfort will keep them wide awake. The first has more point. σφωεῖ third person acc. dual. δόλοϛ see 276n.

318–19 Hephaestus will release them only when Aphrodite's father, Zeus, repays the bride-price which he received from Hephaestus (see 6.158–9n.). This apparently means that he is formally divorcing his wife. See W. K. Lacey, *J.H.S.* 86 (1966) 58, E. Cantarella, *Norma e sanzione in Omero* (Milan 1979) 172–3. Conversely in the Athenian system when divorce took place it was the husband who had to return the dowry to the bride's κύριος; see D. M. MacDowell, *The law in classical Athens* (London 1978) 88. The transference to Olympus of the human legal procedure is deliberately comical. For μάλα strengthening πάντα ('absolutely everything') cf. 2.306, *Il.* 13.741, etc. ἀποδῶισιν: aor. subj. as at 1.379, *Il.* 1.129. Uncontracted δῶηι is commoner, while δῶησι is occasionally found; see Chantraine, *GH* 1 55–6, Shipp 166–9. Many MSS have the more strongly affirmative ἀποδώσει, fut. indic., but εἰς ὃ κε is usually followed by subj. in H. ἐγγυάλιξα 'I put into his hands', from γύαλον, 'hollow' (the palm of the hands). κυνώπιδος 'shameless', lit. 'with the eyes of a dog'. For the dog as a type of, especially female, shamelessness see 7.216–17n. κυνώπις describes Helen at 4.145, *Il.* 3.180, Clytaemestra at 11.424, women who wrong their husbands.

320 'His daughter is beautiful [for the form of words cf. 310], but she cannot control her passion' (Σ οὐ κρατοῦσα ὀρέξεως καὶ ἐπιθυμίας) is a fine understatement as a description of the goddess of beauty, whose function is to excite sexual passion in others.

321 ποτὶ χαλκοβατές δῶ: the expression occurs × 3 in *Il.*, and at 14.173 with κατὰ, always of the house of Zeus. At *Od.* 13.4 the formula is applied, uniquely, to the house of a mortal, Alcinous. The epithet means 'standing on bronze', i.e. 'with bronze-covered floor'. For δῶ see 8.28n.

322–3 The three gods singled out for mention are those who will play a part in the story. They are linked by a simple anaphora, ἦλθε ... ἦλθ' ... ἦλθεν δέ. For the asyndeton (in the first two elements, but not the third) see Chantraine, *GH* II 351, Denniston, *GP* 164. **γαιήοχος**: probably 'earth-bearer', from root *Γεχ- (cf. ὀχέω, Latin *uehere*; cf. *IG* V(1) 213.9), but perhaps connected by H. with ἔχω. It may describe Poseidon as the god who rides below the earth, which floats above the water. Others relate it to ὀχεύειν, 'sire' (Poseidon being the husband of Gaea), or understand 'earth-shaker' (= ἐννοσίγαιος), with -οχος related to Latin *uexare*. See W. Burkert, *Greek religion* 402 n. 21, S. West on 1.68, *LfgreE*. **ἐριούνης**: this form occurs only here and at *Il.* 20.34, ἐριούνιος × 5 in *Il.*, × 8 in *Hymns*. The meaning is unknown, as it probably was already by the late fifth century; cf. Ar. *Frogs* 1144 and Garvie on Aesch. *Cho.* 1. Ancient lexicographers connected it with ἐνισημι (with ἐρι- intensive), but -ούνιος (-ης) suggests rather Arcado-Cypriot words meaning 'runner', 'running'; cf. Hesych. s.v. οὔνιος, οὔνον: hence 'the strong runner'. See Chantraine, *DE*, K. Latte, *Glotta* 34 (1955) 192–5, *LfgreE*. **ἐκάεργος**: always in H. of Apollo, in *Od.* only here, but very frequently in *Il.*, at 15.253 = 21.461 preceded, as here, by ἀναξ. The meaning of this title too is unclear. Ancient grammarians explained it as derived from ἐκάς/ἐκάθεν and either εἰργων or ἐργαζόμενος, 'he who restrains (or 'works') from afar' (i.e. 'archer'; see *Etymologicum magnum* 319.51), and H. himself may have understood it in this way. But probably Γέκα- was originally connected with ἐκών, 'he who works at will'. See Chantraine, *DE*, and cf. ἐκατηβόλ' 8.339n.

324 The modesty which leads the female divinities to decline Hephaestus' invitation and to stay at home is one of the most amusing touches in the story. For αἰδώς as a characteristic feeling of inhibition in dealings between the sexes see 6.66–7, 221–2nn. **θηλύτεραι** ... **θεαί**: θηλύτερος is otherwise applied by H. only to γυναῖκες; cf. Eur. *Or.* 1205. It implies, not 'more female', but 'female as opposed to male'. For -τερος (apparently Arcado-Cypriot) used to mark a contrasted pair see Parry 344, Palmer, in *Companion* 113, Chantraine, *GH* I 257, and cf. ἀγρότερος/ὀρέστερος, ἀρίστερος/δεξιτερός. Here the adj. is emphatic, and not simply tautological with the fem. θεαί. It amounts almost to 'the goddesses because of their femininity'. **αἰδοῖ**: dat. of attendant circumstances with causal force, as at 14.505.

325 ἔσταν δ' ἐν προθύροισι: see 304n. δωτῆρες ἑάων: the formula is used by Hesiod (*Th.* 46, 633, 664), but not elsewhere by H., except in the phrase δῶτορ ἑάων (8.335; cf. *h.* 18.12, 29.8), of Hermes. However, the phrase does not indicate the priority of Hesiod (see G. P. Edwards, *The language of Hesiod* 186-7), but goes back to an Indo-European prototype; see M. L. West, *C.R.* 23 (1973) 20. Cf. Theogn. 134. ἑάων is an artificial gen. plur. neut. of ἑὺς, 'good'; cf. *Il.* 24.528. See E. Schwyzer, *I.F.* 38 (1917/20) 159-61, P. Kretschmer, *Glotta* 12 (1923) 188-9.

326 = *Il.* 1.599, where Hephaestus himself is the object of the gods' unquenchable laughter. Here too they may be laughing at him as well as at his victims (see 307n., Burkert 135-6); cf. also 20.345-6 (with Rutherford's n.), μνηστῆρσι δὲ Παλλὰς Ἀθήνη | ἄσβεστον γέλω ὥρσε. There is further emphasis on laughter at 343, 344.

327 εἰσορόωσι is temporal rather than causal. πολύφρονος: see 296-7n.

328 'Thus one of them would say looking to another beside him.' πλησίον is the adj. used as a noun. The line occurs × 6 in *Od.*, × 3 in *Il.*, at 2.271 in a rather similar context, in which the army laughs at the discomfiture of Thersites and rejoices that good has triumphed over evil. τις regularly introduces an anonymous criticism or comment; cf. 6.275.

329-32 This moral is not to be taken too seriously, since it does not bring the story to an end. H. deliberately undermines it in the dialogue between Apollo and Hermes, and the story will end with Ares and Aphrodite escaping from the consequences of their wrongdoing.

329 οὐκ ἀρετᾷ κακὰ ἔργα: the sentence has the ring of a proverb, but in fact the verb ἀρετάω occurs only here, and at 19.114, of a people that prospers as a result of the virtuous behaviour of its king. Adkins, *Merit and responsibility* (Oxford 1960) 81 n. 13, supposes that it is 'an *ad hoc* coinage'. κιχάνει τοι βραδὺς ὤκυν: this too has a proverbial air (for τοι in such gnomic reflections see Denniston, *GP* 542-3), which recalls the fable of Achilles and the tortoise. κιχάνει (post-Homeric κιγχάνω) means 'overtakes', 'catches up with', as at *Il.* 6.228 ποσσὶ κιχείω, etc. The antithetical juxtaposition is simple and effective.

330-2 ὥς καὶ νῦν: cf. 1.35 and see 7.219n. The idea of Hephaestus' slowness frames that of Ares' speed, with the concessive χολὸς ἔων

picking up ἐὼν βραδύς, and the all-important τέχνησι ('by wiles'; cf. *h. Herm.* 317, Hes. fr. 343.2) coming at the end of the sentence before caesura. **εἶλεν**: normally it is the swift who 'catches' the slow, as at *Il.* 14.520. **ὠκύτατον**: elsewhere in *H.* the superlative is always ὠκιστος. **τὸ καί** 'wherefore in fact'; cf. *Il.* 3.176 etc. But only here in *Od.* is τό so used. **μοιχάγρι' ὀφέλλει** 'he has to pay (owes) the penalty for adultery'. The phrase is modelled on 8.462 ζῳάγρι' ὀφέλλεις. Both nouns are derived from ἀγρέω, 'catch', 'seize'. μοιχάγρια is found only here. It may refer to the return of the ξέδνα (318), or to some additional compensation to be paid by Ares (in Athenian law the adulterer might be required to pay financial compensation; see D. M. MacDowell, *The law in classical Athens* (London 1978) 124-5), or more probably to his present plight of imprisonment in the bed. For the form of ὀφέλλει see 311-12n.

333-42 According to Σ these ten lines were omitted in some ancient texts because of their impropriety and their νεωτερικὸν φρόνημα. Against the whole notion of interpolation here see Apthorp 87-91. There is no doubt that *H.* has deliberately contrived this comic effect, whereby the pious moral of 329-32 is so swiftly shattered. He has already prepared it by the introduction of the three gods at 322-3, Hermes and Apollo whose ribald intervention is developed here, and Poseidon whose reaction will provide an effective contrast.

334 Διὸς υἱός is metrically interchangeable with the probably older ἐκάεργος in the formula at 323; cf. *Il.* 7.23, 37, 20.103, etc. The unusual contraction in Ἑρμῆν, for Ἑρμείον, suggests a recent adaptation of a traditional formula.

335 Διὸς υἱέ echoes 334. The bantering interchange is between brothers. **διάκτορε**: another mysterious title (cf. 322-3n.), applied by *H.* only to Hermes. At *h.* 18.12 it is followed, as here, by δῶτορ ἑάων. In *Il.* and *Od.* it is always combined in nom., acc., and dat. with ἀργεῖφόντης (cf. 338). Only here is it voc. It is usually interpreted as 'Messenger' or 'Guide'. But various explanations are given by ancient and modern writers; see Parry 244, 249, Frisk, Chantraine, *DE*, *LfgreE*. **δῶτορ ἑάων**: see 325n. The description is peculiarly suited to Hermes as the god who brings gain and success.

336-7 Apollo's question is simple and direct. **ἐν δεσμοῖς . . . πιεσθείς**: cf. 12.164, 196. **κρατεροῖσι**: cf. *Il.* 5.386 δῆσαν κρατερῶι

ἐνὶ δεσμῶϊ, where Ares is again the victim. χρυσέη: an epithet of Aphrodite, in gen. or dat., × 5 in *Od.* (e.g. 342), in all four cases × 5 in *Il.* For the disyllabic scansion see 6.79–80n.

338 τὸν δ' ἡμείβετ' ἔπειτα: the formula (or with τήν for τόν) occurs × 24 in *Od.* (e.g. 357), × 48 in *Il.* Only here is Hermes the subject. διάκτορος ἀργεῖφόντης: see 7.136–8, 8.335nn.

339 αἶ γάρ: 'in dialogue, a wish is expressed that something stated or wished by the previous speaker may come true or might have come true. This type of connexion is not infrequent in Homer, and is almost invariably present in post-Homeric εἰ γάρ wishes' (Denniston, *GP* 92); cf. 15.536, 17.496. ἑκατηβόλ(ε): an epithet of Apollo also at 20.278, and × 5 in *Il.* (voc. 15.231), and frequently in *Hymns.* Cf. ἑκηβόλος, ἑκατος, ἑκατηβελέτης, none of which occur in *Od.* The usual explanation is 'who shoots from afar', Apollo being the archer-god.

340 τρις τόσσοι: cf. in Achilles' speech at *Il.* 9.379 οὐδ' εἴ μοι δεκάκισ τε καὶ εἰκοσάκισ τόσα δοίη. ἀπείρωνες 'not having a πείραρ' ('end', 'limit'). It is clear from Σ, Hesych., etc. (see Radt on Soph. fr. 526) that ancient commentators were divided as to whether this means (a) 'countless', or (b) 'with no way through', 'with no exit'. (b) seems preferable here. We require a mention not only of the number of the chains but, the main point of the story, of the impossibility of escaping from them, as at 275, 299. As a supplement of τρις τόσσοι (a) is not convincing. ἀμφί: like ἀμφί at 278, 296 (cf. περί 282).

341–2 θεοὶ πᾶσαι τε θέαιναι: so at *Il.* 8.5 = 19.101, 8.20, all in speeches of Zeus to other deities. θέαινα in H. is found only in these passages.

343–58 The renewed laughter of the gods leads to the contrasting intervention of Poseidon who does not laugh, and who indeed is not generally noted for his sense of humour. He is treated here as a figure of authority. But we are not told why he offers to stand surety for Ares' payment of an appropriate penalty. And, after an initial reluctance, Hephaestus seems easily persuaded. But the gods' quarrels cannot be taken too seriously, and they cannot last for long. We expect the story to end in reconciliation, and H. uses Poseidon to bring it about. Equally vague is the promise of future payment of compensation; cf. 347n. With the reconciliation effected the story is almost at an end, and only the release and departure of the guilty pair remain to be described.

345 κλυτοεργόν: a ὅπως λεγόμενον, apart from *AP* 10.64 (of Τύχη). It is a substitute for κλυτοτέχνην (286n.), which would not scan here. For a ὅπως or ἵνα clause after λίσσομαι cf. only 3.19, 327.

346 See 7.236n.

347 τοι probably goes with τείσειν (cf. 356) rather than with ὑπίσχομαι. ὥς σὺ κελεύεις at line-end also 4.485, 8.402, etc. Variations on the formula are ὃν με κελ., εἰ σὺ κελ., ὥς με κελ., τὸν σὺ κελ. The reference can hardly be to 318–19, since the payment is to be made by Ares and not by Aphrodite's father. Poseidon must now be thinking of some kind of general compensation, just possibly the μοιχάγρια of 332.

348 'That he will pay all that is fitting in the presence of the immortal gods.' αἷσιμα: see 7.309–10n.

349 = *Il.* 18.393 and 462 (τὴν δ'). See 7.27n. The reply-formula is even commoner than that at 338, with which it is metrically interchangeable. For περικλυτὸς ἀμφιγυήεις see 287n.

350 γαιήοχε: see 322–3n.

351 Probably 'the pledges made on behalf of the worthless are worthless too' (i.e. as worthless as their character); so one interpretation in Σ. The Greek would more naturally mean 'pledges given by the worthless', but it is the pledge of Poseidon, not of Ares, that seems to be in question, and Hephaestus can hardly be describing the former as a δειλός. The other interpretation in Σ, 'the pledges received by the worthless' (i.e. by Hephaestus himself), strains the Greek, and one may doubt whether Hephaestus would describe himself in such terms. ἐγγύη and ἐγγυάω are common later, but occur only here in *H.*; cf. ἐγγυαλίζω 318–19n. The line has the same kind of proverbial ring as 329. Note again the presence of τοι, and the pair of polyptota δειλὰ δειλῶν and ἐγγύαι ἐγγυάασθαι.

352–3 Should Ares fail to pay, it is Poseidon's promise that will be broken. But Hephaestus has no control over Poseidon, and cannot hope to entrap and bind him in the same way. Aristarchus weakly took δέοιμι metaphorically, as meaning εὐθύνοιμι, 'call you to account'. For κε in the protasis of the conditional clause see 7.314–15n. **χρέος καὶ δεσμών:** Poseidon has asked that Ares should be allowed to escape the δεσμός but not the χρέος ('debt', 'obligation'). Hephaestus more cynically assumes that if he is released from his chains he will evade his obligation too. χρέος is metrically guaranteed at 11.479 (cf. *h. Herm.*

138). Everywhere else in H. metre requires —○ or ——; so at 355 where some MSS have χρείως, which Aristarchus read at 3.367. At *Il.* 11.686 he favoured χρέως, the Attic form. Arist. Byz. preferred χρεῖος, which is the form usually printed, but χρῆος may be correct; see Chantraine, *GH* 170, Shipp 30.

355–6 χρεῖος . . . | οἴχηται: Poseidon picks up Hephaestus' words, but naturally does not repeat δεσμόν, and he changes Hephaestus' opt. (οἴχοιτο) to a more definite subj. He wants Ares to be released from the chain, but not to evade his obligation. γάρ 'yes, for . . .', but the thought is compressed. It implies, 'you have no need to fear, for etc.' See Denniston, *GP* 76, and cf. 8.159n.

358 'It is not possible nor fitting to reject your word.' Aphrodite in the same words grants Hera's request in the Διὸς ἀπάτη (*Il.* 14.212).

359 δεσμόν ἀνίει 'unfastened the chain'; cf. Call. *Hec.* 1.2.13 δεσμά τ' ἀνεῖσαι, *Il.* 21.537. This is the reading of Aristarchus and some MSS. The others, probably to eliminate -ον before the caesura, have δεσμῶν, 'released them from their chains'. But the sing. fits better with ἐκ δεσμοῖο 360. μένος 'Ἡφαίστοιο 'the mighty Hephaestus'; see 7.1–2n. The circumlocution is applied only here to Hephaestus.

360 κρατεροῦ: see 336–7n. For the temporal clause repeating the sense of the preceding one see 282n.

361–6 The story ends with the departure of Ares and Aphrodite. See 6.41–7, 7.78–81nn. Here the departure is not from the world of men but from Olympus itself. However, the tone of 362–6, and the impression of divine beauty and splendour, is not unlike that of the first of those passages. In divine society even a shameful episode must finally give way to beauty and peace. This too is why Ares is dismissed in a single line, and all the emphasis is on Aphrodite. Ares' association with Thrace appears elsewhere in H. only at *Il.* 13.301 (unless also at 5.462), but see in general Sauer, in *R-E* II 642–4, Farnell, *Cults of the Greek states* v 399–400. Aphrodite departs to Paphos in Cyprus, where she was born from the foam, ἄφρός (Hes. *Th.* 188–98 etc.), and which was a famous centre of her cult. Her temple there is mentioned by Hdt. 1.105.3, and at *h. Aphr.* 58 (see 363–6n.). This is the only mention of Paphos in H.

361–2 The initial dual subject τῷ (+ participle) is split into its two component parts at ὁ μὲν . . . ἡ δ(έ); cf. 7.104–5n. ἡ δ' ἄρα . . . ἔκτανε: cf. 21.505, etc. φιλομμειδῆς 'laughter-loving' (cf. μειδ(ι)άω).

The epithet occurs only here in *Od.*, but $\times 5$ in *Il.*, $\times 5$ in *h. Aphr.* (cf. *Cypr.* fr. 5.1, Hes. *Th.* 989), all in this combination with Ἀφροδίτη at line-end. It is formulaic (see 8.308–9n.), but more appropriate to the mood of the present passage (Aphrodite can laugh again) than it is at *Il.* 5.375, where she has just been wounded. Hes. *Th.* 200 gives an etymology from μήδεα, Aphrodite being born from the severed genitals of Uranus (see West, *Theogony* p.88). Hesiod, unlike H., does not restrict the epithet to Aphrodite; cf. *Th.* 256 of the nymph Glauconome.

363–6 Line 363 is almost identical with *h. Aphr.* 59, while 364–5 = 61–2. The later passage is clearly modelled on the present one, with the addition of 60 = *Il.* 14.169, 63 = *Il.* 14.172, and with θυώδης replacing θυήεις (363). Here ἐνθα τέ οἱ ('where') is a relative clause which expands ἐς Πάφον. For τε after relative ἐνθα see Denniston, *GP* 522. This gives a slightly smoother construction than the better attested ἐνθα δέ οἱ ('and there'), which would begin a new sentence, and which is the reading of all the MSS at *h. Aphr.* 59; cf. also *h.* 19.31.

363 τέμενος: a god's sanctuary or precinct also at *Il.* 2.696, 8.48, 23.148, *h. Ap.* 87–8, *h. Aphr.* 267, and often later. For the τέμενος, much more often, of a human ruler see 6.293n. **θυήεις** 'fragrant with incense'. In such a phrase the composers of the *Hymns* preferred the synonymous θυώδης, which appears in *Od.*, but only of Helen's θάλαμος (4.121), and of clothes at 5.264, 21.52. In *Hymns* θυήεις is confined to clothes (*Dem.* 277, *Herm.* 237; cf. *Cypr.* fr. 4.7). Hesiod agrees with H. at *Th.* 557 θυήεντων ἐπὶ βωμῶν.

364–5 For the association of Aphrodite and the Graces see 6.18–19n. So ends the song which has restored the χάρις of the occasion on which it is sung; see 8.236n., Slater 218. **λοῦσαν καὶ χρίσαν** **ἐλαίῳ:** so at 4.49 = 17.88, and at 8.454, where it is Odysseus who receives the bath. Cf. also the formula at 3.466, 23.154, 24.366. **οἷα:** cf. 8.160, but here more clearly adverbial ('as'), as at 9.128, 11.364, with ἔλαιον the subject of the verb. **ἐπενήνοθεν:** perhaps 'is put on', perfect tense, as at 17.270 (Aristarchus for ἀνήνοθεν), of savour rising from a meal being prepared, but pluperf. at *Il.* 2.219 (of downy hair) and 10.134 (of woolly pile on a cloak); cf. *Il.* 11.266 ἀνήνοθεν (of blood gushing from a wound), *h. Dem.* 279 (of hair), [Hes.] *Scut.* 269 (of dust). Neither derivation nor sense has been satisfactorily explained. Some (e.g. Frisk, Shipp 115) derive it from an unattested ἐνθεῖν = ἐλθεῖν, LSJ from ἐπινηνέω = 'heap up', others again from

ἄνθος, as a reduplicated perfect; so J. M. Aitchison, *Glotta* 41 (1963) 273–4, for whom the basic sense is ‘grow’, or ‘spring forth, rise upwards’, but here ‘be on the surface’ as a result of an early misunderstanding of *Il.* 2.219 and 10.134. For discussion see also Chantraine, *DE* s.v. ἀνήνοθεν, *GH* 1 423–4, Wyatt 116–18, *Lfgre*.

366 ἀμφὶ δὲ εἵματα ἔσσαν: see 6.228n., and cf. 7.265 etc. ἄμβροτα εἵματα ἔσσεν. Here ἄμβροτος has already been used of the oil. ἐπήρατος describes clothes only here.

367–9 The transition back to the human scene has already been prepared in the last few lines of the story. So we move from the song to the singer, and then to the audience and its reaction. Both Odysseus and the Phaeacians have enjoyed it. For this as the proper response to a song see 8.44–5n.

367 = 8.83, 521. But here Odysseus can enjoy the story because he is not involved in it.

368–9 Cf. 4.597–8, 8.429, *Il.* 1.474. Everywhere else in *H.* (*Od.* × 7, *Il.* × 5) ἀκούων ends the line: e.g. 8.578. ἄλλοι | Φαίηκες ‘the rest, the Phaeacians’, not ‘the other Phaeacians’; cf. 6.84n.

369 = 191 (n.).

370–86

The narrative returns to the dancing of the Phaeacians. This time the dancing is performed by two soloists, and involves a display of acrobatic skill with a ball. Whether *H.* himself was familiar with this kind of dancing, or whether it has been handed down in his tradition, it is impossible to say. But artistic representations provide some evidence for acrobatic dancing; see M. Wegner, *Arch. Hom.* v 65–8. Eust., in a long discussion of various kinds of ball-play, says that a game called οὐρανία must have been like this.

371 μουνάξ ‘by themselves’. Cf. 11.417, of single combat, *Suda* μουνάξ μάχη μονομαχία. For the ending cf. ἀπαξ, πύξ (103), etc., and see Chantraine, *GH* 1 250. ἐπεὶ . . . ἔριζεν: this is a common way of expressing the idea of a man’s pre-eminence in any field; cf. *Il.* 2.555.

372 μετὰ χερσὶν ἔλοντο: see 8.68n., and cf. also 6.91.

373 πορφυρέην: a typical expansion, which is then itself expanded by a relative clause in the rest of the line. Even the crimson ball, no

doubt the model for σφαίρηι . . . πορφυρήι at Anacr. 358 *PMG* (the ball thrown by Eros), fits in with the luxurious life-style of the Phaeacians (see 7.336-8n.). It is important enough for us to be told the name of its maker. H. has invented him to enhance its importance; cf. 8.447-8n., 19.56-7 (with Rutherford's n.), *Il.* 7.220-1. See van der Valk 209-10, and, for a similar technique in South Slavic song, Lord, *Singer* 55.

374 τήνι demonstrative, unlike the relative τήν in the previous line. The principal clause begins at this point. ῥίπτασκε 'kept on throwing', the iterative form of ῥιπτάζω as at 11.592, *Il.* 15.23, 23.827; see 6.4-6n. νέφεα σχιόεντα: at line-end also at *Il.* 5.525, 11.63, within the line at *Il.* 12.157; see also 7.267-9n. For the lengthening of the ι of ποτὶ before νέφεα see 6.43-5n.

375 ἰδνωθεὶς ὀπίσω 'bending over backwards'. The same phrase at line-beginning describes a snake in the clutches of an eagle at *Il.* 12.205. ἰδνόομαι is used by H. only in aor., of someone doubling up wounded or in pain at 22.85, *Il.* 2.266, 13.618. ὁ δ' 'the other', answering ἕτερος 374. ἀπὸ χθονὸς ὑψόσ' ἀερθεῖς: cf. *Il.* 20.325 (Poseidon lifts Aeneas and carries him through the air). For ὑψόσ' ἀερθεῖς at line-end cf. 12.432.

376 ῥηϊδίως: this adv. always begins a line in H. μεθέλεσκε 'kept on catching it (or 'caught it each time') in his turn'. This compound is found only here in Greek. πάρος . . . ἰκέσθαι 'before he touched the ground with his feet'. Cf. 22.467 (of the maidservants hanged so that their feet do not touch the ground).

377 'But when they had tried their skill with the ball <throwing it> straight upwards.' ἀν' ἰθύς: cf. *Il.* 21.303 ἀΐσσοντος ἀν' ἰθύν ('up-stream'). The noun ἡ ἰθύς, for which cf. πλῆθϋς and see H. Frisk, *Eranos* 43 (1945) 221, is peculiar to epic, and found only in acc. It normally means 'enterprise' or 'impulse', but here it seems to have the sense of the adj. ἰθύς, 'straight'. πειρήσαντο: see 8.22-3n., 126.

378-9 'Then indeed they danced upon the much-nourishing earth, passing it [the ball] frequently to each other.' ποτὶ χθονὶ πουλοβοτείρηι: in contrast with the previous movement, in which the one leaped high off the ground into the air (375). Except for *Il.* 11.770 the epithet is attached always to χθονί (or χθόνα) in this position at line-end. ταρφέ' ἀμειβομένω: lit. 'frequently interchanging'. The phrase is often translated 'rapidly changing position', but as a descrip-

tion of a dance-movement this seems disappointingly vague. More probably the ball is still in use, and the alternation consists in the throwing of it from one to the other as they dance. Cf. 24.60, where the voices of the Muses alternate as one after another takes up the song. For *ταρφέα* as an adv. cf. *Il.* 12.47, 13.718, 22.142. *ἐπελήχεον*: an imperf., evidently formed from the perf. *λέληκα* (or *(-ώς)*; see Chantraine, *GH* 1 347, Leumann 218, Risch 308. If Theocr. 2.24 is any guide, where *λακέω* is used for the crackling of bay-leaves in a fire, the verb must describe some sort of noise. LSJ explain it either of the clapping of hands in applause (*Σ ἐπεκρότουν*), or, less plausibly, of the beating of time with hands or feet for the dancers. Cf. Aesch. *Sept.* 186 and *Supp.* 872 *λακάζω*, 'shout', Call. fr. 193.10 *ληκῆσαι*, Luc. *Lex.* 8 and *Apol. Dysc. Adv.* 152.11 *ληκίνδα*.

380 *ἔσταότες*: the original form of the participle is *ἐστήως*, *-ήOTOS*, etc., sometimes appearing with a variant reading *-ειώς*, *-ειώOTOS*, *-ειότ-*, etc. (see West on Hes. *Th.* 519). The MSS regularly provide forms in *-ᾠOT-*. Perhaps we should follow Aristarchus (cf. *Σ Il.* 24.701) in spelling *ἔστεῶτες*, with quantitative metathesis, which often takes place after the loss of intervocalic *Ϝ*; see Chantraine, *GH* 1 71, 430. *ἀγῶνα*: see 8.260n. *πολύς δ' . . . ὀρώρει* 'and a great din arose at that'. The phrase is formulaic; cf. 24.48, 70 (also *Il.* 2.810 etc.). For the probable force of *ὑπό*, 'in accompaniment', cf. 21.411, *Il.* 18.570. In this formula *κόμπος* is unique. Its only other occurrences in *H.* are at *Il.* 11.417 and 12.149 where it describes the noise made by a boar's tusks cutting at trees. It has not yet acquired the later sense of 'boast'. LSJ here refer it to the stamping of the dancers' feet. And this is probably what the variant *δοῦπος* is intended to signify (cf. 10.556, 16.10, *Il.* 10.354, etc.). But, since we have now passed from the dancers to the audience, it is more likely that *κόμπος* refers, like 379, to the clapping of hands, or to the noise of vocal applause, or to the stamping of the audience's feet.

381 *προσεφώνεε* occurs frequently in this position followed by either the subject or the object, often with formulaic epithet: e.g. 16.56.

382 = 401, 9.2, 11.355, 378, 13.38. Only in these lines is *κρείων*, 'lord', used in voc. The epithet is far less common in *Od.* than in *Il.*, where most often it is attached, at line-end, to *Ἀγαμέμνων* (cf. *Od.* 3.248), sometimes to *ἑνοσίχθων* (cf. *Od.* 5.282, 375). See Hohendahl-Zoetelief 45 for its distribution. Apart from this formula *ἀριδείκετος*

occurs in H. only at 11.540, *Il.* 11.248, 14.320; cf. Hes. *Th.* 385. The phrase may mean ‘famous among all peoples’, with λαῶν partitive. *Lfgre* connects it rather with the sort of expression found at 7.72, understanding ‘being greeted with signal honours by the people’.

383–4 As ever the tactful guest, Odysseus praises the dancers and confirms Alcinous’ assertion of Phaeacian ἀρετή in that respect (248, 253), his words picking up those of his host at 250. He used the same formula as a compliment to Nausicaa at 6.161. ἡμὲν . . . | ἡδ(έ) ‘truly on the one hand . . . , and truly on the other’, a paratactic way of saying ‘just as . . . , so . . . ’; cf. *Il.* 1.453–5, 7.301–2. μέν and δέ are simply combined with affirmative ἦ; see K–G II 299, Denniston, *GP* 287, and cf. ἡμὲν . . . τε at 8.575. ἀπέλησας ‘you promised’ (cf. *Il.* 23.863, 872) or ‘boasted’ (cf. *Il.* 8.150, where unusually it refers to a past event). The more normal sense is ‘threaten’. The verb implies vigorous assertion; see Kirk on *Il.* 7.224–5, *Lfgre*. ἄρ’ ἐτοῖμα τέτυκτο ‘it [your promise or boast] as it turns out has been put into effect’. For ἐτοῖμος see 8.71–2n., and for the present sense cf. *Il.* 14.53. Here too the perfect might seem more natural than the pluperf., but the tense is influenced by the aor. ἀπέλησας.

385 See 7.167, 329nn.

387–423

In the Games of *Il.* 23 there was much emphasis on the prizes awarded to the winners. Here, where the Games are not important in themselves, no such prizes have been mentioned. Instead, with the Games completed, Alcinous proposes that each of the βασιλῆες should present Odysseus with the gift that will formally mark his status as a guest-friend. We have been prepared for this since Zeus predicted it at 5.37–8. So at *Il.* 6.215–20 Diomedes tells Glaucus that when their grandfathers entered into such a relationship they exchanged ξεινήϊα καλά (218), and at 230–6 the two grandsons reseal the relationship with an exchange of armour. The giving and receiving of gifts may in Homeric society mark the establishment of any friendly relationship; see Finley, *World of Odysseus* 70–6, 140–3, Griffin 20–1, 94–5. Polyphemus’ harsh response to Odysseus’ request for a ξεινήϊον (9.267–8, 356, 365, 370) is the converse of normal civilised behaviour, as is the ξέλνιον of the suitor Ctesippus at 20.296–300. Euryalus, who has offended Odysseus, is

singled out for special mention, as he presents Odysseus with a particularly fine gift. Odysseus readily accepts it and the apology that it signifies. The giving of presents symbolises not only Odysseus' status as a guest-friend, but also the restoration of harmony between him and all his hosts. At this stage the giving of presents is still supposed to be followed, as is normal, by the immediate departure of the guest. At the beginning of book 13, when further gifts are made to Odysseus before his actual departure, it is not a pointless duplication nor a sign of interpolation. They are naturally offered in response to the final revelation of Odysseus' identity; see Intro. 28–9.

388 Cf. 18.125. The person who receives a compliment naturally supposes that the one who compliments him is 'wise' or 'sensible' in his judgement. *πεπνυμένος* is regularly, as here, used in the context of wise or diplomatic speech; see Austin 74–8, Vivante 108. Odysseus' 'wisdom' is also seen in his understanding of how to please his host, and then to elicit his offer of the gifts. Later Penelope too will describe Odysseus, her still unidentified *ξεῖνος*, as *πεπνυμένος* (19.350). As an epithet the description is most often attached in *Od.* to Telemachus, to Laertes at 24.375. The quality of wisdom unites all three generations.

389 *ἀλλ' ἄγε*: see 7.162n., and cf. 13.13 (where Alcinous proposes the further distribution of gifts), *Il.* 23.537. *δῶμεν*: for the contraction see 8.318–19n. *Ξεινήϊον* 'a gift of guest-friendship'. *ὥς ἐπιεικές* 'as is fitting'; so at line-end *Il.* 8.431, 19.147 (of Agamemnon's offer of gifts), 23.50, 537 (cited above). For the constant concern to do what is fitting see 7.227, 299nn. In the context of the proper gifts between a host and guest cf. also 20.293 (sarcastically) *μοῖραν μὲν δὴ ξεῖνος ἔχει πάλαι, ὥς ἐπέοικεν*, 24.273.

390–1 For the thirteen *βασιλῆες* see 6.54–5n. Although Odysseus is primarily the guest of Alcinous, he has supplicated the other Phaeacian nobles too (7.148), and is evidently to be treated as guest-friend of them all (cf. 8.40–3). The *γάρ* clause gives the reason for the following 392–3 (cf. 1.337). *ἄρχοι κραίνουσι* 'exercise authority as rulers'. *ἄρχοι* is better thus taken as proleptic than as in apposition with *βασιλῆες*. They rule as members of the *βουλή*; cf. 13.12. *κραίνω* elsewhere in H. always means 'accomplish', 'fulfil'. But the sense 'rule', 'exercise power', is sometimes found later: e.g. Soph. *OC* 296, 449, 862. See J. Wackernagel, *Sprachliche Untersuchungen zu Homer* 157. *τρισκαιδέκατος δ' ἐγὼ αὐτός*: in Attic the *δέκατος αὐτός* kind of ex-

pression (e.g. Thuc. 1.116.1) may not indicate the possession of superior authority (Gomme on Thuc. 1.46.2), but merely that the person named is *only* one of ten (so K. J. Dover, *J.H.S.* 80 (1960) 61-77). Whether or not that is true here, Alcinous is undoubtedly superior in status to the other twelve βασιλῆες.

392-3 τῶν οἱ ἕκαστος . . . ἐνείκατε: 'bring, each of these (βασιλῆες), for him'. In this kind of expression the plur. verb more often precedes the distributive ἕκαστος, as at 399, 7.229. But cf. *Il.* 10.215, 19.339, and see K-G 1 286-7. We might expect a third pers. sing. imperative, but Alcinous turns to address the βασιλῆες directly. φᾶρος . . . χιτῶνα: the same formula appears at 425, 13.67, 16.173. τάλαντον 'talent', that which is weighed in the τάλαντα, 'scales'; in H. always of a weight of gold, and only here in sing. Menelaus received ten such talents as a gift from Polybus (4.129), Odysseus seven from Maron (9.202). Ten gold talents are part of the compensation offered by Agamemnon to Achilles (*Il.* 9.122), and of Priam's ransom to Achilles (24.232). Since at *Il.* 23.269, 614 two talents constitute only the fourth prize in the chariot-race (the third being a λέβης, the fifth a φιάλη), and at 23.751, 796 half a talent is last prize in the foot-race, the weight of the talent does not seem to have been great. However, Odysseus here is to receive thirteen in total. τιμήεντος 'valuable', 'prized'; of gold also at 11.327, *Il.* 18.475, of a δῶρον at *Od.* 1.312, and (superlative) 4.614 = 15.114. For the coupling of textiles and precious metal 'as the status trappings of aristocratic wealth' see I. D. Jenkins, *Arethusa* 18 (1985) 123-4, and cf. 8.440n., 24.273-7, etc.

394-5 πάντα . . . ὅσλλα 'all together'; cf. 22.446, *Il.* 12.78, 19.190. ἐνὶ χερσὶ | . . . ἔχων: not literally (cf. 418); Odysseus could hardly carry thirteen of each of these items. It is perhaps a mark of honour that the gifts are apparently (see 418-21n.) to be brought to the place of the games. Odysseus' second entrance to the palace, accompanied by the gifts, will be very different from his first; see Mattes 98. ἐπὶ δόρπον: H. prepares us for the next stage of his narrative, the evening meal which will be the setting for Demodocus' third song. For the form of 395 cf. 1.311. For χαίρω of the pleasure felt at the reception of a gift cf. also 9.356, 15.130, and the formulaic ὡς εἰπὼν ἐν χερσὶ τίθει, ὃ δ' ἐδέξατο χαίρων; see 8.482-3n.

396-7 ἐ αὐτόν 'him personally', in later Greek ἐαυτόν (cf. 8.211), but not here reflexive, referring as it does to Odysseus, to whom

Euryalus, unlike the others, will personally hand over his gift. ἀρεσσάσθω ἐπέεσσι | καὶ δώρῳ 'make amends to him with words and a gift', the all-important καὶ δώρῳ standing in runover position; words alone are not enough. Cf. 402, 415, *Il.* 9.112-13. That Alcinous uses the third person and does not address Euryalus directly is seen by Hohendahl-Zoetelief 3 n. 3 as a 'discreet show of superiority' on Alcinous' part, by de Vries 118 as an attempt to soften his rebuke. ἐπεὶ . . . ἔειπεν: Alcinous politely acknowledges Euryalus' breach of propriety.

398 = 7.226. There and at 13.47 ἐκέλευον is followed by an infin. Here, as at 4.673 (cf. the variant at *Il.* 23.539) it is used absolutely, 'urged it on', 'urged that it be done'; cf. *Il.* 4.380.

399-400 Alcinous' two commands are dealt with in turn and in the same order (contrast 7.167-85n.). But the first is dismissed for the moment in a single line, whereas the command to Euryalus is developed at length, neatly filling the gap between the despatch of the heralds and their return with the gifts. Alcinous has told the βασιλῆες to bring the presents (393), but it is evidently beneath their dignity to do so in person. Each seems to have his own herald to carry out such tasks. The same is true of the suitors when they present gifts to Penelope (18.291 = 399 here). οἰσέμεναι: infin., of a mixed aor. οἶσον (see 6.76-8, 8.254-5, 313nn.), to indicate purpose; cf., after ἐκέλευ(σ)εν, *Il.* 3.120, 23.564. πρόεσαν . . . ἕκαστος: see 392-3n.

Line 400 = 140, where it led to Euryalus' misguided praise of Laodamas for speaking an ἔπος κατὰ μοῖραν; see also 8.158 for an effective variation of the formula.

402-3 τοιγάρ: see 7.28n. ἀρέσσομαι . . . | δώσω: picking up Alcinous' words at 396-7.

403-5 The choice of a sword as gift implies that Euryalus now accepts Odysseus' status as a hero, not a trader (see Hohendahl-Zoetelief 6). Similarly in *Beowulf* Unferth, having gratuitously insulted the hero at an entertainment, presents him with his sword; see Lord, *Epic singers* 135. ἄορ: perhaps originally from αἶρω, of a sword hung from the shoulder by a belt (ἄορτήρ), but the etymology is doubtful; see *LfgreE*. It is used by H. as a synonym for ξίφος; cf. 406, 414, 416. See A. M. Snodgrass, *Early Greek armour and weapons* (Edinburgh 1964) 174. παγχάλκεον: only here of a sword; of a club at 11.575, of a man *Il.* 20.102. Cf. *Od.* 18.378 and 22.102, 19.241 χάλκειον ἄορ, Aesch. *Sept.*

590-1 ἀσπίδ' ... πάγχαλκον. Although in H.'s own day weapons were made of iron, he is generally faithful to his epic tradition of Bronze Age warfare. **ἔπι** = ἔπεισι. The silver hilt (cf. *Il.* 1.219) probably derives from the formulaic epithet ἀργυρόηλος, 'silver-studded', of a sword. **κολεόν** . . . ἐλέφαντος: H. uses also the form κουλεόν, with artificial lengthening for metrical convenience. The material of the Homeric scabbard is not normally described. At *Il.* 11.30-1 Agamemnon's is of silver. An ivory one is attested at *IG* II² 1382.16. νεοπρίστου, 'newly-sawn', is a ἀπαξ λεγόμενον, but cf. 18.196 and 19.564 πριστοῦ ἐλέφαντος. ἐλέφας (probably a loan word; see E. Laroche, *R.Ph.* 39 (1965) 56-9) = 'elephant' first appears in Herodotus. For H. it means simply 'ivory', with which he was doubtless acquainted through imports by traders. For ivory in H. see Lorimer 507, and in the Pylos tablets Ventris-Chadwick, *Documents in Mycenaean Greek*² 332-46. **ἀμφιδεδίνηται**: at 19.56 a chair is δινωτὴν ἐλέφαντι καὶ ἀργύρῳ, which probably means that it has circular decorations (see Kirk's note on *Il.* 3.391), while at *Il.* 13.406-7 a shield is δινωτὴν with skins and bronze, which 'probably refers to the concentric circles on the outside which would be the visible effect of making a convex shield of several layers of material' (Willcock's note in his Commentary on *Il.* 13.407). Normally δινέω and its cognates refer to circular or whirling *motion* (cf. 6.89, 116), so that its application here to the enclosing of a sword by its scabbard is a not entirely happy adaptation of the kind of idea found in a parallel passage at *Il.* 23.561-2, where the presence of χεῦμα makes all the difference. See D. M. Jones, *Glotta* 37 (1958) 115-17. **πολέος** . . . ἔσται 'it will be worth much to him'. This is the only form of the gen. sing. masc./neut. of πολύς used by H.

406 ὥς . . . τίθει: a common formula; see 394-5, 482-3nn., Hoekstra 105, and cf. 3.51. **ξίφος ἀργυρόηλον**: the sword is of bronze (403), but 'studded with silver'. For the epithet see 7.162n. It regularly describes a ξίφος at this position in the line (cf. 416). The formulaic description suits especially, but not only, swords of the fifteenth century BC (LH I and II); see Kirk on *Il.* 2.45.

408-11 For Euryalus' full and formal apology see Hohendahl-Zoetelief 3-8.

408-9 χαῖρε, πάτερ ὦ ξεῖνε: the same polite phrase is found at 18.122 and 20.199 (after 198 = 407 here). It echoes Alcinous' χαίρων

at 395. In all these passages, where the MSS have πάτερ, πατήρ should perhaps be restored to eliminate the metrical anomaly of -ēr before a vowel. For the nom. used as voc. when it is the attributive of a voc. noun see Palmer, in *Companion* 129. **ἔπος δ' εἰ . . . | δεινόν:** a natural touch; like many people, even while he is apologising Euryalus does not say 'I am sorry *that* I have offended you' (cf. ἐπεὶ 397), but 'if any offence has been caused you'. Cf. *Il.* 4.362-3. **δεινόν** 'ill'. The important word stands in runover position (cf. *Il.* 13.100, 16.789). **ἄφαρ . . . ἄελλαι** 'may the storm-winds immediately snatch it up and carry it off'. The word cannot be unspoken, but it can be removed from the memory as if it had never been spoken. Cf. *Il.* 4.363 cited above. The picturesque way in which this idea is expressed is borrowed from literal descriptions of a ship swept away in a storm: 4.515-16, 5.419-20, 23.316-17. At 20.63-4 Penelope's suicide-wish takes the same form; cf. *Il.* 6.345-8, and, for the figurative use, 4.727, *Soph. El.* 1150-1, A.R. 1.1334-5.

410 See 6.314-15n., also 7.319-20n. Nausicaa talked of Odysseus' hope that he might see his friends and come to his home and native land. She naturally did not consider the possibility that he has a wife. Like Alcinous at 8.242-3n. Euryalus takes it for granted.

411 ἐπεὶ . . . πάσχεις see 7.151-2n.

413 Odysseus politely responds in similar terms to those used by Euryalus, with μάλα intensifying his χαῖρε (cf. 24.402 = *h. Ap.* 466, *h. Dem.* 225; the words καὶ σύ, φίλος, μάλα begin the line also at 1.301 = 3.199), and θεοὶ . . . δοῖεν reciprocating his wish at 410-11. Odysseus used the same form of words at 7.148, in the passage already recalled at 411. Here too the generalised wish is followed by a more specific one directly applicable to the recipient.

414-15 For the form of words cf. 10.505, *Il.* 11.471 ποθὴ Δαναοῖσι γένηται, 20.308. **δῶκας ἀρεσσάμενος ἐπέεσσιν:** the same combination of words and gift as at 396-7.

416 This precise formulation occurs only here, but cf. ἀμφὶ δ' ἄρ' ὤμοισιν βάλετο ξίφος ἀργυρόηλον (*Il.* x 4), *Od.* 10.261-2, etc. See Hoekstra 93-4.

417 δύσετό τ' ἥελιος, καὶ κτλ.: see 6.321-2n. **καὶ τῷ . . . παρῆεν** 'and his glorious gifts were there'. The gifts are κλυτά because they will contribute to his κλέος.

418-21 Apparently the heralds bring the gifts first to the scene of the games (see 394-5n.), and then take them from there to Alcinous' palace, where they are met by Alcinous' sons who have perhaps gone on ahead. **ἐς Ἀλκινόοιο:** see 7.132n. **ἀγασοί:** see 6.54-5n.; of κήρυκες also at *Il.* 3.268. Cf. *Od.* 13.71-2 (the loading of the provisions on the ship that will take Odysseus home). **ἀμύμονος:** see 8.118-19n. Here there is some slight MS support for ἀμύμονες. **αἰδοίη:** see 7.164-5n. Arete is doubtless sitting in her usual place beside the hearth in the megaron (6.305). **περικαλλέα δῶρα:** at line-end also at 16.327, 18.303; cf. also 8.438. Line 421 = 8.4.

422 ἐλθόντες δὲ καθίζον: the subject is the whole company, including Alcinous' sons who sit down after they have placed the gifts beside their mother. For the form of words cf. 8.6n., separated by one line from 4 = 421 here. Only here is ὑψηλός applied to a θρόνος.

424-32

Alcinous' speech to Arete serves both as a summary of the services provided by the good host – gifts, a hot bath, food and entertainment – and as an introduction to the next stage of the story, which will move from the giving of presents, by way of the bath, to the dinner at which Demodocus will sing his third song, and the identity of Odysseus will finally be revealed. Only the intervention of Nausicaa (457-68) forms no part of Alcinous' plans. It will come as a surprise (see 433-68n.) to H.'s audience.

424 A χηλός is a chest in which clothes, and other valuables, were stored; cf. 2.339, 21.51-2, *Il.* 16.221. It is the same as a λάρναξ or a κίστη (6.76), or φωριαμός (15.104); see G. M. A. Richter, *Ancient furniture* (Oxford 1926) 89, S. Laser, *Arch. Hom.* p 68-70. At 13.68 a single serving-woman, rather improbably, will carry it to the ship.

425 See 392-3n. αὐτῇ is an almost inevitable corruption after ἐν. The sing. φᾶρος and χιτῶνα show that Alcinous here refers to an additional and personal contribution. All the gifts are placed by Arete herself in the chest.

426 ἀμφί: not with οἱ, which is the indirect object ('for him'), but with πυρί, as at 434n. More logically it is the fire that rises round the cauldron, as at 437, but probably we are to think of the tripod-legs

bestriding the fire. χαλκός is a bronze cauldron also at 13.19 (= λέβης 13), 19.469 (that with which Odysseus is bathed by Eurycleia). **ἰήνατε:** Alcinous addresses the servants.

427-8 The form of words resembles that at 1.310-11. **ἐὺ κείμενα πάντα** 'all well placed (packed)'. **Φαίηκες ἀμύμονες:** only here are the Phaeacians as a group so described. The same idea is expressed in slightly different terms at 13.12 (with reference to the same gifts), δῶρ', ὅσα Φαιήκων βουληφόροι ἐνθάδ' ἔνεικαν.

429 **τέρπεται** governs first a dat. and then a participial phrase, 'may take pleasure in the banquet and at hearing etc.' For pleasure as the concomitant of a banquet cf. 1.26, 369, 4.15-17, etc. For pleasure as the purpose of song see 8.44-5n. **ᾠοιδῆς ὕμνον** 'a hymn of song', a very odd phrase, even if ὕμνος has not yet become specialised in the sense of 'hymn', and may include a narrative poem (see West on Hes. *Op.* 657, 662). For speculation about its etymology see E. Diehl, *Rh.M.* 89 (1940) 89. Neither ὕμνος nor ὑμνέω occurs anywhere else in H. There is much to be said for Bentley's **ᾠοιδῆς οἶμον**, 'the path of song'; cf. 8.74n., *h. Herm.* 451 ἀγλαὸς οἶμος (v.l. ὕμνος) ᾠοιδῆς.

430-2 It is surprising that at the end of his speech Alcinous should propose yet another, so far unmentioned, gift. But it is indeed effective that the speech ends with the ultimate purpose of giving, that the recipient should remember the donor (cf. 15.54-5), and with the picture of Odysseus safely at home in his palace, performing the ritual of an ordered society, no doubt at the kind of dinner-party which Alcinous has just been proposing for his guest. The king's wish to be remembered by Odysseus (cf. 244) will be echoed by Nausicaa at 461-2. **ἄλειςον . . . | χρύσεον** 'a gold cup', a small drinking-vessel with two handles. At *Od.* 4.591-2 Menelaus offers one to Telemachus with the same motive as Alcinous here. **δπάσσω:** epic fut. of δπάζω. **ᾄωρ' . . . | σπένδῃ:** the emphasis is on the participle, 'that he may remember me when he pours'.

433-68

Alcinous' instructions are carried out, with the accounts of the bath and of the disposal of the presents interwoven. The latter conveniently takes place during the interval in which the bath is prepared and the water heated. The bathing of the guest is a 'typical' scene in epic (see

Arend 124-6), and the language describing it is correspondingly formulaic (see 6.217-22n. and detailed nn. here). Since the bath normally takes place before the meal (see 6.209-10, 8.454-7nn.), it leads naturally to the banquet which Alcinous has promised at 429. This is the meal at which Odysseus will finally reveal his identity, and it is easy to see why the bath, with all its associations of restoration and renewal (6.209-10n.), is postponed till the evening of the second day to form its prelude. We recall the less formal bath which Odysseus has already taken on the beach in the presence of Nausicaa. She has not been mentioned since 7.299-307, and Alcinous' instructions gave her no part to play (see 424-32n.), but she is introduced here as a spectator. After the first bath Nausicaa was filled with wonder at Odysseus' appearance (6.237), and so she is here (459) as she watches him on his way to the dinner. There she expressed the wish that she might have a husband like the handsome stranger (6.244-5). Here with great delicacy H. leaves her feelings unexpressed (see Besslich 47, Kirk, *Homer and the oral tradition* 110-11). So H. narrates Nausicaa's farewell long before he deals in book 13 with Odysseus' actual departure from Scheria on the evening of the next day. Similarly Odysseus' farewell to Calypso takes place four days before his departure from Ogygia (5.203-24, 262-3; see J. A. Scott 213-15, Bowra, in *Companion* 48-9). Nausicaa will not be on the beach to see Odysseus leave, and, though we may remember her during Odysseus' narrative of his encounter with Circe (see 447-8n.), she will play no further part in the poem.

433 *μετὰ δμωϊῆσιν ἔειπεν*: at line-end also at 16.336; cf. 17.493, *Il.* 6.375, in all of which the formula introduces direct speech, whereas here *στῆσαι* is probably the infin. of indirect command.

434 *ἀμφι . . . μέγαν* = *Il.* 18.344, 22.443, 23.40. In the other passages a new clause starts at the bucolic diaeresis (at *Il.* 18.344 introduced by *ὄφρα τάχιστα*), whereas here *ὅττι τάχιστα* merely serves to fill up the line; see M. W. Edwards, *T.A.Ph.A.* 97 (1966) 172. For *ἀμφι* *πυρί* see 426n. The tripod is the same as the *χαλκός* of that line, a three-legged cauldron in which the water is heated.

435-7 = *Il.* 18.346-8 (with *οἱ δέ* for *αἱ δέ*, *ἐλόντες* for *ἐλοῦσαι*). *λοετροχόον* 'for pouring water into the bath'. The heated water is poured from the cauldron into the *ἀσάμινθος* (450). At 20.297 a *λοετροχόος* is the person who pours. *ἴστασαν*: imperf. of *ἵστημι*. The variant *ἔστασαν* would be a dubious form of the normal aor.

ἔστησαν. The same problem arises at 3.182, 18.307, *Il.* 2.525, 12.56. Cf. ὑπέρβασαν (*Il.* 12.469) beside -βησαν (see Shipp 41-2). **κηλέωι** 'blazing', 'burning', with synizesis. **ἔχεον**, as imperf., fits better into the series ἴστασαν, δαῖον, ἄμφεπε, θέρμετο than would the aor. ἔχε(υ)αν, χεῦαν which appear in some MSS. At *Il.* 18.347, where ἔχευαν has papyrus support, P. Knight for the same reason emended to ἔχεον. **γάστρην** 'belly' of a vessel, related to γαστήρ. The word occurs only here in H. and in the parallel *Il.* 18.348. **πῦρ ἄμφεπε** 'the fire surrounded'; cf. Soph. *Aj.* 1405-6 τρίποδ' ἄμφιπυρον. The same phrase at *Il.* 16.124 describes fire surrounding the stern of a ship; see 426n.

438 τόφρα introduces the second of two contemporaneous actions.

439 θαλάμοιοι here a store-room, as at 15.99, 21.8, 42. **κάλλιμα δῶρα**: at line-end also at 4.130, 15.206 (followed by ἐσθῆτα χρυσόν τε, τὰ οἱ Μενέλαος ἔδωκε). This derivative of κάλλος is not found in *Il.* The formula is conveniently shorter by two syllables than περικαλλέα δῶρα (418-21n.), and it begins with the necessary consonant. When an initial vowel is required ἀγλαὰ δῶρα occupies the same metrical position (7.132n.).

440 ἐσθῆτα χρυσόν τε: cf. 15.207 (see previous n.); also 5.38, 13.136, 13.368-9 (all referring to Odysseus' gifts). See also 392-3n. **ἔδωκαν**: see 6.215n.

441 Cf. 425. **θῆκεν**: the switch to the aor. after τίθει 439, and the other imperfs., probably has no significance other than metrical. The line resembles 3.467 = *Il.* 24.588 (cf. *Od.* 8.455), where καλόν goes with the φᾶρος, whereas here it describes the χιτών. The necessity to use τίθημι, picking up θές at 425, has led to modification of the formula.

443 αὐτός . . . ἴδε 'see (attend) yourself to etc.'; cf. *Il.* 2.384, and see Gow on Theocr. 15.2. **πῶμα** 'lid', 'cover'; of a χηλός also at *Il.* 16.221, of Pandora's πίθος at Hes. *Op.* 94, 98. Odysseus' chest is fastened with a cord, like those discussed by Richter, *Ancient furniture* 90, 96-7, Laser, *Arch. Hom.* p 74-5, in which a string is wound around two knobs, one on the lid, the other on the box; cf. Hdt. 3.123.2. **θοῶς δ' . . . ἵηλονι** cf. 21.241, *Il.* 15.19.

444 δηλήσεται: aor. subj., 'in case anyone damages <the contents>'. When the ship arrives at Ithaca the Phaeacians again take steps to ensure that no one damages the gifts, hiding them μή πῶς τις ὀδιτάων ἀνθρώπων, | . . . ἐπελθὼν δηλήσαιτο (13.123-4). The passage has

been much suspected, partly because of the difficulty of Circe's knot (447-8n.), partly because it seems strange (ἀπρεπές Σ) that Arete should hint that Odysseus is in danger of having his treasure pilfered by the virtuous Phaeacians (Schwartz 26). But even Phaeacian society is not perfect (see Intro. 25-6), and the precautions naturally mark the importance to Odysseus of his gifts. They also reveal Arete's goodwill towards him. If αὖτε means 'again', the implied reference to an earlier occasion on which Odysseus suffered damage while asleep must be to 10.31, when his companions open Aeolus' bag that contains the winds. But that episode is still to be related. More probably αὖτε here means 'later', 'hereafter' (cf. *Il.* 5.232, 9.135, αὖθις Eur. *Hipp.* 892), 'when the time comes for you to be asleep'. The sleep has already been prepared at 7.318(n.).

445 εὐδηισθα γλυκὺν ὕπνον: cf. 10.548, *Il.* 11.241. γλυκὺς (and γλυκερός) is a regular formulaic epithet for ὕπνος; see 7.289n., 10.31. This lengthened form of the subjunctive (see 6.313n.) is rarer in first and second persons than in the third. ἔων, 'when you are on ...', gives slightly better sense than the variant ἰών, 'when you are going', as it certainly does at 12.264 δὴ τότε ἔγων ἔτι πόντῳ ἔων ἐν νηϊ μελαινῇ. The two participles are constantly confused in MSS.

446 See 7.167n.

447-8 As usual the execution of the instruction is described in terms as close as possible to those in which it was given (443). ἐπήρτυε 'fitted on'; cf. ἐπαρτέες 151. ποικίλον 'subtle', 'intricate'. δέδαι: see 6.233n. φρεσὶ 'in his mind'. Easier is *h. Aphr.* 15 ἐδίδαξεν ἐπὶ φρεσὶ θεῖσα. πότνια Κίρκη: at line-end also at 10.394, 549, 12.36. Circe's knot is not mentioned at 13.215-18 or anywhere else. Its importance is marked by the fact that H. tells us here of its origin (see 373n.). At the same time it associates Odysseus' gifts with the fantasy-world which will soon lie behind him. After he lands on Ithaca Athena will take over the protection of the treasure, helping Odysseus to hide it in the cave (13.363-71). Thereafter, except for brief mentions at 16.230-2, 23.341, it plays no part in the real world of Ithaca; see Segal, 'Phaeacians' 54-6, Krehmer 77-8. This is the first mention of Circe in the poem, and Odysseus' encounter with her will not be narrated until book 10. The allusive manner in which she is presented shows that H. expects his audience to be familiar with her part in the story. Cf. the reference to the swineherd at 4.639-40, when Eumaeus

has not yet appeared as a character in the poem (see in general Hansen 4).

449 αὐτόδιον: a ἄπαξ λεγόμενον, usually taken to mean 'immediately', going with either λούσασθαι or ἀνώγει. In antiquity it was explained as ἐξ αὐτῆς τῆς ὁδοῦ. λούσασθαι ἀνώγει: cf. 6.216. At 23.154 it is the housekeeper herself who washes Odysseus on Ithaca. Here (454) this task is undertaken by the maidservants, which seems inconsistent with the middle voice of the present line. There was some significance in the switch from active to middle at 6.216(n.), but none is evident at 4.48-9 = 17.87-8. Probably H. has simply combined formulae that describe washing by oneself and by others. Or (P. V. Jones 357-8) in these passages λούομαι means simply 'take a bath'. For the bathing of a man by female servants or even family members see 6.217-22n. ἀνώγει (pluperf. in form) serves as the past tense of ἀνωγα (perf. with pres. sense). Contrast ἀνώγει as a pres. tense at 7.219-21n.

450-2 ἔς ῥ' ἀσάμινθον βάνθ': cf. 4.48 = 17.87, 10.361. ἀσάμινθος, with its -νθ- suffix, is a pre-Greek word. *a-sa-mi-to* is found in Mycenaean (Kn Ws 8497). At this point the normal bath-sequence (454-7n.) is interrupted to include a comment on the particular pleasure taken by Odysseus in this hot bath, unaccustomed as he is to such comforts (cf. 6.220). Despite Marzullo 369-70 we do not forget his bath at 6.223-7 (see 8.433-68n.), but that was an informal one, in the cold water of the river. For the Phaeacians' pleasure in hot baths see 8.249. ἀσπασίως . . . λοέτρ(α): cf. 4.523. θυμῶι: with ἀσπασίως rather than ἰδε, 'with gladness in his heart'. ἐπεὶ . . . θαμίζεν 'since he had not often been looked after'. For θαμίζω cf. 8.161n. Only here in H. does it govern a participle, but cf. Pl. *Rep.* 328c, and, the other way round, Soph. *OC* 672 μινύρεται θαμίζουσα (if the two words go together; see Jebb). For κομίζω see 6.278, 8.232nn. The first ἐπεὶ is causal, the second temporal, 'ever since the time when'. Its first syllable is artificially lengthened to allow it to stand first in the line (cf. 4.13, 21.25, 24.482, *Il.* 22.379, all followed by δῆ), perhaps by analogy with such relative-interrogative words as ὅπως/ὅππως, ὅποιος/ὅπποῖος; see Wyatt 219-21, also Shipp 40-1, 7.119n.

453 'During that time [i.e. during his stay with Calypso] the care given to him was constant as to a god.' κομιδή: see 8.232n.

454-7 After the digression we return to the normal sequence of bathing and dressing as a preparation for the meal; see 450-2n., Arend 124-6, and cf. 4.49-50.

The next step after dressing, which is normally the sitting down for the meal (see 6.209-10, 8.433-68nn.) is here postponed until 469. The digression which this time interrupts the sequence is longer and more important than that at 450-3. Its beginning is marked by the departure from formulaic language in the middle of 456 (οἶνοποτήρ occurs only here in H.; but cf. οἶνοποτάζω 6.309). Odysseus is on his way to join the feasters, but before he arrives, he encounters Nausicaa. The imperf. ἦε (for its position cf. 5.57, 150, 19.431, etc.) may mark the interruption to his progress, and immediately after the punctuation Nausicaa is reintroduced by name, in language that recalls the passage in which she first appeared: 6.12 (Alcinous) θεῶν ἄπο μήδεα εἰδῶς, 18 (the ἀμφίπολοι) Χαρίτων ἄπο κάλλος ἔχουσαι; cf. also *h. Aphr.* 77.

458 The formula occurs $\times 5$ in *Od.*, 1.333, 16.415, 18.209, 21.64, in all of which Penelope is the subject. The σταθμός here may be one of the central pillars that supports the roof (τέγος) of the megaron. But normally it is the 'door-jamb' (see 6.19n.), and, even although τέγος everywhere else in *Od.* means 'roof', it seems better to understand 'beside the door-jamb of the solidly-built room'. See M. O. Knox, *C.Q.* 23 (1973) 5-6. Propriety evidently prevents Nausicaa from entering the megaron where the men are drinking. And here, unlike Penelope in the passages cited above, she is not attended by her maids (see 6.84n.). So she remains standing by the door. For the language cf. 1.436, 22.455. This adverbial form of πυκνός (see 6.133-4n.) is confined to epic.

459 For Nausicaa's admiration see 433-68n. ἐν ὀφθαλμοῖσιν δρῶσαι: cf. for the tautology 6.160.

461-2 Nausicaa's restrained farewell speech lasts for only two lines. Unlike even Euryalus, whose opening words (408) she echoes, she does not wish Odysseus a safe return home, and he is left to do that for himself (465-6). ἐὼν ἐν πατρίδι γαίῃ: the same phrase is used at line-end at 14.143; cf. also 6.315. ἐμεῖ(ο) = ἐμοῦ. πρώτη: cf. 6.176, 7.301. ζῳάγρι(α): properly a ransom paid to someone for sparing (ζωγρέω) a prisoner's life, for taking him alive (ζῶος and ἀγρέω). It extends to any kind of reward for the saving of someone's

life; at *Il.* 18.407 Hephaestus feels obliged to pay it to Thetis. Nausicaa has not literally saved Odysseus' life. When she met him he had already landed safely on the beach. But she was the first to care for him in his plight, and to restore him to human society. For the form of words cf. 332.

464 = 6.17 = 6.213, but here in the voc.

465–8 Odysseus does not repeat the wish that he expressed at 6.180–5, that Nausicaa might settle down happily with a husband. Instead his wish is for his own safe homecoming. If that is achieved, he will be able to grant her wish that one day he will remember her there. Indeed he puts it more strongly: he will pray to her every day as to a god.

465 = 15.180, with 467 = 15.181. There Telemachus is addressing Helen, who has just predicted the safe return of Odysseus. Only in these two passages does οὕτω νῦν Ζεὺς θεῖη introduce a wish. The same thought is expressed in slightly different terms at 15.112 (a wish for Telemachus' safe return). For the epithets cf. 7.345n., *Il.* 7.411, 10.329, etc. οὕτω 'even so', referring back to 461.

466 = 3.233 = 5.220. For the first part of the line cf. 2.176, etc., for the second see 6.310–11n.

467 τῷ 'so', 'in that case' (see 7.25–6n.), following a wish as at 15.537. τοι = σοι. καὶ καίθι 'there too'. For the idea and form of words cf. 13.230–1, *Il.* 11.761, 22.394 ὦ [Hector] Τρῶες κατὰ ἄστυ θεῶι ὧς εὐχετόωντο. The compliment (see Murnaghan 98 n. 11) stresses the separation between Nausicaa (and the godlike Phaeacians) and the real world of Ithaca to which the very human Odysseus is returning; cf. 7.208–12, and see Segal, 'Phaeacians' 26. For εὐχετόομαι in H. see A. Corlu, *Recherches sur les mots relatifs à l'idée de prière* (Paris 1966) 119–32. He takes the sense here to be 'give thanks to' (126–7).

468 ἐβίωσας 'gave me life'. Odysseus picks up Nausicaa's exaggeration (462). For the sigmatic aor., beside ἐβίων, only here in H. middle with active sense, see Chantraine, *DE* s.v. βίος.

469–86

As Odysseus takes his seat beside Alcinous the normal sequence of bath – dressing – sitting down – feasting is resumed after the digression (see 433–68, 454–7nn.). The familiar theme of dining brings with it its own

traditional formulae; see Arend 68-76. But here the preparation of the meal (8.59-61n.) is not included, and, as at 71-2(n.), the meal of the guests is only briefly described. All the emphasis is on Demodocus and the attention paid to him by Odysseus, which alerts the audience to expect the performance of his third song.

469 ἦ ῥα 'so then he spoke'. ἐς θρόνον . . . βασιλῆαι: cf. 4.51; also 7.163 and 169nn.

470 Although the line looks formulaic, it is not repeated in *Il.* or *Od.* However, the two activities that it describes, the distribution of the portions of food and the mixing of the wine (with water) are regular elements of such a description. For the former cf. 3.66 μοίρας δασσάμενοι, 17.258. It is followed by the pouring of wine at 3.40, 15.140-1. For the mixing cf. 3.332, 7.179, etc. οἱ δ(ε): the unspecified 'they' are doubtless servants or heralds, as at 7.179. μοίρας: in its sense of 'shares', 'portions'; cf. μέιρομαι, 'receive as one's portion', and see Dietrich 223-4. κερύωντο: imperf. of κεράω, an epic form of κεράννυμι, which is found occasionally in later poetry: e.g. Com. adesp. 1211 Kock, A.R. 1.1185; see 7.182n.

471-3 Line 471 = 62, while 473 = 66. Demodocus' first and third songs are thus bound together by the way in which they are introduced (cf. also the preparation for the second song at 261). The relationship between Demodocus and the Muses (63-4) is here transferred to Odysseus' speech at 481, while the necessity to name the singer at his reappearance has led to the substitution of 472 for 65. Δημόδοκον λαοῖσι τετιμένον is itself repeated in the nominative at 13.28. The description, 'honoured by the people', is appropriate to both the status and the name of Demodocus; see 8.62-82n.

475-6 'Having cut a slice off the back of a white-tusked boar, though more was left upon it and the fat was rich around it.' Cf. 14.437-8 (Eumaeus) νώτοισιν δ' Ὀδυσῆα διηνεκέσσι γέραιρεν | ἀργιόδοντος ὕος, *Il.* 9.208-9 ἐν δὲ συνὸς σιάλοιο ῥάχιν τεθαλυῖαν ἀλοιφῇ. This would normally belong to the king himself, but may be passed on by him as a mark of honour to a favoured guest; cf. Σ *Il.* 4.259, 262, Hdt. 6.56, and see Carlier 157. Here it is Odysseus who passes it to Demodocus. ἀποπροτέμνω occurs only here and at Nic. *Ther.* 572; but cf. προταμών 23.196, *Il.* 9.489. ἐπιλείπω too is found only here in H. ἀργιόδοντος: see 8.60n. θαλερή: only here as a description of ἀλοιφή. Cf. 13.410, *Il.* 23.32 πολλοὶ δ' ἀργιόδοντες ὕες,

θαλέθοντες ἀλοιφῇ. For the intervention of these two lines between προσέφη and the beginning of the speech cf. 14.459-62, and see Apthorp 148. ἀμφίς either 'around' the slice which is offered to Demodocus, in which case ἐπὶ . . . ἐλέλειπτο is in parenthesis, or, more probably, 'around' the remaining part of the νῶτον, so that the clauses are interlaced.

477 τῇ δὴ 'there then'. The interjection τῇ is always followed in H. by an imperative (*Od.* x 4, *Il.* x 3; cf. Sophron 156 τῇτε). It is a demonstrative, used with imperatival force (cf. δεῦτε). See Schwyzer 550, Schwyzer-Debrunner 579. Here too the clauses are interlaced, Δημοδόκωι going with τοῦτο πόρε κρέας.

478 προσπύξομαι: probably aor. subj. (cf. 3.22, 17.509), governed by ὄφρα, rather than fut. indic. The embrace is no doubt metaphorical (cf. Σ ἀντὶ τοῦ δεξιῶσομαι, 6.149n.). ἀχνύμενός περ: Odysseus' troubles are never far from his mind; see 7.297n.

479-81 For the relationship between Demodocus and the Muses see 8.44-5, 63-4nn., and, for the belief that human skills are 'taught' by a god, 6.232-5n. πᾶσι . . . ἐπιχθονίοισιν: dat. of the person judging, 'for all men', 'in the eyes of all men'. K-G 1423 explain it rather as a dat. of the agent after τιμῆς ἔμμοροί εἰσι = the passive τετίμηνται. τιμῆς ἔμμοροί εἰσι καὶ αἰδοῦς 'have their share of honour and reverence' (see 470n. μοίρας); cf. 5.335, 11.338. The adj. ἔμμορος, apart from Hesych., is confined to this passage, and it looks as if H. has coined it for the occasion. See Dietrich 266, 278. τιμή and αἰδώς are combined only here in H., but their association is natural enough (see 8.169-73n.). The τιμή of Demodocus is given tangible expression in Odysseus' present of the best slice of meat; see J. D. Riedinger, *R.E.G.* 89 (1976) 252-5. οἶμας: see 8.74n., and cf. 22.347-8 θεὸς δέ μοι ἐν φρεσὶν οἶμας | παντοίας ἐνέφυσεν. φίλησε 'has come to love'. φῦλον αἰδῶν: see 7.307n. The line is chiasmically constructed, with the two verbs juxtaposed, the second in effect giving the reason for the first.

482-3 κῆρυξ . . . Δημοδόκωι: cf. 62, 261; also 1.153-4. For the enjambment cf. 6.301-3n., 11.520, etc. The frequency of ἦρως in this position has led to its unusual attachment to Demodocus, whom one does not think of as a 'hero'. At 18.423 a κῆρυξ is similarly dignified, but at line-end. Cf. δῖος of the swineherd Eumaeus, and see Parry 151-2. δ δ' . . . θυμῶι: the same formula is used at 14.113 (also in

the context of a meal); cf. the formulaic ἐν χερσὶ τίθει, ὃ δ' ἐδέξατο χαίρων 15.130; also 24.545 and *Il.* 22.224. See further 8.394–5, 406nn.

484–5 = 71–2.

487–98

At 479–81 Odysseus praised singers in general: all have been taught by the Muse. But some are more skilled than others, so now Odysseus directs his praise more specifically towards Demodocus, who has already displayed his skill at singing of the Trojan War. He is clearly thinking of Demodocus' first (73–82), not his second, song. Odysseus is naturally more concerned with events in which he himself took part, and now his request for the story of the Wooden Horse, his own greatest triumph in the Trojan War, implies that he is beginning to regain his confidence (see Mattes 112–22, Thornton 43, Eisenberger 126–7). The apparently gratuitous naming of himself at 494 suggests that he is almost teasing his audience and challenging it to make the correct deduction. Cf. 19.344–8, where Odysseus seems unnecessarily to risk discovery by insisting that he have his feet washed only by an old woman, with the result that Eurycleia does in fact recognise him by his scar. But in both these passages the psychology of Odysseus is less important than the poet's purpose. It is H. who is preparing us for the revelation of his identity, or, in 19, misleading us. During Demodocus' first song Alcinous observed, but tactfully said nothing about, his guest's emotional reaction. The recognition, which might have come at that point, was frustrated. Now our expectation is at last to be fulfilled. The technique will be the same: Alcinous will again notice that the story has made Odysseus weep (533–4), but this time he will ask him who he is. For the effect of this duplication, and analytical suspicions about it, see 8.83–103n. The speech is arranged chiastically: 'a god has taught you – for you sing in order of the doom of the Achaeans – tell the story of the Wooden Horse – if you can sing of this in order – I shall tell everyone that a god has given you the gift of song'.

487 ἔξοχα . . . ἀπάντων 'I praise you indeed above all mortals.' ἀνιζομαι occurs only here as a doublet for ἀνέω (see Schwyzer 736), and at the very similar, but sarcastic, *Il.* 13.374.

489–91 That Demodocus' skill comes to him from the Muses or Apollo is proved by the fact that he sings of the Trojan War 'in due

order'. So at *Il.* 2.484–6 H. introduces his Catalogue with a prayer to the Muses to tell him what he could not know himself, as he was not there, whereas the Muses were. See M. W. Edwards 18–19. We should say that H. owes his knowledge of the Trojan War to his tradition, but he himself attributes it to the Muses. The κλέος of the Trojan War is so great that it has already entered the repertoire of singers like Demodocus in distant Scheria, so that the tradition is in the process of formation.

489–90 λίην . . . κατὰ κόσμον 'in exceedingly good order'; cf. 8.179n. As with social life in general, a good song is expected to observe the principle of order. The phrase, for which cf. *h. Herm.* 433, combines the sense of aesthetic arrangement with the accurate reproduction of things as they were, and perhaps also appropriateness to the requirements of the audience. See G. B. Walsh, *The varieties of enchantment: early Greek views of the nature and function of poetry* (Chapel Hill and London 1984) 8–9; also A. W. H. Adkins, *C.Q.* 22 (1972) 16–17, A. Gostoli, *Q.U.C.C.* 23.2 (1986) 158–9. **Ἀχαιῶν οἶτον αἰδεῖς**: cf. 1.350 (of Phemius) Δαναῶν κακὸν οἶτον αἰδεῖν, 8.578. The οἶτος ('fate', 'doom') of the Greeks at Troy appears also at *Il.* 8.34 = 354 = 465. **ἔρξαν τ' ἑπαθόν τε**: cf. 4.242 and 271 ἔρεξε καὶ ἔτλη, *Pl. Rep.* 378a ἔργα καὶ πάθη.

491 ὥς τε: + participle with comparative force (= ὥς εἰ), as at 10.295, 322; see Goodwin, *MT* §869, Chantraine, *GH* II 325, Shipp 144. **ἄλλου ἀκούσας**: sc. παρεόντος. Cf., in a similar contrast between eyewitness experience and hearsay report, 3.93–4 = 4.323–4 εἶπεν ὅπῃπας | ὀφθαλμοῖσι τεοῖσιν, ἢ ἄλλου μῦθον ἀκούσας, where however ἀκούσας is aor. indic.

492 μετάβηθι 'change your theme', i.e. pass from one theme to another; cf. *h. Aphr.* 293 etc., *Pl. Phaedr.* 265c. **ἵππου κόσμον** 'the fashioning of the horse'. Contrast *Il.* 4.145 where κόσμος describes a decoration worn by a horse.

493 δουρατέου 'made of planks', i.e. 'wooden'. The adj., in the familiar type of enjambment, is required to explain which horse is meant. It is used again at 512; elsewhere only at *h. Herm.* 121 (of spits), *A.R.* 2.381 (πύργοι). Proclus in his summary of the *Little Iliad* (M. Davies, *Epícorum Graecorum fragmenta* (Göttingen 1988) 52–3; cf. fr. 10 Davies) and of the *Iliou persis* of Arctinus (Davies 62) describes the Wooden Horse as ὁ δούρειος ἵππος; so also in the probably interpo-

lated Eur. *Tr.* 14, Ar. *Birds* 1128 (δοῦριος), Pl. *Thl.* 184d. According to Proclus and Eur. *Tr.* 10 it was by the design of Athena that Epeius built the Horse (cf. perhaps *Il.* 15.71). Euripides tells us that he was a Phocian. His building of the Horse is mentioned again at 11.523. He takes part in the Funeral Games at *Il.* 23.664-99, 838-40, but does not appear elsewhere in *Il.* W. Kullmann, *W.S.* 5 (1981) 21, argues that he must already before the *Il.* have played a part in the destruction of Troy. H. does not explicitly say that Odysseus was the Horse's inventor, but that is the later tradition, and we may take it for granted; see Stanford, *Ulysses theme* 257 n. 10.

494-5 ὅν ποτ': the relative clause of 493 develops into another, while a third follows at οἱ ῥ' Ἴλιον ἐξαλάπαξαν. ἀκρόπολιν: only here in H. and at 504 as a single word. In *Il.* ἄκρος with πόλις (always of Troy) is always treated as an independent adj.: e.g. 6.88 ἐν πόλει ἄκρη. δόλον: predicative, 'as a trap'; see 8.276n. Cf. V. *Aen.* 2.264 *doli fabricator Epeos*. ἤγαγε δῖος Ὀδυσσεύς: the phrase is odd. Odysseus was *inside* the Horse (502), and it was the Trojans themselves who dragged it into the city (504). The verb must be used loosely, to indicate that Odysseus, as the deviser of the Wooden Horse, was responsible for its being brought to the acropolis. It is psychologically sound that Odysseus should name himself (see 487-98n.). And the lines prepare us for the leading part played by Odysseus in Demodocus' telling of the story. Ἴλιον ἐξαλάπαξαν: cf. 3.85, *Il.* 1.129, 4.33 = 8.288, etc.

496-8 κατὰ μοῖραν: the 2nd α of κατὰ is lengthened. The phrase is synonymous with κατὰ κόσμον (489-90n.), in which the α remains short; see also 7.227n. The song must match the audience's expectation of what is appropriate; the story must be told 'properly'. Cf. 3.331, 10.16 πάντα [the story of the War and the return of the Greeks] κατὰ μοῖραν κατέλεξα, 12.35.

497-8 αὐτίκα καί: the MSS are divided between this and αὐτίκ' ἐγώ. With both there is a kind of balance with μοι in 496: 'if you tell me . . . , I shall immediately tell everybody *as well*', or, 'if *you* tell me . . . , I shall tell etc.'. But the latter would be clearer if σύ appeared in the first clause. πᾶσιν . . . ἀνθρώποισιν: cf. 479. Demodocus will thus receive the honour and respect of which Odysseus spoke there. ὥς: perhaps 'how' (with πρόφρων), rather than 'that'; see Chantraine, *GH* II 291. πρόφρων 'willingly'; cf. for example *Il.* 8.175-6, 14.71. θεός

ὦπασε: cf. 23.210, *Il.* 6.156–7 θεοὶ . . . ὦπασαν. θέσπιν ἀοιδὴν ‘divinely inspired song’. The same phrase describes the singing of Phemius at 1.328, and is used at *h. Herm.* 442. Cf. also 17.385 θέσπιν ἀοιδόν, *Il.* 2.599–600 ἀοιδὴν | θεσπεσίην, and see 8.43n.

499–520

Demodocus sings the story of the Wooden Horse. We know from Proclus that it was later told in the lost poems of the Epic Cycle (see 493n.). It is clear, not least from the allusive reference to Epeius at 493, that H. can assume his audience’s familiarity with the story. Proclus’ account of the *Iliou persis*, with its threefold division of opinion among the Trojans (‘and some were resolved to throw it down from a precipice, others to set it on fire, while others said that it was sacred and ought to be dedicated to Athena; and in the end it was their judgement that prevailed’) is close to the present narrative. The origin of the story has aroused much speculation, some seeing it as ‘a confused reminiscence of some Oriental siege-engine’ (H. J. Rose, *Handbook of Greek mythology* (4th edn London 1950) 252 n. 50; also Page, *History and the Homeric Iliad* (Berkeley and Los Angeles 1959) 296 n. 119; cf. Paus. 1.23.8, Plin. *NH* 7.202). G. M. A. Hanfmann, *H.S.C.Ph.* 63 (1958) 76–9, sees in it a conflation of a sack of Troy by Thracian horsemen (after the sack by the Mycenaeans) with an Anatolian religious ritual involving a man-made horse, W. J. F. Knight, *C.Ph.* 25 (1930) 358–66, ‘a magical . . . device intended to break the magical potency of the ring-wall of Troy’, W. Burkert, *Homo necans* (Eng. tr. Berkeley, Los Angeles, London 1983) 158–61, an original sacrifice of dissolution with the stabbing of a horse. For a summary of other theories see Heubeck 158–9. The story of the Wooden Horse has already been used at 4.271–89, where Menelaus describes from the Greek point of view how Helen tried to trick the Greeks into revealing their presence, and Odysseus saved the situation. At 11.523–32 the emphasis is on the fear of the Greeks as they wait inside the Horse, contrasted with the bravery of Neoptolemus, the son of Achilles to whose ghost Odysseus is speaking. Here H. focuses first on the divided counsels of the Trojans as to what to do with the Horse, and secondly on the subsequent sacking of the city, with particular reference to Odysseus’ part in this. Indeed in all three versions Odysseus plays a prominent part (see A. T. Edwards 31–2; Ø. Andersen, *S.O.* 52 (1977) 5–18).

499 ὁρμηθεὶς θεοῦ ἤρχετο ‘starting off he began with (from) the goddess’; cf. *Il.* 9.97, *h. Aphr.* 293, Hes. *Th.* 1, 36. Demodocus begins by invoking the Muse (see 44–5n.), as does H. himself at 1.1, *Il.* 1.1, or he begins with a prelude like a short Homeric Hymn (so W. J. W. Koster, *Mnem.* 5 (1952) 93, Thalmann 122). Σ and Eust. (followed by many modern editors) give also a different explanation, in which θεοῦ goes with ὁρμηθεὶς, with θεοῦ as a gen. of origin (‘setting out from the god’; cf. *Il.* 14.488, 21.595). But the position of the caesura tells against this interpretation; see G. M. Calhoun, *C.Ph.* 33 (1938) 205–6, Koster 89–93. The Muse is summoned, not to provide some vague kind of poetic inspiration, but to provide the singer with the information which he could not otherwise possess for himself (see 489–91n.). And, as at the beginning of both *Od.* and *Il.* the invocation of the Muse is combined with the announcement of the poem’s theme, so here Demodocus at the outset ‘revealed his song’, i.e. announced its subject, rather than (Pagliaro, *Saggi di critica semantica* 41–2) ‘opened his narrative’. Cf. 22.131 ἔπος πιφαύσκων, Aesch. *Eum.* 569.

500 ἔνθεν ἔλὼν ὥς ‘taking up the story at the point where [lit. ‘how’] etc.’ The traditional story is already known to the audience. The singer therefore has to select, and to make clear at the beginning, the point at which his present telling will begin. Cf. *Il.* 1.6, where the similar ἐξ οὗ is best taken with αἶδε (1), ‘sing . . . , beginning at the point when etc.’; also *Od.* 1.10. οἱ μὲν: their identity is not formally explained until Ἀργεῖοι, in runover position, at 502. But it would be clear enough to an audience familiar with the story. εὐσσέλμων ἐπὶ νηῶν: the same phrase occurs at line-end at 24.117, and in sing. × 3 in *Od.*; cf. *Il.* 7.419 εὐσσέλμων ἀπὸ νηῶν. The epithet is frequently attached to νηῦς.

501 ἀπέπλειον: imperf., with ε lengthened to ει, as in θείω, πνείω; see Wyatt 125–33. The Greeks sailed away as far as Tenedos, according to Proclus’ summary of the Epic Cycle. πῦρ . . . βαλόντες: cf. *Il.* 13.628–9 ἐν νηυσὶν . . . πῦρ ὀλοὸν βαλέειν. κλισίησι: the normal word in *Il.* for the huts of the Greeks at Troy; cf. *Od.* 4.255. In *Od.* it more often describes Eumaeus’ hut.

502 τοὶ δ(ε): the context shows that these are not the Trojans, as one might have expected after οἱ μὲν . . . | Ἀργεῖοι, but the Greeks left behind inside the Horse. ἀγακλυτὸν ἀμφ’ Ὀδυσῆα: Odysseus is established at the outset as the central figure in the story. The epithet, for which see 7.3n., is only here applied to him. M. W. Edwards,

T.A.Ph.A. 97 (1966), finds only two other examples of adj. + prep. + noun between the feminine caesura and line-end (*Il.* 18.354, 20.89). Cf. after the fourth-foot caesura 24.409 κλυτὸν ἄμφ' Ὀδυσῆα, *Il.* 18.69. For preposition–noun–epithet formulae for Odysseus see Parry 106–7.

503–4 Demodocus begins his story with the Wooden Horse already established in the ἀγορὴ at Troy, then goes on to explain how it got there, before (505) returning to his starting-point. εἶατ(ο): see 6.305–7n., also 8.512. ἀγορῆ: we do not know if the *normal* Trojan place of assembly was on the acropolis (504), but that is where it meets, in front of Priam's palace, at *Il.* 2.788, 7.345. Contrast the site of the Phaeacian ἀγορὴ (6.266n.), and see R. Martin, *Recherches sur l'agora grecque* 25, 36. On this special occasion it was naturally there, round the Horse, that the assembly took place. αὐτοί 'themselves'. The word pathetically suggests the folly of the Trojans in that it was they who admitted to the city the instrument of their own destruction. μιν: the Horse. ἀκρόπολιν: see 494–5n.

505 ἐστήκει: this form was preferred by Aristarchus to εἰστήκει (most MSS); cf. 21.434, 24.446, and often in *Il.* See Richardson on *h. Dem.* 452. ἄκριτα 'in confusion' ('not able to be distinguished'); cf. *Il.* 2.796 μῦθοι . . . ἄκριτοι (where the sense may be 'numberless', 'unceasing'), *Od.* 19.560 ἀκριτόμυθοι. The opinions of the Trojans were divided, as H. goes on to explain.

506 ἄμφ' αὐτόν 'round it'.

506–12 The account of the deliberation among the Trojans follows, but with variations, the pattern which is commonly used to describe an individual's deliberation when faced with a dilemma; see 6.141n. Thus τρίχα . . . βουλή corresponds with, for example, 16.73 δίχα θυμὸς ἐνὶ φρεσὶ μερμηρίζει, 22.333 (cf. *Il.* 1.189, etc.). But rarely are there three possibilities (cf. 2.326–30). H. tells us simply (510) that the third option was chosen, and explains it in terms of what was fated to happen to Troy; cf. *Il.* 5.674–5, where Odysseus' uncertainty as to whether to pursue Sarpedon or try to kill other Lycians is decided by the fact that it was not fated for him to kill the former. Except in special cases fate cannot be predicted by the characters; it can be detected only in retrospect, and the relationship between it and the will of Zeus is in any case obscure. It is unclear whether 510–13 are part of Demodocus' song or authorial comment. Both Demodocus and H. know from the

tradition that Troy *did* fall, and can therefore say that it must have been fated to do so.

506 *τρίχα* . . . *βουλή* ‘the counsels that found favour were divided in three ways’; cf. 3.150 and *Il.* 18.510 (*δίχα*), 14.337.

507 *διατμήξαι*: see 7.276n. *κοῖλον δόρυ* ‘the hollow timber’; cf. *Little Iliad* fr. 10 Davies *ἵππον* . . . *κοῖλον*. The epithet in *H.* is most often attached to *νηῦς*. *νηλεΐ χαλκῶι* ‘with pitiless bronze’; at line-end in *Od.* x 8, in *Il.* x 11.

508 *ἢ κατὰ* . . . *ἐπ’ ἄκρης* ‘or to drag it to the top and cast it down from the rocks’. Since the Wooden Horse is already on the acropolis (504), *ἐπ’ ἄκρης* must mean not the acropolis itself but its highest point (or possibly its edge); cf. *Il.* 5.460 *Περγάμωι ἄκρηι*, 6.512. *ἐρύσαντας*: acc. despite the dat. *σφισιν* 506; see 6.60–1n.

509 *ἢ ἔααν* ‘or to leave it there’. For the ‘distension’ of the vowel see 6.14n. *μέγ’* . . . *εἶναι* ‘to be a great offering to appease the gods’. *ἄγαλμα* is that in which someone, here, as often, a god, *ἀγάλλεται*, ‘takes glory or delight’. *θεῶν* is better taken, as the caesura suggests, with *θελκτήριον* than with *ἄγαλμα*, though in sense it could go with both. For the objective genitive after *θελκτήριος* cf. 1.337, *h.* 16.4, *Aesch. Supp.* 447.

510 ‘It was in that way that it was going to be accomplished.’ Cf. 2.156 and *Il.* 2.36 *τελέεσθαι ἔμελλον*. *ἔμελλεν* often thus occurs at line-end after a fut. middle infin.: e.g. 3.146, 21.98. Here it is impersonal; cf. *Il.* 8.286 and 9.310.

511 *ἣν ἀπολέσθαι*: the subject of the infin. is *αὐτούς* understood. *ἐπήν* . . . *ἀμφικαλύψει*: the principal clause, in historic sequence, is treated as if it introduced *oratio obliqua*, so that in the subordinate clause the primary sequence of the direct speech is retained (‘it is fated . . . whenever etc.’); see K–G 1 253. For *ἐπήν* see 6.262n. *πόλις ἀμφικαλύψει* resembles the end of 569, where, however, it is the city that is to be ‘covered round’ by the mountain, while here the city covers round, i.e. ‘receives into its midst’, the Horse; cf. 4.618–19 = 15.118–19.

512–13 *δουράτεον*: see 493n. *δθ’* = *δθι*. *φόνον καὶ κῆραι* the combination is common: e.g. 2.165. For *κῆρ* see 6.11n.

514–20 *ἥειδεν δ’ ὥς* . . . *ἔειδε* . . . *φάτο*: *H.* does not often present this kind of narrative in the form of extended indirect speech. Contrast 266–8, where *ἀνεβάλλετο καλὸν αἰεῖδεν* | . . . *ὥς* soon gives way to a

direct narrative. At 23.310-43 the still longer sequence of indirect speech is quite uncharacteristic of H.'s technique (see Griffin 59, 77).

514 **διέπραθον:** διαπέρθω is used by H. of the sacking of Troy e.g. at 3.130 = 13.316 (preceded at 315 by υἷες Ἀχαιῶν). **υἷες Ἀχαιῶν:** the phrase occurs in nom. at line-end in *Od.* × 8 (e.g. 4.285 in the same context of the Wooden Horse), in *Il.* × 32; in acc. *Od.* × 3, *Il.* × 21.

515 **ἰππόθεν ἐκχόμενοι:** cf. in the same context 11.531 ἰππόθεν ἐξέμεναι. **κοῖλον λόχον** 'hollow ambush'. Cf. in the same context 4.277. At 11.525 the Horse is described as a πυκινὸν λόχον (cf. *Il.* 4.392, 24.779). **ἐκπρολιπόντες** 'having first left'. This double compound is used only here by H. Cf. Theogn. 1136, *IG* xiv 2123.4; also 6.87n.

516 'And he sang of how <going> in various directions they plundered the steep city.' **ἄλλον . . . ἄλλῃ** 'one in one direction, another in another'. **πόλιν κεραϊζέμεν αἰπήν:** cf. *Il.* 16.830 πόλιν κεραϊζέμεν ἀμήν. The verb is found only here in *Od.*, but × 7 in *Il.* For αἰπήν, with its thematic declension, alongside αἰπύς, -εῖα, -ύ (*Il.* 2.811, etc.) see Chantraine, *DE, GH* 1 252-3, Shipp 75.

517 **αὐτὰρ Ὀδυσσῆαι** after the summary ἄλλον . . . ἄλλῃ H. focuses on the one who concerns him in particular; see 6.139-40n., and cf. *Il.* 2.400-2, 15.414-15. Deiphobus was a son of Priam, and brother of Hector and Paris. The only other reference to him in *Od.* is also in the context of the Wooden Horse, at 4.276, where we may deduce that, as in the *Little Iliad*, he married Helen after the death of Paris (cf. *V. Aen.* 6.511-34). In the *Iliou persis* he was killed by Menelaus. This explains why Odysseus and Menelaus singled him out as of special importance, and why the fighting was fiercest (519) at his house.

518 **ἡὺτ' Ἄρηαι** cf. the formulae Ἴσος Ἄρηϊ, ἀτάλαντος Ἄρηϊ, etc. (8.115-17n.). **ἀντιθέωι** is used of Menelaus only here and at 24.116.

519 **αἰνότατον πόλεμον:** cf. πόλεμόν τε κακὸν καὶ φύλοπιν αἰνήν (24.475), ἐν αἰνῇ δηϊοτῆτι (11.516), αἰνοτάτην ἔριδα πτολέμοιο (*Il.* 14.389). **τολμήσαντα** 'having dared to engage in'. Only here in H. does τολμάω govern a direct object.

520 **νικῆσαι καὶ ἔπειτα** 'then he won' (with καὶ marking the climax; cf. 510), or 'in addition' to all his earlier victories at Troy. We may look forward also to the victory which, again with the help of Athena, he will win over the suitors later in the poem. **διὰ μεγάρυμον**

Ἀθήνην 'by the help of great-hearted Athena'. For the phrase at line-end cf. 13.121; see 7.16n. For the metrical lengthening before initial μ see 6.43–5n.

521–35

As he did at Demodocus' first song (see 8.83–103n.), but not his second (367, 487–98nn.), Odysseus weeps, but this time he does not veil his face. The reason for Odysseus' tears on the last occasion was obvious, but it is less so here. We might expect him to take pleasure and pride in the narration of his victory (520). Why then does he weep? It may be because mixed with that victory is the recollection of all his sufferings that went before and after it, and of his decline from his heroic status. But the remarkable, and unusually long (see 6.102–9n.), simile at 523–30 suggests a deeper reason. The weeping Odysseus, in the peace and comfort of Scheria, is compared to a woman whose husband has been fatally wounded in battle defending his city, and who is about to be carried off into slavery. He whose success in sacking Troy has just been described now weeps like the woman who is a victim of just such a sacking. It is as if Odysseus identifies with the victims of the suffering that he himself has caused. He weeps with pity for all war's victims. So at *Il.* 24.507–12 (see Macleod 27) Priam and Achilles weep together. For this note of pathos or pity, which so often appears in H.'s similes, see Severyns III 162. Here it almost makes us forget the difference (see Mattes 115–22) between the woman and Odysseus; her slavery lies ahead, while his sufferings are behind him. And Odysseus' weeping is restrained, unlike that of the woman (a point exaggerated by R. W. Garson, *C.Ph.* 67 (1972) 8). Odysseus' tears connect him also with Penelope, who weeps on Ithaca, longing for her husband. 'Through association, or allusion, some of [Homer's] major images may simultaneously evoke response to two or more levels of the poem's meaning' (Moulton 134). See further Macleod 4–5, Griffin 57–8, Pucci 221–2, Taplin, in Craik, *Owls to Athens* 110–11. Equally appropriate is the simile at 23.233–9, in which Penelope's joy at having her husband home is compared to that produced by the sight of land in sailors shipwrecked as Odysseus himself has been. There the woman is compared to a man, here Odysseus to a woman; for this kind of 'reverse simile' in *Od.* see H. P. Foley, *Arethusa* 11 (1978) 7–26, who shows how

in *Od.* a group of similes involving family relationships clusters round Telemachus, Odysseus, and Penelope.

521 = 83 = 367.

522 *τήκετο* ‘dissolved’, ‘melted’ (in tears); cf. 19.204–9, *Il.* 3.176, *Soph. Ant.* 977, *El.* 283, *Eur. Med.* 159, etc. *δάκρυ . . . παρείας*; cf. 20.353 and *Il.* 22.491.

523 *κλαίησι*: indefinite as at 524; see Goodwin, *MT* §545. *ἀμφιπεσοῦσα* ‘falling upon him’. For the compound (only here in *H.*) cf. *Pind. Ol.* 10.98, *Soph. Tr.* 938, *Eur. Supp.* 278. For the idea cf. *Il.* 19.4–5 *Πατρόκλῳ περικείμενον . . . | κλαίοντα λιγέως*.

524 *ὅς τε*: see 6.131n. For the subjunctive regularly found after it see 6.288n., 8.547. *πρόσθεν πόλιος*: the same phrase in the same position occurs at *Il.* 22.464, where it describes Andromache’s first sight of Hector’s corpse being dragged behind Achilles’ chariot.

525 *ἄστυ*: the dat. occurs only here in *H.* *ἀμύνων νηλεὲς ἡμᾶρ* ‘warding off the pitiless day’, i.e. the day of death or destruction. The phrase appears elsewhere in *Od.* only at 9.17 *φυγὼν ὑπο νηλεὲς ἡμᾶρ*, but it is common in *Il.* after various forms of *ἀμύνω*: e.g. 11.484, 588. On this use of an adj. with *ἡμᾶρ* to express a state see Chantraine, *GH* II 14.

526–9 The general situation having been established in the first three lines of the simile, the poet proceeds with asyndeton to sketch in the details.

526 *ἀσπαίροντ(α)* ‘struggling’, in his death-throes, as always in *H.*; cf. *Il.* 12.203. One MS has *ἀσπαίροντα ἰδοῦσα*, with *ῥ* observed, but see 6.314–15, 7.234nn.

527 *ἀμφ’ αὐτῷ χυμένη* ‘embracing him’, lit. ‘pouring around him’; cf. 16.214, 22.498, *Il.* 19.284 *ἀμφ’ αὐτῷ χυμένη λίγ’ ἐκώκυε* (Briseis mourning Patroclus). *λίγα κωκύει*: cf. also 4.259, 11.391, etc. *κωκύω* in epic (and tragedy) is used only of women. *δέ τ(ε)*: for this rare combination in a particular statement (rather than a general proposition) see Denniston, *GP* 530–1, also Chantraine, *GH* II 341–3. *οἱ δέ τε* is simply equivalent to the normal *οἱ δέ*.

528 *μετάφρενον*, ‘back’, is common in *Il.* (e.g. 2.265–6), but is not found elsewhere in *Od.*

529 *εἶρερον εἰσανάγουσι* ‘lead her off into slavery’. *εἶρερον*, evidently a noun governed by the *εἰσ-* of *εἰσανάγουσι*, is a *ῥ*παξ λεγόμενον whose etymology is unknown, and whose sense can be determined only

by the context. The speculations of modern scholars (e.g. H. Frisk, *Eranos* 50 (1952) 6–8, connecting it with Armenian *gerem*, ‘take prisoner’) are no more convincing than the guesses of Σ which relate it to ἔρᾱν or εἶρειν. The double compound verb is not found again until late Greek; cf. however the common εἰσαναβαίνω. -ανα- may indicate ‘up to the captured citadel’, but more probably ‘out to sea’, or simply ‘off to’; cf. 3.272. πόνον . . . διζύν: the same phrase appears at *Il.* 13.2; see also 7.191–2n.

530 τῆς: with παρειά. The woman’s cheeks ‘waste away’ because of the tears that run down them. The last line of the simile thus brings us back to its starting-point at 523, and at the same time makes explicit the comparison with Odysseus and his cheeks (522), so that we are ready to return to his weeping at 531. ἐλεεινοτάτῳ ἄχεϊ ‘in her most piteous grief’, a causal dat. The superlative of this adj. is used only here by H. φθινύθουσι intrans. ‘Wasting away’ is regularly associated with grief and lamentation; cf. 10.485–6, 16.144–5, etc. The wasting away of the cheeks is an odd way of referring to the effect of tears.

531 Just as the reference to the woman’s cheeks connected the simile with 522, so ἐλεεινόν picks up ἐλεεινοτάτῳ, again stressing the point of the comparison, while ὑπ’ ὀφρύσι δάκρυον, balancing δάκρυ . . . ὑπὸ βλεφάροισι 522, marks the completion of the ring. ἐλεεινόν: either ‘of pity’ (so LSJ s.v. ἐλεεινός 2), or ‘piteous’, ‘exciting pity’. Both make good sense. With the former, Odysseus’ tear is one of pity for war’s victims (see 521–35n.). But the latter is preferable in that it reproduces the sense of ἐλεεινοτάτῳ in the previous line. Odysseus’ grief, like that of the woman, is such as to arouse the pity of others. We are therefore prepared for the reaction of Alcinous in the following lines.

532–5 = 93–6. δάκρυα λείβων comes directly under δάκρυον εἶβεν in the line which rounds off the simile (for the variation in the expression see 8.86n.). Whether a rhetorical effect is intended it is impossible to say. Both are necessary to the sense.

536–86

Alcinous stops the song, on the grounds that his guest is not enjoying it. It is not producing for everyone the χάρις (538) that the perfect banquet requires (see Slater 218–19, and cf. 9.5–11). Having this time

drawn attention to Odysseus' emotional reaction, he proceeds, as he did not at 97–103, to question Odysseus about his identity (we forget that he has already been given a hint of it; see 8.220n.), and about his home, so that the Phaeacian ship will know where to take him. His description of the remarkable character of the Phaeacian ships prepares us for the homeward journey of Odysseus in book 13, his account of Nausithous' prophetic warning for the eventual fate of the ship which carries Odysseus home. Finally he asks Odysseus to narrate his adventures and to explain why he has been so moved by the story of the Trojan War. Thus, having been reassured that Odysseus will eventually be carried safely home, we are ready for the long-postponed revelation of his identity at the beginning of book 9, and for the narrative of his adventures in 9–12.

536–43 Alcinous' intervention begins as at 97, but then proceeds along different lines. Since the purpose of poetry is to give pleasure (see 8.44–5n.), it is time to stop when that purpose is no longer being achieved. People enjoy hearing sad songs about the misfortunes of others (cf. 579–80), but a story that reminds one of unhappy experiences in which one was involved oneself can cause only pain. In the same way Odysseus claims (9.12–13) that to narrate his own adventures will be painful for him.

537 φόρμιγγα λίγειαν: see 8.67n.

539 ἐξ οὗ δορπέομεν 'ever since we began to eat'. The verb could be either imperf. or pres. ὤρρε 'arose', 'began', a reduplicated aor., unusually with intransitive force; see Chantraine, *GH* 1 397–8, Shipp 108, and cf. 24.62, *Il.* 13.78.

540 ἐκ τοῦδ' 'from that time onwards'. παύσατ' διζυροῖο γόοιο: cf. 4.801.

541 ὁ ξεῖνος: the anonymous label, in runover position before punctuation, makes a fitting prelude to Alcinous' request for Odysseus to state his name; cf. 8.28n. μάλα . . . ἀμφιβέβηκεν: cf. *Il.* 6.355. Odysseus' grief is perhaps thought of as a cloud which 'encompasses' him; cf. 12.74 νεφέλη δέ μιν ἀμφιβέβηκε.

542 After giving the reason for his instruction to Demodocus Alcinous repeats the instruction, with σχεθῆτω picking up the same verb at 537 (here we have to understand φόρμιγγα λίγειαν, or more simply 'his song'). For this typical structure in a command see 6.209–10n., and cf. *Il.* 6.269/279. The ἵνα clause, 'so that we may all enjoy

ourselves', then picks up the reason for the instruction: 'Demodocus' song does not please everyone.' The antithesis to ὁ μὲν does not appear until 548, and then its formulation is influenced by the thought of the intervening lines.

543 ἐπεὶ πολὺ κάλλιον οὕτως: the same phrase occurs at 3.358.

544 ξείνοιο . . . αἰδοίῳ: see 7.164–5n.

545 Cf. 13.41. φίλα means 'friendly', 'hospitable', rather than 'dear'. φιλέοντες: see 8.208n.

546 ἀντί 'as good as', 'equivalent to'; cf. *Il.* 8.163, 21.75, Aesch. *Cho.* 135 ἀντίδουλος, *Eum.* 38, and the epithet ἀντίθεος. Chantraine, *GH* II 92, derives this use from the image of a balance in which one object is balanced against another. τέτυκται: hardly more than ἐστίν. The status of the guest and suppliant (see 6.141–8, 207–8nn.) is said here to imply a relationship as close and binding as that between members of the same family; cf. Hes. *Op.* 327–8. For the combination of ξείνος and ἰκέτης cf. 9.270, 19.134.

547 ἀνέρι: for the lengthened α see 7.22n. For the word's position, followed as here by a relative clause, cf. 15.345. δὲ τ' . . . πρᾶπιδεσσι 'who can reach even a little way to [i.e. 'grasp'] understanding' (for the dat. after ψάω cf. *Il.* 13.132, Pind. *Py.* 9.120), or perhaps 'with his understanding' (instrumental). ἐπιψάειν is literally 'to touch lightly on the surface' (cf. [Hes.] *Scut.* 217), and hence 'to attain', 'to aspire to', as at Pind. *Py.* 4.92, *Isth.* 4.11. The compound is not found elsewhere in H., and even the simple ψάειν is confined to *Il.* But the close association between right behaviour and intellectual understanding is entirely Homeric; see 8.209n., and cf. 584–6.

548–9 'So you too now should not conceal etc.' Alcinous turns to Odysseus (contrast 7.186–206(n.)), and reminds him that his relationship with his hosts confers an obligation also on him, namely to reveal his identity. The reciprocity is clearly marked by the repetition of κάλλιον from 543. For such reciprocity in the relationship of ξενία see J. Gould, *J.H.S.* 93 (1973) 93, G. Stagakis, *Studies in the Homeric society* (*Historia Einzelschr.* 26 (1975)) 94–112. κεῦθε νοήμασι cf. *Il.* 1.363 = 16.19 ἐξαύδα, μὴ κεῦθε νόωι. κερδαλέοισιν: see 6.148n., where the word was used in a largely complimentary sense. Cf. *Il.* 10.43–4. At *Il.* 1.149 and 4.339 κερδαλέοφρον is clearly an insult. Odysseus is not to display the characteristic cunning for which he will be praised by Athena at 13.291–5, and which will mark all his lying

tales in the second half of the poem. **εἴρωμαι**: the loss of ρ after ρ is generally followed in Ionic by a compensatory lengthening of the preceding vowel; see Chantraine, *GH* 1 162, 394. **φάσθαι δέ σε κάλλιον ἔστιν**: see 8.543n. At 3.69–70 κάλλιον is applied to the propriety of *questioning* the guest about his identity.

550–4 Alcinous asks Odysseus' name. The question is regularly posed at the end of a meal (see 7.166n.), but more usually after the first meal offered to the guest. For the commoner formula in such a context see 7.237–8n. Arete's brief formulaic question remained unanswered (see 7.240–97n.). Alcinous' much fuller formulation of the same question is an appropriate prelude to the long-awaited revelation of Odysseus' identity, and to the length of Odysseus' reply, which will occupy the whole of books 9–12.

550 **κεῖθι** 'there', i.e. at home, wherever it may be. **κάλεον**: with synizesis. **μήτηρ τε πατήρ τε**: the same phrase occurs at line-end at 4.224. Much commoner is πατήρ καὶ πότνια μήτηρ (6.29–30n.). At 9.366–7 Odysseus replies to the Cyclops, Οὔτιν δέ με κικλήσκουσι | μήτηρ ἡδὲ πατήρ ἡδ' ἄλλοι πάντες ἑταῖροι.

551 'And the others who live in your city and those who live around it.' With κατὰ ἄστυ we have to understand either εἰσί, or the simple ναιετάουσι from the compound in the second phrase.

552–4 Odysseus must have a name; for everyone receives a name at birth. Alcinous speaks flippantly, as do others when they are asking similar personal questions, perhaps to mitigate any suggestion of rudeness or importunity; cf. 19.162–3, and the common 'How did you get here by sea? I do not think that you have come on foot' (1.173 etc.). οὐ κακὸς οὐδὲ μὲν ἐσθλός . . . γένηται = *Il.* 6.489 (acc.). οὐ κακὸν οὐδὲ μὲν ἐσθλόν occurs at the beginning also of *Od.* 22.415 = 23.66. The adjectives are used in a social, rather than a moral, sense. For οὐδὲ μὲν, 'nor again', see Denniston, *GP* 362. **ἐπὴν . . . γένηται** 'from the day when he is born'. **ἐπὶ . . . τίθενται**: middle, sc. ὄνομα as obj. (cf. 19.406). The polarisation of expression is typically Greek, the same idea being expressed first negatively (552–3), then positively.

555–6 The question about the stranger's identity is regularly followed by a question about the land or city from which he comes; see 7.237–8n. Only here does it take this precise form. For the combination of γαῖαν and πόλιν in other contexts see 6.175–7n., and for δῆμόν τε πόλιν τε 6.1–3n. Here the question has a special point, in that

Alcinous needs to know where his ships are to take Odysseus. It thus provides a neat transition to the description of these ships that will be developed in the following lines.

556–63 It is unclear why the ships at 556 should be plural. Only one was prepared at 50–5 (cf. 34), and only one will in fact be sent in book 13 to take Odysseus home. **τιτυσκόμεναι φρέσι** ‘directing their course [lit. ‘aiming’] with their minds’. The φρένες are those of the ships themselves. Without φρένες they would not ‘know’ the thoughts and minds of their crews (559). **τιτύσκομαι** is always middle rather than passive, and implies conscious purpose on the part of its subject; cf. *Il.* 13.558. The remarkable notion that the Phaeacians’ ships think for themselves is then explained and expanded in the next few lines. At 6.264–72 (cf. also 8.35–6n.) they seemed to be ordinary ships. At 7.321–6 (cf. 7.34–6) we learned that they are capable of travelling vast distances in a single day. But only here are their magic powers made clear and stressed. They think for themselves and direct their own course, needing no steersman or steering oars. Cf. the golden maid-servants of Hephaestus at *Il.* 18.419–20. Odysseus has not yet returned to the real world of men. The transitional nature of these Phaeacian books is once more apparent (see Intro. 22–24). When in book 13 Odysseus is ready to return to the real world of Ithaca, the voyage will be described without any miraculous details, except that the speed of the ship will once more be stressed (13.22, 81–8, 115).

557 κυβερνητῆρες: κυβερνητήρ is perhaps a pseudo-archaic form of κυβερνήτης, the form used by H. everywhere else; see Kurt 209–11.

558 πηδάλι(α): the upright paddle which served as the rudder. The word, which comes from πηδόν (7.328), is not found in *Il.* The eighth-century ship had a double steering-oar (cf. *h. Ap.* 418). It is therefore curious that H. elsewhere uses πηδάλιον only in sing. (3.281, 5.255, etc.). So here the plur. may refer to the plurality of ships. Some think that only the lee-rudder would be used at sea, the other being taken out of the water; so Morrison–Williams, *Greek oared ships* 53, Kurt 144–6, D. Gray, *Arch. Hom.* 6 102.

559 At 7.36 the speed of the Phaeacian ships was compared to that of a νόημα. Here they instantly grasp, and respond to, the thoughts and minds of their crews. Eust. remarks that what was hyperbole there helps to prepare us here for the miraculous element of the description. For the combination of νοήματα and φρένες cf. 18.215, 220. For the

long first syllable of ἴσασι see Chantraine, *GH* 1 179 n. 2, Hoekstra 91 n. 2.

560 ἴσασι the same word in the same position in two successive lines emphasises the mental capacity of the ships. **πόλις**: disyllabic as at 574 (cf. πόλιος gen. at *Il.* 2.811, 21.567), trisyllabic at *Il.* 4.308 (πόλεας Ar.). The form may conceal an ancient πόλις; see Chantraine, *GH* 1 218, Shipp 50. H. uses also πόλεις as acc. plur. **πίονας ἀγρούς**: the same phrase appears at line-end at 4.757, and (nom.) *Il.* 23.832.

561 ἀνθρώπων: for the enjambment cf. 6.175, 7.26nn., 8.574, etc. **λαῖτμα . . . ἐκπερώσιν**: see 7.35, 276nn.

562 Cf. 11.15 (of the land of the Cimmerians at the entrance to the underworld). The Phaeacian ships are invisible,⁹ probably not just because they sail at night, but either because they sail under a god's, perhaps Poseidon's (cf. 7.35), protection, or because they are themselves thought of as semi-divine.

563 πημανθῆναι 'suffer harm'. The word is used of ships at 14.254–5; cf. also 4.487. **ἐπι** (= ἐπεστι) governs σφιν; cf. 11.367, *Il.* 1.515 ἐπεὶ οὗτοι ἐπι δέος, etc. For the expression cf. also 5.347. The ι of ἐπι is lengthened before δφ; cf. 9.236, and see Chantraine, *GH* 1 163.

564–70 = 13.172–8, except that 172–3 run ὦ πόποι, ἦ μάλα δὴ με παλαίφατα θέσφαθ' ἰκάνει | πατρὸς ἐμοῦ, δς ἔφασκε . . ., and 178 ends with τὰ δὲ δὴ νῦν πάντα τελεῖται. The passage in book 13 narrates the fate of the Phaeacian ship which has returned from its voyage to Ithaca, and follows upon the conversation of Zeus and the angry Poseidon, in which the latter is given permission to punish the Phaeacians (149–58), with Zeus suggesting that Poseidon turn the ship to stone. Aristarchus, followed by some modern scholars, condemned the passage in book 8, and clearly, if only one is genuine, it must be that in 13. Aristarchus probably found it implausible (cf. Σ, Eust.) that the Phaeacians should, with this danger threatening, have been so ready to take home the enemy of Poseidon. But Alcinous does not yet know of this enmity. Aristarchus did not understand the technique of repetition in oral poetry, and it is more likely that it was H. himself who composed the passage here, as a deliberate preparation for that later episode.

From the point of view of audience-expectation this is H.'s way of warning *us* that for the Phaeacians Odysseus' homecoming is not going

to have a happy ending. At 13.179–83, after the ship has been turned to stone, Alcinous orders the people to sacrifice to Poseidon and to pray that the city may not be enveloped, or obliterated (see 569n.), by the mountain. H. does not tell us whether Poseidon grants the prayer, and the fate of the Phaeacians is left open. But H.'s audience knew that in their own day there were no Phaeacians, and, as Odysseus returns to the real world, their elimination must somehow be explained. The fantasy-world has to disappear (see S. E. Bassett, *C.Ph.* 28 (1933) 305–7, Segal, 'Phaeacians' 31–2). So in *Il.* 12.3–35 H. describes how the Greek wall will, after the sack of Troy, be obliterated by Poseidon and Apollo, thereby setting the Trojan War firmly in a remote past, of which no traces remain; see Erbse 145–8, R. Scodel, *H.S.C.Ph.* 86 (1982) 33–50.

564 'But I heard the following from my father when he once thus told it.'

565 Aristarchus was probably right to prefer ἀγάσσεσθαι to ἀγάσασθαι, though sometimes φημί and φάσκω seem to take an aor. or pres. infin. referring to future time: e.g. 20.121 (the MSS often vary; see Leaf on *Il.* 3.28, Chantraine, *GH* II 307). Certainly the reference here is to the future. ἀγαμαί (or ἀγαίωμαί), unlike φθονέω, is used by H. of a god's resentment at a human being; cf. 4.181 (here too the resentment is deduced from the event, and no explanation for it is given), 23.211, *Il.* 17.71, 23.639.

566 πομποὶ ἀπήμονες see 7.265–6n.

567 περικαλλέα: most MSS here, but only a minority at 13.175, have εὐεργέα. At 13.149 (Poseidon's statement of his wish) all have περικαλλέα, which sways the balance in favour of that epithet in the other two passages too.

568 = 13.150, as well as 176. ἀνιοῦσαν 'returning', as at 1.259, 10.332, etc. ἐν ἡεροιδεῖ πόντῳ: the formula regularly ends a line, e.g. at 3.294, 5.281.

569 'That he would smash <the ship>, and envelop our city with a great mountain.' ραϊσέμεναι is preferable to middle or passive ραίσεσθαι; cf. the active at 13.151. ἡμῖν for ἡμῖν is probably a 'late' Ionic form, metrically equivalent to Aeolic ἄμμιν; see 6.204–5n., Chantraine, *GH* I 268, 270–1, Shipp 79. For ἀμφικαλύπτω + acc. of that which one puts round, and dat. of that which one puts it round, cf. 14.349, *Il.* 5.506–7. The phrase recalls the end of 511, but there

πόλις is the subject, and the verb has a different construction. It is disputed whether the mountain is to crush and obliterate the city (so for example R. Friedrich, *A.J.Ph.* 110 (1989) 395 n. 1), or merely to surround it and thus cut it off from the sea.

570–1 τὰ δέ . . . θυμῶι Alcinous is in no position to know which god is the source of the prophecy, the θέσφατα of 13.172. Nor does he know whether it will in fact be fulfilled. It is the audience that knows, by the rules of story-telling, that such predictions (or oracles or dreams) are rarely unfulfilled. By 13.178 Alcinous is no longer in any doubt. ὥς . . . θυμῶι ‘as it has come to please him in his heart’. At 13.145 Zeus says to Poseidon ἐρξον ὅπως ἐθέλεις καὶ τοι φίλον ἔπλετο θυμῶι. Poseidon then proceeds to make his wishes clear. Metrically equivalent is ἔλπετο θυμῶι at 3.275, *Il.* 17.603. ⁵

572 Alcinous resumes his questioning of his guest. The line occurs × 13 in *Od.* (in a request for similar information at 1.169), × 4 in *Il.* Cf. also such lines as 24.123, 303.

573 ὅππῃ ‘where’. ἀπεπλάγχθης; see 6.278, 8.14nn.

574 πόλιας; see 560n. ἐὺ ναιεταούσας ‘well situated’, ‘well settled’; cf. *Il.* 2.648, *h. Ap.* 175, and the common formula δόμους ἐὺ ναιετάοντας; also 1.404, *Il.* 4.45 (with Kirk’s n.), etc. For this intrans. use see Chantraine, *DE*. For ancient uncertainty about the orthography of this verb see S. West on 1.404.

575–6 See 6.119–21n. Both lines together foreshadow Odysseus’ final arrival on Ithaca, being virtually repeated at 13.201–2. Here ἡμὲν ὅσοι χαλεποί and οἱ τε φιλόξεينوι have replaced ἡ ῥ’ οἱ γ’ ὕβρισται and ἡ φιλόξεينوι in the similar passages, in which Odysseus wondered ‘whether . . . or etc’. Alcinous wants to hear about ‘all who’ belonged to both categories. With this new formulation ὕβρισται would no longer scan. For the combination of χαλεποί (‘hard to deal with’, ‘cruel’, ‘harsh’) and ἄγριοι cf. 1.198–9. For ἡμὲν . . . τε (καί, ἡδέ, δέ) see 8.383–4n., for σφιν after the relative pronoun οἱ 6.263n.

577 κλαίεις καὶ ὀδύρεαι; for the combination of the two verbs cf. 10.454, *Il.* 24.48.

578 Ἀργείων Δαναῶν is probably corrupt. The two names nowhere else stand in apposition with each other, or with one as an epithet of the other. Van Herwerden’s Ἀργείων τε δόλον gives good sense (cf. 494), but it is not easy to account for the corruption. One might con-

sider πάντων Ἀργείων, as at 4.279, 11.369 πάντων Ἀργείων σέο τ' αὐτοῦ κήδεα λυγρά, *Il.* 7.128. οἷτονι: see 489-90n.

579 The μέν-clause is specific, while the δέ-clause universalises the idea. For the chiasmus cf. 481. τὸν δέ: i.e. the οἶτος. θεοὶ . . . τεῦξαν: cf. 1.244, *Il.* 13.209. ἐπεκλώσαντο: cf. 1.17, 3.208. The active and the middle are used with no distinction of sense. Spinning is also the function of Μοῖρα or Αἶσα (see 7.196-8n.). But in such passages as this the gods, rather than μοῖρα as an independent force, are evidently thought of as being responsible for human destiny. It is wrong to look in H. for consistency of belief in such matters.

580 For the thought cf. the words of Helen at *Il.* 6.357-8 οἷσιν ἐπὶ Ζεὺς θῆκε κακὸν μόρον, ὥς καὶ ὀπίσσω | ἀνθρώποισι πελώμεθ' αἰοίδιμοι ἐσσομένοισι; also *Od.* 3.203-4, 11.433, 24.200-1. The subject of ἦισι might be δλεθρος, with αἰοιδῆ as the predicate, but it is easier to take αἰοιδῆ as the subject.

581-6 The lines provide useful evidence for the nature of relationships in Homeric society. Marriage-ties are the closest after those of blood, and a good comrade, like a guest-friend and suppliant (546n.) is as good as a brother.

581 τοι = σοι, possessive dat. or dat. of disadvantage. πηός 'a relation by marriage' in general, as at 23.120, *Il.* 3.163. For discussion of the term see J. Wackernagel, *Gnomon* 6 (1930) 454-7 (= *Kleine Schriften* II 1307-10), L. Gernet, *R.Ph.* 11 (1937) 13-29, Benveniste II 154-5. Ἰλιόθι πρό: the expression is probably created on the model of οὐρανόθι πρό, ἡώθι πρό.

582 γαμβρός ἢ πενθερός: both terms here are specific. γαμβρός in *Od.* is always 'son-in-law' (3.387, 4.569, 7.313), but 'brother-in-law' at *Il.* 5.474, 13.464, 466. πενθερός is 'wife's father' at *Il.* 6.170, its only other occurrence in H., and probably here (*Lfgre* takes it rather as 'sister's brother').

583 κήδιστοι 'closest', a superlative of κήδειος, formed from the noun κῆδος, which may mean either 'care' (cf. 6.26) or 'a connexion by marriage'. The exact meaning of κήδιστος is therefore a little ambiguous. In its only two other occurrences it describes not relations, but friends: 10.225, *Il.* 9.642. The sense is not that a γαμβρός and πενθερός are closer than other relations by marriage, but that marriage-relations in general come next after blood-relations. τελέθουσι: hardly

more than 'are' (cf. γίγνεται 586); cf. 7.52. For its position after a predicative adj. at line-beginning cf. *Il.* 12.347, 21.465. μεθ' αἱμά τε καὶ γένος αὐτῶν 'after their own blood and kin'. For αἱμα in this sense cf. 16.300.

584 ἢ τίς που καὶ 'or was it perhaps in fact etc.?' Cf. 581. κεχαρισμένα εἰδώς 'knowing what is pleasing', i.e. 'who knows how to please'. Cf. for example *Il.* 24.661 ὧδέ κέ μοι ῥέζων, Ἀχιλεῦ, κεχαρισμένα θείης. εἰδώς (or εἰδῆι as at 586) is frequently used at line-end after a neut. plur. adj. as its object.

585–6 ἐσθλός: in runover position before punctuation; see 6.29–30n. ἐσθλοὶ (-όν) ἑταῖροι (-ον) is frequently found at line-end, e.g. at 7.251, where Odysseus has in fact lost his 'good comrades'. ἐπεὶ οὐ μὲν τι: cf. 5.364. μὲν = 'certainly', marking an emphatic denial (Denniston, *GP* 362). Since χερείων is in effect in antithesis with ἐσθλός (cf. 18.229, 404), the last three lines produce a kind of polarisation of expression in chiasmic form: ἑταῖρος ... ἐσθλός ... οὐ χερείων ... ἑταῖρος. γίγνεται: 'proves himself', 'turns out to be'; cf. 9.34–5. πεπνυμένα εἰδῆι 'knows what is wise'. See 584n.

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