

Benner's *Iliad* - Notes on 1.163-222

Assignment for 2/1/18

[163] μέν, again the same as “μήν”, § 31.σοὶ ἴσον, ‘equal to you,’ i. e. ‘equal to yours,’ a conciseness of expression that will be noticed more than once again (e. g. 3.238).—Why is ε of ποτε not elided? § 61.27.ἴσον has short initial vowel in Attic.[164] ὀππότ’ (spelling, § 51.1) ... “ἐκπέρωσι”, supply the omitted particle, to make the clause normal Attic Greek. Cf. § 197.[165] τὸ πλεῖον, ‘the greater part.’ Later (I 328, 329) Achilles claims to have sacked twelve cities by sea, and eleven by land in the Troad.[166] χεῖρες ἐμαί, ‘my hands,’ in Attic would be “αἱ ἐμαὶ χεῖρες.”ἀτάρ, same as “αὐτάρ”, l. 51, etc., § 31.ἦν in present general condition, as in Attic (GG. 650); so differing from the construction of ll. 163, 164, in form, rather than in force.[167] After γέρας supply “ἐστί.”ὀλίγον τε φίλον τε, a prize ‘little but none the less dear.’[168] νῆας, declension, § 101.ἐπεί κε (= Attic “ἐπὶν” or “ἐπὶν”) κάμω is equivalent to what sort of protasis? Cf. “ἦν ποτε ... ἵκηται”, l. 166.[169] Φθίηνδ’ (ε), composition, § 155.5.[170] ἦμεν, where found? § 137.7.σ’, for “σοί”, § 40.4.

[171] ‘Nor do I intend, without honor here as I am, to amass wealth and riches for you.’ “ἀφύσσειν”, literally, is ‘to draw’ full draughts of a liquid; its use here is metaphorical, of course.

[173] φευγε μάλ’ (α), the imperative strengthened as in l. 85, “μάλα εἰπέ.”ἐπ-έσσονται (from “ἐπι-σσεύω”), for translation see § 187; for double “ς”, § 39.[174] εἵνεκ’ ἐμεῖο § 110) = Attic “ἐμοῦ ἔνεκα”.—Why πάρ’ and not “παρ’”, i. e.

[175] [κε ... τιμήσουσι](#), form, § 146; syntax, § 190.
[μητίετα](#), form, § 67.

[176] [ἔσσι](#), form, § 136.2.
[διοτρεφέων βασιλῆων](#) § 86). The poet regularly represents kings as cherished by Zeus, king of the gods, just as minstrels and harpists are in favor with the Muses and Phoebus Apollo.

[178] [καρτερός](#), spelling, § 58.
[εἰ ... ἔσσι](#), simple present supposition, as in Attic Greek (GG. 647).
[που](#), ‘doubtless.’

[179] [σης](#) § 113), Attic [σαῖς](#).

[180] [σέθεν](#), where found? § 110.

[181] [κοτέοντος](#) (agreeing with “[σέθεν](#)”), ‘in your wrath.’

[182] [ὥς](#) means ‘as’; after this line a correlative clause, ‘so shall I take away Briseis,’ would be expected; but after an interruption (“[τὴν μὲν ... πέμψω](#)”), which disturbs the construction, the main thought is loosely resumed with “[ἐγὼ δέ κε κτλ.](#)” (l. 184).
[ἔμ’](#) (for accent cf. l. 133), one of the two accusative objects of the verb of depriving; but compare the construction of l. 161.

[183] [νῆϊ ἐμῇ](#), ‘a ship of mine,’ the regular Attic expression also. Agamemnon had 100 ships, according to B 576.

[184] [κ’ ἄγω](#), syntax, § 192.
[Βοισηίδα](#), formation, § 158.

[185] [κλισίηνδε](#), suffix, § 155.5.
[τὸ σὸν γέρας](#), ‘that prize of yours.’

[186] [ὅσσον](#), spelling, § 51.3.
[σέθεν](#), why genitive? § 175.
[καί](#), ‘even’ or ‘also.’

[187] [ἴσων](#), neuter cognate accusative with “[φάσθαι](#)” (“[φημί](#)”): ‘to speak on a footing with me.’ Yet considerable freedom of speech—for princes, at least—was recognized in the Homeric assembly (cf. I 32, 33).

[ὁμοιωθήμεναι](#) § 137.1, b) [ἄντην](#), ‘to make himself like me [‘to make himself my peer’], face to face’; the passive infinitive is apparently used reflexively here.

[188] [Πηλεΐωνι](#), formation, § 157.—[ἐν δέ οἱ κτλ.](#), ‘and his heart in his shaggy breast.’ [δέ οἱ](#), on the hiatus, § 61.6; syntax, § 176.

[190] [ἐρυσσάμενος](#), original spelling, § 61.19.

[παρὰ μηροῦ](#), ‘from the thigh,’ where the sword hung suspended in its sheath by a strap that passed probably over the right shoulder. The sword hung at the left side, so that the right hand could more easily draw it from its sheath.

[191] The four optatives in this and the following line stand in indirect questions, in the secondary sequence (after “[μερμήριξεν](#)”), for deliberative subjunctives of the original thought § 209). Achilles said to himself: “[τοὺς](#)” “[μὲν ἀναστήσω](#)” (‘shall I force these men to rise,’ with reference to a violent dismissal of the assembly); “[Ἀτρεΐδην δ’ ἐναρίζω](#); [ἢ ἐχόλον παύσω ἐρητύσω τε θυμόν](#);”

[ὁ δ’](#) ([ἐ](#)), here and in some other places in Homer, does not imply a change of subject. What is the Attic use? See GG. 549 b.

[193] [ἦρος](#) = Attic “[ἔως](#)”.

[194] [ἦλθε δέ](#), another instance of “[δέ](#)” meaning ‘then’; see notes on ll. 58 and 137. At just the right moment, when the situation is getting more and more perplexing, the goddess appears on the scene, and the difficulty is solved. This device—the interference of a god—is common in the Attic drama (*deus ex machina*).

[195] [οὐρανόθεν](#), suffix, § 155.2.

[πρό](#), ‘forth’ or ‘forward.’—[ἦκε](#), [ἦμι](#).

[197] [σπῆ](#), accent, § 126.

[ὄπιθεν](#) = “[ὄπισθεν](#)”, in Attic prose.

[κόμης](#), syntax, § 172.

[198] [οἷω φαινομένην](#), ‘appearing to him alone.’

[ὄρατο](#), what is the Attic equivalent? Cf. note on l. 56.

[199] [θάμβησεν](#), ‘was struck with wonder’; see note on “[θαροήσας](#)”, l. 85.

[200] [δεινῶ κτλ.](#), ‘for her eyes shone terribly.’

[δεινῶ](#), adjective with adverbial force.

[φάανθεν](#), form, § 136.8. The expression reflects Athene's epithet, “[γλαυκῶπις](#)” (l. 206).

[201] [μιν](#), with “[προσ-ηύδα](#)” (cf. “[ηὔδαε](#)”, l. 92).

[φωνήσας](#), ‘began’ and ‘addressed’ (“[προσηύδα](#)”). On scansion of this line see § 4.

[202] [τίπτ](#) (ε), form, § 48.—What is the ‘aegis’ of Zeus? See Introduction, 29.—

[εἰλήλουθας](#), [ἔρχομαι](#).

[203] ‘Is it that you may see?’ etc.

[ἴδη](#), form, § 142.1, a.

[Ἀτρεΐδαιο](#), declension, § 65.

[204] [ἔκ](#), I will speak ‘out.’

[ἔρέω](#), cf. l. 76.

[τελέεσθαι](#), tense, § 151.

[205] [ἦς](#), form, § 113, § 71.

[ἂν ... ὀλέσση](#) § 53), syntax, § 192.

[206] [αὖτε](#), ‘again,’ ‘in turn.’

[207] [παύσουσα](#), what does the tense express? Cf. l. 13.

[τὸ σὸν μένος](#), ‘this anger of yours’; cf. l. 185.

[πίθηαι](#), form, § 142.1; syntax, § 198.

[210] [μηδὲ ... ἔλκεο](#) § 142.1), ‘draw no further.’

[211] [ἦ τοι](#), ‘to be sure,’ ‘yet.’

[ὀνειδίσον](#), literally ‘upbraid,’ here may be rendered: ‘threaten with reproachful words’ (“[ἔπεσιν](#)”).

[ὥς ἔσεταιί περ](#), ‘how it shall even come to pass.’ On the force of “[περ](#)”, cf. note on l. 131.

[ἔσεται](#) = Attic “[ἔσται](#)” (l. 212); a third form, “[παρ-έσσεται](#)”, is seen in l. 213; a fourth, “[έσσεῖται](#)”, will be met, B 393.

[213] ‘Some day even thrice as many splendid gifts shall come to you, on account of this insolence’ of Agamemnon.

[214] ὕβριος, genitive, declined like “πόλις”, § 103.

ἴσχεο, πείθεο, formed like “ἔλκεο”, l. 210.

[216] εἰδύσασθαι, ‘to observe,’ ‘obey’; the subject is “με” understood; the object, “ἔπος”.

[217] καὶ ... περ, see note on l. 131.

θυμῶ, syntax, § 177 (a).

κεχολωμένον agrees with “με” understood.

[218] ὅς κε ... ἐπιπείθεται is the protasis of what kind of condition? Cf. GG. 616 a. ἔκλυον, the gnomic aorist § 184) is regarded as a primary tense.

[219] ἦ, ‘he spoke’ = Attic “ἔφη”; common in the Attic formula, “ἦ δ’ ὅς”, Latin *inquit*, ‘said he’; not to be confused with the adverb “ἦ”, ‘truly’. This whole sentence, it will be observed, may be well translated nearly, if not quite, in the Greek order.

σχεθε, form, § 154.2.

[220] ὦσε, ὠθέω.

[221] βεβήκει, meaning of tense, § 188.

[222] ἔς, why accented? § 166.