

Benner's *Iliad* - Notes for 18.1-64
Assignment for 4/26/18

The allusion is to the fighting in Book XVII.

[3] [ὀρθοκραιράων](#), 'with upright horns,' applicable not only to cattle, but also to Homeric ships, which seem to have had up-reaching bows and sterns, horn-like and of equal height.

[7] [ἀτυζόμενοι πεδίῳ](#), 'fleeing bewildered over the plain'; a similar genitive occurs [3.14](#), Z 507, etc.

[8] [μὴ δὴ μοι κτλ.](#), "may the gods not bring to pass—as I fear they may—bitter woes for my soul." [GMT. 261](#). Cf. B 195, [16.128](#).

[12] Achilles suspects the truth, as the poet said, l. 4.

[13] [σχεῖλιος](#), 'persistent, fellow!' or 'my reckless comrade!' [§ 170](#).
[ἦ τ' ἐκέλευον](#), 'and yet I bade him,' [16.87](#) ff.

[15] [ἦος](#), Attic "ἔως".

[19] [ἦ μὴ ὥφελλε κτλ.](#), a wish impossible of fulfilment.

[33] [ὁ δ' ἔστενε](#), the only audible mark, thus far, of Achilles's intense grief. Note the swift change of subject.

[34] [δεΐδιδε](#), Antilochus is again the subject; the form in this instance is commonly called a pluperfect with imperfect ending, and so translated by the past tense.—The subject of [ἀπαμήσειε](#) is Achilles.

[σιδήρῳ](#), 'with his iron' (sword). The use of bronze was of course older than that of iron. Weapons and instruments of bronze were characteristic of the Mycenaean age. They belonged also to the early Homeric age—at least to that part during which the epic style was developing. So the poets sang on about weapons of bronze even after the use of iron became common. The knowledge of iron must have been widespread, however, when the *Iliad* was completed. The allusion in this line is a bit of evidence in the matter.—Cauer, *Homerkritik*, pp. 179-187. Professor Ridgeway (*The Early Age of Greece*, vol. i, pp. 294-296) also calls attention to the general use of iron in the Homeric age "for all kinds of cutting instruments, and for agricultural purposes." This prevalence of iron is

in fact one of the chief differences between the Homeric and the Mycenaean civilizations.

[35] ᾠμῶξεν, Achilles is subject.

[36] Thetis, it seems, had returned to the home of her father. This was in the deep sea “μεσσηγὺς δὲ Σάμου τε καὶ Ἰμβροῦ παιπαλοέσσης” (24.78).

[39] 39-49. These “Hesiodic” lines are probably a late addition to the poem. Vergil introduces some of the names,

“laeva tenent Thetis et Melite Panopeaque virgo,
Nesace Spioque Thaliaque Cymodoceque.”

”

Aen. V, 825, 826:

[50] ‘And the shining-white cave, too, was filled with them.’

[53] εἶδετ’ (ε) (“οἶδα”), Attic “εἶδητε.”
ἐνι, § 167.

[56] ὁ δ’ ἀνέδραμεν κτλ., parenthetical. The conclusion to l. 55 begins with l. 57; “ἐπιπροέηκα” (l. 58) is subordinate in importance, however, to “ὑποδέξομαι” (l. 59).

[57] φυτὸν ὥς γουνῶ ἀλωῆς, ‘like a tree on the orchard-slope.’

[61] μοι, dative of interest, ‘before me,’ ‘in the world with me.’