

EXPRESSIVE USES OF WORD ORDER IN ILIAD I

by

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## ABSTRACT

Homer uses some poetic effects in the Iliad which have not been properly studied. These include enjambement, balance, triadic structure, assonance, rhyme and repetition with variation. All of them are dependant on word order, and are associated to a large extent with enjambement.

In this thesis, each of these special effects is discussed in the Introduction. In the body of the thesis, they are examined and discussed in detail as they occur in Iliad I. This is done in three ways. First, an Annotated Text indicates details of assonance and metre which are too numerous to present in any other way, as well as many of the other effects. Second, a Translation serves as a gloss on the Text and provides a fixed record of word order and word choice useful for isolating the repetitions, as well as many of the other effects, in the book. Finally, a Commentary discusses specific lines and the effects found in them in detail, and presents arguments for new interpretations of the poetry which arise from these discussions.

Thesis Supervisor: H. G. Edinger

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## CHAPTER ONE

### INTRODUCTION

Homer uses very little subordination; hence his presentation of the very complex set of ideas which is the Iliad is made by a kind of juxtaposition. That is, it is usually the order in which the ideas are presented that tells how they are to be related. This method of presentation gives rise to a number of special effects dependent upon word order.

In this thesis, the Introduction briefly discusses these special effects. The Annotated Text of Book I notes them as they occur, while the Translation attempts to duplicate Homer's word order in English. Finally, the Commentary points out passages wherein word order and the special effects associated with it enhance our appreciation of the poetry.

It should be stressed that the thesis is exploratory and tentative rather than conclusive. It may be that an examination of all Homeric poetry will reveal that some of the effects considered here are clearly fortuitous, and that others, clearly not fortuitous, have been overlooked. But that examination has yet to be made, and it is hoped that this thesis will indicate some of the directions it will have to take.

#### Enjambement

The most obvious cases of effective word order in Homer occur when an unexpected or forceful word appears both last

in its sentence and first in its line. The enjambed single word "shot" (1.52) has been cited<sup>1</sup> as perhaps the best example of this kind of emphasis by position. But enjambement does not always create emphasis. Of the 726 simple sentences in Book 1, 198 (27%) are enjambed, but only 41 of those enjambed groups consist of a single word,<sup>2</sup> and not all of the 41 are emphatic. Yet many may feel, with Parry, that Homer's use of enjambement is an important aspect of our impression of "the larger movement of the thought, the way in which the sense passes from verse to verse,"<sup>3</sup> or of our "sense of the way in which a poet has fitted his thought to the pattern of his verses."<sup>4</sup>

Basset, convinced that enjambement for the sake of emphasis is rare, argues that single words were enjambed in order to provide a transition to the next thought or sentence.<sup>5</sup> This view has apparently never been challenged. But a count of those enjambed words or phrases which occupy less than a whole line in the first 162 lines of Book 1 reveals that, while they do function as "mediaries" 25 times, they clearly do not so function 11 times. Also, the last words of unenjambed sentences provide the same kind of transition 15 times at the end of the line and 22 times at the caesura. Thus what Basset may have identified should rather be simply that the last word of the sentence often functions as a mediary, whether the sentence is enjambed or not.

What has emerged from my study of all the enjambed words

of Book 1 is that a variety of special effects, all dependent in their own right on word order, occurs often where there is enjambement. This is perhaps simply because enjambement gave the poet more room to order things in particular ways. If the very earliest hexameters tended to contain one sentence in one line,<sup>6</sup> then the occasional run-over (when everything grammatically essential to the sentence would not fit in one line) and the resulting necessity of filling out the second line may have produced some of these special effects almost by accident. But by the time of Homer the poet could perhaps go further, and purposely use enjambement in order to produce them. For example, many important or essential enjambed words and phrases in Book 1 could (one feels) have gone into the preceding line without difficulty, if the poet had wanted to put them there.

#### Balanced Arrangements

The simplest type of balanced line occurs when a pattern in the first half of the line is duplicated or reversed in the second half. This can happen with nouns and their modifiers:

Atrēidēs lord of men and Zeus-like Akhilleus (7);<sup>7</sup>

with participles and their objects:

for loosing his daughter bearing boundless ransom (13);

with infinitive phrases:

to out-sack Priamos' city and well house-ward to come (19);



or with virtually any combinations of grammatical elements. Such arrangements are often expressive of an equal balance of thought, as at 13, where the "ransom" is presented as balanced against, and equal to, the "daughter."

### Separation

This is a special case of balanced arrangement, where two parallel words or parts of speech stand at the extremes of the line. The best example of this kind of balance used expressively is perhaps in 7, where the separation of "Atrēidēs" in initial position from "Akhilleus" in final is a word-picture of the idea in the preceding line: "they thoroughly-(apart-)stood quarrelling."

### Triads and Tetrads

Also called "tricola crescendoes," triads are a special type of what Wilkinson calls "the law of increasing members," the rhetorical principle that in a group, "the last member should be longer than the rest."<sup>8</sup> The simplest type of Homeric triad occurs at 400:

Hērē and Poseidon      and Pallas Athēnē.

But triads can also consist of phrases, as at 12-15, where of three participial phrases, the first two are contained in one line while the third occupies a line and a half; or of sentences, as at 2-5, where the three sentences describing the effects of the "rage of Akhilleus" are each longer than the one preceding.

Sometimes triads may even be discerned in the deep structure,  
as at 50-2,

Mules first he upon-came (attacking)  
and dogs (with) flashing (feet);  
again really against (the men) themselves  
the shot bite-holding, he on-sending  
shot.

Here, although two quite different sentences are involved the deep structure is

he attacked mules (expressed in half a line)  
he attacked dogs (expressed in half a line)  
he attacked men (expressed in more than a line).

Tetrads are a special case of expanded triad, where a fourth element is added, as at 145-6:

either Aias, or Idomeneus,  
or Zeus-like Odysseus;  
or you, Pelēidēs,  
of all the most out(standing), of men.

The effect of triads and tetrads is to give the last element a weight, in the mind of the hearer, greater than that of the other elements.

## Rhopalic Lines

Another special type of the law of increasing members, a rhopalic line is one "in which each word is longer by one syllable than its predecessor,"<sup>9</sup> as at Iliad 3.182. Such lines are rare, and properly there are none in Book 1. Even so, we do find some lines that are rhopalic in effect, and others in which

a few consecutive words are rhopalic. Like triads and tetrads, rhopalic lines and phrases can give an effect of increasing weight. A good example in English is "friends, Romans, countrymen."<sup>10</sup>

### Assonance

Under this heading are included all notable plays of repeated or varied sounds except (perhaps arbitrarily) rhyme.<sup>11</sup> The effective uses of various kinds of assonance will probably always remain a subjective problem, and an area in which the temptation to over-interpret is very difficult to resist.<sup>12</sup> Even the term "euphony" is misleading and subjective, and it is avoided in the thesis. But sound-play does affect us, after all, since at the very least it can enhance our pleasure in reciting the poetry. Therefore in the Annotated Text I have marked all examples of it that seemed notable.

A less subjective effect of assonance is its use to reinforce a balance already inherent in the words themselves and in their arrangement, as at 27, where similar sounds occur in grammatically parallel words.

In another effective use of assonance, the sounds of one word, duplicating or only slightly varying the sounds of another quite different word, may evoke in the mind a connection between them: for example, the μῆνιν (1) which is ὀλομένην (2).

In any discussion of sounds, some kind of objective standard for determining rarity is necessary. Packard's table of

"sound density" has been very useful in this respect.<sup>13</sup> It is reproduced in Chapter Two, and the lines with notable sound densities which he points out in Book I have been noted in the Annotated Text.

It bears repeating that I make no attempt to mark all cases of assonance in the Annotated Text. Assonance is a very complex thing which becomes more lucid only as one practices reading aloud. (A good self-test is the tri-syllabic end-rhyme of 19-20: when one "feels" this as naturally as a rhyme in English poetry, one is "feeling" a special case of assonance.) When the ear is accustomed to it, many complexities, such as the way all of the sounds of final "Akhaioi" (22) play through the following line, will become more and more obvious.

### Rhyme

By "rhyme" I mean assonance occurring either between the third foot (not necessarily at the caesura) and the line end or between two successive line ends. Often, like other forms of assonance, it may be expressive of a connection or balance already inherent in the words and their balanced arrangement; sometimes it perhaps adds an ironic twist by connecting ideas which are actually opposed.

The second type (over successive line ends) is often between two verbs, and it often occurs where the beginning of the first line is occupied by enjambed material belonging to a preceeding sentence, and the rhymed word of the second line is

itself followed by run-over material.<sup>14</sup>

Another peculiar feature of end-line rhyme is that it often occurs at or near the end of speeches or sections of narrative. It may thus have been used sometimes to signal the end of something, as in Elizabethan tragedy.<sup>15</sup>

#### Coincidence of Metrical Ictus and Word Accent

The effect of this feature of the hexameter is difficult to assess. Perhaps the most that can be suggested is that those rare verses with six accented syllables bearing the metrical ictus are to some extent expressive of harmony. For example, the last line of Khrysēs' speech to the Akhaians (21) and the last line before his prayer to Apollon (36) lack the coincidence entirely, while the last line of the book (611) has it six times. In any case, all of the "zeros", "sixes" and the slightly commoner "fives" are indicated in the Annotated Text and some of them are referred to in the Commentary.

The coincidence of ictus and accent in the fifth and sixth foot is marked in the Text when those feet consist of one word each, and those single words which fill the entire fifth and sixth feet are also marked. Again, it is difficult to assess the effect of these features, but they perhaps sometimes add weight to the statement being made: for example at 88, Akhilleus expands his vow from "with me living" to "and upon the ground looking" (with the last word occupying the last two feet), and at 91, where the last two words of the same speech occupy the

last two feet with coincidence of ictus and accent.

### Repetitions

Homeric repetitions, often passed over as mere repetitions, deserve more attention. They can perhaps be usefully viewed as large-scale examples of assonance and balanced arrangement.

When Khryses prays to Apollon for an end to the plague (451-6), using as his invocation (451-2) the same words he used in praying for its beginning (37-8), the resolution of plot is reinforced by the resonance of repetition. The attentive hearer may thus feel an aesthetic pleasure akin to that created by assonance or balance within a single line.

Repetition also enhances our appreciation (sometimes even our perception) of other parallels. It has been pointed out,<sup>16</sup> for example, that the quarrel of heroes in the first part of Book I is balanced by the quarrel of gods in the second part. Both quarrels are occasioned by Agamemnon's unjust or arrogant possession of a woman; in both cases this causes the supplication of a higher power; in both cases the supplication is granted, and the quarrel results. An attempt at mediation is made, and in both cases the matter is resolved by, and to the satisfaction of, the acknowledged leader. The great difference--that Hērē sleeps beside Zeus at the end, while Akhilleus will sit apart "raging" for most of the poem--is a supremely ironic touch. Yet this feature of Homer's art often goes unnoticed, partly because on a casual reading we do not hear the many repeated

words, phrases and juxtaposed ideas that evoke it.

The attempt to pay attention to word order in this much larger sense necessitates an attempt to pay attention to the meaning of each word. If this seems self-evident, let me say I refer to the "meaning" in terms of the word itself rather than in terms of its lexical variants. Consider the Homeric words for the part of the emotional spectrum loosely described by the word "anger". They are usually translated by a slightly smaller group of English words, covering the same part of the spectrum, each of which, in the right context, can be equivalent to any of the Homeric words. This "selection" of lexical meaning goes on even in the absence of translation, when we read the Greek. That is, we often do not notice when Homer's choice of words is itself expressive, and so we miss the connotations words pick up by repeated use.

The career of the *μῆνις* of line 1 is a good example. It is very specifically the property of Akhilleus (1), and the narrative of the quarrel tells us how it came to be so. Apollon had it first (75); he passed it on to Agamemnon (247); Agamemnon in turn gave it to Akhilleus (422), who still has it when we last see him (488).

It is not to be supposed that every use of every word is an allusion to a previous use. On the other hand, as we are not native speakers of Homeric Greek, we cannot be too careful. Hence my translation. While the cases of repetition that seem most remarkable have been noted in the Commentary, the translation

is based on a principle of consistency: so far as is possible, one Greek word is rendered by one and only one English word, and each English word represents one and only one Greek word. Precisely because of the "awkwardness" thus forced upon the reader, or as I would prefer to say, because of the freshness of an unfamiliar dialect, a careful reading of my translation may reveal felicities of word order and repetition. These, though present in Homer, often go unnoticed even when we read him in Greek, and are always obscured when we read him in orthodox translations. To give one example from English poetry: "the fire that stirs about her when she stirs" would obviously not be what it is if Yeats had written "the fire that stirs about her when she moves." Less obviously (but more importantly as a justification for my translation), it is not what it is if we simply fail to notice the repetition because of our familiarity with the words; that is, because the two different lexical meanings of "stir" demanded by the two different contexts are uppermost in our minds.



## CHAPTER TWO

## ANNOTATED TEXT AND TRANSLATION OF BOOK I

## Note on the Text

The text following is a copy of Willcock's except in the case of one line (see the Commentary on 97). It is annotated in order to demonstrate to the reader some effects which may be easily felt if they are pointed out to him as he is actually reading, but which would be less accessible if relegated to the Commentary.

In addition to the names of special effects (see the Introduction) which are given in the right margin where appropriate, some other symbols have been used:

## 1) In the left margin:

- |       |   |
|-------|---|
| E.../ | = enjambed material continuing to...the end of the sentence.  |
| (E)   | = enjambed material following a whole line of enjambement.    |
| 0     | = zero coincidence of word accent and metrical ictus.         |
| 5,6   | = five or six coincidences of word accent and metrical ictus. |

## 2) In the line:

- |                    |  |
|--------------------|--|
| ·(over a syllable) | indicates metrical ictus.  |
| — —                | indicates that the sounds thus underlined are similar and should be noticed, as should their positions in the line(s). Double underlining indicates a different group of sounds. |

3) In the right margin:

5-6=1 means that the fifth and sixth feet are entirely occupied by one word.

5-6=2 means that the fifth and sixth feet consist of exactly one word each, with coincidence of word accent and metrical ictus.

Packard's table of "Sound Densities," listing the number of times any given sound occurs in one line, is reproduced below and should be consulted for any striking collocations of sound.<sup>2</sup>

SOUND DENSITIES IN THE *Iliad*

	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
$\alpha$	671	2214	3723	3676	2791	1565	714	235	71	19	2	1				
$\beta$	13127	2287	249	17	2											
$\gamma$	9774	4699	1044	155	9	1										
$\delta$	4461	6291	3484	1164	243	36	3									
$\epsilon$	296	1432	2956	3870	3420	2127	1037	393	115	25	9	2				
$\zeta$	14546	1108	28													
$\eta$	4773	6065	3320	1171	299	48	6									
$\theta$	8455	5455	1549	200	22	1										
$\iota$	3143	5528	4286	2016	543	141	23	2								
$\kappa$	4342	6104	3669	1221	290	46	9	1								
$\lambda$	4852	5558	3364	1359	409	121	16	3								
$\mu$	4395	6069	3668	1208	292	47	2	1								
1 $\nu$	609	2258	4005	3905	2810	1421	497	146	27	4						
o	1362	3366	4167	3417	2075	896	314	67	16	2						
$\pi$	4160	5752	3764	1545	375	73	13									
$\rho$	2739	5429	4691	2114	574	118	13	4								
$\sigma$	524	2585	3908	3918	2608	1236	450	126	23	3	1					
$\tau$	1716	4220	4812	3012	1329	461	100	28	4							
$\upsilon$	8152	5682	1591	240	17											
$\phi$	10552	4386	692	46	5	1										
2 $\chi$	9950	4607	965	122	7	1										
$\omega$	6609	5727	2494	671	157	20	4									
$\alpha\iota$	8004	5596	1734	305	39	4										
$\alpha\iota'$	13520	2050	107	5												
$\epsilon\iota$	8932	5207	1339	193	10	1										
$\epsilon\upsilon$	13055	2461	159	7												
$\omicron\iota$	9227	4852	1340	226	33	2	2									
$\omicron\upsilon$	10860	3897	826	82	17											
$\upsilon\iota$	15100	577	5													
$\eta\iota$	13358	1966	333	23	1	1										
$\eta\upsilon$	15296	386														
$\omega\iota$	13922	1552	200	7	1											
3 $L$	1	26	159	537	1345	2248	2980	2980	2397	1576	845	371	146	52	18	1
$P$	2197	4556	4671	2815	1008	362	66	4	1	2						
$T$	178	917	2402	3718	3793	2600	1338	515	177	40	4					
$K$	1357	3990	4974	3310	1479	451	103	17								
$\gamma K$	14999	677	6													

## Notes to the Table:

1. Xi is separated into kappa and sigma.
2. Psi is separated into pi and sigma.
3. L = Liquids (lamda, rho, mu, nu).  
P = Labial Stops (pi, beta, phi).  
T = Dentals (delta, theta, tau).  
K = gutturals (gamma, kappa, chi).  
K = nasalized gamma.

	Μῆνιν ἄειδε, θεά, Πηληϊάδεω Ἀχιλῆος	Noun triad
E	οὐλομένην, ἣ μυρ' Ἀχαιοῖς ἄλγε' ἔθηκεν,	End rhyme
E	πολλὰς δ' ἰφθίμοις ψυχὰς Ἴδι προΐαψε	
E	ἡρώων, αὐτοῖς δὲ ἐλώρια τεύχε κύνεσσιν	5 Balance
E	οἰωνοῖσί τε πᾶσι, Διὸς δ' ἐτελείετο βουλή,	
E	ἔξ οὗ δὴ τὰ πρῶτα διαστήτην ἐρίσαντε	
E	Ἀτρεΐδης τε ἄναξ ἀνδρῶν καὶ διὸς Ἀχιλλεύς, /	Balance; separation
	τίς τ' ἄρ σφίωε θεῶν ἱριδι ξυνέηκε μάχεσθαι;	
	Λητοῦς καὶ Διὸς υἱός. ὁ γὰρ βασιλῆι χολωθείς	
E	ροῖσσι, ἃν στρατὸν ὤρσε κακῇν, δόλεκόντο δὲ λαοί,	11
E	οὐνεκα τῶν Χρυσῆν ἠτίμασεν ἀρητῆρα	Separation
E	Ἀτρεΐδης, / ὁ γὰρ ἦλθε θεῶν ἐπὶ νῆας Ἀχαιῶν	Balance; rhyme
E	λυσόμενός τε θύγατρα φέρων τ' ἀπερείσι' ὑπόινα,	Balance
(E)	στήμματ' ἔχων ἐν χερσὶν ἐκὼν Ἀπόλλωνος	Balance
(E)	χρυσείῃ ἡνὰ σκήπτρῳ, καὶ λίσσεται πάντας Ἀχαιοῦς,	Balance
E	Ἀτρεΐδα δὲ μάλιστα δύνω, κοσμήτορε λαῶν, /	18 Balance; separation
	"Ἀτρεΐδαι τε καὶ ἄλλοι ἐνκνήμιδες Ἀχαιοί,	Separation; rhyme
	ὕμιν μὲν θεοὶ δοῖεν Ὀλύμπια δώματ' ἔχοντες	
E	ἐκτέρσαι Πριάμοιο πόλιν, εὐ δ' οἴκαδ' ἰκέσθαι, /	Balance; separation
	παῖδα δ' ἐμοὶ λύσαιτε φίλην τὰ δ' ὑπόινα δέχεσθαι,	Balance; end-rhyme
O, E	ἄζόμενοι Διὸς υἱὸν ἐκὼν Ἀπόλλωνα." /	21 Balance
	ἐνθ' ἄλλοι μὲν πᾶντες ἐπευφήμησαν Ἀχαιοὶ	
E	αἰδεῖσθαι θ' ἱερῆα καὶ ἀγλαὰ δέχθαι ὑπόινα, /	Balance; rhyme
	ἀλλ' οὐκ Ἀτρεΐδῃ Ἀγαμέμνονι ἦνδανε θυμῷ,	
	ἀλλὰ κακῶς ἀφίει, κρατερὸν δ' ἐπὶ μῦθον ἔτελλεν·	
	"μῆ σε, γέρον, κοίλῃσιν ἐγὼ παρὰ νηυσὶ κίχην, 26	
E	ἢ νῦν δηθύνωντ' ἢ ὕστερον αὐτίς ἰύηται, /	Balance; rhyme
	μῆ νῦ τοι οὐ χραίσμη σκήπτρον καὶ στέμμα θεοῖο.	
	τῇν δ' ἐγὼ οὐ λύσω· πρίν μιν καὶ γῆρας ἐπεισῃ	
E	ἡμετέρῳ ἐν οἴκῳ ἐν Ἀργεῖ, τηλόθι πάτρης, 30	
(E)	ἰστὼν ἐποιχομένην καὶ ἐμὸν λέχος ἀπτιύωσαν, /	Balance; 5-6=1
	ἀλλ' ἴθι, μὴ μ' ἐρέθιζε, ἴσα' ὅτερος ὥς κε νείηαι." /	Sentence Triad
	ὥς ἔφατ', ἔδεισεν δ' ὁ γέρον, καὶ ἐπείθετο μύθῳ.	Sentence Triad
	βῆ δ' ἀκίῳν παρὰ θῖνα πολυφλοίσβοιο βαλίσσης.	
	πολλὰ δ' ἔπειτ' ἀπίνευθε κίων ἡρᾶθ' ὁ γεραιός 35	
O, E	Ἀπόλλωνι ἀνὰ κτλ, τὸν ἠύκομος τέκε Λητώ·	Balance

- "κλυθί μεν, ἀρχυρόταξ', ὃς Σρύσῃν ἀμφιβέβηκας Balance  
 E Κίλλαν τε ζαθέην/Τενέδοιό τε ἴφι ἀνάσσεις,  
 E Σμινθεύ, ἴει ποτέ τοι χαρίεντ' ἐπὶ νηὸν ἱρεψα,  
 ἢ εἰ δ' ἡ ποτέ τοι κατὰ πύονα μηρὺ ἔκη  
 40 End rhyme  
 E ταύρων ἠδ' αἰγῶν, / τούδε μοι κρύπτον ἐέλδωρ.  
τίσειαν Δαναῶν ἐμὰ δάκρυα σοῖσι βέλεσσιν."  
 Balance; noun triad  
 ὥς ἔφατ' εὐχόμενος, τοῦ δ' ἔκλυε Φοῖβος Ἀπόλ-  
 λων.  
 Bῆ δὲ κατ' Οὐλίμποιο καρύων χωόμενος κύρ,  
 E τῶν ὅμοισιν ἔχων ἀμφηρεφία τε φαρέτρην. / 45 Balance; Separation; 3 phi's  
ἔκλαγξαν δ' ἄρ' οἴστοι ἐπ' ὅμων χωόμενοι.  
 E αὐτοῦ κινηθέντος / ὃ δ' ἦε νυκτὶ εἰκώς.  
 ἔζετ' ἔπειτ' ἀπάνευθε νέων, μετὰ δ' ἰὼν ἔηκεν.  
δεινὴ δὲ κλαγγὴ γίγεται ἀργυρέοιο βιοῖο.  
 Balance  
 οὐρῆας μὲν πρῶτον ἐπώχετο καὶ κύνας ἀργούς, 50  
 αὐτὰρ ἔπειτ' αὐτοῖσι βίλος ἔχε πενκὲς ἐφίεις  
 E βύλλ'· αἰεὶ δὲ πυραῖ νεκύων καίοντο θαμναί.  
 Rhyme  
ἐννῆμαρ μὲν ἀνὰ στρατὸν ὄχετο κῆλα θεοῖο,  
τῇ δεκάτῃ δ' ἀγορήϊδε καλέσσατο λαὸν Ἀχιλλεύς·  
 6 τῷ γὰρ ἐπὶ φρεσὶ θῆκε θεῶ λευκώλενος Ἥρῃ· 55 Noun triad; separation  
κῆδετο γὰρ Δαναῶν, ὅτι ῥα θνήσκοντας ὄρατο.  
 Balance; separation.  
 οἱ δ' ἐπεὶ οὖν ἵγερθεν ὀμηγερέες τε γέγοντο,  
 Balance; end-rhyme  
 τοῖσι δ' ἀνιστάμενος μετέφη πόδας ὠκὺς Ἀχιλλεύς·  
 "Ἄτρεϊδη, νῦν ἄμμε πύλιν πλαγχθέντας οἶω  
 E ῥῶ ὑπνονοστήσειν, / εἰ κεν θάνατόν γε φύγοίμεν. 60  
 εἰ δὴ ὁμοῦ πόλεμος τε δαμᾶ καὶ λοιμός· Ἀχαιοὺς.  
 5 ἄλλ' ἄγε δὴ τινα μᾶντιν ἐρείομεν ἢ ἱερῆα  
 E ἢ καὶ ὀνειροπόλον, / καὶ γάρ τ' ὄναρ ἐκ Διὸς ἐστίν,  
 5 ὃς κ' εἰπὼι, ὅτι τόσσον ἐχῶσατο Φοῖβος Ἀπόλλων,  
 5 ἔϊ τ' ἄρ' ὃ γ' εὐχολῶς ἐπιμέμφεται ἔϊ θ' ἐκατόμβης Rhyme  
 αἰ κέν πῶς ἀρνῶν κνίσσης αἰγῶν τε τελείων 66 Rhyme  
 E βούλεται ὑντιάσας ἡμῖν ἀπὸ λοιγὸν ἀμῦναι."  
 6 ἦ τοι ὃ γ' ὥς εἰπὼν κατ' ἄρ' ἔξετο, τοῖσι δ' ἀν-  
 ἔστη  
 1, E Κάλχας Θεστοριδῆς, νιῶνοπόλων ὄχ' ἀρίστος, /  
 Balance; first 3 words rhopalic  
 ὅς ἤδη τά τ' ἔοντα τί τ' ἐσσύμενα πρὸ τ' ἔοντα. 70 Balance; 7 tau's  
 καὶ νήεσσ' ἠγήσατ' Ἀχαιῶν Ἴλιον εἰσω  
 5-6=2  
 E ἦν διὰ μαντοσύνην, / τῷ οἱ πόρε Φοῖβος Ἀπόλλων·  
 ὃ σφιν εὖ φρονέων ἀγορήσατο καὶ μετέειπεν·  
 "ὦ Ἀχιλεῦ, κέλεαι με, διίφιλε, μῦθ' ἰσθῆσαι Rhyme  
 E μῆνιν Ἀπόλλωνος, ἐκατηβέλταο ἄνακτος / 75 Balance; four words,  
τοιγὰρ ἐγὼν ἐρέω, / σὺ δὲ σύνθεο / καὶ μοι ὁμοοσον  
 Sentence Triad  
 E ἢ μὲν μοι πρόφρων ἔπεσιν καὶ χερσίν ἀρήξειν, /  
 5 ἢ γὰρ οἶδμαι αἶνδρα χολώσμεν, ὃς μέγα πάντων  
 O, E Ἀργείων κρατέει / καὶ οἱ πείθονται Ἀχαιοί. Balance; separation

- κρείσσων γὰρ βασιλεύς, ὅτε χῶσεται ἀνδρὶ χέρη·  
 εἰ περ γὰρ τε χόλον γε καὶ αὐτῆμαρ καταπέψῃ, <sup>81</sup>  
 ἀλλὰ τε καὶ μετόπισθεν ἔχει κύτον, ὅφρα τελέσῃ.  
 E ἐν στήθεσσιν ἐρίσι, / ἀνδὲ φρύσαι, εἰ με σώσεις·  
 τὸν δ' ἵπαμειβόμενος προσέφη πόδας ὠκὺς Ἀχιλ-  
 λεύς·  
 " θαρσύνεις μῦλα εἰπὲ θεοπρόπιον, ὅτι οἶσθα· <sup>85</sup>  
 οὐ μὰ γὰρ Ἀπόλλωνα διίφιλον, ᾧ τε σύ, Κίλχαν,  
 E εὐχόμενος Δαναοῖσι θεοπροπίας ἀναφαίνεις, /  
 οὐ τις ἐμεῦ ζῶντος καὶ ἐπὶ χθοὶ δέρκομένοιο  
 E σοὶ κοίλης παρὰ νηυσὶ βαρείας χεῖρας ἐποίσει  
 (E) συμπτάντων Δαναῶν, / οὐδ' ἦν Ἀγαμέμνονα εἶπης, <sup>90</sup>  
 ὅς τιν' πολλὸν ἄριστος Ἀχαιῶν εὐχεται εἶναι,"  
 καὶ τότε δὴ θάρσησε καὶ ἦδ' αἰνέτις Ἀμύνων·  
 5 " οὐτ' ἄρ' ὁ γ' εὐχολῆς ἐπιμῆφεται οὔθ' ἐκατόμβης·  
 E ἀλλ' ἔνεκ' ἀρητήρος, / ὅν ἠτίμησ' Ἀγαμέμνων  
 οὐδ' ἠπέλυσε θυγάτηρ, καὶ οὐκ ἠπεδέξατ' ἄποινα <sup>95</sup>  
 τούνεκ' ἄρ' ἄλγε' ἔδωκεν ἐκηβόλος ἦδ' ἔτι δώσει.  
 οὐδ' ὁ γε πρὶν λοιμῶο βαρείας χεῖρας ἀφείξει  
 πρὶν γ' ἀπὸ πατρὶ φίλῳ δόμεναι ἐλικώπιδα κούρη·  
 E ἠπριύτην ἀνύποιον, / ἄγε μιν θ' ἱερὴν ἐκατόμβην <sup>99</sup>  
 E ἐς Χρυσῆν, / τότε κεν μιν ἱλασσύμεναι πεπιθαίμεν·  
 6 ἦ τοι ὁ γ' ὥς εἰπὼν κατ' ἄρ' ἔξετο, τοῖσι δ' ἀν-  
 ἔστη  
 E ἦρως Ἀτρεΐδης εὐρὺ κρείων Ἀγαμέμνων  
 O, (E) ἀνυμένεος / μένεος δέ μέγα φρένες ἄμφι μέλαιнай  
 E πίμπλαντ' / ὅσσε δέ οἱ πυρὶ λαμπετόωντι εἴκη· <sup>101</sup>  
 Κίλχαντα πρῶτιστα κῆκ' ὀσσόμενος προσέειπεν·  
 5 " μῦντι κακῶν, οὐ πῶ ποτέ μοι τὸ κρήνην εἶπας·  
 0 αἰεὶ τοὶ τὰ κῆκ' ἐστὶ φίλα φρεσὶ μαντεύεσθαι,  
 ἐσθλὸν δ' οὔτε τί πω εἶπας ἔπος οὔτε τέλεσσας.  
 καὶ νῦν ἐν Δαναοῖσι θεοπροπέων ἀγορεύεις,  
 ὡς δὴ τοῦδ' ἔνεκ' σφιν ἐκηβόλος ἄλγεα τεύχει, <sup>110</sup>  
 οὐνεκ' ἐγὼ κούρης Χρυσσηίδος ἠγλῆ' ἄποινα  
 E οὐκ ἔβελον δέξασθαι, / ἐπεὶ πολὺ βούλομαι αὐτὴν  
 οἴκοι ἔχειν, καὶ γὰρ ῥα Κλυταιμνήστρης προβέ-  
 βουλα,  
 E κουριδὴς ἀλόχου, / ἵπεί οὐ ἐβέν ἐστι χερσίον, <sup>114</sup>  
 E οὐδέμας οὐδὲ φυνήν, οὐτ' ἄρ' φρένας οὔτε τι ἔργα, /  
 ἀλλὰ καὶ ὡς ἐθέλω δάμεναι πάλιν, εἰ τὸ γ' ἄμεινον·  
 6 βούλομαι ἐγὼ λαῶν σόον ἔμμεναι ἢ ἀπολέεσθαι,  
 αὐτὰρ ἐμοὶ γέρας αὐτίχ' ἐτοιμάσας, ὅφρα μὴ οἶος  
 O, E Ἀργείων ἀγέραςτος εἶναι, / ἵπεί οὐδὲ τοῖκεν·  
 5 λήσσετε γὰρ τὸ γε πάντες, ὁ μοι γέρας ἔρχεται <sup>120</sup>  
 ἄλλῃ."

Balance; separation

End-rhyme

9 sigma's

Balance

Four words; balance

5-6=1

Balance

5-6=2

Rhyme

Balance; rhyme

End-rhyme

5 pi's

End-rhyme

Rhyme

Balance

5 mu's; 12 "liquids"

5-6=2

5-6=1

5-6=2

Balance

Tetrad; 4 omicron-upsilons

5-6=2

- τὸν δ' ἡμεῖβετ' ἔπειτα ποδάρκης δῖος Ἀχιλλεύς·  
 "Ἄτρεϊδῃ κύδιστε, φιλόκτεαιώτατε πάντων  
 πῶς γάρ τοι δώσουσι γέρας μεγάλθυμοι Ἀχαιοί;  
 οὐδέ τί που ἴδμεν ξυνηῖα κείμενα πολλὰ,  
 ἀλλὰ τὰ μὲν πολίων ἐξεπρίθμεν, τὰ δέδασται, 125  
 λαοὺς δ' οὐκ ἐπέυκε παλῖλλυγα ταῦτ' ἐπαγείρειν.  
 ἀλλὰ σὺ μὲν νῦν τήνδε θεῇ πρός, αὐτὰρ Ἀχαιοὶ  
 E τριπλῇ τετραπλῇ τ' ὑποτίσσομεν, / αἶ κέ ποθι Ζεὺς  
 E δῶσε πόλιν Τροίην ἐντείχεον ἔξαλιπῶξαι." / 5-6=1  
 τὸν δ' ὑπαμειβόμενος προσέφη κρείων Ἀγαμέμ-  
 νων· 130  
 "μὴ δὴ οὕτως, ἀγαθὸς περ ἑὼν, θεοείκελ' Ἀχιλλεῦ,  
 E κλέπτει νόον, / ἔπει οὐ παρελεύσεται / οὐδέ με πείσεις, / Negative sentence triad  
 ἡ ἐθέλεις, ὅφρ' αὐτὸς ἔχῃς γέρας, αὐτὰρ ἐμ' αὐτῶς 3 alpha-upsilons  
 E ἡσθαὶ δευόμενον, / κέλεαι δέ με τήνδ' ἀποδοῦναι;  
 E ἄλλ' εἰ μὲν δώσουσι γέρας μεγάλθυμοι Ἀχαιοί, 135  
 E ἄρσαντες κατὰ θυμόν, / ὅπως ἀντάξιον ἔσται·  
 εἰ δέ κε μὴ διώσιν, ἐγὼ δέ κεν αὐτὸς ἔλωμαι  
 5, E ἢ τεὸν ἢ Λιάντος ἰὼν γέρας, / ἢ Ὀδυσῆος Triad  
 E ἄξω ἑλὼν, / ὃ δέ κεν κεχολῶσεται, ὃν κεν ἴκωμαι. 5 kappas  
 ἀλλ' ἢ τοι μὲν ταῦτα μεταφρασόμεσθα καὶ αὐτίς, 140  
 νῦν δ' ἄγε νῆα μέλαιναν ἐρύσσομεν εἰς ἅλα δῖαν,  
 ἐν δ' ἐρέτας ἐπιτηδὲς ἀγείρομεν, ἐς δ' ἐκατόμβην  
 E θείομεν, / ἂν δ' αὐτὴν Χρυσήϊδα κάλλιπάρῃον 5-6=1  
 E βήσομεν, / εἰς δέ τις ἀρχὸς ἀνὴρ βουληφόρος ἔστω,  
 E ἢ Αἴας ἢ Ἰδομενεὺς ἢ δῖος Ὀδυσσεὺς 145 Triad; rhyme  
 (E) ἢ ἐσὺ, Πηλεΐδῃ, πάντων ἐκπαγλότατ' ἀνδρῶν, / Triad  
 ὅφρ' ἡμῖν ἐκέρχον ἱλάσσεαι ἱερὰ ῥέξας."  
 τὸν δ' ἄρ' ὑπὸδρα ἰδὼν προσέφη Πύδας ὤκυν  
 Ἀχιλλεύς·  
 "ὦ μοι, ἀναιδείην ἐπιειμένε, κέρδαλεῦθρον,  
 πῶς τίς τοι πρόφρων ἐπέσιν πείθηται Ἀχαιῶν 150 Rhyme  
 E ἡ ὁδὸν ἐλθέμεναι ἢ ἀνδρῶσιν ἰφί μάχεσθαι; / Rhyme; balance  
 οὐ γὰρ ἐγὼ Τρώων ἔνεκ' ἦλυθον αἰχμητῶν  
 E δεῦρο μαχόμενος, / ἔπει οὐ τί μοι αἵτιοι εἰσιν· Rhyme; 5-6=1  
 οὐ γὰρ πῶ ποτ' ἐμὰς βοῖς ἦλασάν οὐδὲ μὲν  
 ἵππους,  
 οὐδέ ποτ' ἐν Φθίῃ ἐριβῶλακι βῶτιανείρῃ 155 Rhyme; 5-6=1  
 E καρπὸν ἐδηλίσαντ', / ἔπει ἢ μῦλα πολλὰ μεταξύ,  
 E οὔρεά τε σκυῖόντα θάλασσά τε ἤχη' ἔσσα· / Rhyme; balance; 5-6=1  
 ἀλλὰ σοί, ὦ μέγ' ἀναιδὲς, ἄμ' ἐσπύμεθ', ὅφρα σὺ  
 χαίρης.  
 E τιμὴν ἀρνύμενοι Μεγέλαφ σοί τε, κυνῶπα,  
 (E) πρὸς Τρώων, / τῶν οὐ τι μετατρέπη οὐδ' ἀλεγίζεις·  
 καὶ δὴ μοι γέρας αὐτὸς ἀφαιρήσεσθαι ἀπειλεις, 161 End-rhyme

- ὣς ἐπὶ πολλὰ μύθησα, δύσαι δέ μοι νύκτες Ἀγαιῶν.  
 οὐ μὲν σοὶ ποτε ἴσον ἔχω γέρας, ὅππότε Ἀγαιοὶ  
 Ε Τρώων ἐκπέρσωσ' ἐν ναιόμενον πτολίεθρον· /  
 ἀλλὰ τὸ μὲν πλεῖον πολυϊκὸς πολέμοιο 165  
 Ε χεῖρες ἐμαὶ διέπουσ', ἤτις ἦν ποτε ἔασμος ἱκῆται, Balance  
 σοὶ τὸ γέρας πολὺ μείζον, ἐγὼ δ' ὀλίγην τε φίλον τε  
 Ε ἱρχομαι ἔχων ἐπὶ νῆας, / ἐπεὶ κε κύμω πολεμίζων. Balance  
 νῦν δ' εἰμι Φθίηνδ', ἐπεὶ ἡ πολὺ φέρτερόν ἐστιν  
 Ε οἴκαδ' ἵμεν σὺν ἡνυσὶ κορωνίσιν, / οὐδέ σ' οἶω 170  
 Ε ἐνθαῦδ' αἶτιμος ἔων ἄφενος καὶ πλοῦτον ἀφύξειν· /  
 τὸν δ' ἡμῖν βεβαίεπτα ἀναξ ἀνδρῶν Ἀγαμέμνων·  
 "φεύγε μάλ', εἰ τοι θυμὸς ἐπέσσεται, οὐδέ σ' ἐγὼ γε  
 5, Ε λίσσομαι εἶνεκ' ἐμεῖο μένειν· / παρ' ἐμοὶ γε καὶ  
 ἄλλοι,  
 οἳ κέ με τιμύσουσι, μάλιστα δὲ μητίετα Ζεὺς. 175  
 ἔχθιστος δέ μοι ἔσσι διοτρεφέων βασιλῆων·  
 αἰεὶ γάρ τοι ἔρις τε φίλη πόλεμοί τε μάχαι τε.  
 εἰ μάλα καρτερός ἐσσι, θεὸς που σοὶ τό γ' ἔδωκεν.  
 οἴκαδ' ἰὼν σὺν νηυσὶ τε σῆς καὶ σοῖς ἐτάροισιν 179  
 Ε Μυρμιδόεσσιν ἀνᾶσσε, / αἶθεν δ' ἐγὼ οὐκ ἀλεγίζω  
 οὐδ' ὄθομαι κοτέοντος· ἀπειλήσω δέ τοι ὥδε·  
 Balance  
 ὥς ἔμ' ἀφαιρεῖται Χρυσήϊδα Φοῖβος Ἀπόλλων,  
 τῇν μὲν ἐγὼ σὺν νηὶ τ' ἐμῇ καὶ ἐμοῖς ἐτάροισιν  
 Balance  
 Ε πέμψω, ἐγὼ δέ κ' ἄγω Βρισηίδα κάλλιπάρηον 5-6=1  
 Ε αὐτὸς ἰὼν κλισίηνδε, τὸ σὺν γέρας / ὄφρ' ἐν εἰδῆς 185  
 ὅσσοι φέρτερός εἰμι σείθιν, στυγὴ δὲ καὶ ἄλλος  
 Ε ἴσον ἐμοὶ φάσθαι καὶ ὁμοιωθῆμεναι ἄντην." /  
 Balance; separation; 4-5=2  
 ὥς φάτο· Πηλεΐωνι δ' ἄχος γένετ', / ἐν δέ οἱ ἦτορ  
 Sentence triad  
 Ε στήθεσσι λασίοισι διένδιχα μερμήριξεν, /  
 4 words; 6 iotas  
 ἢ ὅ γε φάσγαιον ὀξὺ ἐρυσσάμενος παρὰ μηροῦ 190  
 Ε τοὺς μὲν ἀνᾶστήσειεν, ὁ δ' Ἀτρεΐδην ἐναρίζοι, Balance  
 ἦε χολὸν παύσειεν ἐρητύσειέ τε θυμόν.  
 Balance  
 εἰς ὃ ταῦθ' ὤρμαινε κατὰ φρένα καὶ κατὰ θυμόν,  
 Ελκετο δ' ἐκ κολεοῖο μέγα ξίφος, ἦλθε δ' Ἀθήνη  
 End-rhyme  
 Ε οὐρανόθεν· / πρὸ γὰρ ἦκε θεὰ λευκώλενος Ἥρη 195  
 End-rhyme  
 Ε ἀμφὺ ὁμῶς θυμῷ φιλέουσά τε κηδομένη τε. /  
 Ε στῆ δ' ὀπιθεν, ξανθῆς δὲ κόμης ἔλε Πηλεΐωνα,  
 Ε οἶον φαινομένην / τῶν δ' ἄλλων οὐ τις ὄρατο.  
 Ε θίμβησεν δ' Ἀχιλεὺς, μετὰ δ' ἐτρίπετ', αὐτίκα  
 δ' ἔγνω  
 Ε Παλλὰδ' Ἀθηναίην / δεινὴν δὲ οἱ ὅσσε φάινθην. 200  
 Balance  
 καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδα·  
 "τίπτ' αὐτ', αἰγιόχοιο Διὸς τέκος, εἰλήλουθας;  
 5-6=1  
 ἢ ἵνα ὕβριν ἴδῃ Ἀγαμέμνονος Ἀτρεΐδαο;  
 5-6=1  
 ἀλλ' ἔκ τοι ἱρώ, τὸ δὲ καὶ τελέεσθαι οἶω.  
 Rhyme



- ἤϊ' ὑπερπλήσι τήχ' ἢν ποτε θυμὸν ὀλιῶσθῃ. 205 3 eta-iota's  
 τὸν δ' αὖτε προσέειπε θεὰ γλαυκῶπις Ἀθήνη·  
 "ἦλθον ἐγὼ παύσουσα τὸ σὸν μένος, αἶ κε πίθῃαι,  
 Ε οὐρανόθεν· / πρὸ δέ μ' ἦκε θεὰ λευκώλενος Ἥρη,  
 Ε ἄμφω ὁμῶς θυμῷ φιλέουσά τε κηδομένη τε. /  
 ἄλλ' ἄγε / λῆγ' ἔριδος, / μηδὲ ξίφος ἔλκεο χειρὶ· / 210 Sentence triad; balance  
 ἄλλ' ἢ τοι ἔπαισιν μὲν ὀνειδισσὼν ὥς ἔσεται περ.  
 ὠδε γὰρ ἐξέρω, τὸ δὲ καὶ τετελεσμένοι ἴσται·  
 καὶ ποτέ τοι τρεῖς τόσσα παρέσσεται ὕγλαα δῶρα  
 5, Ε ὕβριος εἵνεκα τῆσδε / σὺ δ' ἴσχεο, πείθεο δ' ἦμιν."  
 τὴν δ' ἀπαμειβόμενος προσέφη Πύδας ὠκύς Ἀχιλ-  
 λεύς· 215  
 "χρὴ μὲν σφωίτερόν γε, θεά, ἔπος εἰρύσασθαι,  
 Ε καὶ μίλῃ περ θυμῷ κεχολωμένον / ὥς γὰρ ἄμεινον·  
 ὅς κε θεοῖς ἐπιπείθεται, μίλα τ' ἔκλυον αὐτοῦ."  
 ἦ καὶ ἐπ' ἀργυρῇ κώπῃ σέθε χεῖρα βαρεῖαν,  
 ἄψ δ' ἐς κουλεὸν ὥς μέγα ξίφος, οὐδ' ἀπίθησεν  
 Ε μύθῳ Ἀθηναίης / ἢ δ' Οὐλυμπόνδε βεβήκειν 221  
 Ε δώματ' ἐς αἰγιόχοιο Διὸς μετὰ δαίμονας ἄλλους. / Balance; 5-6=2  
 Πηλεΐδης δ' ἐξαυτίς ἀταρτηροῖς ἐπέεσσιν  
 Ε Ἀτρεΐδην προσέειπε, / καὶ οὐ πῶ λίγῃ χύλοιο· 224 Balance  
 "οἶνοβαρεῖς, κυνὸς ὄμματ' ἔχων, κραδίην δ' εὐαίφιοι,  
 οὔτε ποτ' ἐς πόλεμον ἦμα λαῶ θώρηχθῆναι  
 Ε οὔτε λόχονδ' ἱεναὶ σὺν ἱριστήεσσιν Ἀχαιῶν  
 (Ε) πέτληκας θυμῷ / τὸ δέ τοι κῆρ εἶδεται εἶναι 5-6=2  
 ἢ πολὺ λωπὸν ἐστί κατὰ στρατὸν εὐρύν Ἀχαιῶν  
 Ε δῶρ' ἀποιρεῖσθαι, / ὅς τις σέθεν ἀντίον εἴπῃ· 230 End-rhyme ABAB  
 δῆμος θύρῳ βασιλεύς, ἐπεὶ οὐτιδανοῖσιν ἡνίοσσεις·  
 ἢ γὰρ ἂν, Ἀτρεΐδῃ, νῦν ὕστατα λωβήσαιο.  
 5-6=1  
 ἀλλ' ἐκ τοι ἐρέω καὶ ἐπὶ μέγαν ὄρκον ὁμοῖμαι·  
 ναὶ μὰ τόδε σκῆπτρον· τὸ μὲν οὐ ποτε φύλλα καὶ  
 ὄζους  
 Ε φύσει, / ἐπεὶ δὴ πρῶτα τομὴν ἐν ὄρεσσι λέλοιπεν 235  
 οὐδ' ἀναβλήσει· περὶ γάρ ῥά ἐ χαλκὸς ἔλεψεν End-rhyme  
 5, Ε φύλλα τε καὶ φλοιὺν / ἵνῃν αὐτὴ μιν ὕις Ἀχαιῶν  
 Ε ἐν παλῖμης φορέουσι δικασπόλοισι τε θέμιστας  
 Ε πρὸς Διὸς εἰρύσεται / ὃ δέ τοι μέγας ἔσεται ὄρκος· 5-6=2  
 ἢ ποτ' Ἀχιλλεύς ποθὴ ἴξεται νῆας Ἀχαιῶν 240 Balance  
 Ε σίμπαιτ' ἴτυτε δ' οὐ τι δυιήσεται ἀχινύμενός περ  
 Ε χραίσμειν, / εὖτ' ἂν πολλοὶ ὑφ' Ἑκτορος ἀνδροφύνοιο 5-6=1  
 Ε θνήσκοντες πίπτωσι / σὺ δ' ἐνδοθι θυμὸν ἀμύξεις  
 0, Ε χῳόμενός, / ὅ τ' ἄριστον Ἀχαιῶν οὐδὲν εἴσας."  
 ὥς φάτο Πηλεΐδης, ποτὶ δὲ σκῆπτρον βμίλε γαίῃ  
 Ε χρυσεὶοῖς ἡλίοις πεπαρμένον, / ἔζετο δ' αὐτός· 246  
 Ἀτρεΐδης δ' ἐτίρωθεν ἐμήνιε. τοῖσι δὲ Νέστωρ Separation

- Ε ὕδρευ' ἀνόρουσε, λεχὺς Πυλίων ἀγορήτης, / 2nd half rhopalic  
 τοῦ καὶ ἀπὸ γλώσσης μέλιτος γλυκίων ῥέειν αὐδῇ.  
 τῷ δ' ἤδη δύο μὲν γενεαὶ μερύπων ἀνθρώπων 250 Balance  
 Ε ἐφθίαθ', σοὶ οἱ πρύσθεν ἅμα τρίφεν ἠδὲ γένοιτο Separation  
 Ε ἐν Πύλῳ ἡγαθέη, / μετὰ δὲ τριτάτοισιν ἀνάσσει, End-rhyme  
 ὁ σφιν εὖ φρονέων ἀγορήσατο καὶ μετέειπεν.  
 5 "ὦ πόποι, ἦ μέγα πένθος Ἀχαιίδα γαῖαν ἱκάνει, Balance  
 ἦ κεν γηθήσαι Ἥριος Ἥριόμιό τε παῖδες, 255  
 ἄλλοι τε Τρῶες μέγα κεν κεχαροῖατο θυμῷ, 5-6=1  
 εἰ σφῶιν τίδε πάντα πυθοῖατο μῆρναμένοιν, Balance  
 οἱ περὶ μὲν βουλὴν Δαναῶν, περὶ δ' ἐστὲ μίχεσθαι.  
 ἀλλὰ πίθεσθ' ἄμφω δὲ νεωτέρω ἐστὸν ἐμεῖο.  
 ἤδη γάρ ποτ' ἐγὼ καὶ ἄρειοσιν ἡέ περ ὑμῖν 260  
 Ε ἀνδρῶσιν ὠμίλησα, / καὶ οὐ ποτέ μ' οἷ γ' ἀθέριζον.  
 Ο οὐ γάρ πῶ τοιούς ἶδον ἀνέρας οὐδὲ ἰδῶμαι,  
 Ε ὅλον Πειρίθοόν τε Δρύαντά τε ποιμένα λαῶν Noun triad  
 (Ε) Καινέα τ' Ἐξιδίον τε καὶ ἀντίθεον Πολύφημον Triad; rhyme  
 (Ε) Θηρέα τ' Αἰγείδην, ἐπισέκελον ἕθανάτοισιν / 265 Triad; balance; 5-6=1  
κῆρτιστοὶ δὲ κείνοι ἐπιχθονίῳ τρίφεν ἀνδρῶν.  
κῆρτιστοὶ μὲν ἔσαν καὶ κῆρτίστοις ἐμάχοντο, Balance  
 Ο, Ε φῆρσιν ὀρέσκειόισι, / καὶ ἐκπάγλως ἀπόλεσσαν.  
 καὶ μὲν τοῖσιν ἐγὼ μεθομίλεον ἐκ Πύλου ἐλθὼν,  
 Ο, Ε τήλοθεν ἔξ ἀπίης γαίης / καλέσάντο γὰρ αὐτοί, 270  
 καὶ μαχόμεν κατ' ἐμ' αὐτὸν ἐγὼ· κείνοισι δ' ἂν οὐ  
 τις  
 Ε τῶν, οἳ νῦν βροτοὶ εἰσιν ἐπιχθόνιοι, / μαχέριτο, 1i omicron-iota's  
 καὶ μὲν μεν βρυλέων ξύνιεν πείθοντό τε μύθῳ, Balance  
 ἀλλὰ πίθεσθε καὶ ὑμεες, ἐπεὶ πείθεσθαι ἄμεινον, 1i theta's  
 6 μήτε σὺ τόνδ' ἀγαθὸς περ εἶν ἀποαῖρεο κούρην, 275  
 ἀλλ' ἔα, ὥς οἱ πρῶτα δόσαν γέρας υἱες Ἀχαιῶν.  
 μήτε σὺ, Πηλεΐδῃ, θέλ' ἐριζέμεναι βασιλῆι  
 Ε ἀντιβίην, / ἐπεὶ οὐ ποθ' ὁμοίης ἔμμορε τίμης  
 Ε σκηπτούχος βασιλεύς, / οἷ τε Ζεὺς κῦδος ἔδωκεν, 279  
 εἰ δὲ σὺ κῆρτερός ἔσσι, θεὰ δὲ σε γείνατο μήτηρ, 5-6=2  
 ἀλλ' ὁδε φῆρτερός ἔστιν, ἐπεὶ πλεονέσσειν ἀνίσσει,  
 Ἀτρεΐδῃ, σὺ δὲ παῦε τεὸν μένος· / αὐτὰρ ἐγὼ γε Balance in first sentence  
 Ε λίσσομ' Ἀχιλλῆι μεθέμεν χόλον, / ὅς μέγα πᾶσιν  
 Ε ἔρκος Ἀχαιοῖσιν πέλεται πολέμοιο κακῶ, / Balance  
 τὸν δ' ἀπαμειβόμενος προσέφη κρείων Ἀγαμέμ-  
 νων· 285  
 "ναὶ δὴ ταῦτά γε πάντα, γέρον, κατὰ μοῖραν ἔειπες.  
 ἀλλ' ὁδ' ἀνὴρ ἐθέλει περὶ πάντων ἔμμεναι ἄλλων, 1i liquids; 5-6=2  
πάντων μὲν κρατέειν ἐθέλει, πάντεςσι δ' ἀνίσσειν, Balance; rhyme  
πᾶσι δὲ σημαίνειν, ἅ τιν' οὐ πείσεσθαι οἶω.  
 εἰ δέ μιν αἰχμητὴν ἔθισαν θεοὶ αἶεν ἔόντες, 290 Balance

- τούνεκά οἱ προθέουσιν ὀνείδεα μῦθ' ἵστασθαι ; "
- τὸν δ' ἄρ' ὑποβλήδην ἡμίβετο δῖος Ἀχιλλεύς·
- " ἦ γὰρ κεν δειλὸς τε καὶ οὐτιδανὸς καλεοίμην,
- 5 εἰ δὴ σοὶ πᾶν ἔργοι' ὑπέιξομαι, / ὅττι κεν εἴπης· /
- 5 ἄλλοισιν δὴ ταῦτ' ἐπιτέλλο, / μὴ γὰρ ἐμοὶ γε 295
- Ε σήμαιν' / οὐ γὰρ ἐγὼ γ' ἔτι σοι πείσεσθαι οἶω.
- ἄλλο δέ τοι ἐρέω, σὺ δ' ἐνὶ φρεσὶ βῆλλεο σῆσιν·
- 5 χερσὶ μὲν οὖ τοι ἐγὼ γε μαχήσομαι εἵνεκα κούρης
- 5, Ε οὔτε σοὶ οὔτε τῇ ἄλλῃ, / ἐπεὶ μ' ἀφέλυσθ' ἔτι γούρην·
- τῶν δ' ἄλλων, ἃ μοι ἔστι θοῇ παρὰ νηὶ μελαίνῃ,
- τῶν οὐκ ἂν τι φέροις ἀνελὼν ἀέκοιτος ἐμεῖο. 301
- εἰ δ' ἄγε μὴν / πείρησαι, / ἵνα γνῶσσι καὶ οἶδε· /
- ἄλυσέ τοι ἄμα κελαίφρον ἐρωήσει περὶ δουρί· "
- ὥς τῷ γ' ἀντιβίοισι μαχήσασθαι ἐπέεσσιν
- Ε ἀνστήτην / λῦσαν δ' ἀγορῇ παρὰ νηυσὶν Ἀχαιῶν.
- Πηλείδης μὲν ἐπὶ κλισίᾳ καὶ νῆας εἶσας 308
- Ε ἦε σὺν τε Μενoitιᾷδῃ καὶ οἷς ἐτίρρῳσιν, /
- Ἀτρεΐδης δ' ἄρα νῆα θοῇν ἄλαδε προέρυσσεν,
- ἐν δ' ἐρέτας ἔκρινεν ἑξέκοσιν, ἐς δ' ἐκατόμβην
- Ε βῆσε θεῶν, / ἵνα δὲ Χρυσήϊδα κάλλιπύρῃον 310
- Ε εἶσεν ἄγων· / ἐν δ' ἀρχὸς ἔβη πολύμητις Ὀδυσσεύς.
- οἱ μὲν ἔπειτ' ἀναβύντες ἐπέπλεον ὑγρὰ κέλευθα,
- Ο λαοὺς δ' Ἀτρεΐδης ἀπολύμαίνεσθαι ἠνώγε·
- οἱ δ' ἀπελυμαίνοντο καὶ εἰς ἅλα λύματ' ἱβαλλοι,
- ἶρδον δ' Ἀπόλλωνι τελεήσας ἐκατόμβας 315
- Ε ταύρων ἠδ' αἰγῶν παρὰ θῖν' ἄλός ἄτρυγέτοιο· /
- κρίση δ' οὐρανὸν ἵκεν ἐλισσομένη περὶ καπνῷ.
- ὥς οἱ μὲν τὰ πίνοντο κατὰ στρατὸν οὐδ' Ἀγα- μένων
- Ε λῆγ' ἐρίδος, / τὴν πρῶτον ἐπὶ πείλῃσ' Ἀχιλῆι,
- ἀλλ' ὃ γε Ταλθύβιον τε καὶ Εὐρυβύτην προσέειπεν,
- τῷ οἱ ἔσαν κήρυκε καὶ ὀτρηρῷ θεράποιντε· 321
- " ἔρχεσθον κλισίῃν Πηληϊάδεω Ἀχιλῆος·
- χειρὸς ἐλπίτ' ἀγέμεν Χρυσήϊδα κάλλιπύρῃον·
- εἰ δέ κε μὴ δώσωιν, ἐγὼ δέ κεν αὐτὸς ἔλωμαι
- Ε ἐλθὼν σὺν πλεόνεσσι / τό οἱ καὶ ῥῆγιον ἔσται· " 325
- ὥς εἰπὼν προΐει, κρατερὸν δ' ἐπὶ μῦθον ἔτελλεν·
- τῷ δ' ἀέκοντε βύτην παρὰ θῖν' ἄλός ἄτρυγέτοιο,
- Μυρμιδόνων δ' ἐπὶ τῇ κλισίᾳ καὶ νῆας ἰκέσθην.
- τὸν δ' εὖρον παρὰ τῇ κλισίῃ καὶ νηὶ μελαίνῃ
- Ε ἤμενον· / οὐδ' ἄρα τῷ γε ἰδὼν γήθησεν Ἀχιλλεύς.
- τῷ μὲν ταρβήσαιτε καὶ αἰδομένῳ βασιλῆα 331
- Ε στήτην, / οὐδέ τί μιν προσεφώνεον ὦδ' ἐρέοντο·
- 5 αὐτὰρ ὃ ἐγὼ ἦσαν ἐν φρεσὶ φῶνταιν τε·
- " χαίρετε, κῆρυκες, Διὸς ἄγγελοι ἦδε καὶ ἀνδρῶν·

5-6=1

Separation; rhyme  
5-6=2

3 eta-iota's

Sentence Triad

Balance

Noun triad

Alliteration  
5-6=1

5-6=1

Balance

4 words  
5-6=1

End-rhyme; 5-6=2

5-6=1  
Noun triad  
Noun triad; 3 eta-iota's

- 5 ἄσπον ἴτ'· οὐ τί μοι ἔμμεσ ἐπαίτιοι, ἀλλ' Ἀγαμέμ-  
ρων, 335  
ὁ σφῶι προίει Βρισηίδος εἵνεκα κῆρύης.  
ἀλλ' ἄγε, διογενὲς Πατρόκλεις, ἔφαγε κῆρύην  
καὶ σφωιν δὸς ἄγειν. τῷ δ' αὐτῷ μῆρτυροι ἔστωι  
Ε πρὸς τε θεῶν μακίρων πρὸς τε θνητῶν ἀνθρώπων  
5, (Ε) καὶ πρὸς τοῦ βασιλῆος ἀπήνέος, εἴ ποτε δὴ αὐτε  
Ε χρεῖα ἐμεία γένηται ἀεὶ κέα λαιγὸν ἀμύναι 341  
(Ε) τάς ἀλλοῖς, / ἥ γάρ ὁ γ' ὀλοῖσσι φρεσὶ θύει,  
οἷδέ τι οἷδε νοῆσαι ἄμα πρόσω καὶ ὀπίσω,  
ὅππως ῶ παρὰ νηυσὶ σόρῃ μαχεῖάτ' Ἀχαιοί,"  
ὥς φίτο, Πατρόκλος δὲ φίλῳ ἐπεπείθεθ' ἐταίρῳ,  
Ο ἔκ δ' ἄγαγέ κλισίης Βρισηίδα κάλλιπάρῃον, 346  
δῶκε δ' ἄγειν. τῷ δ' αὐτίς ἵτην παρὰ νῆας Ἀχαιῶν,  
ἥ δ' ἀέκουσ' ἄμα τοῖσι γυνὴ κίεν. αὐτὰρ Ἀχιλ-  
λεὺς  
Ε δάκρυσās ἐτέρων ἄφαρ ἔξετο νόσφι λιασθεῖς  
5, (Ε) θῶν ἔφ' ἰλὸς πολυῆς, ὁρόων ἐπὶ οἴῳπα πῶντον / 350  
πολλὰ δὲ μητρὶ φίλῃ ἠρήσατο χείρας ὀρεγνύς·  
5 " μῆτερ, ἐπεὶ μ' ἔτεκέξ γε μινὺν θάδιον περ εἴοιτα,  
τιμὴν πέρ μοι ὄφελλεν Ὀλύμπιος ἐγγυαλίζαι  
Ε Ζεὺς ὑψιβρεμέτης / νῦν δ' οὐδέ με τυτθὸν ἵτισεν.  
ἥ γάρ μ' Ἀτρεΐδης εὐρὺ κρείων Ἀγαμέμνων 355  
Ε ἠτίμησεν / ἑλὼν γὰρ ἔχει γέρας, αὐτὸς ἀπούρας."  
5 ὥς φίτο δῖο κρυ χέων, τοῦ δ' ἔκλυε πῶντια μῆτηρ  
Ε ἤμην εἴ· βένθεσσιν ἰλὸς παρὰ πατρὶ γέροντι. /  
καρπαλίμως δ' ἀνέδνυ πολυῆς ἰλὸς ἡνὺτ' ὀμίχλῃ,  
καὶ ῥα πίρρῳ αὐτῷ καθέζετο δάκρυ χέοντος, 360  
χειρὶ τέ μιν κατέρεξεν, / ἔπος τ' ἔφατ' / ἔκ τ' ὀνό-  
μαζεν /  
" τέκνον, τί κλαίεις; τί δέ σε φρένας ἔκετο πένθος;  
ἐξαύδα / μὴ κεῖθε νόῳ / ἵνα ἔδομεν ἄμφω." /  
τὴν δὲ βαρὺ στενύχων προσέφη πόδας ὠκὺς  
Ἀχιλλεύς·  
6 " οἶσθα· τί ἦ τοι τὰυτα ἰδυῖη πᾶντ' ἀγορεύω; 365  
1 ὥχόμεθ' ἐς Θήβην, ἱερὴν πόλιν Ἰφειτώνης,  
τὴν δὲ διεπρίθομέν τε καὶ ἡγομεν εὐθύδε πᾶντα,  
καὶ τὰ μὲν εὖ δάσσαντο μετὰ σφίσιν υἱες Ἀχαιῶν,  
Ο ἔκ δ' ἔλκον Ἀτρεΐδῃ Χρυσήιδῃ κάλλιπάρῃον.  
Χρύσης δ' αἰθ' ἱερὺς ἑκατηβόλου Ἀπόλλωνος 370  
5, Ε ἦλθε θοῆς ἐπὶ νῆας Ἀχαιῶν χάλκοχιτῶν  
(Ε) λυσόμενός τε θύγάτρα φέρων τ' ὑπερείσι ἄποινα.  
(Ε) στέμματ' ἔχων ἐν χερσὶν ἐκηβόλου Ἀπόλλωνος  
(Ε) χρυσέῳ ἀνὰ σκήπτρῳ, / καὶ λίσσετο πάντας Ἀχαιοῖς,  
Ε Ἀτρεΐδα δὲ μίλιστα δύνω, κοσμήτορε λαῶν. / 375

End-rhyme; 5 mu's

5-6=2

6 gutturals; 5-6=2

5-6=2

5 omegas; balance

Balance; rhyme

Balance

4 omicron-iota's

5-6=1

Balance

Balance; 5-6=2

5-6=1

Balance

5-6=2

Balance

Sentence triad

5-6=2

Sentence triad; 5-6=2

5-6=1

Balance

3 eta-iota's; 5-6=1

Balance

Balance; 3 chi's; 5-6=1

Balance; rhyme

Balance

Balance

Balance

ἔνθ' ἄλλοι μὲν πίπτες ἐπευφήμησαν Ἀχαιοὶ  
αἰδέσθαι θ' ἱερῆα καὶ ἀγλαὰ δέχθαι ἄποινα·  
μὲν οὐκ Ἀτρεΐδῃ Ἀγαμέμνονι ἦνδανε θυμῷ,  
ἀλλὰ κακῶς ἀφίει, κρατερόν δ' ἐπὶ μῦθον ἔτελλεν.  
 χωόμενος δ' ὁ χέρων πάλιν ὤχετο· τοῖο δ' Ἀπόλ.

Balance

Rhyme; balance

λων

380

Ε εὐξαμένον ἤκουσεν, / ἔπει μᾶλα οἱ φίλος ἦεν,  
 ἦκε δ' ἐπ' Ἀρχείοισι κακὸν βέλος· οἱ δέ νυ λαοὶ  
 Ε θνήσκον ἐπασσύτεροι, / ἰτὰ δ' ἐπώχετο κῆλα θεοῖο  
 5, Ε πᾶντ' ἄνδ' στρατὸν εὐρύν' Ἀχαιῶν. / ᾧμι δὲ μῆτις  
 Ε εὐ εἰδὼς ἀγόρευε θεοπροπίας ἐκάτοιο. /

385

5-6=1

αὐτίκ' ἐγὼ πρῶτος κελόμην θεὸν ἱλάσkesthai·  
 Ἀτρεΐωνα δ' ἔπειτα χύλος λάβεν, αἶψα δ' ἀναστὰς

Ε ἠπεύλησεν μῦθον, / ὃ δὴ τετελεσμένος ἐστίν.

τὴν μὲν γὰρ σὺν νηὶ θοῇ ἐλίκωπες Ἀχαιοὶ

Ε ἐς Χρύσην πέμπουσιν, / ἀγῶσι δὲ δῶρα ἀνακτι·

390

Balance

τὴν δὲ νέον κλισίῃθεν ἔβαν κήρυκες ἄγοντες

Ε κούρην Βρισηῖος, / τὴν μοι δόσαν υἷες Ἀχαιῶν.

Balance

ἀλλὰ σύ, εἰ δύνασαι γε, περισχεο παιδὸς ἐοῖο·

ἐλθοῦς· Οὐλυμπόνδε Δία λίσαι, εἰ ποτε δή τι

Ε ἦ ἔπει ὠνησας κραδίην Διὸς ἦε καὶ ἔργω. /

395

Balance; separation

πολλίκε γίρ σεο πατὸρ ἐνὶ μεγάροισιν ἄκουσα

Ε εὐχομένης, / ὅτ' ἔφησθα κελαινεφεί Κρονίωνι

Ε οἷη ἐν ἀθανάτοισιν ἀεικέα λοιγὸν ἀμύναι, /

ὅπποτε μιν ξυνδῆσαι Ὀλύμπιοι ἤθελον ἄλλοι,

5-6=2

Ε Ἥρη τ' ἠδὲ Ποσειδάων καὶ Παλλὰς Ἀθήνη /

400

Triad; 5 eta's

ἀλλὰ σὺ τὸν γ' ἐλθοῦσα, θεά, ὑπελύσαο δεσμῶν,

ὥχ' ἐκατόχχερόν καλέσας ἐς μακρὸν Ὀλυμπόν,

Rhyme

ὃν Βρισηῖων καλέουσι θεοί, ἄνδρες δὲ τε πάντες

Ε Λιγαίων· / ὃ γὰρ αὐτε βίη οὐ πατὸρ ἀμείνων·

5 ὃς ῥα παρὰ Κρονίωνι καθέζετο κύδει γαίῳ·

405

End-rhyme; pun; 5-6=2

τοῖν καὶ ὑπέδεισαν μάκαρες θεοὶ οὐδέ τ' ἔδσαν.

Rhyme

τῶν νῦν μὲν μνῆσ' ἄσα παρέξεο καὶ λαβὲ γούνων,

αἱ κέν πως ἐθέλῃσιν ἐπὶ Τρῳέεσσιν ἀρήξαι,

τοὺς δὲ κατὰ πρύμνας τε καὶ ἀμφ' ἄλα ἔλσαι

Ἀχαιοὺς

Ε κτεινομένους, / ἵνα πάντες ἐπαύρωνται βασιλῆος,

410

γνώ δὲ καὶ Ἀτρεΐδης εὐρὺ κρείων Ἀγαμέμνων

Ε ἦν ἄτην, / ὃ τ' ἄριστον Ἀχαιῶν οὐδὲν ἔτισεν·

τὸν δ' ἠμείβετ' ἔπειτα Θέτις κατὰ δάκρυ χέουσα·

5 "ὦ μοι, τέκνον ἐμὸν, τί νύ σ' ἔτρεφον αἰνὰ τε-

End-rhyme

κρύσσας;

414

αἶθ' ὄφελες παρὰ νηυσὶν ὑδάκρυτος καὶ ἀπήμων

Ε ἴσθαι, / ἔπει νύ τοι αἶσα μινυθὺ περ, οὐ τι μᾶλα δῆν·

νῦν δ' ἄμα τ' ὠκύμορος καὶ οἰζυρὸς περὶ πάντων

- Ε ἔπλεο·/τῷ σε κακῇ αἴσῃ τέκον ἐν μεγάρουσιν.  
τοῦτο δέ τοι ἐρέουσα ἔπος Διὶ τέρπικεράνυφ
- Ε εἶμ' αὐτὴ πρὸς Ὀλυμπον ὑγύνιφον/αἶ κε πίθηται.  
ἀλλὰ σὺ μὲν νῦν νηυσὶ παρήμενος ὤκυπόροισιν 421
- Ε μῦρι Ἀχαιοῖσιν./πολέμου δ' ὑποπαύεο πάνπαν.  
Ζεὺς γὰρ ἐς Ὀκεανὸν μετ' ἀμύμονας Λιβυοπῆας
- Ε χθιζὸς ἴβη κατὰ δαῖτα./θεοὶ δ' ἦμα πάντες ἔποιτο.  
δωδεκάτη δέ τοι αὐτὶς ἐλ.ύσεται Οὐλυμπόνδε. 425
- καὶ τότε ἔπειτά τοι εἶμι Διὸς ποτὶ χαλκοβατὲς δῶ,  
καί μιν γυνάσσομαι, καί μιν πείσσεσθαι οἶω."  
ὥς ἄρα φωνήσας ἀπεβίβησεν, τὸν δέ λῖπ' αὐτοῦ
- Ο,Ε χρόμενον κατὰ θυμὸν ἐϋζώνοιο γυναικός./  
τὴν ῥα βίη ἄεκοντος ἀπηύρων. αὐτὰρ Ὀδυσσεὺς
- Ε ἐς Χρῦσιν ἴκανε γαῶν ἱερὴν ἑκατόμβην./ 431  
οἱ δ' ὅτε δὴ λιμένος πολυβενθέος ἐντὸς ἴκοντο,  
ἱστία μὲν στείλαντο, θέσαν δ' ἐν νηὶ μελαίνῃ,  
ἱστὸν δ' ἱστοδόκη τέλασαν προτόνοισιν ὑφέντες
- Ο,Ε κάρπαλίμως,/τὴν δ' εἰς ὕμῳ προῖρέσαν ἐρέτομοις. 12 liquids  
ἔκ δ' εὐνὰς ἐβαλὼν, κατὰ δὲ πρυμνήσι ἔδσαν. 436  
ἔκ δὲ καὶ αὐτοὶ βαῖνον ἐπὶ ῥηγμῖνι θαλίσσης,  
ἔκ δ' ἑκατόμβην βύσαν ἐκὼβόλῃ Ἀπόλλωνι.  
ἔκ δὲ Χρῦσῆς νηὸς βῆ πρὶντοπύροιο. 3 Beta's  
τὴν μὲν ἔπειτ' ἐπὶ βωμόν ἄγων πολύμητις Ὀδυσσεὺς 5-6=1
- Ο,Ε πάτρι φίλῳ ἐν χερσὶ τίθει,/καί μιν προσεείπεν. 441  
"ὦ Χρῦση, πρό μ' ἔπεμψεν ἄναξ ἀνδρῶν Ἀγαμέμ- 12 liquids  
νων
- Ε παῖδι τέ σοι ὑγέμεν Φοῖβῳ δ' ἱερὴν ἑκατόμβην. Balance  
(Ε) ρέξει ὑπὲρ Δαναῶν,/ὄφρ' ἱλασόμεσθα ἄνακτα,  
ὅς νῦν Ἀργεῖοισι πολύστονα κῆδε' ἐφύκεν." 445  
ὥς εἰπὼν ἐν χερσὶ τίθει, ὁ δὲ δέξατο χαίρων
- 5,Ε παῖδα φίλην./ τοὶ δ' ὅκα θεῶ ἱερὴν ἑκατόμβην Balance  
Ε ἑξείης ἔστησαν ἐϋδμητον περὶ βωμόν, /  
Ο χέρνιψάντο δ' ἔπειτα καὶ οὐλοχύτας ἀνέλόντο.  
τοῖσιν δὲ Χρῦσης μεγίλ' εὐχετο χεῖρας ἀνασχών. 450 4 chi's  
"κλυθὶ μεν, ἀρχυρότοξ', ὅς Χρῦσιν ἀμφιβέβηκας Balance; 5-6=1
- Ε Κίλλαν τε ζαθέην/Τενέδοιό τε ἴφι ἀνύσσεις.  
ἦμιν δὴ ποτ' ἔμιν πάρος ἔκλυες εὐξαμένῃο,  
τίμησας μὲν ἐμῇ, μέγα δ' ἴψαο λαὸν Ἀχαιῶν.  
ἦδ' ἔτι καὶ νῦν μοι τόδ' ἐπικρήνην ἐέλωρ. 455  
ἦδῃ νῦν Δαναοῖσιν ἀεικέα λοιγὸν ἄμυνον."  
ὥς ἔφατ' εὐχόμενος, τοῦ δ' ἔκλυε Φοῖβος Ἀπόλ-  
λων.
- αὐτὰρ ἐπεὶ ῥ' εὐξάτο καὶ οὐλοχύτας προβύλοντο Rhyme  
αἰέευσαν μὲν πρῶτα/καὶ ἔσφαξαν/καὶ ἔδειραν./ Sentence triad  
Ο μήρους τ' ἑξέταμόν κατὰ τέ κνίσῃ ἐκίλυνσαν 460 End-rhyme

- Ε διπτύχα ποιήσαντες, / ἐπ' αὐτῶν δ' ὠμοθέτησαν.  
καίε δ' ἐπὶ σχίψεως ὁ γέρων, ἐπὶ δ' αἰθοπα οἶνον
- Ε λείβε / νίοι δὲ παρ' αὐτὸν ἔχον πεμπώβολα χερσίν.  
αὐτὰρ ἐπεὶ κατὰ μῆρα κίη καὶ σπλίγγυα πύσαντο,  
μίστυλλον τ' ἄρα τὰλλα καὶ ὑμφ' ὀβελοῖσιν ἐπείραν,  
ὠπτησάν τε περιφραδέως, ἐρύσαντό τε πύττα. 468
- Ε δαίμωνι, / οὐδέ τι θυμὸς ἐδεύετο δαίτορς εἴσης.  
αὐτὰρ ἐπεὶ πύσιος καὶ ἐδητύος ἐξ ἔρον ἔντο,  
κούροι μὲν κρητῆρας ἐπεστέψαντο ποτοίο, 470  
νῶμησαν δ' ἄρα πῦσιν ἐπαρξάμενοι δεπάεσσιν,  
οἱ δὲ παιημέριοι μολπῇ θεὸν ἱλίσκοντο,
- Ε καλὸν ἰεῖδοιτές / παιήονα, κούροι Ἀχαιῶν.  
(Ε) μέλποιτες / ἐκίεργον, / ὅ δὲ φρένα τέρπετ' ἀκούων.  
ἦμος δ' ἠέλιος κατέδυ καὶ ἐπὶ κνέφας ἦλθεν, 475  
δὴ τότε κοιμήσαντο παρὰ πρυμνήσια νηός.  
ἦμος δ' ἤριγένεια φάνη ῥοδοδάκτυλος Ἥως,  
καὶ τότε ἔπειτ' ἀνάγοντο μετὰ στρατὸν εὐρὺν  
Ἀχαιῶν.
- τοῖσιν δ' ἴκμενον οὖρον ἱεὶ ἐκάεργος Ἀπόλλων.  
οἱ δ' ἰστὸν στήσαντ' ἀνὰ θ' ἰστία λευκὰ πέτασσαν.  
ἐν δ' ἄνεμος πρήσεν μέσον ἰστίον, ὑμφὶ δὲ κύμα 481
- Ε στεῖρην πορφύρεον μεγάλ' ἔαχε νηὸς ἰούσης· /  
ἢ δ' ἔθεεν κατὰ κύμα διαπρήσσουσα κέλευθον.  
αὐτὰρ ἐπεὶ ῥ' ἴκοιτο κατὰ στρατὸν εὐρὺν Ἀχαιῶν,  
νῆα μὲν οἱ γε μέλαιναν ἐπ' ἠπείροιο ἐρυσσαν 485
- Ε ἵππῳ ἐπὶ ψαμμίθοις, / ὑπὸ δ' ἔρματα μακρὰ τάνυσσαν,  
αὐτοὶ δ' ἐσκίδναντο κατὰ κλισίῃς τε νέας τε,  
αὐτὰρ ὁ μῆνιε νηυσὶ παρύμενος ὠκυπόροισιν
- Ε διογενὴς Πηληϊὸς υἱός, Πύδας ὠκὺς Ἀχιλλεύς· /  
οὔτε ποτ' εἰς ἀγορὴν πωλέσκετο κῦδιίνειραν 490
- Ε οὔτε ποτ' ἐς πόλεμον, / ἰλλὰ φθινύθεσκε φίλον κῆρ  
Ε αὖθι μένων, / ποθέεσκε δ' αὐτήν τε πτόλεμόν τε.  
ἀλλ' οὔτε δὴ ῥ' ἐκ τοῖο δυωδεκίτη γένετ' ἦώς,  
καὶ τότε δὴ πρὸς Ὀλυμπον ἴσαν θεοὶ αἰὲν εὐντες
- Ε πάντες ἅμα / Ζεὺς δ' ἦρχε. τίτις δ' οὐ λήθεται ἐφεί-  
μένων 495
- 5, Ε παῖδός ἐοῦ, / ἀλλ' ἢ γ' ἀνεδῦσετο κύμα θαλάσσης,  
ἡερίη δ' ἀνέβη μέγαν οὐρανὸν Οὐλυμπόν τε.  
εἶπεν δ' εὐρύοπα Κρονίδην ἄτερ ἡμίονον ἄλλων
- Ε ἀκροτάτῃ κορυφῇ πολυδειράδος Οὐλύμπιοιο, /  
καὶ ῥα πύροιθ' αὐτοῖο καθέζετο καὶ λάβε γούνων
- Ε σκαιῇ / δεξιτερῇ δ' ἄρ' ὑπ' ἀνθερεῶνος ἐλοῦσα 501
- Ο, Ε λισσομένη προσέειπε Δία Κρονιώνα ἀνὰ κτᾶ /  
" Ζεῦ πάτερ, εἴ ποτε δή σε μετ' ἀθανάτοισιν ὄνησας
- Triple end-rhyme; 5-6=1  
5-6=2
- 12 liquids
- 7 tau's (=8 dentals); end-rhyme  
9 dentals
- 5-6=1  
Balance  
End-rhyme
- 7 tau's
- Balance; end-rhyme
- Rhyme  
end-rhyme
- 5-6=1  
Balance  
5-6=1
- Balance
- 12 liquids; 5-6=2  
4 words; balance
- Triple end-rhyme

- Ε ἢ ἔπει ἢ ἔργῳ, τόδε μοι κρήνην ἐέλωρ·  
 τίμησόν μοι υἱόν, ὃς ὤκυμορῶτατος ἄλλων 505 4-5=1
- 5, Ε ἔπλετ'· ἰτάρ μιν νῦν γε ἀνάξ' ἀνδρῶν Ἀγαμέμνων 8 m's; 11 nasals; end-rhyme  
 Ε ἠτίμησεν ἑλών γὰρ ἔχει γέρας, αὐτὸς ἀπούρας.  
 ἀλλὰ σύ πέρ μιν τίσον, Ὀλύμπιε μητίετα Ζεῦ·  
 τῶρα δ' ἐπὶ Τρώεσσι τίθει κράτος, ὄφρ' ἂν Ἀχαιοὶ
- Ε υἱὸν ἐμὸν τίσωσιν ὑφέλλωσιν τέ ἐ τιμῇ. 510 3 phi's  
 ὡς φάτο· τὴν δ' οὐ τι προσέφη νεφεληγερέτα  
 Ζεὺς,  
 ἀλλ' ἀκύνει δὴν ἦστο. Θέτις δ' ὡς ἤψατο γούνων,  
 5 ὡς ἔχετ' ἔμπεφυῖα, καὶ εἶρετο δεῦτερον αὐτὶς· 5-6=2  
 "νημερτὲς μὲν δὴ μοι ὑπόσχεο καὶ κατάνευσον,  
 ἢ ὑπέειπ', ἐπεὶ οὐ τοι ἐπὶ δέος, ὄφρ' εὖ εἰδῶ, 515 5-6=2  
 ὅσσον ἐγὼ μετὰ πᾶσιν ἀτιμοτύτη θεὸς εἰμι."  
 τὴν δὲ μέγ' ὀχθήσας προσέφη νεφεληγερέτα Ζεὺς·  
 5 "ἦ δὴ λoίγια ἔργ', ὃ τέ μ' ἐχθοδοπῶσαι ἐφύσσεις  
 Ε Ἴρην, ὅτ' ἂν μ' ἐρέθῃσιν οἰκείδεσις ἐπέεσσιν.  
 ἢ δὲ καὶ αὐτὼς μ' αἰὲν ἐν ἀθανάτοισι θεδίσιν 520 End-rhyme  
 Ε νεικεῖ, καὶ τέ μέ φησι μάχη Τρώεσσιν ἀρήγειν.  
 5 ἀλλὰ σὺ μὲν νῦν αὐτὶς ἀπόστιχε, μῆ τι νοῆσῃ
- 6, Ε Ἴρην ἰέμοι δέ κε ταῦτα μελήσεται, ὄφρα τελέσσω.  
 εἰ δ' ἄγε τοι κεφαλῇ κατανεύσομαι, ὄφρα πεποιθὴς·  
 τοῦτο γὰρ ἐξ ἐμέθεν γε μετ' ἀθανάτοισι μέγιστον 525  
 Ε τέκμων ἴδ' ἂν γὰρ ἐμῶν παλινάγρεται οὐδ' ἀπατηλὸν End-rhyme; rhyme  
 Ε οὐδ' ἀτελείηται, ὅτι κεν κεφαλῇ κατανεύσω."  
 ἢ καὶ κυανέησιν ἐπ' ὀφρύσι νεύσε Κρονίων·  
 ἀμβρόσιαι δ' ἄρα χαῖται ἐπερρώσαντο ἀνάκτορος
- 0, Ε κράτος ἀπ' ἀθανάτοιο, μέγαν δ' ἐλέλιξεν Ὀλύμπου. Balance  
 τῷ γ' ὡς βουλευσάντε διέτμαγεν· ἢ μὲν ἔπειτα 531  
 Ε εἰς ἄλσος ἴδ' οὐ βαθεῖαν ἀπ' αἰγλήεντος Ὀλύμπου, Balance  
 6 Ζεὺς δὲ ἔδ' οὐ πρὸς δῶμα. θεοὶ δ' ἅμα πάντες ἀνέ-  
 σταν
- 1, Ε ἐξ ἐδέω, σφοῦ πᾶτρός ἐναντίον, οὐδέ τις ἔτλη  
 Ε μέναι ἐπερχόμενον, ἀλλ' οὐτίτοι ἔσταν ἀπάντες. 535  
 5 ὡς ὁ μὲν εὐθα καθέζετ' ἐπὶ θρόνου· οὐδέ μιν Ἴρην  
 Ε ἠγνοίησεν ἰδοῦσ' ὅτι οἱ συμφράσσατο βουλὰς
- 0, Ε ἱρυρόπιζα Θέτις, θυγίτηρ ἡλίοιο γέροντος. Balance  
 1 οὐτίκα κέρτομοιόισι Δία Κρονίωνα προσήυδα·  
 "τίς δ' αὖ τοι, δολομήτα, θεῶν συμφράσσατο  
 βουλὰς; 540  
 αἰεὶ τοι φίλον ἐστὶν ἐμεῦ ἀπονόσφιν ἔοντα
- 1, Ε κρύπτειν φρονέοντα δικάζεμεν, οὐδέ τί πώ μοι  
 5, Ε πρόφρων τέτληκας εἰπεῖν ἔπος, ὅττι νοήσῃ."  
 5 τὴν δ' ἠμείβετ' ἔπειτα πατὴρ ἀνδρῶν τε, θεῶν τε 8 dentals  
 6 "Ἴρην, μὴ δὴ πάϊτας ἐμῶν ἐπιέλπεο μύθους 545



- E εἰδήσειν/χαλεποί τοι ἔσονται ἀλόχῳ περ ἐούσῃ.  
ἀλλ' ὄν μὲν κ' ἐπιεικὲς ἀκουέμεν, οὐ τις ἔπειτα
- 5, E οὔτε θεῶν πρότερός τόν γ' εἴσεται οὐτ' ἀνθρώπων/ 550  
ὄν δέ κ' ἐγὼν ἀπάνευθε θεῶν ἐθέλωμι νοῆσαι,  
μή τι σὺ ταῦτα ἕκαστα διείρεο μηδὲ μετάλλα." 550
- 5 τὸν δ' ἡμείβετ' ἔπειτα βοῶπις πότνια "Ἥρη.  
" αἰνότατε Κρονίδη, ποῖον τὸν μῦθον εἶπες.  
καὶ λίην σε πάρος γ' οὐτ' εἶρομαι οὔτε μεταλλῶ,  
ἀλλὰ μῖλ' εὐκηλὸς τὰ φρούξαι, ἄσ' ἐθέλησθα.  
νῦν δ' αἰνῶς δειδοῖκα κατὰ φρένα, μή σε παρείπη
- 0, E ἀργυρόπεζα θεῖτις, θυγάτηρ ἡλίοιο γέροντος/ 556 Balance  
ἡρίῃ γὰρ σοὶ γε παρέζετο καὶ λάβε γούνων.  
τῇ σ' οἶω κατανεῦσαι ἐτήτυμον, ὥς Ἀχιλλῆα
- E τιμήσεις/ὀλέσεις δὲ πολέας ἐπὶ νηυσὶν Ἀχαιῶν."  
τὴν δ' ἀπαμειβόμενος προσέφη νεφεληγερέτα Ζεὺς.  
" δαίμονι, αἰεὶ μὲν οἶξαι, οὐδέ σε λήθω, 561  
πρήξαι δ' ἔμπης οὐ τι δυνήσεται, ἀλλ' ἀπὸ θυμοῦ
- E : μᾶλλον ἐμοὶ ἔσεαι/ τὸ δέ τοι καὶ ρίγιον ἔσται. Rhyme  
εἰ δ' οὕτω τοῦτ' ἐστίν, ἐμῷ μέλλει φίλον εἶναι. End-rhyme  
ἀλλ' ἀκέουσα κάθησο, ἐμῷ δ' ἐπιπείθεο μῦθον. 565 Rhyme  
μή νύ τοι οὐ χραίσμωσιν, ὅσοι θεοὶ εἰσ' ἐν Ὀλύμπῳ, End-rhyme
- 6, E ἄσσαν ἰόνθ', ὅτε κέν τοι ἄπτους χεῖρας ἐφείω."  
5 ὥς ἔφατ', ἔδεισέν δὲ βοῶπις πότνια "Ἥρη,  
καὶ ῥ' ἀκέουσα κάθηστο, ἐπιγνίμψασα φίλον κῆρ.  
ῶχθησαν δ' ἀνὰ δῶμα Διὸς θεοὶ Οὐρανιῶνες. 570 5-6=1
- 5 τοῖσιν δ' "Ἰφαιστός κλυτοτέχνης ἦρχ' ἀγορεύειν,  
E μήτρί φίλῃ ἐπὶ ἥρα φέρων, λευκῶλένῳ "Ἥρη. / Balance  
" ἡ δὲ λοῖγια ἔργα ταῖδ' ἔσεται οὐδ' ἔτ' ἀνεκτιά,  
εἰ δὲ σφῶ ἔνεκα θνητῶν ἐριδαίνετον ὦδε,  
ἐν δὲ θεοῖσι κολῶν ἐλαύνετον· οὐδέ τι δαιτὸς 575
- E ἐσθλῆς ἔσσεται ἦδος, ἵεπεί τὰ χερεῖονα νικᾷ. Balance  
μήτρί δ' ἐγὼ παρὰ φῆμι, καὶ αὐτῇ περ νοεούσῃ,
- E πατρὶ φίλῳ ἐπὶ ἥρα φέρειν Διί, ὄφρα μὴ αὐτε 3 phi's  
E νεικείῃσι πατὴρ, σὺν δ' ἡμῖν δαῖτα ταράξῃ. Balance  
εἰ περ γάρ κ' ἐθέλῃσι" Ὀλύμπιος ἄσπεροπότης 580 5-6=1
- E ἐξ ἐδέων στυφελίξαι· ὁ γὰρ πολὺ φέρτατός ἐστιν.  
ἀλλὰ σὺ τόν γ' ἐπέεσσιν καθύπτεσθαι μηλακοῖσιν.  
αὐτίκ' ἔπειθ' ἴλαος Ὀλύμπιος ἔσσεται ἡμῖν."  
ὥς ἄρ' ἔφη, καὶ ἀναίξας δέπας ἀμφικύπελλον
- 0, E μήτρί φίλῃ ἐν χεὶρὶ τίθει, καὶ μὴν προσέειπεν. 585 Balance  
" τέτλαθι, μήτηρ ἐμή, καὶ ἀνάσχεο κηδομένη περ,  
μή σε φίλῃ περ ἐούσαν ἐν ὀφθαλμοῖσιν ἴδωμαι
- E ρεινομένην· τότε δ' οὐ τι διττήσομαι ἀχινύμενός περ
- E χραισμεῖν· ἄργαλέος γὰρ Ὀλύμπιος ἀντιφέρεσθαι.  
ἦδη γάρ με καὶ ἄλλοτ' ἀλεξέμεναι μεμαῶτα 590

- Ε ῤῥῖψε ποδὸς τεταγὼν ἀπὸ βηλοῦ θεσπεσίῳ. / 5-6=1  
 πᾶν δ' ἡμαρ φερόμην, ἅμα δ' ἡελίῳ καταδύντι  
 Ε κάππεσον ἐν Λήμνῳ, βλίγος δ' ἐτι θυμὸς ἐνήεν·  
ἔνθα με Σῖντιες ἄνδρες ἄφαρ κομίσαντο πεσόντα.  
 5 ὥς φάτο, μεΐδῃσέν δὲ θεὰ λευκώλενος Ἥρη. 595  
μειδήσασα δὲ παιδὸς ἐδέξατο χειρὶ κύπελλον.  
 αὐτὰρ ὁ τοῖς ἄλλοις θεοῖς ἐνδέξα πᾶσιν  
 Ε οἶνοχόει γλυκὺ νέκταρ, ἀπὸ κρητῆρος ἀφύσσων. / Balance  
 ἄσβεστος δ' ἄρ' ἐνῶρτο γέλως μακίρεσσι θεοῖσιν,  
 ὥς ἴδον Ἥφαιστον διὰ δώματα ποίπνύνοντα. 600 5-6=1  
 ὥς τότε μὲν πρόπαν ἡμαρ ἐς ἥλιον καταδύντα  
 Ε δαῖνυντ' Ιούδε τι θυμὸς ἐδευετο δαίτῳ εἴσης. End-rhyme  
 οὐ μὲν φόρμιγγος περικαλλέος, ἦν ἔχ' Ἀπύλλων, 8 dentals  
 Ο,Ε Μοῦσάων θ' / αἶ ᾗ εἶδον ἀμείβόμεναι ὀπὶ κᾶλῃ.  
 αὐτὰρ ἐπεὶ κατέδυσ λαμπρὸν φάος ἡελίοιο, 605  
 οἱ μὲν κακκείοντες ἔβαν οἰκόνδε ἕκαστος, 5 kappa's  
 ἦχ' ἐκίστη δῶμα περικλυτὸς ἀμφιγυγῆϊς 5-6=1  
 Ε Ἥφαιστος ποίησεν ἰδυίῃσι πραπίδεςσιν, / 4 words  
 Ζεὺς δὲ πρὸς ὃν λέχος ἦι Ὀλύμπιος ὑστεροπῆτης. 5-6=1  
ἔνθα πάρῳ κοιμᾶθ', ὅτε μιν γλυκὺς ὕπνος ἱκίνοι. 610  
 6 ἔνθα καθέυδ' ἀναβύς, παρὰ δὲ χρυσόθρονος Ἥρη.

## Note on the Translation

The main principles of this translation bear restating: where possible, Homer's word order is kept, and each Greek word is rendered by one and only one English word while each English word represents one and only one Greek word.<sup>3</sup> The object is partly to show that Homer (perhaps alone of ancient authors) can be translated in such a way as to make evident and accessible at least some of the effects I am concerned with, and partly to provide an "extended commentary" in which the commentator's ideas are thoroughly embodied and by which they will stand or fall.

To read this translation requires a "willing suspension of disbelief" in the face of an extended violation of English syntax. But the reader will find that although English syntax is violated, English grammar is not. The words stand in a grammatical relation to one another which is capable of only one interpretation. Reading aloud will help, and reading some phrases more than once may be necessary.

A more abstract guiding principle must be admitted. The violence which translation does to poetry is usually done to the ordering of the words in the original language. Here, by contrast, is an attempt to render some under-rated features of Homeric poetry by doing violence to the host language instead. It is hoped that the unfamiliarity of this method will force a closer attention to the order of the words and phrases than even the most careful readers give normally to either English or Greek.

Rage sing, (O) goddess,  
Pelēidēs Akhilleus'

destroying (rage), which a myriad,  
on the Akhaians, pains set,

and many muscular spirits  
to Hades forth-threw,

(spirits) of heroes, and themselves  
seizeable (spoil) made for dogs,

and for birds all;  
and of Zeus was realized the plan;

5

out of that (time when) indeed first  
they thoroughly-(apart-)stood quarrelling,

Atrēidēs (Agamemnon) lord of men  
and Zeus-like Akhilleus.

And who really them, of the gods  
for quarrelling with (each other) sent to fight?

Lēto's and Zeus' son (Apollon).  
. For he, by king (Agamemnon) galled,

10

sickness up(on) the army roused, evil (sickness),  
and they were destroyed, the soldiers;

because to him, Khrysēs, he paid dishonor--  
to the pray-er (Khrysēs)--

Atrēidēs (Agamemnon did).

For he (Khrysēs) came upon the (fast-)running ships of the  
Akhaians,  
for releasing (his) daughter  
bearing boundless ransom,

a garland holding in (his) hands,  
of far-shooting Apollon,

up(on) a golden staff,  
and begged all the Akhaians,

15

and Atreus' (sons) mostly, the two (of them),  
the arrangers of the soldiers:

"Atreus' (sons) and other  
well-shin-guarded Akhaians,

to you may the gods give it,  
Olympian home holding (gods),

to out-sack Priamos' city  
and well house-ward to come:

but the child to me (may you) release, dear (child),  
and these things (as) ransom accept,

20

revering Zeus' son,  
far-shooting Apollon."

Then the others all  
(loudly in agreement) well-spoke, the Akhaians--

to respect the holy(-man)  
and the bright things to accept (as) ransom.

But not to Atrēidēs  
Agamemnon was it sweet in (his) soul,

but evilly he off-sent (him),  
and a powerful, upon (him), declaration directed:

25

"Not (upon) you, old man, let me  
beside the hollow ships come,

either now delaying,  
or later again coming;

lest now you (they) not defend,  
the staff and garland of the god.

And her I (myself) not will release.  
Before (that), upon her even old age will come,

in our house, in Argos,  
distant from her father's (land),

30

the standing(-loom) coming to,  
and in my bed (lying)opposite.

But go, lest me you provoke:  
     safer so might you return".

So spoke he; and he feared, the old man,  
     and was persuaded by the declaration,

and walked silent beside the beach  
     of the much-roaring ocean.

And much then, off aloof moving,  
     prayed the old man

35

to Apollon the lord,  
     whom the well-haired one bore, Lēto:

"Hear me, silver-bow,  
     who (around) Khrysē(-town) on both sides walk,

and Killa the very godly,  
     and Tenedos by muscle are lord over,

Smintheus--if ever for you  
     a pleasing temple I covered,

or if indeed ever for you down  
     fat thighs I burned

40

of bulls and certainly of goats,  
     this for me accomplish, (this) longing:

let them pay honor, the Danaan (Akhaians),  
     for my tears, by your shots."

So spoke he, vowing;  
     and him there heard Phoibos Apollon,

and walked down from Olympos' heads  
     angered in heart,

bow on shoulders holding,  
     and on-both-sides-covered quiver.

45

And they clanged really, the (death-)bearers,  
     upon the shoulders of him angered,

of himself moving:  
     and he went night-seeming.

He sat then off aloof from the ships,  
and after (them) an arrow sent:

and fearful the clang was  
of the silver bow.

Mules first he upon-came (attacking),  
and dogs (with) flashing (feet);

50

again really then against (the men) themselves,  
the shot bite-holding, he on-sending

shot: and always the fires  
of corpses burned, thick.

Nine days up(on) the army  
came (attacking) the shafts of the god,

and on the tenth assembly-ward  
he called the soldiers, Akhilleus (did),

for to him upon his understanding she set it,  
the goddess, white-armed Hērē;

55

for she cared about the Danaan (Akhaians),  
because really them dying she saw.

And when they therefore were assembled,  
and in the same (place) assembled were,

among them up-standing  
spoke foot-swift Akhilleus:

"Atrēidēs, now us  
back-stricken I expect

back off to return--  
if death (at least) we can flee--

60

if indeed at the same (time) war tames,  
and even plague, the Akhaians.

But lead (on) indeed: some diviner let us ask,  
or holy (man),

or even dream-tender--  
for even also a dream out of Zeus is--

who might say for what so much  
 angered is Phoibos Apollon;

if also really he (at least) for a vow  
 faults (us), or if for a hundred-bull(-offering); 65

if somehow, for lambs' burnt-fat-odor  
 and goats', realized-(in maturity)-(goats'),

he might wish, by (holding that odor) opposite (and equal)  
 off us the harm to avert."

Certainly he (at least) so saying down really sat;  
 and among them up-stood

Kalkhas Thestoridēs,  
 of bird(-sign)-tenders very much the best,

who perceived those things (that) were,  
 and those things that were to be, and (that) before had  
 been,

and the ships had guided, of the Akhaians,  
 to Ilion, 71

through his divination,  
 which on him there bestowed Phoibos Apollon.

He to them, well-understanding  
 spoke in assembly, and among (them) said:

"O Akhilleus, you command me,  
 dear to Zeus, to declare (the)

rage of Apollon,  
 the far-shooting lord: 75

for that (reason), I (myself) will tell;  
 and let you (yourself) with (me) run (in agreement) and  
 to me swear  
 (that) certainly me, (you) with forth(-right)-understanding  
 by sayings and even by hands will help.

For certainly I expect (that) a man (I will) gall  
 who greatly over all

Argive (Akhaians) has power,  
 and by whom are persuaded the Akhaians.



For more powerful (is) a king,  
     when angered by a man worse:

80

for though his gall (at least)  
     the self(-same) day he might down-swallow,

(yet) even afterwards he holds resentment--  
     until he might realize (it)--

in the chest of him.

And you (yourself) explain, if me you will save."

And, him off-answering, spoke  
     foot-swift Akhilleus:

"Encouraged the more, say  
     the god's purpose, whatever you have perceived:

85

for not, by Apollon dear to Zeus--  
     to whom also you (yourself), Kalkhas,

vowing, to the Danaan (Akhaians)  
     the god's purpose (bring) up to light--

not anyone, me living  
     and upon the ground looking,

upon you beside the hollow ships  
     heavy hands shall bear,

of all Danaan (Akhaians);  
     not even if "Agamemnon" you say,

90

who now much the best of Akhaians  
     vows (himself) to be."

And indeed he was encouraged  
     and talked, the diviner blameless:

"Not really does he (at least) for a vow fault us,  
     and not for a hundred-bull(-offering),

but because of the pray-er,  
     to whom there paid dishonor Agamemnon:

and not off(-hand)-released he the daughter,  
     and not off(-hand)-accepted he the ransom;

95

for that cause really pains gave he, the far-shooter,  
and certainly yet will give.

And not he (at least, before, from the Danaan (Akhaians)  
plague's heavy hands will off-hold,

before (at least) off to (her) father dear  
they give the curl-faced girl,

without price without ransom,  
and lead a holy hundred-bull(-offering)

into Khrysē(-town);  
then might (we) him, having appeased, persuade." 100

Certainly he (at least) so saying down really sat;  
and among them up-stood (the)

hero Atrēidēs,  
widely accomplishing Agamemnon,

grieved; and with passion greatly  
his understanding, on both sides black,

filled; the two eyes of him  
fire lamp(-flashing) seemed.

To Kalkhas first of all,  
evilly eyeing (him) he said: 105

"Diviner of evils, not yet ever  
for me the real did you say:

always for you things evil are dear,  
in your understanding, to be divined;

and a fine thing not also at all yet did you say (as a) saying,  
nor did you realize (one).

Even now among the Danaan (Akhaians),  
the god's purpose revealing, you speak in assembly,

that indeed for this cause, against them  
the far-shooter pains makes, 110

because I (myself) the girl's--  
Khrysēis'--bright ransom

did not want to accept;  
     since much I wish her(self)  
 in my house to hold. For really, even  
     (compared to) Klytaimnestra, I wish preferably her,  
 (compared to) my wedded wife,  
     since not than her is she worse--  
 not in body, and not in growth,  
     and not really in understanding, and not at all in works.  
 But even so, I want to give (her) back,  
     if that (at least) (is) better. 116  
 (But) again really for me a prize immediately  
     prepare, that not alone  
 of Argive (Akhaians) un-prized I be,  
     since not is (it) seemly;  
 for behold this (at least), all (of you);  
     this my prize goes to another (place). 120  
  
 And him there answered then  
     foot-able Zeus-like Akhilleus:  
  
     "Atrēidēs, most glorious,  
     most dearly(-loving)-possessions of all--  
 for how to you will they give a prize,  
     the great-souled Akhaians?  
 Not at all anywhere do we perceive  
     common (stores of them) lying, many,  
 but those (which) from cities we out-sacked,  
     those are shared. 125  
 And (from) the soldiers not is (it) seemly,  
     again-collected, those (prizes) to assemble:  
 but you (yourself) now this (girl)  
     to the god forth-send; again really (we) Akhaians  
 threefold and fourfold will pay (you) honor,  
     if ever Zeus  
 gives (it to us) the city of Troy  
     the well-walled to out-exhaust."

And, him off-answering,  
spoke the accomplisher, Agamemnon: 130

"Do not indeed in this way, good though being,  
god-seeming Akhilleus,

cheat (me) in thought, since not will you beside (me) come,  
and not me will you persuade.

Certainly, do you want (it), that (you) yourself hold (your) prize,  
again really (that) I (myself) in the self(-same) way

sit lacking; and do you command me  
her to off-give?

But if they give (me) a prize,  
the great-souled Akhaïans 135

fitting (it) down (along my) soul,  
so that (it) of opposite (and equal) worth is--!

But if they do not give,  
I my very self will seize

either your, or Aias'--(myself) going--  
prize, or Odysseus'

I will lead, seizing (her): and he will be galled,  
(upon) whom I come.

But certainly, for you, these things  
let us after-explain even again; 140

and now lead (on): a ship black  
let us draw into the salt(-sea) Zeus-like,

and in (it) oarsmen sufficient  
let us assemble, and into (it) a hundred-bull(-offering)

let us set, and up (onto it) herself,  
Khrysēïs the lovely-cheeked

let us walk; and let one (man), some--  
(as) leader--man, a plan-bearer, be:

either Aias, or Idomeneus,  
or Zeus-like Odysseus, 145

or you (yourself), Pelēidēs,  
of all the most out(-standingly)-striking of men,

that for us, the far-worker  
 you might appease, holy things working."

And, him really from under brows perceiving,  
 there spoke foot-swift Akhilleus:

"O me; in disrespect clothed,  
 profit-understander,

how could any, for you, forth(-right)-understander  
 by (your) sayings be persuaded, (any) of the Akhaians, 150

either a road to go  
 or with men by muscle to fight?

For not did I (myself) for Trojans' cause  
 come, for (Trojan) spearmen's,

here for fighting;  
 since not at all to me guilty are they:

for not yet ever my cows  
 drove they, and not (my) horses,

and not ever in Phthia  
 the (well-)clodded feeder of men 155

(my) fruit ravaged;  
 since certainly a very many things (are) between--

mountains also shadowy,  
 oceans also echoey.

But you, o greatly disrespectful, together we followed,  
 that you might be pleased:

honorable payment gaining for Menelaos  
 and for you, dog-face,

from the Trojans. To those things  
 not at all do you after-turn, and not (about them) are you  
 concerned:

even indeed my prize (you) yourself  
 to off-seize threaten, 161

for which much I labored,  
 and which they gave me, the sons of Akhaians.

Not to you ever an equal thing do I hold (as) prize,  
 whenever the Akhaians

of the Trojans out-sack  
 a well-dwelled-in city;

but the fullest part  
 of much-shaking war

165

hands of mine follow through;  
 again really, if ever a sharing(-out) comes,

for you the prize (is) much greater,  
 and I (myself) a small thing (as my own) dear thing

come holding to (my) ships,  
 when I am worn out warring.

And now I will go Phthia-ward,  
 when certainly by much bearing more (weight with me) is it

house-ward to go with ships curved;  
 and not for you do I expect,

170

(me) here without honorable payment being,  
 wealth and even riches to gather."

And him there answered then  
 the lord of men Agamemnon:

"Flee the more, if for you the soul on-hurries (you);  
 and not you (do) I (at least)

beg because of me to remain.  
 Beside me (at least) (are) even others

who will to me pay honor,  
 and mostly the adviser Zeus.

175

And most hateful to me are you  
 of Zeus-nourished kings:

for always to you quarrelling (is) dear,  
 and wars and fights also.

If very much the more powerful you are,  
 a god somehow to you that (quality) (at least) gave.

House-ward going with ships of yours  
and even with your comrades,

the Myrmidons be lord over.

And about you I (myself) am not concerned,

180

and not worried about you resenting;  
and I threaten you thus:

As from me he off-seizes Khrysēīs,  
Phoibos Apollon (does)--

her I (myself) with ship of mine  
and even with my comrades

will dispatch--(so) I (myself) will lead  
Brisēīs the lovely-cheeked,

myself going toward (your) lean-to, this your (own) prize;  
that you well might perceive

185

how much more (weight-)bearing I am than you,  
and (that) he might loathe, even another man,

equally with me to speak  
and to be the same (as me) in opposition."

So spoke he; and in Pelēidēs  
grief was, and in him the core,

in the chest shaggy,  
up through two (ways) considered:

either he (at least), the blade sharp  
drawing (from) beside (his) thigh,

the others should (cause to) up-stand,  
and Atrēidēs he should strip of weapons;

or (his own) gall he should stop,  
and restrain (his own) soul.

While he those things stirred down (through) his understanding  
and down (though) his soul,

and dragged out of its sheath the great sword,  
there came Athēnē

from heaven; for forth sent her the goddess  
white-armed Hērē,

195

both (men) the same in her soul  
dearly loving, and caring about also.

And she stood behind, and by (his) yellow hair  
seized Pelēidēs,

to (him) alone coming to light;  
and of the others not anyone saw.<sup>o</sup>

And he wondered, Akhilleus, and after-turned  
and immediately knew

Pallas Athēnē:  
and fearful her two eyes were alight.

200

Even to her, voicing  
words with wings he talked:

"For what ever, again, aegis-holding  
Zeus' born (child), came you?

Certainly that the arrogance you might perceive  
of Agamemnon Atrēidēs?

But out to you I will tell (it),  
and this even will be realized, I expect:

by his over-armored (confidence) soon  
then his soul he will destroy."

205

And to him again there said  
the goddess shining-faced Athēnē:

"Came I (myself) for stopping  
this your passion, if you might be persuaded,

from heaven; and forth me she sent,  
the goddess white-armed Hērē,

both (of you) the same in her soul  
dearly loving, and caring about also.

But lead (on): lay off quarrelling,  
and do not the sword drag with (your) hand;

210

but certainly, for you, with sayings reproach (him),  
(how) it will be.



For thus out will I tell (it),  
     and this even realized will be:

even then for you thrice as many things  
     beside (you) will be, bright gifts--

arrogance the cause, this (arrogance).  
     Let you hold (off), and be persuaded by us."

And, her off-answering, there spoke  
     foot-swift Akhilleus:

215

"Need (there is)--of you two (at least), goddess--  
     the saying to keep (in mind),

(for a man) even though very much in soul galled;  
     for so it is better:

who(ever) would by gods be persuaded,  
     very much also would they hear (him) himself."

He spoke, and upon the silver hilt  
     held his hand heavy,

and back into the sheath he thrust the great sword,  
     and not was he unpersuaded

220

by the declaration of Athēnē;  
     and she Olympos-ward walked

into the home of aegis-holding Zeus,  
     among the other supernatural beings.

And Pelēidēs out-again  
     with baleful saying

to Atrēidēs said,  
     and not at all laid off (his) gall:

"Wine-heavy, a dog's seeing(-eyes) holding,  
     and heart of a deer,

225

not also ever into war  
     together (with) the soldiers to breast-plate (yourself),

not also ambush-ward to go  
with the best of Akhaians

do you endure in (your) soul:  
but that for you a fate (of death) is perceived to be.

Certainly much better is it  
down (along) the army wide of the Akhaians

gifts to off-seize,  
(when) some one to you in opposition speaks. 230

Folk-cating king,  
since over (good-for-)nothing (men) you are lord--

for certainly (otherwise), Atrēidēs,  
now for the last (time) you would (commit) outrage.

But out to you will I tell,  
and even upon a great token will I swear:

yes, by this staff--  
which not ever leaves (nor) even shoots

will grow, since indeed first  
its cut (stump) in the mountains it left, 235

and not will it up-flourish,  
for around it really the bronze (axe) peeled

leaves and even bark;  
now again it the sons of Akhaians

in (their) palms bear, the judgement-tenders  
who also standing (precedents)

from Zeus keep:  
and this for you great will be (as) a token--

certainly sometime, for Akhilleus a yearning  
will come upon the sons of Akhaians 240

all; and then not at all will you be able,  
though grieved,

to defend (them), whenever many  
under Hector the man-slaughtering

dying shall fall;  
and you, within, your soul will tear,

angered, that to the best of Akhaians  
in no way you paid honor."

So spoke Pelēidēs,  
and the staff he shot (upon) the earth, 245  
(the staff) with golden nails pierced,  
and sat, himself:

and Atrēidēs on the other side raged.  
And among them Nestor

the sweet-sayer up-leapt,  
the clear(-voiced) Pylian assembly-speaker--  
(from) him, even from (his) tongue,  
than honey sweeter-tasting flowed talk;

and for him already two generations  
of dividing-voiced men 250

had wasted away, who with him before  
together were nourished and certainly born

in Pylos the very godly,  
and among the third he was lord--

he to them, well-understanding  
spoke in assembly and said:

"O alas; certainly greatly sorrow  
upon the Akhaian earth comes:

certainly would they rejoice, Priamos  
and Priamos' children also; 255

the other Trojans also  
greatly would be pleased in soul,

if (about) you two these things all  
they should learn, (about) you two battling--

who roundly (best) (are) in planning, of the Danaan (Akhaians),  
and roundly (best) to fight.

But be persuaded: both of you younger  
are than me.

For already once I (myself)  
even better than you 260

men accompanied, and not even ever  
me did they (at least) slight.

For not yet such men have I perceived,  
and not will I perceive,

as Perithoos and Dryas also,  
shepherd of the soldiers;

Kaineus and Exadios also,  
and god(-like) Polyphemos;

Theseus Aigēidēs also,  
seeming (like) the deathless ones. 265

Most powerful indeed those  
of upon-the-ground nourished men;

most powerful they were,  
and with the most powerful they battled,

with fierce mountain-men;  
and out-strikingly they destroyed (them).

Even those I (myself) among-accompanied,  
out of Pylos coming,

out of the distant Apian earth:  
for they called me, themselves. 270

And I fought independently, I myself;  
and with those not anyone

of these who now mortal are  
upon the ground could fight.

And with my plans they together-went (in agreement)  
and were persuaded by (my) declaration:

but be persuaded even yourselves,  
since to be persuaded is better.

Do not you (from) him, (you) though good being,  
off-seize the girl, 275

but let (him) be; as to him first they gave (her as) prize,  
the sons of Akhaians;

Do not also you, Pelēidēs,  
want to quarrel (against) the king

with opposing force,  
since not ever the same thing has he been apportioned (as)  
honorably payment,  
a staff-holding king,  
to whom also Zeus glory gave.

And if you more powerful are,  
and a goddess bore you (as) mother,

280

yet that man more (weight-)bearing is,  
since over more men he is lord.

Atrēidēs, you stop your passion;  
again really I (myself) (at least)

beg (that) from Akhilleus (you) send away (your) gall;  
he greatly for all

(as) a fence for the Akhaians exists,  
from war evil."

And, him off-answering,  
there spoke the accomplisher Agamemnon:

285

"Yes indeed, those things (at least) all,  
old man, down (along) (proper) measure you say.

But this man wants  
roundly (best) of all to be, (of all) others;

over all to have power he wants,  
over all to be lord,

and to all to give signs--  
by which someone will not be persuaded, I expect.

And if him (as) a (spear-)point-man they set,  
the gods always being,

290

because of that for him do they forth-run,  
(his) reproaches, to be declared?"

And him, under(-handedly)-shooting (a word)  
there answered Zeus-like Akhilleus:

"For certainly it would be "fearing"  
and even "(good-for-)nothing" I would be called,  
if indeed to you in every work I should under-yeild,  
whatever you might say.

Upon others indeed those things direct,  
but do not to me (at least) 295

give signs; for not I (myself) (at least) still by you  
will be persuaded, I expect.

And another thing to you will I tell,  
and let you (yourself) into that understanding shoot it,  
of yours:  
with hands not against you I (myself) (at least)  
will fight because of a girl,

not against you and not also against any other,  
since from me you off-seize (at least), having given (her).

But of those other things which mine are,  
beside (my) (fast-)running ship black, 300

of those things not anything might you bear (off),  
up-seizing (it), with me being unwilling.

But lead (on): try (it),  
that they may know, even these men:

quickly for you the blood dark  
will spirt around my (spear-)shaft."

So those two (at least), with opposing-forceful things  
fighting, with words,

up-stood, and released the assembly  
beside the ships of the Akhaians. 305

Pelēidēs to (his) lean-tos  
and ships equally (balanced)

went, with Menoitīadēs (Patroclos)  
and his comrades;

but Atrēidēs a ship (fast-)running  
     salt(-sea)-ward forth-dragged,  
 and in (it) oarsmen he chose, twenty,  
     and into (it) a hundred-bull(-offering)  
 he walked for the god, and up (in it)  
     Khrysēis the lovely-cheeked 310  
 he sat, leading (her); and in (it) (as) leader walked  
     much-advising Odysseus.

They then, having up-walked,  
     sailed liquid ways;  
 but the soldiers Atrēidēs  
     to off-wash (themselves) ordered.  
 and they off-washed (themselves)  
     and into the salt(-sea) the washings they shot,  
 and worked for Apollon  
     realized(-in-maturity) hundred-bull(-offerings) 315  
 of bulls and certainly of goats  
     beside the beach of the salt(-sea) barren.  
 And the burnt-fat-odor to heaven came,  
     curling around the smoke.

So they on those things toiled down (along) the army.  
     But not did Agamemnon  
 lay off quarrelling, which first  
     he had threatened Akhilleus;  
 but he (at least) to Talthybios  
     and Eurybates said, 320  
 who were his heralds  
     and ready servants:  
     "Go to the lean-to  
     of Pelēidēs Akhilleus:  
 by the hand seizing (her), lead  
     Brisēis the lovely-cheeked;

and if he does not give,  
     I my (very) self will seize (her),

coming with more men;  
     that for him even more chilling will be."

325

So saying forth-sent-he (them),  
     and a powerful, upon (them), declaration directed.

And they unwilling walked  
     beside the beach of the salt(-sea) barren,

and upon the Myrmidons' lean-tos  
     and ships came.

And him they found, beside (his) lean-to  
     and ship black

sitting; and not really, them (at least) perceiving,  
     rejoiced Akhilleus.

330

They, trembling  
     and respecting the king,

stood, and not anything to him voiced  
     and not (anything) asked.

Again really he knew in his understanding  
     and voiced (it):

"Pleasant (greetings), heralds--Zeus' messengers  
     and certainly men's--

closer come: not at all to me (are) you guilty,  
     but Agamemnon (is),

335

who you forth-sent,  
     Brisēis the girl the cause.

But lead (on): Zeus-born Patroclos,  
     out-lead the girl;

even to them give (her) to lead.  
     And let these themselves witnesses be

before the gods blessed  
     and before deathling men;

even before him, the king with away(-turned)-face,  
     if ever indeed again

340



need of me there is  
unseemly harm to avert

from those others; for certainly he (at least)  
in destructive understanding rushes,

and not at all perceives (that he must) think about  
together things before and after,

so that they beside the ships  
safe might fight, the Akhaians."

So spoke he, and Patroclos  
by his dear comrade was persuaded,

345

and out led from the lean-to  
Brisēis the lovely-cheeked,

and gave (her) (to them) to lead.

And they two again went beside the ships of the Akhaians,

and, she unwilling, together with them the woman moved.  
Again really Akhilleus

(weeping) tears, from his friends forthwith sat,  
away bending,

upon the beach of the salt(-sea) gray,  
eyeing the wine-faced sea.

350

And much to his mother dear  
he prayed, his hands reaching:

"Mother, since me you bore (at least),  
(me) though short(-lived) being,

honorable payment to me ought  
the Olympian to put in the hollow of my hand,

Zeus high-thundering; but now not  
me (even) a little has he honorably paid.

For certainly to me Atrēidēs  
widely-accomplishing Agamemnon

355

paid dishonor: for having seized, he holds (my) prize,  
himself having off-taken (it).

So spoke he, tears pouring,  
     and him heard his lady mother

sitting in the depths of the salt(-sea)  
     beside her father old.

And nimbly she out-sank  
     from the gray salt(-sea), (coming) as a mist;

and really beside himself  
     down-sat-she, (him) tears pouring, 360

and with (her) hand him carressed,  
     and a saying spoke, and out(-loud) named (him):

"Born (child), for what do you weep?  
     And what upon you in your understanding comes (as) sorrow?

Out-talk: do not hide (it) in (your) thought,  
     that we may perceive both."

And to her, heavily groaning  
     spoke foot-swift Akhilleus:

"You have perceived. Why, certainly to you those things  
     all should I speak (as) in assembly?      perceiving, 365

Came we (attacking) into Thebes,  
     holy city of Eetion,

and it we thoroughly-sacked,  
     and also led hither all (spoil);

and those things they well shared  
     among themselves, the sons of Akhaians,

and out (from those) they seized for Atrēidēs  
     Khrysēis the lovely-cheeked.

And Khrysēs again, holy man  
     of far-shooting Apollon 370

came upon the (fast-)running ships  
     of the Akhaians bronze-coated,

for releasing his daughter  
     bearing boundless ransom,

a garland holding in (his) hands,  
 of far-shooting Apollon,

up(on) a golden staff,  
 and begged all the Akhaians,

and Atreus' (sons) mostly, the two (of them),  
 the arrangers of the soldiers.

375

Then the others all  
 (loudly in agreement) well-spoke, the Akhaians--

to respect the holy man  
 and the bright things to accept (as) ransom;

but not to Atrēidēs  
 Agamemnon was it sweet in his soul,

but evilly he off-sent (him),  
 and a powerful, upon (him) declaration directed.

And angered that old man back came;  
 and him Apollon,

380

(him) vowing, listened to,  
 since very much to him dear (the old man) was,

and sent upon the Argive (Akhaians) an evil shot;  
 and they now, the soldiers,

died close upon (one another);  
 and those on-came (attacking), the shafts of the god,

all up (along) the army wide of the Akhaians.  
 And to us the diviner

well-perceiving spoke in assembly  
 the god's-purpose of the far-shooter.

385

Immediately I (myself) first  
 commanded (them) the god to appease:

and Atrēidēs then gall grasped,  
 and quickly up-standing

he threatened me with a declaration,  
 which indeed realized is.

For her (Khrysēis) with a ship (fast-)running  
 the curl-faced Akhaians

to Khrysēs are dispatching,  
and leading gifts to the lord. 390

But her--newly toward my lean-to walked  
heralds for leading

the girl (daughter) of Briseus,  
whom to me they gave, the sons of Akhaians.

But you, if you are able (at least),  
(protectingly) around-hold this child of yours:

going Olympos-ward  
Zeus beg, if ever indeed at all

either by saying you benefited the heart  
of Zeus, or even by work. 395

For many times you  
in your father's halls have I listened to,

(you) vowing, when you said that  
from dark-clouded Kronidēs (Zeus)

(you) alone among the deathless ones  
unseemly harm averted,

whenever (it was) him to bind  
the Olympians wished, the others,

Hērē and Poseidon  
and Pallas Athēnē. 400

But you, to him (at least) coming, goddess,  
released (him) from the bonds,

swiftly the hundred-handed one having called  
into huge Olympos,

whom 'Briareos' they call, the gods,  
and (whom) men all (call)

'Aigaion'--for he again in force  
than his father (is) better--

who really beside Kronides (Zeus)  
down-sat, in his glory rejoicing. 405

And him they feared, the blessed gods,  
and did not bind.

Of those things now him reminding,  
beside (him) sit and grasp (his) knees;

if he would somehow want,  
(first) the Trojans to help,

and (second) those (others) down (along) the sterns (of their  
ships)  
and around the salt(-sea) to pen in, (those) Akhaians,

for killing, that all  
might touch upon (the usefullness) of (their) king, 410

and that he might know, even Atrēidēs  
widely-accomplishing Agamemnon,

his blindness, in that to the best of Akhaians  
he in no way paid honor."

And him she answered then, Thētis,  
down tears pouring:

"O me, born (child) of mine,  
for what, now, you did I nourish, terrible in my (child-)  
bearing?

You ought beside the ships  
without tears, even without woe 415

to sit, since now for you the fate short(-lived) (is),  
not in any way very long,

and now together with swiftest(-passing) measure,  
even miserable beyond all

you exist: therefore you to an evil fate  
I bore in the halls.

And this, for you, for telling (this) saying,  
to Zeus delighting-in-thunder,

(I) will go myself to Olympos the very snowy,  
if he might be persuaded. 420

But you now at the ships  
sitting, beside (them) swift-piercing,

rage against the Akhaians,  
and from war stop all(-together).

For Zeus into Okeanos,  
after the blameless fire-faced (people)

yesterday walked, after a shared (feast),  
and the gods together all followed.

And in twelve days, for you, again  
he will go Olympos-ward;

425

even then, for you, I will go  
to Zeus' bronze-walk(-wayed) home,

and him (take by the) knees;  
and him to be persuaded I expect."

So really having voiced (it) she off-walked;  
and him she left in the self(-same place),

angered down (along) his soul  
for the well-girdled woman,

whom really by force, from himself unwilling, they off-took.

Again really Odysseus

430

into Khrysē(-town) came  
leading the holy hundred-bull(-offering).

And they, when indeed the harbor  
of much depth within they had come,

the standing(-sails) put in order  
and set in the ship black;

and the standing(-mast) to the standing(-mast)-accepting(-place)  
they carried near,  
by the fore-stays lowering it

nimbly, and it (the ship) into anchorage  
they forth-oared with oars.

435

And out the (anchor-)bed(-stones) they shot,  
and down (along) the stern they bound (the ship);

and out even (they) themselves walked  
upon the breakers of the ocean,

and out the hundred-bull(-offering) they walked  
for far-shooting Apollon;

and out Khrysēis from the ship  
walked, from the sea-piercing (ship).

Her then to the walked(-upon altar) leading,  
much-advising Odysseus

440

to her father dear in his hand set,  
and to him said:

"O Khrysēs, forth me there dispatched  
the lord of men Agamemnon,

(your) child to you to lead,  
and to Phoibos (Apollon) a holy hundred-bull(-offering)

to work, from the Danaan (Akhaians);  
that we might appease the lord,

who now upon the Argive (Akhaians)  
much-groaning cares has sent."

445

So speaking, in his hand he set (her);  
and he accepted, pleased,

(his) child dear. And they swiftly,  
for the god, the holy hundred-bull(-offering)

one by one stood  
around the well-built walked(-upon altar);

and their hands they washed then  
and barley grains up-seized.

And for them Khrysēs greatly (loud) vowed,  
(his) hands up-holding:

450

"Hear me, silver-bow,  
who (around) Khrysē(-town) on both sides walk,

and Killa the very godly,  
and Tenedos by muscle are lord over:

(even) as indeed then me, formerly,  
you heard vowing--

you honorably paid me,  
and greatly smote the soldiers of the Akhaians--

so yet even now for me  
this accomplish, (this) longing; 455

already now from the Danaan (Akhaians)  
unseemly harm avert."

So spoke he vowing;  
and him there heard Phoibos Apollon.

Again really then they vowed  
and barley grains they forth-shot;

they up-drew (the victims' heads) first  
and cut (their) throats and skinned (them);

and the thighs they out-cut,  
and down (along them) with burnable-fat hid (them), 460

two-fold fashioning (the covering),  
and upon these they set raw (flesh).

And he burned (them) upon a splinter, the old man,  
and upon them fire-faced wine

poured as libation; and the young men beside him  
held five-pronged forks in (their) hands.

Again really then down the thighs burned;  
and upon the entrails they fed;

and they cut up the other pieces  
and on both sides with prongs pierced them, 465

and roasted (them) in the roundly(-best)-explained(-way),  
and drew (off) all.

Again really when they had stopped from toil  
and made a shared (feast),

they shared (the feast), and not at all  
did (anyone's) soul lack of the (feast) shared equal.

Again really when for drink and for meat  
desire they had out-sent,

the boys craters  
stuffed with drink 470



and distributed (it) really to all,  
     beginning with the libation cups--  
 and they all day, by dancing,  
     the god appeased,  
 a lovely thing singing (as) a paeon,  
     the boys of the Akhaians,  
 dancing for the far-worker;  
     and he in his understanding was delighted, listening.

And when the sun down-sank,  
     and upon (them) dusk came, 475  
 indeed then they lay  
     beside the stern-ropes of the ship.  
 And when the early-born one came to light,  
     rose-fingered dawn,  
 even then, thereupon, they up-led (the ship)  
     (for starting) after the camp wide of the Akhaians;  
 and to them a (well-)come favorable (breeze) he sent,  
     the far-worker Apollon.  
 And they the standing(-mast) stood,  
     and up (on it) the standing(-sail) white they spread; 480  
 and in the wind puffed to the middle of the standing(-sail),  
     and on both sides the swell (of the sea),  
 against the stiff (keel), gleaming,  
     greatly (loud) shouted, with the ship going;  
 and she ran down (along) the swell (of the sea)  
     through-performing her way.  
 Again really when they came  
     down (along) the army wide of the Akhaians,  
 the ship they (at least), a black (ship),  
     upon the boundless (mainland) drew 485  
 high upon the sand,  
     and under (it) the props long they stretched;  
 and (they) themselves scattered  
     down (along) the lean-tos and ships.

Again really that (man) raged,  
     at the ships beside-sitting, swift-piercing (ships),

Zeus-born Peleus' son,  
     foot-swift Akhilleus;

not also ever then into assembly  
     was he wandering, glorious (place) for a man, 490

not also ever then into war;  
     but was wasting his dear heart

there remaining, and was yearning for the (war-)cry  
     and war also.

But when indeed really from that (day)  
     the twelfth was, (at) dawn,

even then indeed towards Olympos  
     went the gods always being,

all together, and Zeus began.  
     And Thētis did not forget the upon-sent (commands) 495

of her child, but she (at least)  
     up-sank from the swell of the ocean,

and early up-walked to great heaven  
     and Olympos also,

and found wide-faced Kronides (Zeus)  
     apart sitting from the others

at the topmost helmet  
     of much-ridged Olympos.

And before himself down-sat-she,  
     and grasped (his) knees 500

with (her) left (hand), and with (her) right  
     under (where the hair) blossoms seizing him,

begging she said to Zeus  
     Kronides the lord:

"Zeus father, if ever indeed you  
     among the deathless ones I benefited

either by saying or by work,  
this for me accomplish, (this) longing:

pay honor for me to (my) son,  
 who with the swiftest(-passing) measure, (compared to  
 others)

exists; again really to him now (at least)  
the lord of men Agamemnon

506

has paid dishonor; for having seized, he holds (his) prize,  
himself having off-taken (it).

But you though to him pay honor,  
Olympian adviser Zeus:

until (this), upon the Trojans set power,  
until the Akhaians

to the son of me pay honor,  
and increase him with honorable payment."

510

So spoke she; and to her not anything spoke  
the cloud-assembler Zeus,

but silent long sat.  
And Thētis so fastened upon his knees

(that) she held (as) upon(-him)-grown,  
and asked him a second (time) again:

"Unmistakeably indeed for me under(take) a promise,  
and down-nod;

or off-say me--since not for you upon(-comes) fear--  
that I well perceive

515

how much I (myself) among all  
the most dishonorably paid god am."

And to her, he greatly burdened  
spoke, the cloud-assembler Zeus:

"Certainly indeed harmful works;  
that me to be hated you on-send, (hated) by

Hērē, whenever me she provokes  
with reproachful sayings.

And she even in the self(-same way) against me always  
among the deathless gods 520

strives; and also of me she says  
(that) in fighting, the Trojans (I) aid.

But you now again off-depart,  
lest anything she think,

Hērē; and to me those things will be a responsibility  
until I realize (them).

But lead (on): for you, with (my) head, down I will nod,  
until you be persuaded:

for that out of me (at least)  
among the deathless ones (is) the greatest 525

mark; for not (is) my (mark)  
back-seizable and not deceitful

and not unrealized, to which  
with my head, down I nod."

He spoke, and with dark brows  
nodded, Kronides (Zeus);

and the ambrosial hair  
on-streamed off the lord's

head deathless;  
and the great (place) he shook, Olympos. 530

They (at least) so having planned  
separated: she then

into the salt(-sea) sallied deep  
from bright Olympos,

and Zeus toward his home.  
And the gods together all up-stood

out of (their) seats, their father opposite,  
and not anyone endured

to remain (seated) at his on-coming,  
but opposite they stood all: 535

so he there down-sat upon his throne.  
And not of him was Hērē

unknowing, having perceived that with him  
she had explained plans,

silver-footed Thētis,  
daughter of the salt(-sea's) old man.

Immediately with rending (words)  
Zeus Kronides she talked against:

"And who again, for you, crafty-adviser,  
of the gods with (you) explained plans?"

540

Always for you dear it is,  
from me off-away being,

hidden things understanding, to judge;  
and not in any way ever to me

with forth(-right)-understanding do you endure to say a saying,  
what thing you think."

And her he answered then,  
the father of men and gods also:

"Hērē, do not indeed all things of mine  
hope, (all my) declarations,

545

to perceive; difficult for you  
will they be, (for you) though (my) wife being.

But what (it is) seemly to listen to,  
not anyone then,

not of the gods, before (you) that (at least)  
will perceive, and not (anyone) of men.

But what I (myself) off aloof from the gods  
want to think,

not in any way let you (about) those things, each (of them),  
thoroughly ask, and let you not make question."

550

And him she answered then,  
cow-faced lady Hērē:

"Most terrible Kronides (Zeus),  
 what kind (is) this declaration you say!

Even too much you formerly (at least)  
 not have I asked, and not have I made question;

but very willing those things you explained,  
 whatever you wanted to.

And now terribly I fear down (along) my understanding,  
 lest you she has aside-said,

555

silver-footed Thētis,  
 daughter of the salt(-sea's) old man:

for at dawn you (at least) she beside-sat,  
 and grasped (your) knees;

to her you I expect down-nodded  
 truthfully, that to Akhilleus

you will pay honor, and destroy  
 many at the ships of the Akhaians."

And, her off-answering, spoke  
 the cloud-assembler Zeus:

560

"Supernatural one, always you 'expect,'  
 and not by you am I forgotten.

But to perform at all, not in any way will you be able,  
 but (far away) from my soul

the more, for me, will you be:  
 and that for you even more chilling will be.

And if thus this thing is,  
 to me it must dear be.

But silent down-sit,  
 and by mine be persuaded, (my) declaration,

565

lest now you they not defend (against)--  
 as many gods as are in Olympos--

(me) closer coming, when upon you  
 my unfastened hands I send."

So spoke he; and she feared,  
     cow-faced lady Hērē;

and silent down-sat,  
     repressing her dear heart.

And burdened up (through) the home of Zeus  
     (were) the gods heavenly;

570

and among them Hephaistos,  
     famed-for-technique, began to speak in assembly,

to his mother dear desireable things bearing,  
     to white-armed Hērē:

    "Certainly indeed harmful works these  
     will be, and not yet up-holdable,

if indeed you two because of deathlings  
     quarrel thus,

and among the gods din drive;  
     and not in any way of the shared (feast)

575

fine will there be sweetness,  
     when the worse things win.

And to (my) mother I (myself) beside-speak,  
     even to herself though (she is) thoughtful:

to (my) father dear desireable things (she should) bear,  
     to Zeus, that not again

he strives, (my) father,  
     and with us the feast confuses:

for though if he should want,  
     the Olympian lightening-flasher,

580

out of (our) seats to knock (us)--!  
     for he much the most (weight-)bearing is.

But you him (at least) with sayings  
     down-fasten, soft (sayings);

immediately then appeased  
     the Olympian will be for us."

So really spoke he, and up-springing  
 a cup on-both-sides-hilted

for his mother dear in (her) hand he set,  
 and to her said:

585

"Endure, mother mine,  
 and up-hold (yourself), though caring;

lest you, though dear being,  
 with (my) eyes I perceive

dashed; and then not in any way  
 will I be able, though greived,

to defend (you). For oppressive  
 is the Olympian to be oppositely-borne.

For already me, even at another (time),  
 (me) to resist being eager,

590

he hurled, by the foot tackling (me),  
 off the walked(-upon threshold) godly-said.

And all the day I was borne,  
 and together with the sun's down-sinking

down-fell I in Lemnos,  
 and a small (part) yet (of my) soul in (me) was;

there me the Sintian men  
 forthwith attended, (me) fallen."

So spoke he; and she smiled,  
 the goddess white-armed Hērē,

595

and smiling, from her child  
 accepted in her hand the hilted (cup).

Again really he for those other gods,  
 (from left) to right, all,

(as) wine poured sweet-tasting nectar,  
 from a crater gathering (it).

And unquenchable really was roused the laughter  
 in the blessed gods;



so they perceived Hephaistos  
     through the home, (hard-)breathing. 600

So then all the day  
     to the sun's down-sinking  
 they shared (the feast), and not anything  
     did (anyone's) soul lack of the (feast) shared equal,  
 nor of the (shoulder-)borne (lyre) very lovely,  
     which he held, Apollon,  
 nor of the Muses, who sang  
     (alternately) answering with voice lovely.

Again really when down-sank  
     the lamp(-like) light of the sun, 605

they for down-lying walked  
     houseward, each,  
 where for each a home  
     the very famous on-both-sides-lame

Hephaistos had fashioned  
     with perceptive breast;

and Zeus to his bed went,  
     the Olympian lightening(-flasher),

there (where) formerly he lay,  
     when on him sweet-tasting sleep came; 610

there he slept, having up-walked;  
     and beside (him) gold-throned Hērē.

## CHAPTER THREE

## COMMENTARY

1. The first word is the subject of the whole poem. The line's three nouns form a triad,

rage  
goddess  
Pelēidēs Akhilleus,

giving the name of the owner of the "rage" a certain emphasis in addition to that which it has by being in final position.

2-5. These three sentences form a triad of their own, in which the last is longest and most impressive: the destroying rage will leave men's bodies for dogs and birds to seize like spoil from sacked cities. The scope of the rage increases through the triad, from "Akhaians" (2), through "heroes" in general (3-4), to the "all men" implied by the image in the last sentence (4-5).<sup>1</sup> The end-line rhyme between the verbs of 2 and 3 (with the partial end-line rhyme of 3 and 4) may serve to remind us that the three verbs share one subject--destroying rage.

2. "Destroying," as Redfield notes, is elsewhere used in the Iliad only of people, and thus it may serve to personify the "rage" here.<sup>2</sup> The enjambed word is very emphatic for three reasons: first, it reopens "what has appeared to be a closed syntactic unit,"<sup>3</sup> second, it occupies the same position as

"rage" in the previous line and third, it becomes, through juxtaposition with the relative "which," the subject of the ensuing three sentences. This juxtaposition reinforces the personification, as Redfield goes on to point out: usually only gods inflict "pains."<sup>4</sup>

Notice also the uniting assonance of μῆνιν and ὄλομένην and that the probably rare<sup>5</sup> collocation of eta's in the first sentence culminates in the juxtaposition, over the sentence end, of the participle and the relative pronoun.

The juxtaposition of "Akhaians" and "pains" gives the last three words a pleasing assonance, while the separated modifier allows the Akhaians to be pictorially surrounded by their "myriad...pains."

3-5. The progression of the "rage" from lowest to highest is interesting: souls in Hades (3); bodies and dogs on the ground (4); birds in the sky (5); Zeus above all (5).<sup>6</sup> As Pope remarks, this is exactly how "the Design of the Poem goes on: the Anger which began the Book overspreads all existent Beings by the latter end of it."<sup>7</sup> Redfield, noting this progression, claims that in it, as "we move abruptly from the lowest to the highest, ...the association of Zeus with the carrion scavengers is reinforced by the aspect of the verbs."<sup>8</sup> I would add that additional reinforcement is given by the parallel positions of the two elements of each pair of verbs, and by the rhyme of the two aorists.

3. If the kind of mimesis by which the action of the mouth in producing a sound actually mimics another kind of mouth action is more than imagination,<sup>9</sup> the five plosive pi sounds here may evoke the mouth's instinctive method of "throwing forth."

7. The balance here (proper noun + modifier : modifier + proper noun) separates the two subjects of the preceding verb as widely as possible. Redfield's observation, that out of some fifty Homeric occurrences of "lord of men" it is found only here before the caesura,<sup>10</sup> may help support the idea that this line is an intentional word picture of the two who "thoroughly(-apart) stood striving."

"Akhilleus" in final position closes this first statement of the poem's subject by alluding in ring fashion to the last word of 1.

8. Notice the piling-up of verbal ideas, perhaps triadic in force if not in form, of "for quarrelling with (each other) sent to fight" (and see on 177 and 490).

10. "Sickness," enjambed in initial position, is emphatic, and with its modifier, "evil," it verbally encloses the "army" it afflicts.<sup>11</sup> We may be reminded of the way the "myriad pains" surround the "Akhaians" in 2. This line also repeats the idea of 2, in a more specific way, and in the mind

of an attentive listener, might thus set up the false expectation that he is already hearing about a consequence of the "rage of Akhilleus."

Notice how the nu's of initial νοῦον reverberate through the next two sentences.

11. After the verb we expect a subject, as one is demanded, and as the object has already been stated twice. Instead we get a third statement of the object, which is thus presented as a triad:

him  
Khrysēs  
the pray-er.

This gives great force to the designation of Khrysēs by the aspect through which he will bring plague upon the army. The force of "pray-er" is also enhanced by its juxtaposition (over the line-end) with the enjambed subject of the sentence. Notice especially that "Atrēidēs" begins with three of the four sounds which make up the palindrome αρετ-τ-ηρα (and perhaps with a variation on the fourth, depending on how epsilon-iota was pronounced).

12. "Atrēidēs" is no doubt emphatic. Basset points out that the following ὁ γάρ is unique in that the pronoun refers to Khrysēs rather than to Agamemnon.<sup>12</sup> The transition is thus very abrupt, and fittingly so, as this is the end of the second part of the prologue and the actual beginning of the narrative.<sup>13</sup>

The separation of initial "Atrēidēs" from final "Akhaians"

appears to be part of a pattern:

12. Atrēidēs...	Akhaians
15.--	Akhaians
16. Atreus' sons	soldiers
17. Atreus' sons	Akhaians

This pattern is perhaps alluded to by the final words of other lines:

1.	Akhilleus
7. Atrēidēs	Akhilleus
14.	Apollon
21.	Apollon
22.	Akhaians

It is at least possible to see in this an identification between Akhilleus and Apollon, in general opposition to Agamemnon.<sup>14</sup> The point may gain some force from the fact that while for the initial position in a line the "convenient shape" of forms of "Atrēidēs" and "Pelēidēs" "are quite frequently used,"<sup>15</sup> "Pelēidēs" does not occur in initial position until 223 (after the pattern noticed here has been well established).

13-15. A triad of enjambed participial phrases modifies "Khrysēs," the third presenting the most significant and impressive fact: Khrysēs is the priest of Apollon. Compare this to the triad of objects in 11.<sup>16</sup>

13. The balanced arrangement (participle + object : participle + object) is perhaps enhanced by the partial rhyme of the objects. Together, the balance and rhyme may suggest

the perfect logic of Khrysēs' request and the exact equivalence of the ransom he will pay and the girl he will pay it for.

16-22. "Atreus' sons," modified by the whole of line 16 and juxtaposed over the line end with "all Akhaians" (15), while not exactly emphatic, is at least given much more importance than "Akhaians" (who are reduced even further by being the modifier of a modifier in "arrangers of the soldiers"). This would hardly be worth noting, except that in the following line, so apparently similar, the emphasis is exactly reversed: Agamemnon gets his share of the single-word patronymic, while "the Akhaians" get the weight of modification (an impression perhaps strengthened by the rhyme). Because of this emphasis, and because of the juxtaposition over the line end ("Akhaians/ for you"), "for you" at the beginning of 18 may be felt as "for you Akhaians--not particularly 'Agamemnon'."

What "I--the priest--am demanding from the gods--who are very powerful (for they get the line-filling modification in 18)--for you Akhaians" is expressed by two almost perfectly balanced phrases (infinitive + modifier + object : modifier + "object" + infinitive) in 19, where the plosive assonance and the rhymed infinitives may also be noticed. The two infinitive phrases contain the prayer "that they may obtain the two Blessings they had most in view" (Pope 86 note 23).

As Pope hints elsewhere (see on 91), they may not be Agamemnon's goals.

There is a balance in 20 (object + imperative : object + imperative), but it should be contrasted to that in 13, where the perfect balance suggests an equality between implied request and implied benefit. Here the balance is distorted by the additional--and perhaps sentimental--"for me" and "dear." More importantly, in place of the parallel participles of 13, the polite optative "release" is almost slipped in among the rhymed infinitives (initial and final in 19, final in 20); that is, the request for a favor is slipped in among a list of three benefits that will result. The request is effaced even further when we notice the implicit third element of a triad--itself containing a thinly-veiled threat, in the word "far-shooter"--in the next line:

release my daughter  
accept my ransom  
revere my particular god.

The reason we may notice that what Khrysēs actually says is in some ways different from what the narrator told us he was going to say, is that his rhetoric works: the Akhaians are entirely persuaded. They agree specifically to the last two elements of the triad of 20-21, without even mentioning the first:

to respect the holy man (=to revere Apollon)  
and to accept the ransom (23).

The reversed order and the balance of the two phrases (the



latter strengthened perhaps by assonance and partial rhyme) give a conclusiveness to the reaction of the soldiers--there is no more, it seems, to be said.

So, as Agamemnon probably realizes (hence the force of his reaction, which otherwise seems to indicate only selfish bad temper), Khryses has won to his cause "all the other Akhaïans" (22) by making his pitch specifically to them. This nuance, missed if we see 17 as identical in implication to 16, and 18-20 as a simple restatement of the narrator's straightforward 13-15, sheds some light on Agamemnon's reaction. The spitefulness of his reply (particularly 30-1) is at least partly because he is in a difficult position: he wants to get rid of an effective opponent as quickly as possible. Thus he ignores the two elements of the speech that appealed to the soldiers and responds directly only in terms of the release of the girl. But by his hybristic-seeming "lest now you (they) not defend, the staff and garland of the god" (28), he implicitly answers that aspect of Khryses' speech. Perhaps too his "her I (myself) will not release: before that, upon her even old age will come/ in my house in Argos" (29-30) is a subtle way of saying "I am going to 'well-houseward come'-- I don't need your 'gods.'" The irritation that Agamemnon naturally feels here, at being subjected to an attempt to manipulate his troops, may persist into the quarrel with Akhilleus. We may suppose that the opinion of the army did

not change over the ten days of the plague, and that the sympathy felt by the soldiers for Khrysēs would make them disposed to agree with Akhilleus. Looked at from this point of view, the responses of Agamemnon (to Khrysēs and to Akhilleus) seem more suitable to a mature and perceptive king: far from finding him almost unbelievably selfish and un-seeing, we may almost admire his restraint.

19-20. The triple rhyme of the infinitives is tri-syllabic, while the optative "release" shares none of these sounds.

19. Paley reminds us that "the Scholiasts notice the apparent inconsistency of Khrysēs, whose native land was the Troad, wishing success to the enemy in destroying his own country," and adds in explanation that "his words must not be pressed beyond the force of an ordinary formula: 'so may you succeed in your design, if you surrender to me my daughter.'"<sup>17</sup> But the inconsistency (if it is one), gives one more indication of how much the old man's daughter is worth to him (we see how the ransom is "boundless"). In addition, the appeal to "Olympian home-holding gods" to destroy "Priamos' city" (i.e., the homes of his people) and let the Akhaians "well house-ward come" may be ironic.

20. The balance is contrastive: "The article points the contrast: not 'take this ransom,' but 'take the other, the

ransom' = 'take instead the ransom.'"<sup>18</sup> This perhaps reminds us of the equivalence of "daughter" and "ransom" in 13.

21. The accusative case endings make the assonance of final -βόλεν Ἄ-πέλλων more effective than it is in the genitives of 14.

Pope, presumably noticing "far-shooter," remarks that Khryseēs "concludes with bidding them fear the God if they refuse it; like one who from his Office seems to foresee their Misery...."<sup>19</sup>

22-5. The reactions of the two parties (the Akhaians and Agamemnon) are narrated in two lines each.

24. Agamemnon is actually named first here, "only at the moment of his tragic blunder,"<sup>20</sup> though he has been referred to five times previously by patronymic or title.

27. The balance of this line is brought out by its remarkable assonance, repetition and rhyme. The second phrase is highly ironic in view of what actually happens (see on 100).

29-30. The separation to the extremes of the couplet of initial "her" and final "father's (land)" perhaps gives a word picture of the distance referred to.

29. "Old age" so soon after "old man" (26) is perhaps expressive: "She will be old--like you." Notice that the narrator picks up the term immediately after this speech, at 32, and uses it again at 35.

If old age is being subtly emphasized here, there is the additional point that, as Paley notes, it "would make her less prized either as a concubine or a slave;" thus "the sense then is, 'I will keep her from you even when I no longer want her myself.'"<sup>21</sup>

31. The assonance connects the balanced parts of this line, while the ugly picture is given more force by the weight of the last word, which occupies two full feet.

32. There is a triad of sentences in the line:

but go  
lest me you provoke  
safer so might you return.

The last, weighted element contains an implicit threat which may be Agamemnon's scornful answer to the implicit threat in the last line of Khrysēs' speech (21). At any rate, according to the narrator, the threat to his safety does seem uppermost in Khrysēs' mind: "he feared, the old man...." (33).

33. Although the subject changes, there is a triad of sentences in this line as well. Such lines occur only eight times in

the book, so that the occurrence of two in a row here is at least surprising. Perhaps the structure of 33, by thus paralleling that of 32, is expressive of Khrysēs' humble obedience.

34. Most listeners would probably agree with Pope (88 note 47) that "the melancholy Flowing of the Verse admirably expresses the Condition of the mournful and deserted Father," but it is difficult to find objective reasons for so subjective a feeling.<sup>22</sup> The assonance probably helps, as does the long word "much-roaring" (particularly in contrast to "silent").

35-6. Priest and god are juxtaposed over the line end, while the god's mother stands at the opposite end of 36 from her son, in the same final position as the priest. As Khrysēs is about to speak, the progression (priest; god; god's mother) is in reverse order to the relative importance of the characters at this point.

36. "Apollon" must be emphatic here. The name, occurring 131 times in the Iliad, is in final position all but 27 times, and in initial position only here.<sup>23</sup> Once enjambed, it is widely separated from "Lēto" in final position. Perhaps, preparatory to the god's actual entrance into the narrative, we have here a ring-fashion allusion to the first mention of him at 9:

"Lēto's and Zeus' son."

The enjambed epithet "lord" (only here, as an epithet of Apollon in Book I) is appropriate to what Khrysēs will say: "... (who) (over) Tenedos are lord" (38). It may also provide more assonance with "Apollon" than any of the god's other epithets in the dative case. Apollon may also be specifically "lord" here "because he is strong to punish 'lord' Agamemnon: he is also, for our pity of Khryseis, his mother Leto's son."<sup>24</sup>

37-42. After the careful distinctions he has made before (see on 16-22), Khrysēs surprises us here in two ways: he does not pray for help in getting his daughter back, and he invokes disaster on "the Danaans" (42), omitting Agamemnon by specifying the soldiers.

In the first case, we have an example of one injury developing into another (the insult to Khrysēs becomes more important to him than the loss of his daughter), which foreshadows the response of Akhilleus to the taking of Brisēis. In the second case, the appeal to Apollon to hurt (and thereby change the mind of) Agamemnon by harming the troops is exactly parallel to Akhilleus' appeal to his mother (and Zeus) to make Agamemnon recognize his blindness (411-12) by harming the soldiers (409-10).

If enjambed elements are disregarded, the six line speech consists of two lines of invocation, two of reasons why the

god should listen, and two giving the request itself. The pattern, or at least the order, is the same as at 17-21, 59-63, 451-6, and 502-5. It is probably triadic, with the third element (the request) thus being the weightiest part.<sup>25</sup>

37. The intricate balance (second person verb + pronoun object + "subject" : pronoun subject + object + second person verb) is perhaps helped by the five gutturals. "Silver-bow" is appropriate to the terms of the prayer (especially to the last word, "shots"), and "Khrysē(-town)" is obviously appropriate to a priest named "Khrysēs."

If the metaphor here is partly, as Paley suggests, "from a beast that walks around its young," then it may be particularly suitable for the father Khrysēs. Compare Akhilleus to his mother: "(protectingly) around-hold this child of yours" (393).

39-40. These two lines, containing the reasons why Apollon should listen to his priest, are skillfully linked by end-line rhyme, and by the repetition of many of the sounds of 39 in the first words of 40.

39. "Smintheus" remains a mystery. Being a single-word enjambed vocative in no obvious way connected to what follows and in no obvious way predictable from what precedes, and being the last element of the invocation, it must be weighty and

emphatic. With "silver-bow," the other vocative, it makes Apollon literally "walk on both sides" of the places mentioned. Aside from the word picture thus evoked, this point may help justify us in assuming that "Smintheus" does refer in some way to Apollon specifically as the dangerous god of Plague. The old interpretation "Mouse-god" ("a title given to Apollo as the god who had delivered some local community from a plague of field-mice"<sup>26</sup>), is less unsatisfactory when we remember our own English use of "pest," derived from a word meaning "pestilence" or "plague," to refer to mice, rats, bugs and small annoying creatures generally.<sup>27</sup>

There is one more argument for supposing the word to relate to the plague: at 451-6, Khrysēs prays again, this time to stop the plague, and while he repeats 37-8, he omits "Smintheus"--presumably because whatever aspect of the god is connoted by the word is no longer relevant.

42. The request is given extra force by the position of "shots" at the very end. The six words of the line fall into three groups of two words each. The last two of the groups are perfectly balanced (possessive + noun : possessive + noun). This perhaps evokes an equality: "the suffering represented by my tears will be exactly paid for by the suffering inflicted by your arrows."



45-6. The weapons--or parts of one weapon--are presented in triad form, "bow" and "quiver" occupying the extremes of 45, and "(death-)bearing (arrows)," the most significant aspect, the middle of 46.

With 44, these lines are a tour-de-force of sound built around the word ἐκλαγξαν.<sup>28</sup> In contrast to the progression of gutturals and nasals<sup>29</sup> which evoke the sonorous "clang" even before the word is itself used, the sound play of ἀμφηρεφέα τε φαρέτρην is entirely softer--perhaps because "on-both-sides covered quiver" is, by itself, a harmless adjunct to the fearful "bow and arrow."<sup>30</sup>

47. Enjambed "of himself moving" leads naturally to the following "he went night seeming;" a good example of the transitional function Basset tried to apply to virtually all enjambed words.<sup>31</sup>

49. Notice how "quietly" the bowstring finally twangs, after the clangor at 45-6. Possibly this first arrow sent from the "silver" bow marks, in ring fashion, the actual answer to the prayer which began, "hear me, silver-bow" (37).

52. "Shot" is very effective and emphatic, the more so because it is the only enjambed monosyllable followed by a strong break in Book I. Coming so soon after the cognate noun, it satisfies the ear. As the last word of the last

element of the triad implicit in 50-1,

he attacked mules  
he attacked dogs  
finally, and worst, he attacked men,

it has great force; in addition, it perhaps recalls the forceful "your shots" at the end of Khrysēs' prayer. Finally, the monosyllable, with the plosive beta (coming at the end of a plosive sequence), the open alpha and the double, reverberating lamdas, has an undeniable mimetic effect, as perhaps of a hand banged down on a table.<sup>32</sup>

The remainder of the line presents a very effective narrative jump to the results of the shots. The build-up has been graphic: we "see" Apollon come, sit, shoot-- now we have the narrative equivalent of a "cut" in cinema:

And always the fires of corpses burned, thick.  
The sentence has, in addition to the assonance and rhyme of the alpha-iota diphthong, a rare reversal of the first two syllables in the last two: *αἰέει ... Θυμεικί*.

Finally, this sentence may remind us of the theme of "unburied bodies," introduced in 4-5. But, terrible as the plague is, the dogs are not eating bodies (in fact they are dying themselves), and corpses are still being attended to. Again, Homer may be creating a false expectation in the mind of the hearer (see also on 10). But in fact the rage of Akhilleus has not even begun.

53-4. These lines are parallel in structure with 54 answering term for term to 53: "on the tenth" to "nine days," "assembly-ward" to "upon the army", "called" to "came (attacking)", "soldiers" to "shafts", and "Akhilleus" to "the god." Perhaps this is a somewhat playful expansion of the μέν... δέ idea of contrast through connection.

55. "Among the divinities, Hērē is the most bitter and unrelenting enemy of the Trojans" while "Apollon is the most important divinity active for the Trojans."<sup>33</sup> It is thus a kind of foreshadowing that, as the first two gods mentioned (except for the more-or-less neutral Zeus) one sends plague against the Akhaians and the other moves to help them. Interestingly, by being in final position in 54, Akhilleus stands directly between final "the god (Apollon)" (53) and "Hērē" (55); having been singled out by the latter, he will emerge shortly as the particular champion of the former.

58-9. The antagonists are juxtaposed over the line end. See also 121-2.

59-67. Notice the comparatively high coincidence of word accent and metrical ictus here (three lines have it five times each). A similar collocation in a speech of Akhilleus will be found at 294-303. Three lines in a row have the fifth

and sixth foot consisting of exactly one word each, with coincidence of metrical ictus and word accent, in a speech by him at 336-8. Four lines close together in the speech of his mother (414-26) end with single words occupying the last two feet. These collocations (not found elsewhere in the book), by being associated with Akhilleus (and his mother in answering his lament) may possibly suggest a kind of straight-forwardness in his character--he speaks like a "plain man," perhaps, forcefully and (seemingly) with little artifice. Nestor's speech (254-84) by contrast contains three lines with zero coincidence of accent and ictus, and is the most striking passage in the book wherein most of the lines have a very low coincidence.

60. Perhaps there is an effective word-play here: if "ἀπό--off" is "hidden" in "ἄψ--back", (as the assonance might suggest) then the main idea, "off-return" is subtly reinforced. In any case, the enjambed words are very emphatic in that we have the chief hero of the Greeks introducing the idea of retreat. Leaf notes that the following sentence "comes in like a sudden correction of a too confident expression."

62-3. Notice the triad:

diviner  
holy-man  
dream-tender.

When Kalkhas is introduced (69-72), he is first called "best of bird (sign-)tenders," and last (in a kind of inverted triad), one with "divination." When we consider the likelihood that Akhilleus knows exactly whom he is calling up, and exactly what Kalkhas is going to say, his choice of words here is ironic.

65. The rhyme here perhaps emphasizes the equality of the two alternatives--again ironically, if Akhilleus knows what the problem really is.

69. Kalkhas is given an impressive entrance by the fact that his name, in initial position, is enjambed with its epithets which fill the line.

70. Short words, the rare three-syllable rhyme, and seven tau's make this a choppy line; perhaps in contrast to the four-word line preceeding. (Note also that 68 is full of short words.)

72. The assonance of the juxtaposed noun and relative pronoun provides a smooth transition to the next sentence.

74. "Having once noticed the series "Zeus' plan" (5), "Zeus-like Akhilleus" (7), "Lēto's and Zeus' son" (9), you

will feel the effect of 74... 'dear to Zeus.' Achilles (86) modestly transfers the epithet to Apollo."<sup>34</sup>

"You command me" is a surprisingly specific response to Akhilleus' vague "some diviner" (62-3), unless we suppose that the scene was prearranged by the two actors.

75-82. Kalkhas gives us a "catalogue" of "anger" words: "rage" (75), "gall" (verb) (78), "anger" (80), "gall" (noun) (81), "resentment" (82).

75. "Rage" appears for the first time in the story proper, enjambed in initial position. The fact that the line has four words (the first three rhopalic), and a balance similar to that of 69, may serve to recall the earlier line. The rhyme underscores the identity of "Apollon" and "lord".

76-83. Sheppard aptly points out that Kalkhas' concern here is largely because of Agamemnon's recent treatment of his fellow priest, Khryses.<sup>35</sup>

78-9. The way Kalkhas' lightly-veiled allusion to Agamemnon here is answered by Akhilleus at 90-1 may help to make it obvious that the hero and the priest have already discussed this and are acting in collusion. Perhaps it is equally obvious--and infuriating--to Agamemnon, who is after all "trapped" by Akhilleus' boast at 90-1. The trap consists

in the fact that Akhilleus makes a strong statement to the assembly before Agamemnon is given a chance to react, and that thus, as was the case with Khrysēs, the assembly is being subtly swung against him--this time before he even knows what is going on. As Redfield says, "by the time Agamemnon gets the floor, he is already embattled. He finds himself trying to do several things at once: to excuse himself, to reverse himself, and to reassert his authority. Given the confusion in which he finds himself, he does not do too badly."<sup>36</sup>

80-3. The statement, in a manner worthy of the "diviner" elsewhere noted for his cryptic utterances (see especially his role in the Agamemnon), is subject to two interpretations: by "more powerful" and "worse," Kalkhas overtly means "Agamemnon" and "myself;" but the separation of "more powerful" in initial position from "worse" in final alludes, I think, to the pattern noticed earlier (at 12), wherein "Agamemnon" and "Akhilleus" are in a way symbolized by the extreme ends of the line. Certainly Agamemnon is "more powerful" and Akhilleus "worse" when the latter gives up Briseis.

The theme is given an ironic twist later by Agamemnon himself, when he calls Akhilleus "(more) powerful" (178) and himself "more (weight-)bearing" (186); this is underscored by Nestor:

If you (Akhilleus) (more) powerful are,...

yet that man (Agamemnon) more (weight-)bearing is,...  
(280-1).

I call this ironic because one of the wonderful ironies of the whole "rage" theme is summed up if we substitute the new equation into Kalkhas' original statement:

(more) powerful is a king, when angered by a man worse (meaning "Agamemnon" in contrast to "Kalkhas" and "Akhilleus"), becomes "Akhilleus, (also a king) is (more) powerful when, angered with the worse Agamemnon." And this last order of things is of course the one that prevails until the reconciliation in Book 16.

This ironic, veiled statement of the plot of the whole poem becomes more obvious as we continue:

for though he his gall (at least)  
the self(-same) day might down-swallow,

yet even afterwards he holds resentment--  
until he might realize (it)--

in the breast of him. (81-3).

Again, the overt reference is to Agamemnon, the hidden one to what Akhilleus will do for most of the Iliad.

81-3. The rhymed final verbs may emphasize the inevitable connection between the two actions. The sigmas of the rhyme lead naturally to 83, which (along with only three other lines in the Iliad) has a remarkable nine occurrences of the sound so disparaged by later Greeks. This may be a subtly threatening hiss:<sup>37</sup> Akhilleus, though he may know what Kalkhas



will say, nevertheless cannot know the terrible consequences to himself of his promise to champion the priest. Kalkhas, on the other hand, may know them very well.

86. Akhilleus' invocation of Apollon here has a double significance, if he already knows exactly why the god is angry. Not only is Apollon the particular deity to whom Kalkhas prays, but also he is the deity most interested in the results of the guarantee Akhilleus is making. Achity notes that "it is fitting that Akhilleus' first oath is by Apollo, since Agamemnon has specifically countermanded the orderly power of that god's sceptre (28)--just as he will speak in anger against the other priest of Apollo, Kalkhas (105)."<sup>38</sup>

89-90. The rare triple balance (adjective + noun : adjective + noun/ : adjective + noun) of plural words, and the sound plays in βαρεῖς χεῖρας and συνπάντων Δακτύλων may heighten the solemnity of the vow. These effects also provide an introduction, by contrast, to the emphatic and unmodified "Agamemnon."

90-1. "After Achilles had brought in Calchas by his dark Doubts concerning Agamemnon, Calchas who perceiv'd them, and was unwilling to be the first that nam'd the King, artfully demands a Protection in such a manner, as confirms these Doubts, and extorts from Achilles this warm and part-

icular Expression 'that he would protect him even against Agamemnon,' who, as he says is now the greatest Man of Greece, to hint that at the Expiration of the War he should be again reduc'd to be barely King of Mycenae" (Pope, 92 note 115).

93-4. There is a triadic structure to:

not for a vow  
not for a hecatomb  
but because of the priest.

The rhyme and repetition (as in 65) perhaps emphasize the equality of the two rejected possibilities, in contrast to the enjambed truth.

95. Rhyme, repetition and perfect balance again emphasize the logical equality between the two halves of the same transaction, and therefore (here) Agamemnon's irrationality in not accepting the trade.

97-8. Hogan, in demonstrating that "the double *πρίν*...represents a rhetorical figure which Homer has localized to a significant degree in the person and actions of Achilles," notices this passage as one which "does not pertain directly to Achilles."<sup>39</sup> But it may be one of the subtle ways in which Kalkhas is identifying himself with his protector.

97. Here I prefer the MSS. reading. Can a "personification

of *Λοῖμος* " ("very un-Homeric"<sup>40</sup>) be surprising from a poet who has just given us the wonderful picture of its inception (43-52)? (See Paley, who prints the line as here, with his note.) Contrasted to 96, with which it shares rhyme in the final verbs (disyllabic according to the variant *ἄνωσσε*, monosyllabic according to the MSS.), which as usual emphasizes the close relation between the two actions, the expansion--and personification--of the vague "pains" into the specific "plague's heavy hands" is very satisfying. It may also be an allusion to Akhilleus' somewhat over-assured statement about "heavy hands" eight lines earlier.

Notice that, like Khrysēs (see on 16-22), Kalkhas here subtly shifts the emphasis away from Agamemnon and onto the Akhaians generally. Mention of them in this line makes them, rather than their leader ("whose name he perhaps purposely omits," Paley) the logical subject of the following two infinitives: they, not Agamemnon, must give the girl back.

98-100. 98 has a balanced noun-epithet group, with "father" and "girl" widely separated, as at 29-30. The endline rhyme emphasizes that the two things, girl and gift, are to be sent as well as given, while the rhymed syllable *-ην* echoes through 99 to culminate in 100 *ἐς Χρῶ-ην*, and modulates into *-εν* for the rest of the line.

The so-far unparalleled use of rhyme in this speech should be noticed: caesura to end rhyme at 93, 95 and perhaps 99 and

100; endline rhyme at 96-7 and 98-9.

99. The double word enjambed condition is surely emphatic. The return of the girl is a predictable demand, but that she should be given up "without price without ransom" is much worse. The effect is helped by the lack of connectors, and by the assonance of ἄπ-, ἄραπ- with their suggestion of 98 ἄπ' (notice also the seven pi's of this sentence). Things get worse yet: she is not merely to be returned "without price without ransom," but the Greeks must also give a "hundred-bull offering" (perhaps itself as expensive as the rejected "boundless ransom").

100. The worst condition is put last. No humble suppliant will come begging again, as Agamemnon seems to have expected at 26-7. Rather, the girl and gifts are to be actually sent "to Khryse(-town)" (enjambed for great emphasis). The insult to Agamemnon here may be thus much greater than is generally thought.<sup>41</sup>

It is interesting to notice that while Kalkhas has shifted the onus from Agamemnon personally to the Akhaians at large, he involves himself in the general problem only in the first person plural final syllable of the speech.

101-8. The trap (see on 78-9) works: though Agamemnon's anger is described here by the narrator more vividly than

at any other point in the book, his attack on Kalkhas is verbal only. Is Akhilleus' power so great, and his word so irrevocable, that Agamemnon is actually intimidated? If so, an initial element in the progression of events culminating in the taking of Briseīs (see on 147) is set up here.

103. "Grieved" is very emphatic, not because the emotion surprises us here (the word perhaps means "thoroughly embarrassed" in this context), but because after the enjambed whole-line subject (102) we expect a new sentence instead of a new detail. (Contrast the very similar introduction of Kalkhas: 68 =101, and 69--also whole-line enjambement--describes the prophet in terms similar to those used for Agamemnon here; but there the sentence ends with the line end.

The juxtaposition of the enjambed participle with "passion" provides a perfect transition to the next sentence, which is helped by the sound play in

*Αγαμέμνων / αχχόμενος· μένος,*

where the triple re-writing of the consonants of *μήν* is perhaps designed to suggest that word to us.

103-7. The progression here is interesting. Agamemnon rose "grieved," then "passion" filled him (103-4)--you could tell because his "eyes were like fire lamp(-flashing" (104).

With those same passion-filled fire-like "eyes" he "eyes" Kalkhas in an "evil" way (105), and even imputes that same "evil" to him: "diviner of evils" (108), "always for you things evil are dear..." (107).

112. "Herself," in final position, is emphatic and in specific contrast to the "ransom" (in final position in 11), according to Leaf. But it may be that the contrast also looks forward to Klytaimnestra.

115. A tetrad; the last element is expanded by the adverbial "at all."

The sounds of this line are interesting. The refrain, beginning in 114, of the quite rare omicron-epsilon diphthongs runs like a counterpoint to the interplay of monosyllables and disyllabic words, giving perhaps a sense that Agamemnon is lingering over the girl's qualities. This is very effective when in the next line he quietly says he will give her back.

116-17. Notice that the relative calm of the unenjambled lines, coming after the four relatively excited enjambled ones, is expressive of the change in tone from offended dignity to quiet acquiescence (and see on 140).

118-20. Notice γέρας in each of these last three lines of the speech. The audience is not to think of the ransom, nor of the gold, nor of sacking Troy and coming home; rather the repetition expressively invites them to "look at this...that my prize goes elsewhere." It is precisely this which evokes Akhilleus' φιλοκτεανώτατε in the first line of the next speech.

120. Agamemnon ends this speech as he began it (106), with "harmonious" fifth and sixth feet. The last line, with coincidence of ictus and accent five times, stands in contrast to the one preceding, which has zero coincidence; this reverses the pattern of the two opening lines (106-7).

122-9. Owen, remarking on the surprising fact that Agamemnon makes no reference to Akhilleus (106-20), and does not actually threaten Kalkhas (as for example, he threatens Khrysēs at 26-8 and 32), points out that there seems to be no reason for Akhilleus to "put himself forward" here.<sup>42</sup> Again, the situation would be more satisfactorily explained by imagining a previous agreement between Akhilleus and the priest than by concluding (with Owen) that "headlong and tactless," Akhilleus shows "that he regards himself as the most important man in the army."

122. The long word "most dearly-loving possessions,"

(one of the three words in Book I which occupy more than two feet) stands in sharp contrast to the other superlative with which it is juxtaposed. At the other fourteen occurrences of "most glorious" in the Iliad, it is followed by other modifiers indicative of the honor or power of the one addressed (except that "Atreides most glorious" is used alone once). In fact, the full line,

Atreides most glorious,  
lord of men Agamemnon,

occurs eight times. Thus the juxtaposition here is doubly shocking, first in its effect as considered only in its present context, and second in that it violates what was evidently an established pattern.

132. The first two sounds of the enjambed word "resolve" the assonance of the last two words of 131.

Agamemnon's "blunt rejection" (Paley) of Akhilleus' proposal is perhaps reminiscent of his treatment of Khrysēs. Both proposals include the idea that the gods may allow the Akhaians to sack Troy, and perhaps Agamemnon's surprising disregard of that idea both times it occurs in Book I is part of the pattern of his blindness so delightfully described by Sheppard.<sup>43</sup> Another possibility is that it is precisely this feature of Akhilleus' conclusion, reminding Agamemnon of Khrysēs' proposal, that leads the king to answer, "do not indeed in this way.../ cheat me in thought"--that is, "in the way Khrysēs was trying to cheat me" (see on 16-22).



133. The three alpha-upsilon diphthongs are rare, so that their alliteration here is very effective, reinforcing the already strong αὐτός.

135. Notice that Agamemnon's "they will give a prize, the great-souled Akhaians" repeats Akhilleus' question (123) exactly, with an important qualification added in enjambement: they must now "fit" it to his "soul." Perhaps the detail was ultimately triggered by Akhilleus' use of "great-souled" at 122 (compare the treatment of "understanding" at 149-50). Notice also that, while the singular of the epithet is used of heroes on either side, the plural, normally used of Trojans, modifies "Akhaians" in the Iliad only in these two lines.<sup>44</sup>

140. Agamemnon's switch in tone here is similar to that at 116, where he suddenly announces that he will return the girl. It is perhaps partly indicated (as at 116) by two whole-line sentences coming after so many enjambed ones. Taken together, these two passages show us an Agamemnon with a fitness for the kingship (for all his apparent "arrogance") that is not shared by Akhilleus. Agamemnon can think of two things at once--his own desires and the public good--while Akhilleus thinks only of his own injured pride.

141. The rhyme serves to unite the two balanced noun-epithet groups.

143-4. The two enjambed verbs, seemingly without particular emphasis, are remarkable statistically. Of the ten most common sentence patterns, the pattern Object + Verb is by far the rarest to be involved in enjambement.<sup>45</sup> Yet here we find it with the verb enjambed twice in a row.

143. Khrysēīs is first named here. Hogan, commenting on Khrysēīs and Brisēīs, points out that the names "have the same metrical shape" and that "both are accompanied by the same adjective" (in the same final position, we might add), "as if to suggest their identity as prizes."<sup>46</sup> An examination of the occurrences of the two names in Book I reveals a pattern which can be schematized as follows:

daughter of Khrysēs	111		
Khrysēīs the lovely-cheeked	143	Brisēīs the lovely-cheeked	184
Khrysēīs	182		
Khrysēīs the lovely-cheeked	310	Brisēīs the lovely-cheeked	323
		Brisēīs	336
		Brisēīs the lovely-cheeked	346
Khrysēīs the lovely-cheeked	369	daughter of Brisēs	392
Khrysēīs	439		

It will be seen that the methods of naming have a surprisingly exact correspondence: "daughter of" once each; with adjective three times each; the simple name once for Brisēīs and twice for Khrysēīs. The second time "Khrysēīs" occurs alone (439), is in a scene for which we have no parallel in the case of Brisēīs: the receiving of the girl by the man who demanded her. If this anomalous entry is disregarded, the pattern also has a ring form, "daughter of" (392) answering to "daughter of" (111). All this gives support for Hogan's idea.

147. The etymological play is effective: "you will appease the far-worker by working sacrifices for him."

Agamemnon's use of the word "appease" in this last line of the speech may, by recalling Kalkhas' use of the same word in the last line of his speech (100), indicate how completely Agamemnon, who has become progressively calmer since his initial outburst, has "come around" (ring fashion) to the inevitable.<sup>47</sup>

The speech represents a critical moment in the quarrel. The threat at 137-9 is conditional, as Akhilleus is not singled out here (in fact he occupies the first and least likely position in the triad at 138). He really should find even less to object to at this point than either Aias or Odysseus, who have done nothing to warrant Agamemnon's use of their names. I suspect that the king here is merely naming names because, as king, he must say something strong. This impression is strengthened by the fact that the same list, with the addition of Idomeneus, occurs at 145-6, where Agamemnon, in suggesting that "some" leader should have the distinction of returning Khrysēis (and it must be a distinction), actually favors Akhilleus by naming him last in the weighted tetrad.<sup>48</sup>

Perhaps it is just here that, if Akhilleus had been endowed with a little more judgement, the quarrel would have ended more or less happily. As it is, when Akhilleus replies he "seems hardly to have heard the second half of Agamemnon's speech" (Willcock.<sup>49</sup> But see on 151.)

149-50. Of these eight lines, six have rhyme between the third and sixth feet. The closest parallels for this density of rhyme are in Agamemnon's preceding speech (four in seventeen lines) and Kalkhas' second speech (93-100, with four in eight lines). This type of rhyme, which has been comparatively frequent up to this point, is in the remainder of the book quite rare.

149. The speech begins, as did Akhilleus' preceding speech (122), with a four-word line. In effect it is rhopalic, as the last--and strongest--word, occupying two full metrical feet, is surely felt as the longest.

Notice how "profit-understander" here may suggest the contrastive "forth(-right)-understander" of the following line.

151. Perhaps Akhilleus' rhetorical question here is engendered by his exasperation at Agamemnon's kingly attempt to give orders (140-7), which Akhilleus would see as a distraction from the point at hand (perhaps rightly).

The perfect balance ("or" + object + infinitive : "or" + object + infinitive) is sharpened by the rhyme, and illustrates the two aspects of leadership which are relevant here. Akhilleus expresses them together, with reference to himself, in the following two lines: "I came here" (152) "for fighting" (153).

153. The half-line "since not at all to me guilty are they" takes on a heightened effect when we compare it to Akhilleus' greeting to the heralds: "not at all to me (are) you guilty, but Agamemnon (is)" (335). The same logic is operating in both cases--Agamemnon here is "guilty" of the fact that Akhilleus is even at Troy.

154-7. Here I think the rhymes, and particularly the assonance and balance of 157 (where the perhaps weak rhyme of alpha's is reinforced by the sound's occurrence at the ends of all four main words), show Akhilleus lingering fondly over the memory of the home he left for the sake of Agamemnon. The entirely agricultural/pastoral vocabulary helps: "cows, horses and fruit," in a "well-clodded" land which is a "feeder of men," separated from Troy by "many shadowy mountains and much echoey ocean."

The progression from indignant statement, through a lingering, day-dream like eulogy, and then suddenly (158) back to reality, reminds me of the very similar progression in Agamemnon's answer to Kalkhas: 106-12 are indignant, 112-15 form the eulogy (which as here concludes with an especially lingering line), and 116 comes back to reality. Perhaps a very subtle parallel between the two men is being drawn here, in terms of a kind of controlled capacity for wistfulness.

159. It is here that Pope (97 note 213) says that Homer points out "the Blindness and Partiality of Mankind to their own Faults; the Graecians make a War to recover a Woman that was ravish'd, and are in danger to fail in the Attempt by a Dispute over another. Agamemnon while he is revenging a Rape, commits one; and Achilles while he is in the utmost Fury himself, reproaches Agamemnon for his Passionate Temper."

The only overt mention of Menelaos in this book is thus especially appropriate here, giving Akhilleus' complaint a greater degree of indignation: "I came here to get Helen back for Menelaos; now (161) you are taking Brisēis from me." That Akhilleus is not unaware of the parallel is shown by his larger development of it in Book 9 (9. 340-1).

173. The first word, "flee," shows that Agamemnon is contemptuously ignoring all of Akhilleus' powerful statement--doubtless for the particular rhetorical effect of seeming to see through an argument to the basic (and base!) character flaw which prompted it: "if you can't take it any more, go, and don't embarrass us with clever excuses."<sup>50</sup> The word may also be an allusion to Akhilleus' very first statement: "now we must go back, if we can flee death" (59-60).

Finally, of this word, Pope says that "Achilles having ...spoken of his warlike Actions (156), the Poet here puts an artful Piece of Spite in the Mouth of Agamemnon" (97.225).

174. The assonance is striking: the vowels and nasals of εἶνεν' ἐμείλο are in a way resolved in μένεν. The power and dignity which the statement gains from the assonance heightens the irony it takes on when contrasted to the attempt to win Akhilleus back in Book 9.<sup>51</sup>

175-6. "...And mostly the adviser Zeus" is a rash thing for Agamemnon to say, and highly ironic in view of what happens later. Perhaps "Zeus," especially as a favoring deity, suggests "Zeus-nourished" in the next line, and so partially contributes to the interesting juxtaposition over the line end: "Zeus/ Most hateful." But the collocation is perhaps an ultimately inexplicable tangle of ironies and associations:

to me it is mostly Zeus who pays honor, for he supports kings;

to me it is you who are most hateful of all kings who are nourished by Zeus.

175. The range of meaning of the verb allows the interpretation, "even if you won't stay and 'gather riches for me' (171, Akhilleus' last words), there are others who will."

177. This line has been objected to because "wars and fights are no rebuke to a hero in the field" (Leaf). This misses the point in two ways. First, this is emphatically not the "field" (see note on 490). Second, if we remember the juxtaposition of

"quarrel" and "fight" at 8, we can see that Agamemnon's statement is more subtle than it looks: it is just because Akhilleus' love of "fights" (last in the triad) in the sense of "wars" is inseparable from his love of "fights" in the sense of "quarrels" (these two terms are joined by rhyme) that he is "most hateful" to the king. The whole notion is also very apt: "you have just been quarrelling, so I say quarrels are dear to you." (Compare Akhilleus at 122: "you have just been talking about prizes, so I say possessions are dear to you.")

Pope remarks that Agamemnon "lessens" "the Appearance of (Akhilleus') Courage by calling it the Love of Contention and Slaughter" (97 note 225).

179-80. The balance of nouns and epithets in 179 is reinforced by the nu-sigma assonance which culminates over the line-end (where the new sentence is "joined" by careful juxtaposition). The sentence has eleven sigma's, and if they can connote hissing scorn (see on 81-3), that mimetic principle is surely operating here.

180-1. The king's statement here (two verbs meaning "I don't care," followed by "I threaten you thus") is probably directly inspired by Akhilleus' misinterpretation of Agamemnon's previous speech (see on 147), at 160-1:



to those things not at all do you after-turn,  
and not about them are you concerned:

even indeed my prize (you) yourself  
to off-seize threaten.

This puts Akhilleus in the highly ironic position of having himself suggested Agamemnon's treatment of him. Agamemnon, having conceived this specific plan by a kind of inspiration from Akhilleus' words, catches fire with the idea. It becomes part of a perfectly logical cosmic balance (182-4), then a perfect method of reestablishing authority over Akhilleus (185-6), and finally a perfect symbol of kingly power for the benefit of the rest of the army (186-7). The carefully described physiological progression of Akhilleus' anger following this (188-92) is then parallel to the description of Agamemnon's after Kalkhas' second speech (102-5). In both cases, the subject has understood, by an inner logic, that he is being put into an impossible position (see on 78-9), and the narrator shows us that the consequent exasperation is beyond words by shifting from direct speech to physiological description.

180. "'Myrmidons,' ironically said, perhaps, since Agamemnon himself is ἐὺρὶ ἡρεσίῳ" (Paley).

183-7. The high density of pronouns in these lines is emphasized by the high coincidence on them of accent and ictus. This gives particularly great force to 183-4, with two first-

person verbs and four first-person pronouns in only a line and a half, all united by various kinds of assonance.<sup>52</sup>

183. The particular nouns and epithets may recall 170 (both sentences also have their verbs enjambed). If so, along with the strong contrast ("You do that; I do this") goes a certain parallel: Agamemnon is sending Akhilleus away "with his ships and with his comrades" just as much as he is sending the girl back.

184. The assonance of the enjambed verb with the subject and verb of the new sentence joins the two parts of the μέν...δέ construction very effectively, and (notice that the pronoun, found in the same metrical position in 183, here stands between the two verbs) perhaps the omega's reinforce the authoritative first person singular. Thus the contrasting ideas, "I am sending that one away, but taking this one," are neatly juxtaposed, while the two women referred to bracket the couplet by being mentioned at its extremities.

186. Agamemnon's use of the word "more (weight)-bearing" here is perhaps suggested by, and in part an answer to, Akhilleus' use of it in 169: "So that is 'more weight-bearing' to you? Let me remind you, now you mention it, how much 'more

weight-bearing' I am than you."

187. The meaning of Agamemnon's final rebuke here is perhaps enhanced by the separation of "equal" and "in opposition" to the line ends. The greater weight of the second infinitive (one of three words in the book occupying more than two feet; notice that another is used by Akhilleus at 122) may be expressive of how much more Agamemnon resents the being than the speaking.

188-91. The first alternative that Akhilleus considers is, interestingly enough, whether he should vigorously do just what Agamemnon has said he wants to show the army they should not do--to "be the same (as him) in opposition" (187). That is, he considers resisting by force. (See on 278 for the connection between "opposition" and "force.")

189. It is barely possible that enjambed "(in his) chest shaggy," with its sigma assonance, recalls what Kalkhas said about the king who "holds resentment.../ (in the) chest of him" (82-3). If so, we have a very subtle example of the way repetition with variation can enhance meaning. In 192 it is "gall" that Akhilleus thinks of stopping. He ultimately does, and we could say, with Kalkhas (81-3), that he "down-swallows" "his gall," "but even afterwards he holds resentment--until he might realize it--in the chest of him."

191-2. While each of the two lines representing Akhilleus' choices is balanced, and while they are joined by the verb assonance, it is in 192 that the balance and juxtaposed verbs (also joined by assonance) are most striking.

194. After "sword" the epithet ἀργυρόηλον "would have been natural. But the crisis is acute, and Athēnē loses no time-- ...she brusquely shoves aside the patient old epithet and bursts into the verse at the C caesura."<sup>53</sup>

195-200. The presentation of strictly sequential narrative facts is interrupted and slowed by the details added in enjambement at 195, 196 and 198. This is perhaps expressive, as the arrival of Athēnē certainly does interrupt and slow the action. Akhilleus' reaction (199-200) is by contrast rapid, with a triad of sentences in virtually one line.

195. The emphatic and transitional effect of enjambed "from heaven" may best be indicated by paraphrase: "Athēnē came-- not on her own, but actually from heaven; in fact, she was sent--by Hērē." The end-rhyme (194-5) helps this effect.

197. The detail of Athēnē standing behind Akhilleus and plucking his hair is a delightful image. It is also unusual, as deities usually land in front of the person in whose life they are going to intervene. Athēnē's arrival from behind

here may be symbolic of the fact that she represents a completely unexpected possibility. Akhilleus is very literally looking in front of himself, examining--perhaps visualizing--his only two possible courses of action. As the first part of 194 suggests, he is leaning toward the former; thus he is probably looking intently at his enemy. Thus Athēnē's arrival from behind is very effective. (The reminder in 199, "and he after-turned," should also be noticed.)

198-200. The cognates, "(coming to) light" (198) and "were alight" (200) may suggest that he knew her because "her two eyes were alight." The fact that she appears "to him alone" augurs well for the special position Akhilleus holds with respect to divinities throughout the poem.

200. "Pallas Athēnē" is very emphatic, being enjambed, and being the last element of a triad of sentences.<sup>54</sup>

202. Although we have no way of knowing if Athēnē was the emissary at 55, the small word "again" here, often ignored, reminds us that what we have here (194-222) is a full presentation of what must have happened in some way "off-stage" a little earlier:<sup>55</sup>

for to him (Akhilleus) upon his understanding she set it,  
the goddess white-armed Hērē. (55)

The curious coincidence, that the last word of the narrative

of the coming of the goddess (ὄρατο 198) is the same as the last word of the couplet at 55-6, is noticed by Paley.

203. The rhetorical question (itself answering the question, "why did you come?") prefigures Akhilleus' invocation of "witnesses" at 338-40. Certainly the gods do make effective "witnesses," as the fate of the Akhaian army for the next fifteen books shows. Thus his acquiescence to Athene's proposal (218): the whole idea of appealing to Zeus for redress is forming in his mind here.

"Achilles' unconsciousness that the fault may possibly be on his own side, is very naturally put. Hence...in the reply (207), 'it was your rage (not his ὕβρις) that I came to stop" (Paley).

205. The assonance--almost rhyme--perhaps reinforces the connection between cause and effect.

207. "Came I." Athene's first word by answering the last word of Akhilleus' first question, (201) may convey the gentle hint that she is not interested in hearing about his grievance.

212. There is a large (and ironic) difference between Akhilleus'

...and this even (will be) realized, I expect (204)

and Athēnē's allusive

...and this even realized will be.

213-4. The balance over the line end (adjective + noun : noun + adjective) juxtaposes the "gifts" Akhilleus will get with the "arrogance" that will provide them.

213. Notice that Athēnē's promise of recompense for the girl, in the form "three times as many bright gifts," alludes first to the ransom for the other girl offered by Khrysēs ("bright things as ransom", 23) and second, to "three-fold and four-fold" repayment for her predicted by Akhilleus himself to Agamemnon (128). The recompense Akhilleus is actually offered in Book 9 is, of course, much more than "three-fold"--in fact it is more like the "boundless ransom" first proposed by Khrysēs (13).

217. Perhaps the sound play and the word order suggest (ironically) that to be galled is better.

223-4. Akhilleus "not at all laid off his gall;" this, as Paley remarks, "in spite of his promise to the goddess (216), who had said 'lay off quarrelling' (210)." But actually the seeming disobedience serves to show a difference between the two operative words ("gall" and "quarrelling"). Akhilleus

is in fact obeying the goddess' command: "with sayings reproach him, how it will be" (211).

225. "A dog's seeing(-eyes) holding" is a specifying repetition of "dog-face" (159). The insult gains force when we remember that, as Achity demonstrates,<sup>56</sup> dogs in the Iliad are much more bestial than the ones in the Odyssey.

The third element of the triad contains the idea which is developed in the following lines.

226-7. The two infinitive phrases refer to the two extreme types of warfare: the open battle of common soldiers, and the "ambush...reserved for the elite" (Leaf). They may also be an expansion of, or allusion to, Akhilleus' earlier charge:

how could any, for you, forth(-right) understander  
by your sayings be persuaded, (any) of the Akhaians,

either a road to go  
or with men by muscle to fight? (150-1)

If so, the implication is: "I said before no one would obey you in going or fighting. Now I say further that you will not even do these things yourself." (The two lines here, like 150-1, follow a whole line of derogatory vocatives.)

226-9. The polysyllabic end rhymes (of the pattern ABAB) are no doubt fortuitous.

228. The enjambed verb is very emphatic. At the other end of



the line, the double assonance of diphthongs is well brought out by the coincidence of ictus, accent and metrical foot in the last two words.

231. Notice that the long word δημοβέρες by its position and by assonance, picks up αἰνοβέρες (225); thus the insulting part of the speech is in a kind of ring composition.

There may also be another kind of allusion to "wine-heavy" here, as δημοβέρες could also mean "fat-eating."<sup>57</sup>

233-9. The ring fashion oath begins and ends with the staff as token:

...and upon a great token will I swear,  
yes by this staff: (233-4)

...and this for you great will be (as) a token (239).

This gives the staff great importance, heightening the effect when Akhilleus throws it on the ground.

234-7. The fact that the staff will never produce leaves, shoots or flowers possibly indicates that Akhilleus is thinking of it as the only totally changeless object or symbol he can find. Perhaps also his choice of words here, and the way he dwells upon them (notice the repetition of "leaves"), evokes his pastoral/natural description of Phthia (see on 154-7).

The juxtaposition of this particular way of describing the sceptre with the oath which follows (240-44) evokes at least two implied statements. First, "the sense seems to be, 'As sure as this dry wood will not again put forth leaves, so surely will the Greeks someday require my aid'" (Paley, on 236). Second, "as the Wood being cut from the Tree will never re-unite and flourish, so neither should their Amity ever flourish again, after they were divided by this Content-ion" (Pope 102 note 309).

240. The balance (genitive name + subject : verb : object + genitive name) is reinforced by the assonance between "Akhilleus" and "Akhaians."

245. Achity suggests that Akhilleus' action against the staff here "compensates for Agamemnon's sacriligious treatment of Khrysēs'" sceptre, in "the insult...specifically directed" against the staff which was "the symbol of Khrysēs' priestly authority" (28).<sup>58</sup> He also sees it as the moment "Θέμις ('law') no longer prevails among the Argives--literally, as well as symbolically."<sup>59</sup>

246. The enjambed phrase gives the staff even more "weight" when it strikes the ground. We would expect mimesis here if anywhere, but I do not find it (except possibly in the "thudding" sounds of περσέμενον).

248-9. "Sweet(-voiced) Pyliaan assembly-speaker." Stanford<sup>60</sup> finds this phrase and the following line mimetic of "the very flavour and savour of his sweet flowing eloquence....we can hear all the familiar taste sounds (gamma + lambda; mu+ lambda) with subtle variation, built around what is semantically the key word *λιγύς*, whose consonants and vowels anticipate in timbre quality, as well as meaning, the physical effects of *γλώσσης μέλιτος γλυκίων*."

But, while the play of sounds is undoubtedly there, I am skeptical about the actual mimesis of "sweet taste." It is better to notice that in this five word enjambed line (248) the last three words are rhopalic; that the implicit triad

sweet-sayer  
clear(-voiced) orator  
from his tongue than honey sweeter(-tasting) flowed talk,

clearly develops the initial idea ("sweet-sayer," 248) into the weighted culmination at the final "talk" (249); and the whole is held together by the pleasing repetition of gamma and lambda and the assonance of long vowels, particularly eta.<sup>61</sup>

250. Even if, of *μερόπων*, "we can say with confidence that it does not mean 'articulate'" (literally, "voice-dividing") (Leaf; his italics), that is no argument that the word was not so understood, by popular etymology. Such a rendering makes the word compatible with the "voice" words of the preceding line.<sup>62</sup>

254. Πόπες is "an exclamation formed by rapidly closing and opening the lips, analogous to παπαρ, πόπαξ, and πόπαξ, which latter is our 'pish pish!'" (Paley). This bears keeping in mind when we see other collocations of the plosive stops (as at 3).

258. "Danaans" occupies the middle of the line, effectively "surrounded" by the two περὶ phrases.

259-74. Willcock schematizes this so-called digression:

- a. 259      Accept my advice.
- b. 260-1    I once associated with better men than  
              you, and they listened to me.
- c. 262-71   This is the story.
- b' 271-3    They were better than you, and they  
              listened to me.
- a' 274      So you should accept my advice.

259. This statement has heightened force by its position immediately after 258: "You two are the very best, but I am better." It also gives a justification for 250-2; the relevant quality of Nestor here, after his voice, is his age.

261. "(And) even not ever me (did) they (at least) slight." The emphasis has its subtle implication: "don't you two slight me."

264. A rhymed triad.

265. An often-rejected line, this one seems especially well crafted. It is rhopalic (the last word, of two full feet, being felt as longest) and has a certain pleasing play of sound. Also, taken with 264, it is the fourth element of a tetrad of the same form as Agamemnon's

either Aias or Idomeneus  
or godly Odysseus

or you Pelēidēs,  
of all most out(standingly)-striking, of men  
(145-6).

266-7. The two balanced lines with their triple use of "most powerful" emphasize the quality of "power" which Nestor will invoke at 280. The notion that Nestor's friends, although they were "most powerful," fought against (and "destroyed") people who were also "most powerful" is not without irony in its application to the conflict between Akhilleus and Agamemnon, the two most "powerful" Greek commanders.

273-4. "But be persuaded" (274) exactly repeats the first two words of 259, the beginning of Nestor's so-called "digression."

The triple use of "persuade" has great force, perhaps reminding us that:

- 1) Agamemnon would not be persuaded by Akhilleus (132);
- 2) Akhilleus wondered how anyone could be persuaded by

Agamemnon (150).

Nestor has invoked the matchless heroes in order to establish his authority in this particular respect. Interestingly enough, it is in exactly the same terms that both disputants will respond to him. Ignoring the appeal to be persuaded by Nestor, Agamemnon will not be persuaded by Akhilleus (289), and Akhilleus will not be persuaded by Agamemnon (296).

Notice that the word first occurs at the end of Kalkhas' second speech: "(when we have appeased him, then we might persuade him" (100). The overall progression is thus very interesting. First Apollon is to be persuaded (100), then Agamemnon (132), then Akhilleus (150). This parallels the course of the "rage," which is first Apollon's (75), then Agamemnon's (247) and finally Akhilleus' (422).

Austin notes that everywhere else in the Iliad, the Greeks do follow Nestor's advice, and that when they do not here, "the whole poem is the story of the disastrous consequences."<sup>63</sup>

275-84. Each of the antagonists is addressed for five lines, but Nestor brackets the address to Akhilleus (277-81) with two lines before and three after addressed to Agamemnon. Notice also that the initial words of the first two lines to Agamemnon, "do not you" (275) and "but" (276) are picked up by the initial words of the first and last lines to Akhilleus: "do not you" (277) and "but" (281).

278. "With opposing force." The enjambed word has a special emphasis in that it is specifically "opposition that Agamemnon cannot bear, as he himself suggests at 187, and Akhilleus points out at 230. It is almost as though Nestor is saying something like what Athēnē said: "go ahead and quarrel, but not with force in opposition."

279. The near-juxtaposition and assonance of *βασίλειος* and *Ζεύς* may reinforce the connection between them which Nestor is making.<sup>64</sup>

280-1. The sound play between the two operative words ("put antithetically in the same position in the two lines," Willcock) enhances the subtle distinction Nestor makes between them, and evokes the latent force of the fact that *κατρεπός* looks like a comparative. The theme discussed on 80-2 is most clearly stated here.

280. Notice how Nestor takes Agamemnon's contemptuous and vague statement,

if much the (more) powerful you are  
a god somehow to you that (quality) gave (178),

and makes it a specific compliment by a slight change. (This is especially noticeable after the triple use of "powerful" and 266-7.)

281-2. Despite the sentence break, the verb in final position

(281) leads by natural juxtaposition to the invocation of its subject at the beginning of the next line.

282-3. Agamemnon's "passion" (282) occupies the same metrical position as his "gall" (283); both words are also last in their sentences.

283. "I beg," enjambed here, may recall its parallel position at 174:

...and not you (do) I (at least)  
beg because of me to remain.

If Nestor is making an allusion to Agamemnon's remark, its force could be paraphrased: "you will not beg Akhilleus; but I will beg you."

284. The speech ends with an ironic veiled threat, and Nestor probably knows it. By calling Akhilleus "a fence from war evil" he tacitly acknowledges what Akhilleus predicted at the end of his last speech:

many under Hector the man-slaughtering  
dying shall fall. (242-3)

The phrase is also of course a compliment to Akhilleus, and I think the whole speech shows Nestor favoring him above Agamemnon. At 275-6 Nestor recognizes the injustice of the king's action, and at 278-9 he reminds Akhilleus (perhaps cynically) that this action is normal practice. More subtly, the reminiscence (260-73) makes at least two appropriate points:



that the heroes did not "slight" Nestor (261) reminds everyone that Agamemnon is slighting Akhilleus; and that Nestor came from far away (269-70), and his quiet pride in the fact ("for they called me, themselves") may recall Akhilleus' reference to Phthia (152-7).

286-9. Forms of  $\pi\acute{\alpha}\varsigma$  occur here a remarkable five times in four lines. (Notice also repeated "want," 287-8, and the assonance of the four infinitives.) Perhaps this is expressive of Agamemnon's exasperation at Nestor's use of repetition ("Priam," 255; "most powerful," 266-7; "be persuaded" 273-4). Or it may be a more or less unconscious use of repetition as a rhetorical device, suggested by Nestor's uses. To say with Leaf, that the "tautological repetitions...are very suitable to unreasoning fury; they have to do duty for arguments," is to miss the point that Agamemnon (especially after Nestor's long speech) is a long way from "unreasoning fury." In any case the passage ends with a restatement of a now familiar theme: "I will not be persuaded by him." (Notice also that in terms of assonance  $\pi\epsilon\acute{\iota}\sigma\sigma\theta\alpha\iota$  in 289 stands in a similar position to the forms of  $\pi\acute{\alpha}\varsigma$  in the second halves of the two preceding lines.)

292. Notice that the fact that Akhilleus interrupts here is particularly apt if we interpret the disputed preceding phrase as, "his reproaches dash forward for utterance." Homer is

then giving us a perfect illustration of Agamemnon's charge. Alternately, we may conceive of Agamemnon thinking of the remark at the very moment Akhilleus is springing to his feet, obviously to burst out into more invective.

The objection to this interpretation of the verb in 291 seems to be because of a prejudice against the "half-personification" (Leaf) involved. (See also on 97). But the "extreme harshness of this metaphor" (which leads Leaf to conclude that the passage is "hopelessly corrupted") is in no way unsuitable to the context.

293-4. The use of the rare word "(good-for-)nothing," repeated from 231, makes the logic here perfect: "If I obeyed you, I would be called '(good-for-)nothing,' because, as I said earlier, it is precisely 'over (good-for-)nothing men you are lord'" (231).

296. Notice the verbs at the extremes of the line, and that the rhyme of the caesura and end repeats at the caesura of 297.<sup>65</sup>

Enjambed "give signs," followed by "I will not be persuaded by you," is a perfect answer to the last line of Agamemnon's tirade:

(you want to rule,)

to all to give signs;

by which someone will not be persuaded, I expect  
(289).

298. Translating, "No more Achilles draws/ His conqu'ring Sword in any Woman's Cause," Pope remarks that by his "sharp despising Air, 'I will not fight for the sake of a Woman'... he glances at Helena, and casts an oblique Reflection upon those Commanders whom he is about to leave at the Siege for her Cause" (106 note 394). The "sharpness" may be helped by the six gutturals, which are perhaps expressive of harshness.

302. "That they may know, even these men," picks up Agamemnon's conclusion to the threat at 185: "that well you perceive/ by how much more (weight-)bearing I am than you."

303. By the last word, "(spear-)shaft," Akhilleus perhaps picks up Agamemnon's characterization of him as a "(spear-)point-man" (290).

305. The juxtaposed verbs, joined by assonance, give a Janus-like effect of standing back to back regarding the past and future.

306-25. In connection with the idea that Agamemnon is shown in this book to be in fact a capable king (see on 140), it is interesting to note that when the assembly dissolves, Akhilleus merely goes home (306-7), while Agamemnon does three things in quick succession. He launches the ship to Khrysē-town (308-11); no sooner is that done (313), than he ritually purifies

the army (313-15); while this is still being done (318), he dispatches the heralds to fetch Briseïs (318-15).

Notice also that of the three actions, the first and second are narrated in five lines each, while the third--and most important--is treated in nine lines.

308-11. Compare Agamemnon's statement of intention (141-6). Here we find the same information in the same order, while the few changes in vocabulary (aside from those minor ones necessitated by verb tense, mood and person) all make more specific details which were previously vague. "Oarsmen sufficient" (142) becomes "twenty oarsmen" (309); an unmodified "hecatomb" (142) is now "for the god" (310); the rather abrupt "Khrysēis.../let us walk (up)" (143-4) is replaced by the more descriptive "Khrysēis.../ he sat, leading (her)" (310-11); finally, the speculative "some man.../ Aias or Idomeneus or Zeus-like Odysseus/ or (Akhilleus)" (144-7) becomes "much-advising Odysseus" (311). The voyage should be made, says Agamemnon, "that we might appease the far-worker" (147). In the narrated version, the launching of the ship is followed by five lines (313-17) describing the initial measures taken by the army for that purpose.

313-14. Pope notices that "this Lustration might be used as a Physical Remedy in cleansing them from the Infection of the Plague" (107 note 413). This fits well, particularly as the

"lustration" is juxtaposed with the dispatch of the ship to Khrysē-town; by the two acts the god is appeased and the plague ended.

317. This quiet description of the result of a large-scale action, presented in terms of a complete shift in image, may remind us of 52: "and always the fires of corpses burned, thick."

319. Enjambed "lay off quarrelling," by its emphatic position may remind us that Akhilleus, by contrast, did "lay off quarrelling," as commanded by Athēnē at 210.

322-3. Notice the forceful four-word line. The noun-epithet order of the group at the end of 322 is reversed in 323, perhaps for a chiasitic effect:

Pelēidēs Akhilleus  
Brisēīs the lovely-cheeked.

The patronymics in a similar metrical position may further connect the two groups.

324-5. Agamemnon uses the same end-rhymed verbs (but in reverse order) at 136-7, when he first formulates the threat now being fulfilled. The vague referent in

And if they do not give,  
I my (very) self will seize

(someone's)

136-7),

becomes here specifically "Akhilleus:"

And if he does not give, I my (very) self  
 A specifying detail, "coming with more men," is added in  
 enjambement.<sup>66</sup> Similarly the vague additional threat,

...and he will be galled, upon whom I come (139)  
 becomes specific here:

...that for him even more chilling will be.

328. As Akhilleus withdrew "to his lean-to and ships" (305), so the heralds come "to his lean-to and ships." The phrases occupy the same metrical positions in their respective lines. The metrically equivalent repetitions in the next line may emphasize this parallel.

330. Enjambed "sitting," with enjambed "stood" two lines later, may emphasize the contrastive picture of the seated hero submitting to the standing and timid heralds. (Compare the famous wall-painting, "The Surrender of Briseis," where Akhilleus is the only one seated.)<sup>67</sup>

334-47. The whole passage has a high density of rhyme and assonance.

337-8. The three uses of the verb used by Agamemnon at 184 gives Akhilleus' compliance here an ironic twist which

is perhaps reinforced in the narrative at 346-7, where the verb occurs again twice with interesting assonance.

339. The rare double rhyme of the very open, full -*ων* may add solemnity to this balanced line.

340. The balance (and some of the assonance) of 339 runs over into this line. The third element of the triad here has great weight.

The word ἄπηνέος, "with away(-turned) face," may give a visual detail not even suggested by the rendering "without pity." In the wall-painting, "The Sacrifice of Iphigenia," Kalkhas stands on our right, in some confusion, and Agamemnon on our left, with averted face.<sup>68</sup>

341. The rhyme perhaps heightens the connection between the coming into being of the need and what the need will be. There is a balance of nouns and adjectives which runs over the line end somewhat as at 339-40.

348. Pope contrasts the silence of Brisēis' departure with the noisy despair of Akhilleus in the succeeding lines, pointing out that "the Variation of the Numbers just in this place" (which I take to mean that the change to spondees at the end of this whole line of dactyls occurs with the

word "Akhilleus" and continues into the word "weeping," enjambed in 349) "adds a great Beauty to it" (109 note 451).

349-50. In 349 the participles occupy the extremes of the line, while in 350 the participle is in the middle, giving a kind of balance to the couplet. (Compare the position of "bow," "quiver" and "arrows" at 45-6.)

349. "The Reason why Agamemnon parts not in Tears from Chryseis, and Achilles does from Briseis: the one parts willingly from his Mistress, and because he does it for his People's Safety it becomes an Honour to him: the other is parted unwillingly, and...the Action reflects a Dishonour upon him" (Pope 109 note 458). We may add that the parting here is the real beginning of the "rage," and so is presented as graphically as possible.

351. It is here that the second half of the book begins. Like Khryseēs (33-4), Akhilleus has gone off by the beach; like him (35-42), he prays to his special divinity for help because of Agamemnon's arrogant possession of a girl. His special divinity is of course his mother, and as Sheppard notes "we see now another reason why the poet, at the moment when Khryses prayed to Apollo at the seashore, chose to make him... 'born of Leto....'" (36).<sup>69</sup>



The parallel with Khrysēs should not be allowed to obscure the fact that going off by the beach and "eyeing the wine-faced sea" is particularly apt for the invocation of a goddess who is "sitting in the depths of the salt(-sea)." (358).

353-4. "Honorable payment" begins the couplet, and "honorably paid" closes it. Notice also "paid dishonour" in enjambement at 356.

361,363. Two rare three-sentence lines close together again (see on 33); the second is a perfect triad. ✓

365-6. The harmonious coincidence of ictus and accent found in the rhetorical question is broken by the following line, which has coincidence only once. Perhaps this is the metrical equivalent of an exasperated shrug of the shoulders.

369-71. Notice "Atrēidēs" and "Khrysēis" juxtaposed over the caesura (369), "Khrysēs" and "Apollon" separated to the extremities of the balanced line following, and "ships" and "Akhaians" juxtaposed in the oppositely balanced last line of the three.

370-9. Akhilleus becomes narrator here, repeating 12-25

except for the speech at 17-21. A careful listener may feel he is being transported back to the beginning of the story--as in a sense he is, for Akhilleus' telling of the story here leads ultimately to the other quarrel of the book.

371. The one non-verbatim line of the repeated passage. Akhilleus leaves out the initial enjambed "Atrēidēs" of 12, thereby as it were "shifting" the new sentence over to the margin, and so has room to add the final epithet, "bronze-tuniced." Besides giving the line a balance (supported by assonance) it did not have before, the epithet may bring out the pun latent in the name "Khrysēs" at the opposite end of the couplet: the priest's very name is "Gold" (and we know he is from a town named "Golden" and has a daughter named "Goldie"). He carries as token of office (and perhaps as visible symbol of wealth) a "golden" staff (the adjective in 15 and 374 occupying the same initial position as the name in 370), whereas we know the venerable staff of the Akhaians to be wooden (from Akhilleus' description, 234-7), merely "studded" with "golden nails" (245-6). When he comes to the "bronze-tuniced Akhaians" surely the ransom he bears seems "boundless," and surely the soldiers want to accept it. (The revelation of the pun here rather than in the earlier passage is perhaps helped by the repetition of chi-eight times here in the extended sentence, as compared to five in the narrated

version--along with a liberal sprinkling of kappa's).

A possible reason for Homer's exploitation of the pun here rather than in the opening narrative is that Akhilleus (like Khryses; see on 16-22) wants to emphasize the size of the ransom and so place Agamemnon in a bad light.

380. This line, which a careless listener, lulled by the repeated sequence, may think mere paraphrase, if not actual repetition, contains the very surprising word "angered." In fact the humble suppliant at 33-4 is not "angered," but explicitly "afraid" (see on 33). Perhaps to Akhilleus "anger" is one's only possible reaction when Agamemnon takes a girl away from one, or (more plausibly) he is slightly modifying the story to make it more parallel to his own case: "Khryseēs got satisfaction (so might run the unspoken logic)--so should I."

382-3. In the retelling of the rage of Apollon (380-4), this sentence stands out as different in emphasis from its counterparts in the narrative (51-2). There (perhaps euphemistically) "the fires of corpses burned thick;" here the soldiers are "dying" (enjambé for emphasis) in heaps. Again, we may feel that in a subtle way Akhilleus is making more of Agamemnon's insensitivity to the suffering caused by his action than the narrator did.

384-5. Here Akhilleus omits the fact that he himself "commanded" (74) Kalkhas to speak. The implication that Kalkhas spoke of his own accord may make Agamemnon's anger with Akhilleus seem to his mother all the more unjustified. If Akhilleus and Kalkhas were acting in collusion, the omission here, while more natural, is even more distorting.

386. Another exaggeration. Actually Agamemnon offered to give back the girl. For Akhilleus to say that in a very reasonable way he "immediately" took "command" of the situation makes him look better than he was.

387-8. Agamemnon did not "quickly stand up and threaten" Akhilleus. Actually he stood up several times, and endured a good deal of abuse in between, before making the threat (at 180-5).

What we have in this whole sequence (366-92), is a partial answer to Akhilleus' seemingly rhetorical question at 365: why should he tell his mother what she knows already? His purpose is to recast the events into a shape not immediately perceptible to anyone else, and thus present his grievance in the terms most favorable to himself (or perhaps, as it actually seems to himself).

388. "The rhythm--a single word of two spondees filling the first two feet--is almost unique in Homer" (Leaf). This no

doubt gives great weight to the enjambed verb.

395. The "benefit by sayings or deed" brackets the "heart of Zeus," perhaps expressively.

397-406. The particular choice of a myth wherein all-powerful Zeus is "bound" by the other gods in concert and has to accept help from outside Olympos may be apt here, where Akhilleus, though the acknowledged "most powerful," must feel "bound" and helpless, and must seek help from outside Akhaian society.

400. The balanced assonance of this perfect triad is worth noting. It would be wholly lacking if we read, with Zenodotus, "Phoibos Apollon" in place of "Pallas Athēnē."

The three gods mentioned here are, as Paley points out, "the supporters of the Greeks, so that there is special reason for Thetis again consenting to take part against them." Willcock, arguing that the story is made up to suit the situation, suggests that "by a strange sort of reflex effect they take the role of the opposition in the invented myth."<sup>70</sup>

404-5. The end line rhyme may emphasize that the monster "rejoices" because he is "better" than his father. Of course, he may also be γαίωv (a very rare word; see Leaf) because his name is Ἀγαίωv. Notice that these two words are at the extremes of the couplet.

Paley points out that "the name Agaion was connected with the name (Aegean) of the sea, and thus it was assumed as a reason why he should be summoned by Thetis."

406. The rhyme helps to emphasize the sound play across the two words in which it occurs (noticed by Paley), and heightens the polar effect of the two verbs, as well as underscoring the pun.<sup>71</sup>

409. Sheppard remarks that while Akhilleus here asks Thētis to have Zeus pen the Greeks up at their ships, and that this is in fact what happens, "she asks (509), and Zeus promises (523) something less."<sup>72</sup>

The unpatriotic selfishness of "the conduct of Akhilles is well conceived for showing the intensity of the 'rage.' For the same Akhilles had been the first to insist on the restoration of Khryseis in order to stop the plague" (Paley).

410. Enjambed "for killing" is very emphatic.

412. Akhilleus' last speech in this book (and for some time to come) ends with his perceptive invocation of the significant word "blindness" (enjambed for emphasis), which Agamemnon will later (Book 19. 88) make the basis of his explanation for his own actions.

413-14. Perhaps the end-rhyme suggests that Thētis is "pouring tears" because she was "terrible in child-bearing."

414. Thētis' first words here, "born(child)...terrible in my (child-)bearing" echo the first word of the short speech when she first arrives ("born(child)" 362). The whole speech of Akhilleus is thus "surrounded" in a way evocative of his own plea, "but let you...(protectingly) around-hold this child of yours" (393).

418. Her lament ends ("you to a terrible fate I bore in the halls") as it began ("terrible in my child-bearing") (Monro).

421-2. "Rage" in emphatic enjambement again, for the first time (since 1) applied to Akhilleus. The word evidently lends itself to sound-play; here it is perhaps foreshadowed by the syllables of "sitting." See also 488, where the same two words occur closer together, and the similar play between "rage" and "destroying" at 1-2.<sup>73</sup>

423-4. Is the much analyzed (by Analysts) absence of Zeus merely a humorous way of establishing some perspective? Akhilleus may feel that the world has ended, but Zeus is on holiday.

To any discussion of this twelve-day interval must be added the fact (noted by Willcock) that "there is a similar

interval of twelve days at the end of the Iliad, for such is the length of the truce which Akhilleus agrees with Priam for the Trojans to mourn and bury Hector (Book 24. 667)."

426-7. Notice the end-rhyme at both extremes of these lines, which conclude the interview between mother and son.

429. Like "rage" (422), "angered" here is emphatic.

433-4. The three sentences dealing with the disposition of the rigging form a triad, while the three cognate nouns, considered apart from their sentences, form a triad of their own.

436-9. The repetitions here (as well as those in 433-4) are certainly striking. To say with Wilkinson that "by the repeated ἐκ δέ ...he makes more vivid the action--disembarking item by item,"<sup>74</sup> is rather flat. This would also be to ignore the repeated beta's hovering around the third foot throughout, and the long words with pi, rho and omicron around the fourth at 434, 435, 436 and 439. Even if Homer were in the habit of using repetition to "make the action more vivid" (but he is not), we would wonder why he spent so much effort on such an unimportant action. Perhaps it is mere pleasure in repeated sounds.

458-74. Notice the ring composition: Apollon "hears" the



prayer (458), and "listens" to the paeon (474). The whole passage is interesting in that it is a suiting of action to the words of Khrysēs in the prayer at 40: "if ever for you I burned fat thighs/ of bulls or of goats." Thus it partly contributes to the resolution here of the problem which caused the plague, by presenting, in a narrative description, Khrysēs actually performing one of the sacrifices which he invokes at 40, as a "just cause" why the god should send the plague.

467-8 The repetition of "shared (feast)" contributes to the remarkable seventeen dentals of this couplet. Perhaps the assonance here is simply for pleasure, but it may be expressive of the key word  $\delta\alpha\iota\tau\alpha$ . Notice that at 601-2, where 602=468, the assonance over the line end is quite different.

The modifier attached to the third "feast" word is the adjective "equal;" hence there is probably an etymological play on the root-meaning "share." There may thus be an allusion to Akhilleus' complaint,

Not to you ever an equal thing do I hold (as) prize

...if ever a sharing(-out) comes (163-6).

473-4. Nagynotes that "paeon" "the name of the song, is also the epithet denoting the healing powers of the god." This is crucial to his point that the only other "paeon" in the poem (22.391) is sung when Akhilleus has warded off the "pains" he had himself inflicted on the Akhaians.<sup>75</sup> Paley notes that

"far-worker" in the next line acknowledges the god's power, "and a prayer that he would withhold his hand...is implied."

477. The high coincidence of metrical ictus with the eta's, as well as the alliteration, help make up the appeal of this beautiful formulaic line.<sup>76</sup>

488-92. This passage is very unusual in that it consists of summary, or background, material. The collocation of frequentative verbs (490, 491, 492) with their assonance contributes to our feeling that the action is presented as being contemporaneous with the preceding trip to Khryse-town and the ten days which elapse in 493.<sup>77</sup>

490-1. Akhilleus accuses Agamemnon of abstaining from the two kinds of warfare (266-7) in language quite similar to that used here to describe his own abstention. (In particular, compare the initial phrases.)

490. Leaf notes that "glorious for a man" is "elsewhere used of 'fighting' only." Here I think it is used for "assembly" because the assembly is where we have just seen Akhilleus shine (it may be used ironically, in view of what has happened), and perhaps because the assembly of this book has more than a little of "fighting in it" (see on 177).

515-15. "That well I know/ how much" recalls Agamemnon's charge to Akhilleus,

...that well you know

how much more (weight-)bearing I am than you (185-6).

518-19. Like Kalkhas when called upon to speak by Akhilleus, Zeus at first demurs because he will "cause hatred" in someone--in Hērē in fact (enjambement and emphatic, as at 523).

522-3. When Zeus finally makes up his mind, his decision is expressed in two harmonious lines with high coincidence of ictus and accent.

523. "The vagueness of the answer is meant to deter Thetis from pressing the point" (Paley). But see on 409.

526. "Mark," in enjambement after an adjective other than "all," "many" or "other" (an unusual situation) is "perhaps on the border-line...of what might be called harsh enjambement."<sup>78</sup> This perhaps gives "harsh" emphasis to the promise Zeus is making.

533-5. Notice that the last two words of 533 are almost repeated, in reverse order, at the end of 535. 534 is linked to the assonance of these words by the repeated ἄντιος.

541. "Always for you dear" (it is to provoke me). Compare Agamemnon, to Kalkhas, "always for you evils are dear" (107) and to Akhilleus, "always for you quarrelling (is) dear..." (177).

542-3. Two forms of the word "understanding" occur here in two lines, as when Akhilleus is reviling Agamemnon at 149-50. Also, the construction, "not.../do you endure" occurs in a similar context at 226-8.

553. Hērē's response shows an inference from Zeus' words, that he was implying the familiar "always for you it is dear..." (used by Hērē herself at 541). The charge is only here (in Book I) refuted directly.

563. "And that for you even more chilling will be," recalls Agamemnon's remark to the heralds at 326. Notice also that the verb is involved in end-rhyme in both passages.

563-6. Notice the interweaving of two groups of end-rhymes (563-4, 565-6) by the mid-line assonance of 564-5.

565, 569. The two words repeated in the same positions in these lines emphasize that when Zeus says "shut up and sit down," that is exactly what Hērē does. By so much more is Zeus king of gods than is Agamemnon king of men.

568-9. Compare these lines to those narrating the reaction to Agamemnon's dismissal of Khrysēs:

So spoke he; and he feared...

and walked silent... (33-4).

573-94. Hephaistos' peace-making speeches are similar in many points to Nestor's (254-84). The big difference of course is that Hephaistos' speeches are unnecessary because the quarrel is over (at 569) while Nestor's has no real effect.

573-6. Similar in tone to Nestor's opening.

581. As Nestor describes Agamemnon to Akhilleus as "more (weight-)bearing" (281) so Hephaistos uses the word here of Zeus, to Hērē.

566-7. Sheppard is right that "it is delightful to observe that, when Zeus threatens Hērē with his grave displeasure, he uses the familiar formula" (from 28: "lest now they not defend you").<sup>79</sup> But in evoking the earlier line this one contributes to the parallel between the two parts of the book.

576. Enjambed "fine," called "rather harsh" by Edwards<sup>80</sup> (on account of the rare separation of an enjambed adjective

from its noun) is perhaps in initial position for the sake of emphasis, and to bring it into the closer association with "sweetness" (notice the assonance) in opposition to "the worse things."

582. This is similar in form (although opposite in intent) to Athēnē's suggestion to the angered Akhilleus (211).

583. Hephaistos wants Zeus to be "appeased," just as Kalkhas (100) and Agamemnon (147) want Apollon "appeased."

585. Similar to the presentation of Khrysēis to her father (446), which ended Apollon's "quarrel" with the Akhaians.

589. Similar to Kalkhas' warning to Akhilleus:

For (more) powerful (is) a king,  
when angered by a man worse. (80)

591-4. Like Nestor, Hephaistos trots out a story from the past to show that he knows what he is talking about.

592-3. "...and together with the sun's down-sinking/  
down-fell I in Lemnos." Homer's repetition over the line end is even more effective than Milton's imitation,

...he fell...  
a summer's day; and with the setting sun  
dropt, (Paradise Lost 1. 742-5),

so admired by Wilkinson.<sup>81</sup>

594. Five metrically stressed syllables consisting of vowel + nu + dental, four of them also bearing the word stress, give this last line of the last speech in the book a unique resonance. Notice also the chiastic arrangement of the vowels of the last two syllables of the last two words.

The triple assonance (with ictus three times and accent twice) of Σύντες ... κομίσαντο πρόσντα may evoke an etymological pun, or at least one suggesting another relation between Hephaistos and the Sintians of Lemnos. Two other connections have been suggested. First, "the island is volcanic; hence the mythical connexion with Hephaistos" (Monro). Second, the Sintians "were...skilled in metallurgy, and thence called 'the friends of Hephaistos,'" (Paley).

595-611. The quarrel ends finally with a feast, as in one sense the earlier quarrel ended with the feast in honor of Apollon (465-74). The quiet ending of the book, with peace fully restored, stands in ironic contrast to our last view of Akhilleus (488-92), still burning with the "rage" that will last throughout the poem.

602. As Achity remarks, this line "reminds us of the human

feast on Tenedos at the completion of the successful return of Khryseis (468)."<sup>82</sup> Through this, it may refer, in ironic contrast again, to Akhilleus' complaint about "equal sharing" (163-6; see note on 467-8).

It is worth noting here that all other threads of the disruption introduced in this book have now also been resolved: Apollon is appeased; Agamemnon is appeased; Thetis is happy; Zeus and Hephaistos are at ease, with Hērē at least submissive. Only Akhilleus still "rages."

604. "Muses" here, enjambed in initial position (and followed by the verb "sing") eight lines from the end, may remind us that the only other "Muse" in the book is in line 1; while the juxtaposition over the line end with "Apollon" (603) may suggest that the "Muse" of 1 is "well-situated" to tell us about a "rage" which comes ultimately from Apollon.

611. The book closes with Zeus, who was first mentioned in 5;<sup>83</sup> this contributes to the ring structure already made by the Muses, the singing, and Apollon.

The harmony of the very last line, with coincidence of accent and ictus six times, should be noticed.



## FOOTNOTES

## Chapter One

1. Bassett, "The So-Called Emphatic Position of the Runover Word in the Homeric Hexameter," TAPA 57 (1926) 119.
2. This statistic, as well as the few unattributed remarks, in the thesis, concerning frequencies of occurrence, are based on my own counts.
3. Parry, "The Distinctive Character of Enjambement in Homeric Verse," TAPA 60 (1929) 200.
4. Parry (above, note 3) 220.
5. "In at least two-thirds of the instances it serves as a stepping-stone by which our attention is led on to a new picture or new detail. This is especially true of runover adjective, participle, and adverb. These and other runover words often owe their position to a contrasting idea which immediately follows. The noun or pronoun is often placed thus to make obvious the antecedent of the following relative pronoun, or to indicate the person or circumstance to which the following words have reference. The most striking impression that is given by studying all the runover words in Homer is of their function as mediaries between the thought already given to the reader and the new idea to which he is to be introduced." Bassett (above, note 1) 145-6.
6. I suggest this as a possible explanation of the fact that while formulaic structures may occupy whole lines, they are rarely broken by verse ends. On this point, see Hainsworth, The Flexibility of the Homeric Formula (Oxford 1968) 105. Parry's demonstration (above, note 3) that enjambement occurs less frequently in oral poetry than in written may also be relevant here.
7. All translations in the thesis are my own unless otherwise indicated. For an explanation of the method of translation, see below, pages 9-11 and 30.
8. Wilkinson, Golden Latin Artistry (Cambridge 1963) 175.
9. Stanford, The Sound of Greek (Berkley 1967) 94 note 20.

10. Stanford (above, note 9) 82.
11. See below, pages 7-8.
12. See Stanford (above, note 9) for some very good basic ideas too often taken to extremes. For an example of such over-interpretation in Book I, see below, Chapter Three, page 118.
13. Packard, "Sound Patterns in Homer," TAPA 104 (1974) 239-60.
14. This fairly consistent pattern may further support the idea that enjambement was necessary in order to give the poet freedom to create the special effect of rhyme, but I can offer no suggestion as to why the enjambement should be present in this particular pattern.
15. While it would be a mistake to try to force this point in any way, it may be noticed here in passing that the accepted Elizabethan convention of ending blank verse scenes with rhymed couplets was also by no means always observed. Of the five scenes of Hamlet, Act I, for example, i and ii end with no rhyme, while iv and v have their closing rhyme before the last line.
16. Mason, To Homer Through Pope (New York 1972) 36-40.

## Chapter Two

1. Willcock, The Iliad of Homer, Books I-XII (London 1978).

2. Packard (above, Chapter One, note 13).

The table, compiled by computer, is useful as far as it goes, in creating an objective standard by which to measure the rarity of any repeated sound. But assonance and the effects associated with it do not stop at the repetition of one sound, nor at the ends of the lines. Therefore I think Packard's computer should be asked some further questions (which also should be borne in mind when reading the Annotated Text in Chapter Two).

1.) How often do sounds recur within the sentence, as opposed to the line? In 180, for example, the remarkable collocation of sigma's in fact starts with the beginning of the sentence, in 179. In 339, although the computer tells us that the five omega's are rare,

it tells us nothing about the three other omega's in the preceding half-line (338) which begins the same sentence.

2.) How often do sounds recur in half-lines or in phrases? 329 is noted for its triple eta-iota, but it may be even more remarkable in that the sounds all occur in one phrase, occupying only half the line.

3.) How often do particular combinations of sounds occur? For example, Packard's classification of lambda, rho, mu, and nu together as "liquids" could more usefully be broken down by asking the computer to examine the nasals (mu and nu; perhaps with nasalized gamma) as a separate group from the liquids proper (lambda and rho). The groupings of dentals and gutturals are useful, but should have figures for stops and fricatives as well.

4.) What happens in the special case of formulae? A short and provocative note by Stanford, "Euphonic Reasons for the Choice of Homeric Formulae?" Hermathena 108 (1969) 14-17, is cited by Packard, but he does not take up the gauntlet. Within Book I many formulae show kinds of assonance, and it would be interesting to have tables showing frequencies and place of occurrence for metrically equivalent formulae with different types of assonance.

3. The chief exceptions to this are some of the particles and verbs denoting "be" and "go," for which English has an insufficient number of near-synonyms.  
In the Translation, parentheses are used to enclose words, not in the Greek, which are necessary or useful for comprehension.

### Chapter Three

1. Normally, bodies would only be eaten by birds and dogs if no one were left alive to cremate them.
2. Redfield, "The Proem of the Iliad: Homer's Art," CP 74 Number 2 (1979) 100.
3. Redfield (above, note 2) 100.
4. Redfield (above, note 2) 101.
5. This is an example of the impossibility of determining, from Packard's table, the rarity of a collocation of

sounds in a sentence as opposed to a line. (See above, Chapter Two, note 2).

6. This was pointed out to me by I. Arthy.
7. Pope, Homer's Iliad, the Twickenham Edition. Vol. 7, edited by Maynard Mack (London 1967) 120 note 694. Henceforth referred to as "Pope."
8. "Set" (2) and "forth-threw" (3) are aorists, while "made" (4) and "was realized" (5) are imperfects. Redfield (above, note 2) 108.
9. See Stanford (above, Chapter One, note 9) 105 ff. Although he does not suggest that pi functions this way, the mouth does spit by forming the plosive bilabial stop /p/.
10. Redfield (above, note 2) 109.
11. The enclosure is even more striking if we consider the preposition and the verb as two parts of single verbal idea:  

sickness upon the army roused evil.
12. Bassett (above, Chapter One, note 1) 125.
13. See 430 for a different kind of abrupt transition in mid-line.
14. Some support may be found in this for Nagy's proposed derivations of "Akhilleus" from ἄχος and ἄκος ("grief for the soldiers") and of "Akhaians" likewise from ἄχος.  
 For his argument see Nagy, "The Name of Achilles: Etymology and Epic," Studies in Greek, Italic and Indo-European Linguistics offered to Leonard R. Palmer on the Occasion of Seventieth Birthday, edited by A. Davies and W. Meid, (Innsbruck 1976) 209-56.
15. Edwards, "Some Features of Homeric Craftsmanship," TAPA 97 (1966) 120.
16. This point and some of the following are made in Kakrides, "The First Scene with Khryses in the Iliad," Homer Revisited (Lund 1971) 125-37. My observations, similar in many places to his, were independently arrived at except where noted, and point to different conclusions.

17. Paley, The Iliad of Homer with English Notes, Vol. I (London 1866) ad loc. Henceforth referred to as "Paley."
18. Monro, Iliad Books 1-12, with...Notes (Oxford 1926) ad loc. Henceforth referred to as "Monro."
19. Pope 86 note 23. Nevertheless, he curiously ignores the epithet "far-shooter" in translating the line, and as he says adds the word "Avenging."
20. Sheppard, The Pattern of the Iliad (New York 1966) 14-15.
21. See Pope (87-8 note 41) for a discussion of this view and the opposite one.
22. See also Mure, Critical History of...Greek Literature Vol. 2 (London 1854) 107-8. He claims without elaborating that the sounds "contrasting the silent indignation of the priest with the boisterous roaring of the surge" are an illustration of onomatopoeia "almost too trite for citation."
23. Although "Phoibos Apollon" in initial position occurs four times. "Off aloof moving" in 35 has been objected to as redundant after 34, and the name "Apollon" in one of its forms surely could have gone in 35 in place of that phrase if the poet had not wanted to suspend it over the line end. Contrast 351, of Akhilleus in a very similar situation,  

and much to his mother dear  
he prayed, his hands reaching;

where the object is included in the line.
24. Sheppard (above, note 20) 15.
25. I. Arthy suggests that the enjambement here, by disrupting the pattern, is perhaps expressive of Khrysēs' agitation. He points out that there is no such disruption at 451-6, where Khrysēs has what he wants.
26. Murray, The Iliad (London 1976) ad loc.
27. In an interesting and persuasive article, "The Sminthian Apollo and the Epidemic among the Achaeans at Troy," TAPA 108 (1978) 11-14, Bernheim and Zener conclude from external evidence that "there can be little doubt ...that Apollo Smintheus was the god of bubonic plague

(spread by rodents) and possibly, by extension, of all severe pestilences" (page 12). They tentatively identify the plague here as equine encephalomyelitis, a disease which "kills equines 7 to 14 days before symptoms appear in man" (page 11). This disease is spread by mosquitoes, and thus "it is possible that the terrifying sound of Apollo's bow...is a metaphor for the terrifying sound of myriads of mosquitoes." (They add that it seems "no emphasis is placed on the sound of the bow when Apollo is shooting his arrows for other lethal purposes," page 13 note 10).

Pope (89 notes 67 and 69) suggests that the plague was due in part to "immoderate Heats" sent by Apollon, who as "the Sun was a principal Instrument" with his "Darts or Beams" (the arrows again).

28. A mimetic word here if there ever was one: compare its derivatives clang and clangor; also clank, clink, clash, clap, click, clack, crack, crash, etc.

29. The juxtaposed

...-πῶν χωόμενος	(44)
...ὥμοισιν ἔχων	(45)
...ὥρων χωμένοιο	(46)

should also be noticed.

30. Packard's computer finds only 46 lines in the Iliad with three phi's, while here we have three in half a line.
31. Bassett (above, Chapter One, note 5).
32. That the word in another context has been felt to have a mimetic effect appears from Edwards' remark on Iliad 16. 104-5: "...the noisy repetition of the root - three times in two lines...." (Above, note 15) 130.
33. Hogan, A Guide to the Iliad (New York 1979) 82.
34. Sheppard (above, note 20) 16.
35. Sheppard (above, note 20) 17.
36. Redfield, "The Wrath of Achilles as Tragic Error," Essays on the Iliad, edited by John Wright (Indiana 1978) 90.

37. Compare the sinister sigmas at 10.455, 11.565 and 14.94, Mure (above, note 22) 107, calls "the reiteration of low sibilant sounds" at 9.323-4 "a striking illustration of the effect of letters and syllables in enhancing the idea of scorn and contempt."
38. Achity, Homer's Iliad (Illinois 1978) 129.
39. Hogan, "Double πρίν and the Language of Achilles," CJ 71 (1976) 305-6.
40. Leaf, The Iliad Edited with...Notes, Vol. I (Amsterdam 1971) ad loc. Henceforth referred to as "Leaf."
41. As H. G. Edinger points out, it will come as no surprise to the listener that the gifts are to be sent to a particular altar of the god who was invoked in purely local terms at 37-9. But the point here is simply that Agamemnon surely must feel insulted by having to actually send them anywhere.
42. Owen, The Story of the Iliad as Told in the Iliad (Toronto 1946) 7-8.
43. Sheppard (above, note 20) 24-33.
44. The uniqueness of the plural epithet is pointed out by Benardete, "Achilles and the Iliad," Hermes 91 (1963) 14.
45. Although the pattern object + verb occurs 95 times in Book I, the verb is only enjambed 4 times.
46. Hogan (above, note 33) 83.
47. To notice the parallel and yet suggest that it only means 100 was "superadded to suit the narrative" seems a strange lapse in a critic so acute as Paley.
48. I. Arthy points out that the fact that the following verb is second person singular gives support for this idea.
49. Willcock, The Iliad of Homer Edited with...Commentary, Books 1-12 (London 1978) ad loc. Henceforth referred to as "Willcock."
50. Paley's note that φεύγειν may mean simply "depart" does not diminish the effect of the word here.

51. See Tsagarakis, "The Achaean Embassy and the Wrath of Achilles" Hermes 99 (1971) 258-77; especially 259, where he argues that Akhilleus "demands supplication from Agamemnon as the sole condition for reconciliation."
52. This was pointed out to me by H. G. Edinger.
53. Edwards, "Convention and Individuality in Iliad I," HSCP 84 (1980) 13. See his note 31 on the epithet, which perhaps would have been even more "natural" because of its lambda-guttural assonance with the rest of the sentence.
54. Possibly "full" names, or names weighted by patronymics or other epithets, are generally more evocative of the power or ability of the person named than single word designations. See 1, 24, 182, etc.; and, in enjambement, 7, 36, 69 etc.
55. On the other hand, to read  $\alpha\beta\tau\epsilon$  with Leaf, as "an expression of impatience, implying 'one vexation after another,'" is possible; but as Leaf adds, "cf 540;" there the regular meaning "again" (implying, "this has happened before") is much more effective as an evocation of the hen-pecking wife.
56. Achity (above, note 38) 56-60.
57. This was pointed out to me by I. Arthy.
58. Achity (above, note 38) 123.
59. Achity (above, note 38) 130. I suppose, although he does not say so, this conclusion is prompted by 238  $\theta\epsilon\mu\lambda\sigma\tau\alpha\varsigma$ .
60. Stanford (above, Chapter One, note 9) 110.
61. We may also notice here that English "sweet" and "suasive" (from Latin) are cognate with  $\eta\delta\upsilon\varsigma$  and  $\alpha\nu\delta\alpha\iota\nu\omega$  and the Latin pair "suavis" and "suadere." Could the metaphor that gave rise to the second Latin word (and its many English derivatives, "suasion," "assuade," "dissuade," "persuade," etc.) have been apparent to Homer also, so that for him a "persuasive" (see on "persuade," 273-4) speaker was naturally a "sweet-sayer?" (Notice, for example, 24, where Khryses' request is "not sweet" in Agamemnon's soul; that is, he is not persuaded.) If so the development of the triad's third element with



an unrelated "sweetness" word ("honey") is an interesting extension of that metaphor.

62. A glance at the concordance reveals the interesting fact that this formula often occurs in the environment of several other pi's. Could it be that stops, which interrupt the flow of breath which makes up speech, were actually felt to be "voice-dividing?"
63. Austin, "The Function of Digression in the Iliad," Essays on the Iliad, edited by John Wright (Indiana 1978) 75.
64. Against the objection to this line, that "Akhilleus is just as much a 'staff-bearing king' as Agamemnon" (Leaf), see Book 2. 100-08, where the staff's "genealogy" is given.
65. To follow Aristarchus in obelizing (and Fitzgerald in omitting) this line (296) is supreme insensitivity to the poetic value it has in the quarrel.
66. This by no means, as Edwards (above, note 53) 16 claims, "represents a slight backing down on his previous statement."
67. In the Musec Nazionale, Naples.
68. In the House of the Tragic Poet at Pompeii. The painting is in fact a fascinating commentary on Iliad I. The moment is apparently just before the sacrifice; between the king with averted face and the troubled priest, Akhilleus and Odysseus carry the girl demanded by Apollon's sister. Akhilleus (who is very young) is looking obviously to Kalkhas (and so to the gods) for guidance. Odysseus (who presumably is serving the gods to the point of participating) is looking just as obviously to Agamemnon (and notice that he carries the girl for Agamemnon in Book I also, this time back to her father.)
69. Sheppard (above, note 20) 28. He has a curious mistake in the words "chose to make him call the god 'son.'"
70. Willcock, ad loc. For his expansion of the basic idea, see his "Some Aspects of the Gods in the Iliad," Essays on the Iliad, edited by John Wright (Indiana 1978) 58-69.
71. That there is a pun here was pointed out to me by I. Arthy.

72. Sheppard (above, note 20) 22.
73. The fact that participles merely happen to end with these particular consonants would not make it impossible that Homer would juxtapose them with his key word as often as possible. Forms of μῆνις are in fact found with ἀλευά-μεναι twice (5. 444), 16. 711) and with αἰθερόμενοι (21. 523); also with Ἀγαμέμνονι ποιμένι (19. 35); καλοῦμην (9. 513); μηνίσας (5. 178); μέν...Ἀγαμέμνονι (18. 257). Finally, for effective assonance of the same consonants with a participle, see ἕνα μῆνα μενῶν (2. 294).
74. Wilkinson (above, Chapter One, note 8) 67.
75. Nagy (above, note 14) 212.
76. I. Arthy points out that 475 (describing the setting of the sun), is in some ways parallel to this line, and has some of the same alliteration.
77. This was pointed out to me by H. G. Edinger. See also Edwards (above, note 53) 23-5.
78. Edwards (above, note 15) 127.
79. Sheppard (above, note 20) 23.
80. Edwards (above, note 15) 131.
81. Wilkinson (above, Chapter One, note 8) 66. He does not, however, notice that Milton is apparently imitating the Iliad passage.
82. Achity (above, note 38) 18.
83. Sheppard (above, note 20) 24.

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