

Homer *Odyssey* Book 7
Commentary Part 1

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Text, Notes and Vocabulary

᾽Ως ὁ μὲν ἔνθ' ἤρᾱτο πολύτλας δῖος Ὀδυσσεύς,
κούρην δὲ προτὶ ἄστυ φέρειν μένος ἡμιόνοϊν.
ἢ δ' ὅτε δὴ οὗ πατρὸς ἀγακλυτὰ δώμαθ' ἵκανε,
στήσεν ἄρ' ἐν προθύροισι: κασίγνητοι δὲ μιν ἄμφις

1 ᾽Ως ὁ μὲν...: Note the similarity to the start of book 6 here. As there, the initial line summarizes the final action of the previous book, while the next line switches our focus from Odysseus to the Phaeacians. Consider, too, the relation of such narrative summarizing to the ὥς which normally summarizes a simile or descriptive passage.

2 προτὶ ἄστυ: hiatus with lost digamma (προτὶ φ᾽ ἄστυ).

2 φέρειν: technically it is the cart that carries her, not the mules, but the metonymy is an intuitive one. Compare the extended sense of the verb as "bring", e.g. Iliad 3.117, ἄρνάς φέρειν.

2 μένος ἡμιόνοϊν: "the strength of the mules", and so "the powerful mules", though we should not be too quick to see this as a purely rhetorical transference of sense. The forces that drive Homer's people and animals are quite real.

3 ἢ: "she" (κούρην from the line above).

3 ὅτε δὴ: "when, finally..."

3 οὗ: = ἑοο, "her(s)", = αὐτοῦ, possessive adjective. cf. ἐὼν in 7.7. Compare also the demonstrative genitive ἑο, e.g. 7.217.

4 στήσεν: "she pulled up" (intransitive). Only

Bain sees this correctly: all others suggest it is transitive, and that we must understand the mules as an implied object. The first aorist active is normally transitive, to be sure: contrast middle ἵσταντο below, and for the regularly intransitive second aorist, see the indignant Hephaestus at 8.304: ἔστη δ' ἐν προθύροισι. In 4.20-22, however, we have τῷ δ' αὖτ' ἐν προθύροισι δόμων αὐτῷ τε καὶ ἵππῳ... στήσαν: "the two of them, along with their horses, pulled up in the courtyard." We should, then, understand this as a context-dependent, idiomatic use, much as we might say "she parked" without thinking of what it was that she parked. One might add that extracting an implied object from μένος ἡμιόνοϊν two lines before is not at all intuitive (did she park the mules or their μένος?).

4 ἐν προθύροισι: "in the courtyard"; metonymy, since these are literally the courtyard gates, but Homer clearly does not mean that she stopped between the gates.

4 μιν ἄμφις: = ἀμφὶ μιν; an adverbial phrase, so be sure to read it with the verb at the start of the next line "her brothers stood around her", not "her brothers around her stood".

1 ἀράομαι: to pray

2 ἄστυ: town

2 φέρω: bear, carry

3 ἐός: his, her, own

3 ἀγακλυτός: very famous

4 ἵστημι: make to stand, set

4 πρόθυρον: the front-door, the door leading from the αὐλή

4 κασίγνητος: a brother; adj of a brother; sibling

- 5 ἴσταντ' ἀθανάτοισι ἐναλίγκιοι, οἳ ῥ' ὑπ' ἀπήνης
 ἡμιόνους ἔλυνον ἐσθῆτά τε ἔσφερρον εἶσω.
 αὐτὴ δ' ἐς θάλαμον ἔδν ἦϊε· δαΐε δέ οἱ πῦρ
 γρηῖς Ἀπειραΐη, θαλαμηπόλος Εὐρυμέδουσα,
 τὴν ποτ' Ἀπείρηθεν νέες ἦγαγον ἀμφιέλισσαι,
 10 Ἀλκινόω δ' αὐτὴν γέρας ἔξελον, οὐνεκα πᾶσι

5 ἀθανάτοισι ἐναλίγκιοι: "like unto the gods": as with godlike Alkinous imagined drinking his wine at 6.309, this is their normal appearance, not a special manner of standing.

5 οἳ ῥ': the relative is used here simply for narrative progression, and is tantamount a demonstrative in parataxis ("and they released..."). Compare 7.41-2: ἦ ῥά οἱ ἀχλὺν... κατέχευε, "rather she poured down..."; and contrast with more familiar specifying usage, as at 4.360-2: οὔροι... οἳ ῥά τε νηὼν πομπῆς γίνονται: "the winds, which are the senders of ships". The emphatic particle seems more at home in the latter construction.

5 ὑπ' ἀπήνης... ἔλυνον: "released out from under the cart", i.e. from under the yoke.

6 ἔλυνον: diastole (unexpected lengthening) of the last syllable: lost digamma makes position (φεσθητα).

6 τε ἔσφερρον: inexplicable hiatus (we would expect τ' ἔσφερρον). It is not sufficient to say that, as with the caesura, hiatus can occur at the bucolic diaeresis (word break between 4th and 5th feet): it is in fact very rare there. This instance is most likely formed by analogy with 3.275, where the digamma is in play: οὐ ποτε [ε]ἔλπετο θυμῷ; or perhaps, given the context, the model is 6.111 (πτύξασά τε φειματά καλά) or 6.214 (χιτῶνά τε φειματ' ἔθηκον). Compare also 4.831, θεοῖό τε ἔκλυες αὐδὴν, where a similar license is taken.

7 θάλαμον: last syllable is long because of lost digamma beginning the next word (φείον) and making position.

7 ἔδν: "her", possessive adjective.

7 ἦϊε: "she went"

7 δαΐε... οἱ: "kindled for her"; οἱ, referring to Nausikaa, is dative of advantage.

8 Ἀπειραΐη: a fantasy word, like Ὑπερείη in

6.4. Most likely "The land beyond", i.e. without or beyond bounds, ἄπειρος.

8 Εὐρυμέδουσα: "wide-ruling". For some this incongruous name is a symptom of Homer forcibly treating all characters as heroic, even slaves: the status of Eumaeus is the most famous example of this. On the other hand, she is explicitly identified as a kidnapped slave, and so the name may indicate her former status. For the former view, see Hainsworth ad loc. (characteristically dismissive): "there is no pool of names for the lower orders of society on which the poet can draw for incidental characters". The idea of "broadness" may itself be significant in reference to such female characters: compare Odysseus' own nurse, Eury-kleia, and the Ithacan housekeeper Eurynome.

9 ποτ[ε]: "at one time", i.e. "previously"

9 Ἀπείρηθεν: "from Apeirē"; Homeric style has no discomfort with such close repetitions.

10 αὐτὴν γέρας ἔξελον: "picked her out [from the booty] as a prize"; γέρας is in predicate relation to the object αὐτὴν. The phrasing recalls the division of booty at the centre of the quarrel between Agamemnon and Achilles in the Iliad. This is something that a people do for their own leader, and so (despite the poet's insistence on the isolation of the Phaeacians) we should not explain the context away as a rare visit of traveling merchants to Scheriē.

Compare 7.150, γέρας θ' ὅ τι δῆμος ἔδωκεν. If anything, the picture of the fantasy life of the Phaeacians is only enhanced by the idea that the places they raid are also fantasy places.

10 οὐνεκα: "because", "on account of the fact that..."

5 ἐναλίγκιος: like, resembling

6 εἰσφέρω: carry in

6 εἶσω: inward

7 δαΐω: to light up, make to burn, kindle

7 πῦρ: fire

8 γράως: old woman

8 Ἀπειραΐος: Apeiraeon, From Apeiraea

8 θαλαμηπόλος: a chamber-maid, waiting

maid

9 Ἀπείρηθεν: From Apeiraea

9 ἀμφιέλισσα: rowed on both sides

10 γέρας: prize, privilege

10 ἐξαίρω: take out, choose, deliver

10 οὐνεκα: on account of which; because

Φαιήκεσσιν ἄνασσε, θεοῦ δ' ὥς δῆμος ἄκουεν:
 ἦ τρέφε Νausικάαν λευκώλενον ἐν μεγάροισιν.
 ἦ οἱ πῦρ ἀνέκαε καὶ εἴσω δόρπον ἐκόσμη.
 καὶ τότε Ὀδυσσεὺς ὦρτο πόλινδ' ἵμεν: ἀμφὶ δ' Ἀθήνη
 πολλήν ἤερα χεῦε φίλα φρονέουσ' Ὀδυσῆϊ,

11 Φαιήκεσσιν ἄνασσε: “was ruler for the Phaeacians” (dative of advantage), or perhaps better “among the Phaeacians” (cf. 7.23, τοῖσδε μετ' ἀνθρώποισιν ἀνάσσει; and 7.62, ἐν Φαίηξιν ἄνασσε—though the alternative dative form here makes it harder to compare apples to apples). When a place rather than a population is the object, we also find genitive with this verb (17.443, Κύπρου ἱφί ἄνασσειν).

11 θεοῦ δ' ὥς δῆμος ἄκουεν: “and the people obeyed him like a god”. They listened to his orders, hence “obeyed”. θεοῦ ὥς is anastrophe (ὥς θεοῦ), which is why the adverb has an accent. One hears people in the genitive (a source relation).

12 τρέφε: “she was nurse to”, a continuing relation, despite Nausikaa's maturity.

13 οἱ πῦρ ἀνέκαε: repetition to bring a digression to a close.

13 εἴσω: “within”, i.e. in her chamber. Usually this adverb connotes motion (see line 6 above), but cf. 10.91 εἴσω πάντες ἔχον νέας. One should beware of reading too much into such details, but perhaps we are supposed to gather from this (and the need for a fire) that, having been delayed by her meeting with Odysseus, Nausikaa has returned late and missed dinner (when Odysseus reaches the court, they are pouring libations, and so have finished eating). Bain, however, draws attention to Nausikaa standing at the edge of the hall at 8.457-8 (an example that could surely be used to opposite effect), and suggests that it was “improper for Nausikaa to sup in the hall with the rest of the family.” Hainsworth's reference to “universal Greek custom” is ambitious in the context of Homeric poetry, let alone the special nature of Phaeacian society (and her mother is present in the hall). Note, however, the force of γε in Nausikaa's scorn for women who consort with men before they are married (6.288), which implies, I think, that only marriage makes it

acceptable to appear in male society.

13 ἐκόσμη: “set out, arranged”; compare 7.232, ἀμφίπολοι δ' ἀπεκόσμεον ἔντα δαιτός.

14 ὦρτο ἵμεν: “arose to go”; like βῆ ἵμεν (e.g. 6.15, on which see note), a complementary relation which can be interpreted as expressing purpose; but since it clearly describes motion that does take place (rather than the intent), perhaps better understood as “arose and went”.
 14 ἀμφι: either adverbial (“all around”), or in tmesis with χεῦε in the next line. As often, the distinction is a fine one.

15 ἤερα: “mist”. The nature of this divine mist, which is the standard way for gods to disguise themselves in the Iliad, and humans too in the Odyssey, is much debated. Since a thick mist in clear daylight would itself prove surprising, modern readers tend to assume that the mist is somehow itself invisible, or even that it is a poetic device, not to be taken literally. Herder, recognizing “the beautiful visibility of Homeric phenomena” and comparing the mist which is sometimes shed directly over mortals' eyes, argues quite persuasively against this idea: “Homer knows nothing of empty metaphorical expressions. In his work, the mist in which the gods enshroud mortals is real mist, a veiling cloud that is an integral part of the wonder of his fiction...” (p.120).

15 φίλα φρονέουσ[α] Ὀδυσῆϊ: “with kind intent towards Odysseus”; literally “thinking thoughts that were friendly towards Odysseus.” The dative name is governed by the sense of φίλα, which is a neuter substantive used as an internal accusative. The phrase is appropriate for one who holds the power to help and protect another, sometimes a god, but also a potential host; cf. 6.313, 7.75 (of Arete) and 6.17 (a father to a child). It also seems to be reserved for direct interaction (contrast 6.13-14, where Athena simply “plans a nostos for Odysseus”).

12 τρέφω: nurture, make grow, make firm

13 ἀνακαίω: to light up

13 δόρπον: the evening meal

13 κοσμέω: arrange, set out

14 ὀρνυμι: arouse, stir up

15 ἀήρ: the lower air, the air

15 χέω: to pour

15 φρονέω: be minded, understand, be wise

20

μή τις Φαιήκων μεγαθύμων αντιβολήσας
 κερτομέοι τ' ἐπέεσσι καὶ ἐξερέοιθ' ὅτις εἶη.
 ἀλλ' ὅτε δὴ ἄρ' ἔμελλε πόλιν δύσεσθαι ἔραννῃν,
 ἔνθα οἱ ἀντεβόλησε θεὰ γλαυκῶπις Ἀθήνη
 παρθενικῇ εἰκυῖα νεήνιδι κάλπιν ἐχούσῃ.
 20 στῆ δὲ πρόσθ' αὐτοῦ: ὁ δ' ἀνείρετο δῖος Ὀδυσσεύς
 “ὦ τέκος, οὐκ ἂν μοι δόμον ἀνέρος ἡγήσαιο
 Ἀλκινόου, ὅς τοῖσδε μετ' ἀνθρώποισιν ἀνάσσει;
 καὶ γὰρ ἐγὼ ξεῖνος ταλαπείριος ἐνθάδ' ἰκάνω

16 μή: “lest”, introducing a negative purpose clause (with κερτομέοι and ἐξερέοιτο below)
 16 τις Φαιήκων: “some one of the Phaeacians”, partitive genitive.

16 ἀντιβολήσας: the participle is best translated as if a coordinated finite verb: “should meet (him) and...”

16 μεγαθύμων: this epithet is always positive in Homer, except (presumably) here, where it is taken to be equivalent to ὑπερφίαλοι (Nausikaa's word at 6.274). English “proud” perhaps captures the ambiguity.

17 κερτομέοι: a strong word, implying something more than protective inquiry; compare Odysseus' quarrel with Laodamas at 8.153: τί με ταῦτα κελεύετε κερτομέοντες; Further, while ἐξερέοιτο might seem innocuous, the welcoming host saves the question of identity for later: to ask it upon meeting is equivalent to a challenge.

17 ὅτις εἶη: “who he was”, indirect question (introduced by ἐξερέοιτο; secondary sequence, hence optative). ὅτις = ὅστις.

18 ὅτε δὴ ἄρα: “just when, when finally”

18 δύσεσθαι: future infinitive complementing ἔμελλε, as is usual. Since this verb has a mixed aorist, this would also be the aorist middle infinitive, though that is not found in Homer.

18 πόλιν δύσεσθαι: “enter the city”, i.e. go within its walls. The verb is most literally used of sinking into water (which is why it is appropriate for the setting sun), but often has this metaphoric sense. Compare δύνε δόμον at 7.81, δύνε σπέος at 13.366, and (of putting on clothing) χιτῶνα δύνεν at 15.61.

20 παρθενικῇ: “maidenly”, denoting simply

16 μεγάθυμος: high-minded, proud

16 ἀντιβόλῃ: to meet by chance

17 κερτομέω: to taunt

17 ἐξέρομαι: inquire into

17 εἰμί: to be

18 δύω: “plunge in, go into, sink”

18 ἔραννός: lovely

20 παρθενικός: of a παρθένης, an unmarried girl

20 εἰκός: like, alike; probable, reasonable

status rather than manner or character.

20 κάλπιν ἐχούσῃ: “bearing a water jug”.

Odysseus is coming from Athena's grove, which we were told contains a spring (6.292); Athena therefore disguises herself as a girl fetching water from it. The κάλπις was carried on the head. Though the setting here is, technically, just outside the city wall, “The hero meets a girl by a water source” is, as many commentators note, a common motif, found also in the Nausikaa story and (albeit more ominously) in the Laestrygonian episode (10.105).

22 οὐκ ἂν μοι... ἡγήσαιο: for the potential optative and dative of advantage used in a polite request (“would you not show, please?”), cf. Nausikaa's request to her father at 6.57, οὐκ ἂν δὴ μοι ἐφοπλίσσειας ἀπήνην;

22 δόμον ἡγήσαιο: “show the way to the house”, δόμον is accusative of end of motion (terminal accusative). Cf. 6.114, ἦ οἱ Φαιήκων ἀνδρῶν πόλιν ἡγήσαιο (where οἱ is parallel to μοι here, dative of advantage).

22 ἀνέρος: the first syllable is long in Homer.

24 καὶ γὰρ: “For, in truth...”; γὰρ explains why Odysseus makes his request, καὶ adds emphasis, perhaps expecting surprise on the part of the hearer. Compare 4.199 καὶ γὰρ ἐμὸς τέθνηκεν ἀδελφεός, “for, as it happens, my own brother died...”; 5.190 καὶ γὰρ ἐμοὶ νόος ἐστὶν ἐναΐσμος, “I do, as it happens, have a just intention” (Calypso letting Odysseus go).

24 ξεῖνος ταλαπείριος: predicate nominatives, “I have arrived here as a suffering stranger”.

20 νεᾶνις: a young woman, girl, maiden

20 κάλπις: a vessel for drawing water, a pitcher

21 πρόσθεν: before, in front of

21 ἀνέρομαι: to enquire of, question

22 τέκος: child

24 ταλαπείριος: subject to many trials, much-suffering

- 25 τηλόθεν ἐξ ἀπίης γαίης: τῷ οὐ τίνα οἶδα
 ἀνθρώπων, οἳ τήνδε πόλιν καὶ ἔργα νέμονται.”
 τὸν δ’ αὖτε προσέειπε θεὰ γλαυκῶπις Ἀθήνη:
 “τοιγάρ ἐγώ τοι, ξεῖνε πάτερ, δόμον, ὃν με κελεύεις,
 30 δείξω, ἐπεὶ μοι πατὴρ ἀμύμονος ἐγγύθι ναίει.
 ἀλλ’ ἴθι σιγῇ τοῖον, ἐγὼ δ’ ὁδὸν ἡγεμονεύσω,

25 ἀπίης γαίης: “a far-off land”, a more specific version of τηλόθεν. ἀπίης is connected by Merry to words involving water (as in Latin aqua, cf. Ἀπιδανός), rather than the preposition ἀπό, and so “a land over the water”. The epithet is found only with this noun, which (as Hainsworth notes) makes derivation from and old and poorly understood form more likely than from the familiar ἀπό.

25 τῷ: “wherefore”. This word is almost always found at the start of the line, and its presence here suggests a strong 4th foot caesura.

26 ἔργα: the fields and farms he has just passed through.

28 τοι: dative indirect object of δείξω below, “I will show to you”.

28 ξεῖνε πάτερ: “revered stranger”; “father” is used here as a term of respect for an elder, responding to Odysseus addressing her as τέκος above.

28 ὃν με κελεύεις: “which you call on me [to show, δείξαι]”; compare the repeated formula in lines 48-9, where the complementary infinitive (περραδέμεν) is supplied in enjambment. The infinitive is often left to be implied from the main clause with this construction: cf. 7.187

29 μοι: a challenging dative of advantage, at least in terms of translation. We should avoid the temptation to treat such datives as equivalent to possessive adjectives (and this is not equivalent to the possessive dative, so not straightforwardly “my father”). Usually it is possible to grasp how the verb does, in some sense, provide advantage (or disadvantage) to the person denoted by the pronoun, as at 7.249-50: ἐπεὶ μοι νῆα θοὴν ἀργῇτι κεραυνῷ / Ζεὺς ἐλάσας ἐκέασσε (“Zeus broke the ship for me”). Here, however, the relation is more

subtle. The dative seems to express her familiarity with the house: “I know it, it lies near my father’s”.

29 πατὴρ ἐγγύθι: “near to [the house of] my father”. The ellipsis depends on the common idiom where the owner can stand in for the house, which works just as well in English (“he lives near my father” would not conjure up a picture of a house that travels around, Howl-like, in order to stay near a person).

Accordingly the genitive is best understood as governed directly by the preposition, rather than as the idiomatic possessive, “my father’s [house]”. Merry compares ποτικέκλιται αὐτῇ in 6.308, where αὐτῇ clearly stands for θρόνῳ αὐτῆς.

29 ναίει: “it is situated”. Though the verb is normally used of people who “dwell”, it is also used of islands (Iliad 2.626), and the closely connected ναετᾶω is used of cities too (Iliad 4.45). There is no need to take Alkinous as the subject.

30 ἴθι σιγῇ: “go in silence”, dative of manner.

30 τοῖον: adverbial neuter accusative. Most commentators imagine a gesture, such as putting a finger to the lips, with the sense “just so”—a dramatic touch which might be acted out by the poet/performer (compare the role of similar demonstratives in Athenian tragedy). Attractive as this is, the adverb is not uncommon in Homer, and usually is simply an intensifier: and so here it probably means something like “in total silence”. Compare 4.776, ἀλλ’ ἄγε σιγῇ τοῖον ἀναστάντες, and especially 15.451, κερδαλέον δὲ τοῖον (so crafty), and 20.302, σαρδάνιον μάλα τοῖον (so very bitter).

30 ὁδόν: internal accusative object of ἡγεμονεύσω, “I’ll lead the way”.

25 τηλόθεν: from afar, from a foreign land

25 ἄπιος: far off

25 τῷ: therefore, in this wise, thereupon

27 αὖτε: again, in turn

28 τοιγάρ: so then, wherefore, therefore, accordingly

29 δείκνυμι: publish, show, demonstrate

29 ἀμύμων: blameless, noble, excellent

29 ἐγγύθι: hard by, near

29 ναίω: dwell, inhabit, be situated

30 σιγῇ: silence

30 τοῖος: such, such-like

30 ἡγεμονεύω: to be or act as ἡγεμών, to go before, lead the way

μηδέ τιν' ἀνθρώπων προτιόσσεο μηδ' ἐρέεινε.
 οὐ γὰρ ξείνους οἷ γε μάλ' ἀνθρώπους ἀνέχονται
 οὐδ' ἀγαπαζόμενοι φιλέουσ', ὅς κ' ἄλλοθεν ἔλθῃ.
 νηυσὶ θοῇσιν τοῖ γε πεποιθότες ὠκείησι
 λαΐτμα μέγ' ἐκπερόωσιν, ἐπεὶ σφισι δῶκ' ἐνοσίχθων:

35

31 προτιόσσεο: "Do not look anyone in the eye." Athena is going to keep Odysseus invisible, and so the direction of his gaze will be irrelevant; but he will be unaware of the fact, and Athena maintains her own fiction here. To be sure, the verb seems to imply more than a casual glance: compare the dying Hector to Achilles at Iliad 22.356, ἧ σ' εὖ γινώσκων προτιόσσομαι (Viola's "I see you what you are"). Compare also 14.219, of the proud warrior who does not acknowledge the threat of death: οὐ ποτέ μοι θάνατον προτιόσσετο θυμὸς ἀγήνωρ. The warning here is echoed by Odysseus to Penelope in book 23, again somewhat incongruously, since he has already told her to retreat to the women's quarters upstairs (23.365).

32 οἷ γε: "these particular people" (by implication, "unlike others"); cf. τοῖ γε two lines below. As with Nausikaa's anxiety about being seen with Odysseus, Athena's picture does not especially fit with the warm welcome that will be offered to Odysseus, and given the goddess' description of the seafaring nature of all Phaeacians, it can't be explained away by imagining an unruly underclass (Bain is particularly fanciful in this regard). Though this doesn't entirely do justice to the echo of Nausikaa's words, it is best to see this warning as 1) the teasing and testing of a trickster goddess, who cannot resist making her protégé just a little nervous; 2) a narrative expediency (like the mist) to get Odysseus straight to the court without further encounters.

32 οὐ μάλ': "not especially", i.e. "not at all" (litotes or understatement).

32 ἀνθρώπους ἀνέχονται: "tolerate(?) people", i.e. visitors. This idea is intriguingly (but confusingly) echoed in the words of Telemachus at 17.12-13, where the sense "support, maintain" is perhaps to be found: ἐμὲ δ' οὐ πῶς ἔστιν ἅπαντας / ἀνθρώπους ἀνέχεσθαι, ἔχοντά περ ἄλγεα θυμῷ ("I cannot maintain all men, pained at heart as I am"). If

that sense is to be heard here, Athena's warning is stark: not just "watch out for inhospitable men", but "don't expect any kind of hospitality." Indeed, that may best explain the contrast she goes on to make between the Phaeacians' inhospitable nature and their delight in swift ships.

33 ἀγαπαζόμενοι φιλέουσ[ι]: "welcome with kind hospitality"; the participle is part of the vocabulary of hospitality, as we see in Iliad 24.462-4 (Hermes to Priam): οὐδ' Ἀχιλλῆος / ὀφθαλμοὺς εἴσεμι: νεμεσσητὸν δέ κεν εἴη / ἀθάνατον θεὸν ὧδε βροτοὺς ἀγαπαζέμεν ἄντην.

33 ὅς κ[ε]: the antecedent of the relative pronoun is an implied object of φιλέουσι, and the relative clause is indefinite (hence κε and subjunctive). As often in English, the indefiniteness is easier to express in the main clause (and by adding in the antecedent), so "they do not welcome any man who comes from elsewhere".

34 νηυσὶ θοῇσιν ὠκείησι: θοῇσιν is a "standing" epithet for the noun: a description so formulaic that the poet feels no redundancy in adding the second adjective, which certainly has the same sense.

34 πεποιθότες: the perfect participle has present sense, describing the established and continuing condition of its referent. This verb takes a dative object, hence νηυσὶ ("trusting in their ships").

35 ἐκπερόωσιν: diektasis (an artificially uncontracted form, ἐκπεράω)

35 σφισι δῶκ[ε]: "granted to them (this way of life or skill)". We might ask what the real point of contrast here is: Athena seems to be arguing that the Phaeacians are inhospitable because they are sailors by nature. The mention of Poseidon will remind Odysseus of the god who is his enemy (as he is well aware), and perhaps is intended to contrast with a people who privilege Zeus (the god of

31 προτιόσσομαι: to look at

31 ἐρεείνω: to ask

32 ἀνέχω: raise up; tolerate; support

33 ἀγαπάζω: "to treat with affection, show affection to"

33 ἄλλοθεν: from elsewhere

34 θοός: swift

34 ὠκύς: quick, swift, fast

35 λαΐτμα: the depths; gulf

35 ἐκπεράω: to go out over, pass beyond

35 Ἐνοσίχθων: Earth-Shaker (Poseidon)

40

τῶν νέες ὠκεῖαι ὥς εἰ πτερὸν ἡὲ νόημα.”
 ὥς ἄρα φωνήσας ἠγήσατο Παλλὰς Ἀθήνη
 καρπαλίμως· ὁ δ' ἔπειτα μετ' ἵχνια βαίνει θεοῖο.
 τὸν δ' ἄρα Φαίηκες ναυσικλυτοὶ οὐκ ἐνόησαν
 ἐρχόμενον κατὰ ἄστυ διὰ σφέας· οὐ γὰρ Ἀθήνη
 εἶα ἐϋπλόκαμος, δεινὴ θεός, ἢ ῥά οἱ ἀχλὺν
 θεσπεσίην κατέχευε φίλα φρονέουσ' ἐνὶ θυμῷ.
 θαύμαζεν δ' Ὀδυσσεὺς λιμένας καὶ νῆας εἴσας,

hospitality). I suspect, however, that the main point is that the Phaeacians are not focused on home and hearth, being rather always in motion (as the next line expresses so vividly). This contrast foreshadows what we learn of Odysseus' future in Teiresias' prophecy: discovery of an anti-Phaeacia (people who know nothing of ships) followed by a gentle death “off the sea” (11.121-137). It is also part of a growing set of contrasts involving the Phaeacians vs. “normal” Greeks, which is a significant feature of book 8.

36 τῶν νέες ὠκεῖαι: “their ships (are) swift”. Again, no discomfort with the quick repetition of the adjective used two lines before.

36 ὥς εἰ: “as if (they were)”

36 πτερὸν: a wing (not a feather); for the swiftness of beating wings, cf. the use of the epithet πυκνός to describe them, e.g. ἐπιδινηθέντε τιναξάσθην πτερὰ πυκνά (2.151); note too that oars are wings for ships (11.125).

36 ἡὲ νόημα: “or a thought”. This idea is explored in detail in a simile at Iliad 15.80ff., where thought is imagined as carrying a man dartingly (i.e. like a bird) around the world he has traveled (ἄλξι νόος ἀνέρος... ἐνθ' εἶην ἢ ἐνθα).

38 μετ' ἵχνια: “following in the footsteps” (μετά + accusative = “following, after”).

40 οὐκ ἐνόησαν ἐρχόμενον: “did not notice him as he went”. Verbs of perception tend to be accompanied by participles in Homer, though the construction is not quite the supplementary one (so not “did not notice that he was going”).

40 κατὰ ἄστυ: hiatus because of lost digamma

(κατὰ φαστυ).

40 σφέας: as is common with this word, pronounced as a single long syllable (synizesis).

41 ἢ ῥά: the combination of pronoun and particle here suggests adversative sense: “rather she...”

41 οἱ: = αὐτῷ, “on him”; indirect object of κατέχευε in the next line.

41 ἀχλὺν: the same as ἡέρα at 15. Indeed, it is best to see this line as simply repeating what we learned there (not a renewal of the camouflage) in a ring composition enclosing the conversation of Athena and Odysseus.

42 θεσπεσίην: the adjective is used for sounds, substances or spaces that surround one in eerie and/or wondrous fashion (song, breezes, echoes, shouts, smells, fleece, the Sirens, a cave). Cf. θέσφατος ἀήρ at 7.143.

42 κατέχευε: note the echo of the gilding simile from book 6, where it is grace (χάρις) that the goddess pours down on Odysseus (6.235). Indeed, in 3 other instances this divinely shed grace is itself described as θεσπεσίη (2.12, 8.19, 17.63)

43 θαύμαζεν: “wondered at, admired”.

43 λιμένας καὶ νῆας: as Bain notes, Odysseus has already passed these, and they are outside the city, which Odysseus has now entered (ἐρχόμενον κατὰ ἄστυ in 40). λιμένας is plural either because, as we learned at the end of book 6, the city is at the end of an isthmus with a harbor on each side; or (more likely I think), it means something vaguer like “mooring places”.

36 πτερόν: wing, feather

36 νόημα: a perception, thought

37 φωνέω: make a sound, speak

38 καρπάλιμος: swift

38 ἵχνιον: a track, trace, footstep

39 ναυσικλυτός: famed for ships, famous by sea

39 νοέω: perceive, observe, think

41 ἔάω: suffer, permit, allow

41 δεινός: awesome, terrible

41 ἀχλύς: a mist

42 θεσπέσιος: divinely sounding, divinely sweet

42 καταχεύω: “to pour down upon, pour over”

43 θαυμάζω: wonder at, be amazed

43 λιμήν: harbor

43 ἕισος: alike, equal

45 αὐτῶν θ' ἡρώων ἀγορὰς καὶ τείχεα μακρά,
 ὑψηλά, σκολόπεσσιν ἀρηρότα, θαῦμα ἰδέσθαι.
 ἀλλ' ὅτε δὴ βασιλῆος ἀγακλυτὰ δώμαθ' ἴκοντο,
 τοῖσι δὲ μύθων ἤρχε θεὰ γλαυκῶπις Ἀθήνη:
 “οὗτος δὴ τοι, ξεῖνε πάτερ, δόμος, ὃν με κελεύεις
 πεφραδέμεν. δῆεις δὲ διοτρεφέας βασιλῆας

44 αὐτῶν ἡρώων: “of the heroes themselves”. αὐτῶν “marks the transition from the material city to its inhabitants” (Merry), though we still have plenty of attention for the material (τείχεα, δώματα). ἡρώς here can be nothing more than “noble, leader”, and we probably see here the close connection between ἡρώς and ἀριστῆς/ἄριστος.

44 ἀγορὰς: “meeting places”, or possibly “gatherings” (i.e. the people “themselves”). If we accept the latter, we do not need to explain why there is more than one ἀγορή; but the continued focus on built structures (τείχεα) goes against this. For the plural, we should probably accept that the poet is being imprecise (as with Odysseus’ admiration for the harbors outside the city), and that a city can have more than one place where people gather, even when there is one official ἀγορή. If we demand precision, however, we could look to 8.12ff, where Athena summons the Phaeacians to the singular ἀγορή, and the poet immediately describes how the ἀγοραί τε καὶ ἔδραι fill with curious citizens - the plural presumably denoting any parts of the larger area that are made to accommodate them.

44 τείχεα μακρά: “tall walls”; “tall” is the default sense of μακρός in Homer, and we need not be trouble by redundant ὑψηλά following immediately in the next line (“walls high and tall”).

45 σκολόπεσσιν ἀρηρότα: “fitted with stakes”, i.e. “with stakes fitten into them”. As the description of the Achaean wall at Iliad 7.436 makes clear, these are palisade stakes on top of the wall.

47 τοῖσι δὲ μύθων ἤρχε: literally “made a start of words for [the two of] them”. Better,

perhaps: “was the first to speak.”

Demonstrative τοῖσι, dative of advantage, refers to all those present, the formula being borrowed from contexts with larger gatherings (e.g. Zeus to the assembly of the gods at 1.28, τοῖσι δὲ μύθων ἤρχε πατὴρ ἀνδρῶν τε θεῶν τε; cf 7.185, τοῖσιν δ' Ἀλκίνοος ἀγορήσατο). Verbs of beginning take genitive objects (probably a partitive relation), hence μύθων.

47 δέ: so-called ‘apodotic’ δέ; “introduces the apodosis [i.e. main clause] of the temporal clause as if it were coordinate and not subordinate” (Bain).

48 οὗτος δὴ τοι δόμος: “this is the very house” (τοι is the particle).

48 κελεύεις: present tense because the request is considered to still be in effect: “you are asking me...”

49 πεφραδέμεν: reduplicated aorist infinitive (cf. optative πεφράδοι at Iliad 14.334).

49 δῆεις: present with future sense, like δῆομεν at 6.291. By implication “you will find [within this house]”.

49 διοτρεφῆας βασιλῆας: “princes nourished by Zeus”. Legitimate rulers derive their power from Zeus, hence διοτρεφῆας. On the sense of βασιλεύς, see Hainsworth: “They are twelve in number, cf. 8.390, and... are clearly outranked by Alkinous. The Homeric political vocabulary, however, is highly unspecific, and consistently distinguishes only the nobility... and the commons (λαός, δῆμος). Certain facts, e.g. the use of the term ἄναξ in old cults, and the failure in Homer to refer to gods as βασιλῆες, suggest that βασιλεύς once denoted a humbler status than ἄναξ.”

44 ἀγορά: market place; gathering place

44 μακρός: tall; long, large, great

45 ὑψηλός: high, lofty

45 σκόλοψ: anything pointed: esp. pale, stake

45 ἀραρίσκω: “fit on or together, join, fit with”

45 θαῦμα: wonder

47 ἄρχω: begin, rule (+gen.)

49 φράζω: point out, show, advise

49 δῆω: to find, meet with

49 διοτρεφής: god-nourished

- 50 δαίτην δαινυμένους· σὺ δ' ἔσω κίε μηδέ τι θυμῷ
 τάρβει· θαρσαλέος γὰρ ἀνὴρ ἐν πᾶσιν ἀμείνων
 ἔργοισιν τελέθει, εἰ καὶ ποθεν ἄλλοθεν ἔλθοι.
 δέσποιναν μὲν πρῶτα κιχήσσαι ἐν μεγάροισιν·
 Ἀρήτη δ' ὄνομ' ἐστὶν ἐπώνυμον, ἐκ δὲ τοκῆων
 55 τῶν αὐτῶν, οἳ περ τέκον Ἀλκίνοον βασιλῆα.
 Ναυσίθοον μὲν πρῶτα Ποσειδάων ἐνοσίχθων

50 δαίτην: cognate (and so internal)
 accusative object of δαινυμένους. "Feasting
 their feast."

50 ἔσω κίε: despite the appeal to proverbial
 wisdom in 51-2, Athena clearly leaves behind
 her humble water-girl persona in encouraging
 Odysseus to go beyond the normal rules of
 hospitality, which require a guest to wait at the
 gate to be noticed (e.g. 1.103). She, of course,
 knows that Odysseus will still be invisible, but
 he does not. Nausikaa's instructions to
 Odysseus did not deal with the means of
 admission to the house, but did call for similar
 boldness (6.304, ὥκα μάλ' ἀμείνω διελθέμεν).

50 κίε... τάρβει: both are imperative.

51 ἀμείνων: for "better" behavior as the
 simple focus of proverbial wisdom, cf. 7.310,
 ἀμείνω δ' αἶσμα πάντα; 22.374, κακοεργίης
 εὐεργεσίη μέγ' ἀμείνων; Iliad 9.256,
 φιλοφροσύνη γὰρ ἀμείνων.

52 τελέθει: "turns out to be"

52 εἰ καὶ: "even if".

52 ποθεν ἄλλοθεν: "from some other place"
 (the repeated suffix can't be accommodated in
 translation).

52 εἰ... ἔλθοι: a direct contradiction of the
 restraint expected of a visitor: even if you are a
 stranger, act like you are at home. Note the
 mixed condition: θαρσαλέος ἀνὴρ ἀμείνων
 [ἐστίν], εἰ καὶ ἔλθοι: future less vivid protasis
 with optative, present general apodosis with
 indicative (albeit implied).

53 δέσποιναν: "mistress of the house". No
 masculine version of this (e.g. δεσπότης) is
 found in Homer.

53 πρῶτα: "first of all" (adverb). Nausikaa's
 instructions were to ignore all others and seek
 out her mother; Athena seems to imply that
 Odysseus will naturally come across her first,

unless the future κιχήσσαι has some kind of
 imperative force ("mild command", as Bain puts
 it)—but that seems out of keeping with the
 sense established by δήεις in line 49. Merry's
 solution (κικήσσαι = "thine eye will light
 upon") cannot be supported.

54 Ἀρήτη: a doubly significant name: it is
 common for children to be "prayed for",
 especially when parents have trouble
 conceiving, and for this to be commemorated
 in their name—indeed, it was almost Odysseus
 own name (πολύαρητος, 19.404); but she has
 also been identified by both Nausikaa and
 Athena as the one to whom Odysseus must
 direct his entreaties, and the description of her
 that follows establishes her as a quasi-divine
 figure to whom her people turn for justice and
 assistance.

54 ὄνομ[α] ἐπώνυμον: "given name", "the
 name by which she is called".

54 ἐκ τοκῆων τῶν αὐτῶν: "descended from the
 same parents". Homer's audience might well
 have understood this initially as "born from the
 same parents"; but the confusion is quickly
 cleared up by the family tree that follows (she
 is his niece). τέκον in the next line means
 "bore" or "produced", with Alkinous' parents
 understood as the subject. The key to
 understanding here is not to make τοκῆες
 mean "ancestors" or "family", as most do, but to
 grasp what ἐκ implies: she is descended from
 them, not born as their child. They are referred
 to as τοκῆες because they are indeed the
 "parents who produced Alkinous".

55 τῶν αὐτῶν: τῶν must be understood as the
 article here, or at least as performing the same
 function as the article did later in this
 attributive phrase.

50 δαίτη: "a feast, banquet"

50 δαίνυμι: feast; divide, share food

50 ἔσω: to the interior

50 κίω: go, go away

51 τάρβειω: to be frightened, alarmed, terrified

51 θαρσαλέος: bold, of good courage

51 ἀμείνων: better, abler, braver

52 ἔργον: work, deed

52 τελέθω: to come into being, to turn out

52 ποθεν: from somewhere

53 δέσποινα: mistress, lady

53 κιχάνω: overtake, come upon, find

54 ἐπώνυμος: given as a name

54 τοκεύς: one who begets, a parent

55 τίκτω: beget, bear

γείνατο καὶ Περίβοια, γυναικῶν εἶδος ἀρίστη,
 ὀπλοτάτη θυγάτηρ μεγαλήτορος Εὐρυμέδοντος,
 ὅς ποθ' ὑπερθύμοισι Γιγάντεσσιν βασίλευεν.
 60 ἀλλ' ὁ μὲν ὤλεσε λαὸν ἀτάσθαλον, ὤλετο δ' αὐτός·
 τῇ δὲ Ποσειδάων ἐμίγη καὶ ἐγείνατο παῖδα
 Ναυσίθοον μεγάθυμον, ὃς ἐν Φαίηξιν ἄνασσε·
 Ναυσίθοος δ' ἔτεκεν Ῥηξήνορά τ' Ἀλκινόον τε.
 τὸν μὲν ἄκουρον ἔοντα βάλ' ἀργυρότοξος Ἀπόλλων
 65 νυμφίον ἐν μεγάρῳ, μίαν οἶην παῖδα λιπόντα,
 Ἀρήτην· τὴν δ' Ἀλκίνοος ποιήσατ' ἄκοιτιν
 καὶ μιν ἔτισ' ὥς οὔ τις ἐπὶ χθονὶ τίεται ἄλλη,

57 καὶ Περίβοια: nominative, so a second subject to γείνατο: "Poseidon and Periboia bore Nausithous first..." Delaying Periboia as subject allows the poet to digress on her background (a digression which keeps the focus on the female line, and prepares us for what is to follow).
 57 εἶδος: "in beauty", accusative of respect.
 58 ὀπλοτάτη: "youngest"; "The orig. sense was perhaps (from ὄπλον), those capable of bearing arms, opp. to the old men and children" (LSJ).
 59 ὑπερθύμοισι: "proud"; the adjective (like ἀτάσθαλον) surely reminds us that the Giants, like the Titans, encroached on the power of the Olympian gods; but Περίβοια is a γυνή, and the grandmother of Alkinous, so the genocide referred to in the next line cannot be the elemental Gigantomachy. The Giants, like the rowdy-neighbor Cyclopes at the start of book 6, are domesticated and humanized, as it were, for Phaeacian history (see 7.206 and note). Beyond that, we cannot say much more than Hainsworth's "Phaeacians, Giants and Cyclopes form some sort of nexus".
 60 ὤλεσε: either "lost" (if we are to imagine the fault as belonging only to the λαός) or "destroyed" (if he is complicit). Though he is described as μεγαλήτορος above, I suspect it is the latter. The father of the slain suitor Antinous describes Odysseus in similar terms, with little sympathy: ὤλεσε μὲν νῆας γλαφυράς, ἀπὸ δ' ὤλεσε λαούς (24.428); and Hector fears that the Trojans will blame his

boldness for the destruction of their city: Ἐκτῶρ ἦφι βίηφι πιθήσας ὤλεσε λαόν (Iliad 22.107).
 61 τῇ ἐμίγη: "lay with her". Repetition concludes the digression.
 63 Ῥηξήνορά: "Man-breaker", a perhaps overly violent name, which fits with his premature death (but see note on Apollo in the next line).
 64 βάλ' ἀργυρότοξος Ἀπόλλων: "Silver-bowed Apollo shot him". This is how unexpected death is conventionally explained, and need not imply some wrongdoing on Rhexenor's part.
 65 νυμφίον: "recently married" (not an invitation to speculate on the circumstances of Arete's conception).
 65 ἐν μεγάρῳ: some editors punctuate after νυμφίον, but comparison with Melanthius wishing for Telemachus' death at 17.251 (αἶ γὰρ Τηλέμαχον βάλοι ἀργυρότοξος Ἀπόλλων / σήμερον ἐν μεγάροισι) suggests that ἐν μεγάρῳ should be read with what goes before. Since Apollo's arrows bring deadly disease, his victims tend to die "at home"; cf. Iliad 6.428, πατὴρ δ' ἐν μεγάροισι βάλ' Ἄρτεμις ἰοχέαιρα.
 65 μίαν οἶην παῖδα: "a single female child".
 65 λιπόντα: "leaving behind".
 66 τὴν ποιήσατ[ο] ἄκοιτιν: "made her his wife".
 67 μιν ἔτισ[ε]: "he honored her"

57 γείνομαι: to be born; to beget
 57 εἶδος: seen thing, form, shape
 58 ὀπλοτάτος: youngest
 58 μεγαλήτωρ: great - hearted, proud
 59 ὑπερθύμος: high-spirited, daring; proud
 59 Γίγας: giant, earth-born man
 60 ὀλλυμι: destroy, lose
 60 λαός: people, host
 60 ἀτάσθαλος: presumptuous, reckless,

arrogant
 61 μίγνυμι: mix, mingle
 64 ἄκουρος: without male heir
 64 ἀργυρότοξος: with silver bow
 65 νυμφίος: a bridegroom, one lately married
 66 ἄκοιτις: a spouse, wife
 67 χθών: the earth, ground
 67 τίω: value, estimate; esteem

- ὅσσαι νῦν γε γυναῖκες ὑπ' ἀνδράσιν οἶκον ἔχουσιν.
 ὥς κείνη περὶ κῆρι τετίμηται τε καὶ ἔστιν
 70 ἔκ τε φίλων παίδων ἔκ τ' αὐτοῦ Ἀλκινόοιο
 καὶ λαῶν, οἳ μὲν ῥα θεὸν ὥς εἰσορόωντες
 δειδέχεται μῦθοισιν, ὅτε στείχῃσ' ἀνὰ ἄστρ.
 οὐ μὲν γάρ τι νόου γε καὶ αὐτῇ δεύεται ἐσθλοῦ,
 οἷσί τ' εὖ φρονέησι, καὶ ἀνδράσι νείκεα λύει.
 75 εἴ κέν τοι κείνη γε φίλα φρονέησ' ἐνὶ θυμῷ,

68 ὅσσαι: a partitive genitive antecedent with ἄλλη is implied: "any other [of those women] who..."; the antecedent appears, in fact (in the required grammatical role, γυναῖκες) in the relative clause, but it cannot be translated there.
 68 νῦν γε: "these days, at least", allowing for mythical exceptions (because myth is the realm of extreme models, not because we are in decline).

68 ὑπ' ἀνδράσιν: "under their husbands' authority", even "in obedience to their husbands".

69 περὶ κῆρι: "beyond others in the heart". περὶ is adverbial, "exceedingly", κῆρι is a locative dative.

69 καὶ ἔστιν: the standard explanation here is that an adjective such as τιμήσσσα (honored) is implied. Merry and Hainsworth both compare Symposium 195b ("Ἐρως... μετὰ δὲ νέων ἀεὶ σύνεστί τε καὶ ἔστιν), but the similarity is not striking. Merry also speculates that it is the idea of περὶ that is repeated (i.e. περίεστιν, "she is exceptional"), but that seems to need further context (exceptional in what other way?).

Perhaps the next line has been lost, but there is only one other instance in Homer of this line end, and it too is complete in sense, albeit rather different to what we have here (24.263, ζῶει τε καὶ ἔστιν: "he lives and is alive"). Both of these last options, moreover, would interrupt the connection of τετίμηται with ἐκ παίδων etc. ("by her children...") in the next line. All in all, the standard explanation seems the best, though far from satisfying.

70 ἐκ παίδων: genitive with ἐκ here is not quite the same as with ὑπό (agent). There is a strong sense of source, as in 1.40: ἐκ γὰρ Ὀρέστῃο τίσις ἔσσεται Ἀτρεΐδῃο ("Atreides' revenge will come from Orestes"). We must still translate "by her children", however.

71 θεὸν ὥς: anastrophe, "like a god". When ὥς is so reversed, its original digamma (φῶς) is usually respected (as here, since it makes

position to lengthen the previous syllable).

72 δειδέχεται: "They greet her, receive her"; 3rd person plural, most likely an athematic present with reduplication, rather than perfect. For -αται in the plural middle/passive ending instead of -νται, cf. 6.265, εἰρύαται.

72 ὅτε στείχῃσ[ι]: "whenever she walks", an indefinite temporal clause with subjunctive (στείχῃσι = στείχῃ), but without κε or ἄν.

73 οὐ... τι: "not at all"

73 νόου: genitive object of δεύεται (as is appropriate for a verb expressing lack or separation). This is preferable to taking it as partitive genitive with τι.

73 καὶ αὐτῇ: "she herself". The emphasis seems unnecessary. Watson explains "in her own right; the respect she commands depends not only on her position as Alcinous' wife". μὲν γάρ suggests a kind of progressive logic: "they honor her (as do the king's and his children)—in fact, they always want to talk to her when she is out and about; she is, after all, intelligent enough in herself."

74 οἷσί: the antecedent is first implied, and then given an emphatic instance with καὶ ἀνδράσι: "she resolves quarrels for anyone she is well disposed towards, even (καὶ) men".

74 φρονέησι: subjunctive in an indefinite relative clause (again without κε or ἄν).

74 λύει: the first syllable is long, though normally short except before -σ, because the line end pattern is elsewhere found as νείκεα λύσω (Iliad 14.205, 303; "conjugation of the formula", as Hainsworth puts it).

75 εἴ κέν φρονέησ[ι]: a future more vivid conditional protasis (ἐάν + subjunctive in Attic).

75 τοι: = σοι (as in the next line too); dative with φίλα φρονέησ[ι], "is well disposed to you".

75 κείνη γε: "if she helps you, then—never mind what others do—you'll be ok."

69 κῆρ: heart

71 εἰσοράω: to look into, look upon, behold

72 δέχομαι: receive, take, await

72 στείχω: to walk, march, go

73 νόος: mind, perception, intelligence

73 δεύομαι: lack (+ gen.)

74 νείκος: a quarrel, dispute; strife

80 ἐλπωρή τοι ἔπειτα φίλους ιδέειν καὶ ικέσθαι
οἶκον ἐς ὑπόροφον καὶ σὴν ἐς πατρίδα γαίαν.”
ὥς ἄρα φωνήσας ἀπέβη γλαυκῶπις Ἀθήνη
πόντον ἐπ’ ἀτρύγετον, λίπε δὲ Σχερίην ἐρατεινήν,
ἵκετο δ’ ἐς Μαραθῶνα καὶ εὐρυάγυιαν Αἰθήνην,
δῦνε δ’ Ἐρεχθῆος πυκινὸν δόμον. αὐτὰρ Ὀδυσσεὺς
Ἀλκινόου πρὸς δώματ’ ἔε κλυτὰ· πολλὰ δέ οἱ κῆρ

76 ἐλπωρή τοι: sc. ἔστι, “there is hope for you”.

76 ἔπειτα: “then, therefore” (logical rather than temporal).

76 φίλους: “your dear ones”, “friends and family”.

76 ιδέειν: infinitive in apposition to ἐλπωρή.

This may also be identified as exegetical, but note that the relation is significantly different from exegetical infinitives with adjectives.

77 ὑπόροφον: “high-roofed”. Water-girl Athena is not claiming to know anything about Odysseus’ house; it is simply polite to assume that someone must have a nice, airy dwelling.

79 πόντον ἐπ[ι]: ἐπὶ πόντον (anastrophe); the sense of ἐπὶ + accusative here is “over, across”.

80 ἵκετο δ’ ἐς: the use of the preposition is unusual (the verb usually takes a direct object), but is normal in the Odyssey when the verb comes first in the line (admittedly there are only two other examples, 5.381 and 20.372).

80 Μαραθῶνα καὶ Αἰθήνην: These lines are much suspected as an addition made when Peisistratus tyrant of Athens produced a state text of the Homeric poems in the late 6th century. Note that, since the subject changes to Odysseus in the middle of the next line, the modification (if such it was) would not have

been as simple as just adding two lines, and the description of the divinity residing in the king’s house rather than a temple is decidedly Mycenaean; if the lines are a classical forgery, they are a well-executed one. The use of the singular for the name of the city is neither Classical nor Homeric, and the choice (authentic or not) is clearly determined by the appearance of this form of the *goddess*’ name only at line end (120 times in the Odyssey); elsewhere in the line she is Αἰθναίη. On Μαραθῶνα Garvie observes that she arrives as an Ionian sailor would, from the West (i.e. Marathon first, then Athens), though Scherrie seems to be placed in the East.

81 δῦνε: “entered”

82 ἔε: “went”

82 πολλὰ: adverbial and temporal: “many a time, again and again”. Compare 5.389 πολλὰ δέ οἱ κραδίη προτιόσσετ’ ὄλεθρον: “again and again his heart looked upon death.”

82 οἱ: the usual dilemma with this dative of advantage: do we translate as a possessive (“his heart”), or do we try to bring out the relation to the verb (“pondered for him” is hardly satisfactory).

76 ἐλπωρή: hope, expectation (ἐλπίς)

77 ὑπόροφος: high-roofed, high-ceiled

77 πατρίς: country, fatherland; native

79 ἐρατεινός: lovely, charming

80 ἰκνέομαι: come to, arrive at

80 Μαραθῶν: Marathon

80 εὐρυάγυια: with wide streets

80 Αἰθναίη: Athens

81 δῦω: plunge in, go into, enter

81 Ἐρεχθεύς: Erechtheus

81 πυκινός: close, thick, compact

82 κλυτός: famous

82 κῆρ: Heart

85 ὥρμαιν' ἵσταμένω, πρὶν χάλκεον οὐδὸν ἰκέσθαι.
 ὥς τε γὰρ ἡελίου αἴγλη πέλεν ἡὲ σελήνης
 δῶμα καθ' ὑπερεφῆς μεγαλήτορος Ἀλκινόοιο.
 χάλκεοι μὲν γὰρ τοῖχοι ἐληλέδατ' ἔνθα καὶ ἔνθα,

83 ὥρμαιν[ε]: logic is dictated by rhythmic formula here: when the verb appears at the start of the line, its subject is a person's heart (κῆρ); otherwise the subject is the person. Note that ὥρμαιν[ε] here seems not to imply pondering an important decision, as it always does elsewhere (e.g. 6.118), so much as astonishment and wonder, and so becomes equivalent to θαύμαζε, or even θηέτο (as at 133).

83 ἵσταμένω: "as he stopped", participle agreeing with οἱ above. For the combination of pronoun and participle, cf. 7.197-8, ἄσσα οἱ αἶσα κατὰ Κλῶθές τε βαρεῖα / γεινομένω νῆσαντο

83 ἵσταμένω: Given the sense of πολλά above, this must mean "as he kept stopping".

83 πρὶν ἰκέσθαι: "until he reached"; subject of the infinitive is Odysseus (despite the fact that his κῆρ is the subject of the main verb, and he was last referred to with the dative pronoun). The temporal sense complements πολλά above ("many a time... until..."); infinitive is the default form used with πρὶν in Homer (10.175, πρὶν μόρσιμον ἦμαρ ἐπέλθῃ, is the only exception in the Odyssey, and would be easy enough to emend to ἐπελθεῖν).

83 χάλκεον οὐδὸν: "bronze threshold" or "bronze entrance". Alkinous' "bronze-floored house" (χαλκοβατὲς δῶ) is referenced at 13.4, and in 86 below we hear of bronze walls. In each case, we must imagine plates or tiles, a sign of great wealth.

84 τε: epic or generalizing τε, as often found in comparisons that seem quite particular.

84 πέλεν: "there was, there came about"; not "the gleam was like..." (πέλεν ὥς is not Homeric). We have seen the middle form of this verb at 6.108 (ρεῖα τ' ἀριγνώτη πέλεται) with no difference in sense.

85 δῶμα καθ': κατὰ δῶμα, "throughout the house"

86 χάλκεοι: two syllables, with κεοῖ pronounced as one long syllable by synizesis.

As will become clear, Homer treats this uncontracted ending with a good deal of metrical licence when describing metals. Many suggest that the walls are decorated with bronze plaques, like some of the tombs at Mycenae, but the adjective (along with αἴγλη above) seems to suggest a complete covering. 86 μὲν γὰρ: μὲν indicates that we are at the beginning of a description; γὰρ indicates that this line (i.e. the bronzed walls) explains the αἴγλη just mentioned.

86 τοῖχοι: walls of a house or other structure, as opposed to city walls (τείχεα, as in line 44, cf. τεῖχος in 6.9). In this case they are taken by Merry to be the walls of the courtyard, not the house (or megaron) itself (because he cannot picture the 'coping' mentioned in 87 as part of a house wall), but that makes interpreting line 87 difficult (how do the courtyard walls connect to the inner chamber?) Lines 95-6 seems to decide the matter: these are the walls of the feasting chamber.

86 ἐληλέδατ[ο]: a scholiast informs us that this is an Ionic form for ἐληλασμένοι ἦσαν, i.e. pluperfect passive, from ἐλαύνω; it shows the variation of α for ν in the 3rd person plural (and in a form that could not have that nu, as in 7.72, δειδέχεται). Walls are 'driven' in the sense that when one builds them, one directs them in a line (as in 6.9, ἀμφὶ δὲ τεῖχος ἐλασσε πόλει). The perfect and pluperfect reference a current state (relative to narrative time) more than a previous action, so it is better to translate "were built" (and so were there to be seen), rather than "had been driven". Some MSS transmit ἐρηρέδατ', as if from ἀρραρίσκω ("they were fitted", cf. 7.45, σκολόπεσσιν ἀρηρότα; but see note on line 95 below), but this seems less likely, given that the text does not tell us what they were fitted with or to.

86 ἔνθα καὶ ἔνθα: "this way and that", "in each direction", or perhaps best, "all the way through" (with ἐς μυχὸν ἐξ οὐδοῦ in the next

83 ὥρμαινω: to turn over, consider, ponder

83 ἵστημι: make to stand, set

83 πρὶν: until, before

83 χάλκεος: of bronze

83 οὐδός: a threshold

84 ἡέλιος: the sun

84 αἴγλη: gleam, radiance

84 πέλω: to be, come to be, turn out

84 σελήνη: the moon

85 ὑπερεφής: high-roofed, high-vaulted

85 μεγαλήτωρ: great-hearted, proud

85 Ἀλκίνοος: Alkinous

86 τοῖχος: the wall of a house

90

ἔς μυχὸν ἔξ οὐδοῦ, περὶ δὲ θριγκὸς κυάνοιο·
 χρύσειαι δὲ θύραι πυκινὸν δόμον ἐντὸς ἔεργον·
 σταθμοὶ δ' ἄργυροὶ ἐν χαλκῷ ἔστασαν οὐδῶ,
 ἄργυρεον δ' ἐφ' ὑπερθύριον, χρυσή δὲ κορώνη.
 χρύσειοι δ' ἐκάτερθε καὶ ἄργυροὶ κύνες ἦσαν,
 οὓς Ἥφαιστος ἔτευξεν ἰδυίῃσι πραπίδεςσι

line). Sometimes this phrase implies motion (e.g. 2.213, ἔνθα καὶ ἔνθα διαπρήσσωσι κέλευθον), but the main idea is of completeness (as with the chairs in line 95, “the entire length (of the wall)”). Cf. especially the blood trench at 10.517: βόθρον ὀρύξαι ὅσον τε πυγούσιον ἔνθα καὶ ἔνθα, “dig a trench a cubit long in total length” (or, possibly, “in width and length”, though that would not work here). 87 μυχόν: “inner chamber”. It is an odd conceit that the walls of the megaron go “all the way” from the door to the “chamber at the back” - what would be the alternative? I suspect that the phrasing emphasizes not the length of the walls, but the consistency of the expensive bronze covering (“bronze all the way”).

87 περὶ δὲ θριγκός: if we accept that the walls are those of the megaron, the θριγκός cannot be a “coping” (i.e. placed on top of the wall) as it often is. The preposition/adverb περὶ is important here: περὶ δὲ mid-line normally expects a finite verb in tmesis, but there is none here. We might, then, assume θριγκός περί-ἐληλέδατο (cf. 7.113, περὶ δ' ἔρκος ἐλήλαται), meaning something like “constructed around (= upon) it”, where the θριγκός would be some kind of frieze (Bain suggests a cornice). Against all of this we must set 17.266-7, where we have an αὐλή / τοίχω καὶ θριγκοῖσι (“courtyard with wall and θριγκοῖσι”), where it is surely a layer of coping material (but note that it is plural).

87 κυάνοιο: perhaps “blue enamel”, though translation of color terms is notoriously tricky. The material, too, is debated, but if the θριγκός is a frieze or cornice, some ceramic material makes sense (as opposed to a metallic coping).

88 ἐντὸς ἔεργον: “they enclosed within”

89 ἄργυροὶ: 4 syllables (~~~~), with the last

being long in hiatus (i.e. no correption with the following vowel). The transmitted text (ἄργυροὶ δὲ σταθμοὶ) is unmetrical, and was presumably adapted to mirror the previous and next two lines. Bentley suggested ἄργυροὶ σταθμοὶ δ' ἐν... (which fixes the hiatus too), but δ' ἐν is not otherwise found at this position in the line and, as Hainsworth notes, “the Odyssey has no other instance of δὲ placed after a noun-epithet group”. I prefer Barnes' solution, which transposes the noun and adjective, despite the hiatus at the caesura (for which compare 9.77, ἰστοὺς στησάμενοι ἀνά θ' ἰστία...) For this noun appearing as an initial spondee, cf. Iliad 5.557 and 18.589.

90 ἄργυρεον δ' ἐφ' ὑπερθύριον: “and upon them [stood] a silver lintel”: ὑπερθύριον is nominative.

90 χρυσή δὲ κορώνη: “and [on the door was] a golden ring”: the sense is obvious, but does not precisely follow that of the first half line (we have to import a singular version of line 88's θύραι). Bain has a very full description of the Homeric door locking system.

91 ἐκάτερθε: “on either side (of the doors)”

91 κύνες: while we are not supposed, ultimately, to conclude that these (or the κοῦροι in 100) are automata, the mention of Hephaestus as the creator, as well as their barely metaphorical function as guards and their immortality, does hint at that idea. Hephaestus is the creator of Pandora in Hesiod, and in Iliad 18 of artificial women with “mind, voice and strength” (18.417) and of self-driving tripods (18.376). As Merry points out, however, the shield of Achilles contains “golden shepherds” (Iliad 18.577), and “such objects borrowed the names of the things of which they were imitations.”

87 μυχός: the innermost place, inmost nook

87 θριγκός: a frieze; the topmost course of stones in a wall; coping stones

87 κύανος: cyanus, a dark-blue enamel or other substance

88 χρύσεος: golden, gold-inlaid

88 ἔργω: to enclose, hold within

89 ἄργυρεος: silver, of silver

89 σταθμός: a standing place, weight; pillar,

post

90 ὑπερθύριον: the lintel (top bar) of a door frame

90 κορώνη: ring, handle

91 κύων: dog

92 τεύχω: build

92 ἰδυία: knowing, skilful

92 πραπίδες: the midriff, diaphragm; wits

δῶμα φυλασσέμεναι μεγαλήτορος Ἀλκινόοιο,
 95 ἄθανάτους ὄντας καὶ ἀγήρωσ ἥματα πάντα.
 ἐν δὲ θρόνοι περι τοῖχον ἐρηρέδατ' ἔνθα καὶ ἔνθα
 ἐς μυχὸν ἐξ οὐδοῖο διαμπερές, ἔνθ' ἐνὶ πέπλοι
 λεπτοὶ εὐννητοι βεβλήατο, ἔργα γυναικῶν.
 ἔνθα δὲ Φαιήκων ἡγήτορες ἐδριόωντο
 100 πίνοντες καὶ ἔδοντες· ἐπηετανὸν γὰρ ἔχεσκον.
 χρύσειοι δ' ἄρα κοῦροι εὐδμήτων ἐπὶ βωμῶν
 ἕστασαν αἰθομένας δαΐδας μετὰ χερσὶν ἔχοντες,

93 φυλασσέμεναι: "to guard", present infinitive expressing purpose, but derivative of epexegetical use, in that it is more closely connected to the noun than the verb ("he made dogs-for-guarding" rather than "he made them so that they might guard"). As such the relation is different from that with complementary (object) infinitives, as in βῆ δ' ἵμεν (6.15) or μάλιστα δ' ἔλααν (6.82).

94 ἄθανάτους: the referent is οὓς, not its antecedent, the nominative κύνες, and this line is to be read as extending the relative clause; "he made them..., immortal and unaging". Compare Calypso's promise at 5.136 to "make Odysseus immortal forever", θήσιν ἀθάνατον καὶ ἀγήραον ἥματα πάντα.

94 ὄντας: an Attic form for Ionic ἐόντας, which could be retained if scanned as a disyllable by synizesis (though there is no parallel for that).

94 ἀγήρωσ: masculine accusative plural (contracted from ἀγηράους).

94 ἥματα πάντα: "for all days", accusative of extent of time.

95 ἐν δὲ: adverbial, "and within (the hall)".

95 ἐρηρέδατ[ο]: from ἐρείδω, 3rd person plural pluperfect passive with α instead of ν in the ending.

95 ἔνθα καὶ ἔνθα: possibly "on all sides", "this way and that", but more likely with basically the same sense as διαμπερές below: "the full length (of the walls)".

96 ἔνθ' ἐνὶ: "whereon"; equivalent to ἐν οἷς, "upon which".

97 εὐννητοι: when liquid consonants lengthen a previous syllable mid-word, the consonant is generally written doubled, as here.

97 βεβλήατο: 3rd person plural pluperfect, with α instead of ν in the ending. "Had been thrown", but English "were thrown" captures the perfect aspect better here ("had been thrown, and so were there to be seen"; very artificially, "were in a state of having been thrown"; cf. ἐηλέδατο in 86, ἐρηρέδατο above).

97 ἔργα: in apposition to πέπλοι.

98 ἔνθα: "there", i.e. on those seats.

98 ἐδριόωντο: "used to sit", "were wont to sit" (diektasis with alpha contract verb). The description, by now at least, is of the ongoing state of Alkinous' palace, not just the moment of Odysseus' seeing it (note the iterative ἔχεσκον below, plural νύκτας in 102, and the switch to ekphrastic or descriptive present tense in line 104).

99 ἐπηετανόν: "a constant supply".

100 βωμῶν: "pedestals", only here in Homer; otherwise "altars".

101 μετὰ χερσίν: though the instrumental dative noun alone would be sufficient here, the preposition is preferred for the idea of "holding".

93 φυλάσσω: guard, keep watch

94 ἀγήρας: unaging, undecaying

94 ἡμαρ: day

95 θρόνος: chair; arm-chair

95 ἐρείδω: cause to lean, prop

96 διαμπερές: through and through, right through, clean through

96 πέπλος: robe; cloth

97 λεπτός: fine, thin, delicate, subtle

97 εὐννητος: well-spun

98 ἡγήτωρ: a leader, commander, chief

98 ἐδριόω: to seat

99 πίνω: to drink

99 ἔδω: to eat

99 ἐπηετανός: sufficient the whole year through

99 ἔχω: have, possess, keep

100 εὐδμητος: well-built

100 βωμός: altar; pedestal

101 αἶθω: to light up, kindle

101 δαίς: torch

105

φαίνοντες νύκτας κατὰ δώματα δαιτυμόνεσσι.
 πεντήκοντα δέ οἱ δμῳαὶ κατὰ δῶμα γυναῖκες
 αἱ μὲν ἄλετρεύουσι μύλησ' ἐπὶ μήλοπα καρπὸν,
 αἱ δ' ἱστοὺς ὑφώωσι καὶ ἡλάκατα στρωφῶσιν
 ἥμεναι, οἷά τε φύλλα μακεδνῆς αἰγείροιο·
 καιρουσσέων δ' ὀθονέων ἀπολείβεται ὑγρὸν ἔλαιον.

102 φαίνοντες νύκτας: "giving light by night" (agreeing with κοῦροι, not δαΐδας). One must resist the temptation to make the accusative the object of the verb, which is used intransitively here: the accusative expresses extent of time, as it almost always does with this noun in Homer (cf. Penelope undoing her web at night by torchlight: νύκτας δ' ἀλλύεσκεν, ἐπὶ δαΐδας παραθεῖτο, 2.105).

102 δαιτυμόνεσσι: "for the feasters", dative of advantage.

103 οἱ: refers to Alkinous. With the verb in the next line, we might express the dative of advantage something like "he has 50 serving women, some of them grinding wheat, some weaving..."

103 δμῳαὶ γυναῖκες: descriptive apposition, "servant women" (such apposition is common with ἀνὴρ and γυνή).

104 αἱ μὲν... αἱ δ[έ]: appositional μὲν... δέ (both nominative pronouns are in apposition to δμῳαὶ γυναῖκες above), an alternative to a partitive construction ("of his 50 serving women, some grind, some weave"). Indeed this is known as partitive apposition (Smyth §981).

104 ἄλετρεύουσι: "descriptive" present tense (as with all the verbs from here until the end of the description at line 133): the poet is painting a picture, not narrating a moment. Note that Homer does not use the historic present tense (i.e. present simply substituting for past tense for vivid effect).

104 μύλησ[ι] ἐπι: ἐπὶ μύλησι, anastrophe (note accent on ἐπι).

105 ἱστοὺς ὑφώωσι: "ply the loom". The loom is usually the object of ὑφαίνω in the Odyssey; otherwise the object is some kind of deceit, and

only once an item of clothing (13.108).

106 ἥμεναι: since the Homeric weaver had to stand, this must apply only to στρωφῶσιν.

106 οἷά: neuter plural nominative, agreeing with φύλλα, though technically it is an adjective describing the γυναῖκες. Compare the use of οἷη as if ὥς in the Artemis simile at 6.102.

106 τε: generalizing τε, as found in comparisons.

106 φύλλα αἰγείροιο: leaves are usually a symbol for both multiplicity and ephemerality, especially in the Iliad (e.g. 2.468, 2.800, 6.146, 21.464); but the image here seems to be the constant and rapid motion of the servants' hands, fluttering like thin poplar leaves in the breeze.

106 μακεδνῆς: = μακρῆς; for the adjectival ending (= μηκεδανός, length-full?), cf. ὀλοφυδνόν (19.363).

107 καιρουσσέων δ' ὀθονέων: "from the perfect linens", separative genitive (with the prefix of ἀπολείβεται). In both words -έων is a single long syllable by synizesis. The line seems to describe the treatment of linens with oil, unless ὀθονέων is simply "fine cloths", in which case it may be part of a bleaching process (Marinatos in *Archaeologia Homerica* I, 1967). Compare also Iliad 18.595-6, χιτῶνας... ἦκα στίλβοντας ἐλαίῳ, "[wearing] tunics still(?) shining with oil". For some the adjective is derived not from καιρός ("target, right moment, exactitude"), but from καίροι, "the thrums or loops in the loom to which the vertical warp threads were attached" (Garvie), but this is probably fanciful over-historicising.

102 φαίνω: bring to light; appear

102 νύξ: night

102 δαιτυμών: feaster, dinner guest

103 πεντήκοντα: fifty

103 δμῳή: a female slave, house-slave

104 ἄλετρεύω: to grind

104 μύλη: millstone

104 μήλωψ: apple-yellow, ripe

104 καρπός: fruit, grain

105 ἱστός: loom

105 ὑφαίνω: to weave

105 ἡλάκατα: the wool on the distaff

105 στρωφάω: to turn constantly

106 ἦμαι: sit

106 φύλλον: a leaf

106 μακεδνός: tall

106 αἰγείρος: the poplar

107 καιροεῖς: perfect, just right

107 ὀθόνη: fine linen

107 ἀπολείβω: to let drop off, to pour a libation

- 110 ὅσον Φαίηκες περὶ πάντων ἴδριες ἀνδρῶν
 νῆα θοὴν ἐνὶ πόντῳ ἐλαυνέμεν, ὥς δὲ γυναῖκες
 ἰστῶν τεχνήσσαι· περὶ γάρ σφισι δῶκεν Ἀθήνη
 ἔργα τ' ἐπίστασθαι περικαλλέα καὶ φρένας ἐσθλάς.
 ἔκτοσθεν δ' αὐλῆς μέγας ὄρχατος ἄγχι θυράων
 τετράγυος· περὶ δ' ἔρκος ἐλήλαται ἀμφοτέρωθεν.
 115 ἔνθα δὲ δένδρεα μακρὰ πεφύκασι τηλεθάοντα,
 ὄγχναι καὶ ροῖαι καὶ μηλέαι ἀγλαόκαρποι
 συκέαι τε γλυκεραὶ καὶ ἐλαῖαι τηλεθόωσαι.

108 ὅσον: adverbial accusative, and expressing degree of difference in comparison: "by as much as" (answered by ὥς rather than τόσσον in the next line, "by so much")

108 περὶ πάντων ἴδριες ἀνδρῶν: "[are] skilled beyond all men". πάντων is genitive of comparison with περὶ ("beyond, over and above").

109 ἐλαυνέμεν: expegetical infinitive with ἴδριες, "skilled at driving"

109 ὥς δέ: apodotic δέ (δέ introducing a main clause after a subordinate clause, as if in coordination; see on line 47).

110 ἰστῶν: genitive with adjective τεχνήσσαι, "skilled at the loom", equivalent to an objective genitive (see Smyth §1413 and §1419).

110 τεχνήσσαι: contracted form of τεχνήσσαι (a rare contraction, but Hainsworth compares Iliad 18.474 τιμήντα for τιμήντα). The main ('vulgate') tradition gives the infinitive τεχνήσαι and with accusative object ἰστών, another expegetical with ἴδριες; but such a sense of the verb is unparalleled.

110 περὶ: adverbial with σφισι δῶκεν, "exceedingly, more than (to) anyone else" (like περὶ πάντων ἀνδρῶν above).

110 δῶκεν: "granted", with objects of different kinds (syllapsis): infinitive ἐπίστασθαι and accusative noun φρένας.

111 ἔργα περικαλλέα: direct object of the infinitive ἐπίστασθαι.

112 ὄρχατος: a single row of vines is an ὄρχος (as in 127), but ὄρχατος here clearly designates an entire garden, including an orchard of fruit

trees (114-121), a vineyard (122-6) and a vegetable garden (127-8) which contains two springs (129-30).

113 τετράγυος: 4 acres, perhaps. "The measure is quite uncertain... At 18.374 τετράγυος expresses the extent of a heroic day's ploughing with the best oxen" (Hainsworth).

113 ἀμφοτέρωθεν: lit. "on both sides", but here "on all sides, all around". Compare the harbor "completely surrounded" by steep cliffs at 10.87-8 (διαμπερές ἀμφοτέρωθεν).

114 πεφύκασι: the alpha here is short, in theory a rare licence (cf. 11.304), but the 3rd person plural perfect active is rare anyway. The MSS transmit πεφύκει, as found with δένδρεα μακρὰ at 5.238 and 241: a singular verb for a neuter plural subject, as we should expect, but an incongruous pluperfect, given the persistent present tenses of this descriptive passage. Hainsworth speculates that the poet intended πεφύκει as a reduplicated present tense (cf. ἐπέφυκον in Hesiod Theogony 152), and that may well be a better solution than accepting the metrical problem alongside the neuter plural with plural verb (on which see Monro §172).

114 τηλεθάοντα: possibly τηλεθόωντα, with diektasis like τηλεθόωσαι below.

115 ὄγχναι etc.: the names of the trees are in apposition to δένδρεα above.

116 συκέαι: two long syllables, with -έαι in

108 ἴδρις: experienced, knowing, skilful

110 τεχνήεις: cunning, skilled

111 ἐπίσταμαι: know how to, understand

111 περικαλλής: very beautiful

111 φρήν: thinking-thing, heart, core

112 ἔκτοσθε: outside

112 αὐλή: courtyard

112 ὄρχατος: a garden; vineyard

112 ἄγχι: near

113 τετράγυος: containing four measures of land

113 ἔρκος: a fence, hedge, wall

114 δένδρεον: a tree

114 μακρός: tall; long, large

114 φύω: produce, grow, become

114 τηλεθάω: grow luxuriantly, bloom, flourish

115 ὄγχνη: pear-tree

115 ροῖα: pomegranate; pomegranate tree

115 μηλέα: apple-tree

115 ἀγλαόκαρπος: bearing beautiful fruit

116 συκή: fig tree

116 γλυκός: sweet, pleasant

116 ἐλαία: the olive-tree; olive

120

τάων οὐ ποτε καρπὸς ἀπόλλυται οὐδ' ἀπολείπει
 χεῖματος οὐδὲ θέρεως, ἐπετήσιος· ἀλλὰ μάλ' αἰεὶ
 ζεφυρίη πνεῖουσα τὰ μὲν φύει, ἄλλα δὲ πέσσει.
 ὄγχνη ἐπ' ὄγχνη γηράσκει, μῆλον δ' ἐπὶ μῆλῳ,
 αὐτὰρ ἐπὶ σταφυλῇ σταφυλή, σῦκον δ' ἐπὶ σῦκῳ.

synizesis.

117 τάων: two long syllables, feminine genitive plural pronoun; this form is used 10 times in the poem, always first in the line. For its role in summarizing a list, cf. 2.121.

117 ἀπόλλυται: "falls untimely" (LSJ) thereby being wasted.

117 ἀπολείπει: "leaves off", i.e. ceases to appear (intransitive).

118 χεῖματος οὐδὲ θέρεως: "neither in winter nor in summer"; genitives of time within/during which. The difference between genitive and dative usage here is a fine one: cf. 12.76, οὗτ' ἐν θέρει οὗτ' ἐν ὁπώρα. See Smyth §1447, "the dative fixes the time explicitly either by specifying a definite point in a given period or by contracting the whole period to a definite point; the accusative expresses the whole extent of time from beginning to end."

118 θέρεως: contraction of θέρεος (Attic θέρους). For the contraction, cf. pronoun τευ (teo), participle εἰσοιχευῖσαν (6.157).

118 ἐπετήσιος: "year-round", describing καρπὸς above; "explanatory of χεῖματος οὐδὲ θέρεως and predicative apposition to καρπὸς" (Bain)—i.e. "as a year round thing", effectively a substantive in this delayed position.

Alternatively we might see it as a very compressed version of ἀλλὰ ἐπετήσιός ἐστι. This delay can be considered a sort of post-caesural enjambment (see, for instance, Bakker 1990 on metrical reasons for enjambment as "postponement"). What matters most is to grasp that the poet does not construct line 117 with the expectation of using the adjective ἐπετήσιος in 118, but rather adds it in 118 in a cumulative building of the picture.

119 ζεφυρίη: adjectival form used as substantive (πνυή, "wind" is understood). The first syllable of the word must be pronounced long, for poorly understood reasons (though the variation from the usual masculine noun, ζεφυρός, is surely relevant). Traditionally this

is considered an acepalous ("headless") line, meaning that it is taken to begin with a short syllable; but it makes much more sense to wonder why the poet pronounces that first syllable as long than to wonder why he forgets his rhythm. For convenience, I quote Merry's list of similar anomalies (from his note to ἐπίτονος at the start of 12.423): "verses beginning... with 'ἐπεὶ δὴ' Od. 4.13; 8.452; 21.25; 24.482; Il. 23.2; 22.379, with 'ὅς ἔτλης' Il. 22.236, 'ὅς ἄξει' Il. 24.154, 'αἰεὶ δὴ' Od. 17.519, 'Ἄρες' Il. 5.31, 'φίλε' Il. 4.155, 'διὰ' Il. 11.435, etc. etc... A verse ending in an iambus instead of a spondee was called "στίχος μείουρος", e.g. "αἰόλον ὄφιν" Il. 12.208. A verse with a short vowel used long in the middle of the line was called "λαγαρός", e.g. "ἀποπέσησι" Od. 24.7, "ἀγοράσθε" Il. 2.337." Merry's "etc. etc." is misleading; there is not much more than this, and reasonable arguments for long pronunciation in most of these are available.

119 τὰ μὲν φύει, ἄλλα δὲ πέσσει: "sprouts some, ripens others" (the two extremes of growth at the same time). Note variation from τὰ μὲν...τὰ δὲ.

120 ὄγχνη: above this was the tree, now it is the fruit. Note asyndeton (lack of conjunction such as καὶ, γάρ or δέ), which Bain describes as explanatory (i.e. expanding upon the previous line, as if parenthetical).

120 γηράσκει: "matures".

121 σταφυλῇ σταφυλή: why do the grapes (which are in the next section) appear here? As Hainsworth notes, the pomegranates from 115 would fit the metre, albeit with spondees instead of dactyls (ἐπὶ ροῖῃ ροῖῃ, with the iota of ἐπὶ lengthened before initial rho). I suspect the reason is purely euphonic: the two spondees with aspirated initial rho, no consonants and word-end long vowels take a lot of breath and sound slurred. This passage has all the hallmarks of a heavily worked and

117 ἀπόλλυμι: destroy; lose

117 ἀπολείπω: depart; leave off, give out

118 χεῖμα: winter, cold, frost

118 θέρος: summer, summer harvest

118 ἐπετήσιος: from year to year, yearly; all year

119 Ζεφυρίη: Zephyr, West Wind

119 πνέω: breathe, blow

119 πέσσω: to cook, bake; to ripen, to digest

120 γηράσκω: to grow old, become old

120 μῆλον: apple

121 σταφυλή: a bunch of grapes

121 σῦκον: fig

125

ἐνθα δὲ οἱ πολύκαρπος ἀλῶν ἑρρίζωται,
 τῆς ἕτερον μὲν θειλόπεδον λευρῷ ἐνὶ χώρῳ
 τέρσεται ἡελίῳ, ἐτέρας δ' ἄρα τε τρυγώουσιν,
 ἄλλας δὲ τραπέουσι· πάροιθε δέ τ' ὄμφακές εἰσιν
 ἄνθος ἀφιεῖσαι, ἕτεραι δ' ὑποπερκάζουσιν.
 ἐνθα δὲ κοσμηταὶ πρασιαὶ παρὰ νεΐατον ὄρχον

reworked rhetorical set piece (e.g. the variation from ἕτερον to ἐτέρας to ἄλλας below), and we should not be surprised that euphony trumps logic.

122 ἐνθα δέ: “and there”, i.e. next to the orchard.

122 οἱ: dative (of advantage) pronoun referring to Alkinous, as with the servant women in 103: “He has a vineyard planted”.

122 ἑρρίζωται: lit. “is rooted”, implying a well-established planting.

123 τῆς ἕτερον: “the one part of which”

123 θειλόπεδον: substantive ἕτερον is the subject of the main verb (τέρσεται); this is in explanatory apposition, “one part, a drying place, is dried...”

124 τέρσεται: literally the “part” of the orchard is dried, but by brachylogy (compressed expression) and balance with what follows (ἐτέρας [σταφυλάς]), we are to understand that it is the grapes that are dried in that part (not to make currants, but as a first stage of the winemaking process, see Hesiod WD 611ff.)

124 ἐτέρας: understand σταφυλάς, “grapes”; but also “in another area”. The idea of all-season growth continues: growing, gathering, drying and treading are all in progress together. With the added component of human activity here (τρυγώουσιν, τραπέουσι), the similarity to the kind of synoptic vision we find in major ekphrasis, such as the shield of Achilles (especially the rural portions, Iliad 18.541ff.), becomes clearer. Accordingly, the present tense verbs should be understood as continuous: “they are gathering, treading” (as opposed to the sense “that is the part where they gather, tread”).

124 τε: with δ' ἄρα preceding, this can only be the generalizing τε found in vivid descriptions,

comparisons and similes (as with δέ τ[ε] below).

124 τρυγώουσιν: “they (the workers) gather”; anonymous subject balancing the passive τέρσεται. For description of the vineyard staff at work, with the focus moving from one set to the next, cf. the women at 7.104-5.

125 πάροιθε: “in front”; on the one hand, this is another variation on the theme of “in this part... in that part”, here balanced by ἕτεραι, which could therefore (*pace* Merry) be translated “behind”. On the other hand, this adverb most often has temporal sense, “before, previously”, and it is hard not to hear a hint of that here, albeit a confusing one. Since the vines would presumably be in rotation, it doesn't make sense to read this as a permanent spatial relation (“parent stock at the back”, as Bain puts it), but simply that which is presented to the viewer at this moment.

126 ἄνθος ἀφιεῖσαι: “just dropping their flower”.

126 ὑποπερκάζουσιν: “are gradually turning dark”. Compounds with ὑπό can imply changing “gradually, by imperceptible degrees” (Stanford, who compares ὑπολευκαίνονται, “turn gradually white,” in Iliad 5.502).

127 ἐνθα: spatially vague, like πάροιθε, then specified at the end of the line; just “in that place”, i.e. the garden. Bain's “and next” is not far off.

127 κοσμηταὶ πρασιαὶ: “well-ordered vegetable beds.”

127 παρὰ νεΐατον ὄρχον: “by the last row of vines”; this need not imply “lowest”, i.e. that we are somehow moving downhill, though the camera does seem to be moving away from the house.

122 πολύκαρπος: rich in fruit

122 ἀλῶν: a threshing-floor; vineyard (any flat area)

122 ρίζω: to root

123 θειλόπεδον: a sunny spot; drying area

123 λευρός: smooth, level, even

123 χώρος: place, a piece of ground

124 τέρσομαι: to be or become dry

124 τρυγῶ: to gather in

125 τραπέω: to tread grapes

125 πάροιθε: before (in time or space), in front

125 ὄμφαξ: an unripe grape

126 ἄνθος: flower

126 ἀφίημι: send forth, release

126 ὑποπερκάζω: to begin to turn colour

127 κοσμητός: well-ordered, trim

127 πρασιά: a bed of vegetables

127 νέατος: the last, uttermost, lowest

127 ὄρχος: a row of vines

130 παντοῖαι πεφύασιν, ἐπηετανὸν γανόωσαι.
 ἐν δὲ δύω κρήναι ἢ μὲν τ' ἀνὰ κήπον ἅπαντα
 σκίδναι, ἢ δ' ἐτέρωθεν ὑπ' αὐλῆς οὐδὸν ἴησι
 πρὸς δόμον ὑψηλόν, ὅθεν ὑδρεύοντο πολῖται.
 τοῖ' ἄρ' ἐν Ἀλκινόοιο θεῶν ἔσαν ἀγλαὰ δῶρα.
 ἔνθα στὰς θηεῖτο πολύτλας δῖος Ὀδυσσεύς.
 αὐτὰρ ἐπεὶ δὴ πάντα ἐῶ θηήσατο θυμῷ,

128 ἐπηετανόν: adverbial, "year-round".

128 γανόωσαι: "resplendent", because "fresh and green" (not because of brightly colored flowers).

129 ἐν δέ: within [the vegetable garden].

129 ἢ μὲν... ἢ δ[έ]: partitive apposition with nominative κρήναι (see on 104). The relation would be easier to grasp if the poet had said "two springs surface in the vegetable garden, one of which then spreads its water..."

129 ἀνὰ κήπον ἅπαντα: "throughout the whole garden", as designated by ὄρχατος in 112. For Merry the κήπος is the vegetable garden, but the contrast is between one stream which waters Alkinous' crops, and one which is used as a water source by the people of the town (and perhaps the house).

130 σκίδναι: "spreads", i.e. in multiple irrigation channels.

130 ἐτέρωθεν: "over against it" (Merry), i.e. "facing it". The separative sense of the suffix -θεν here relates only to the relative position of the two streams, not position within the yard; compare near synonymous ἐτέρωθεν ἐναντίου at Iliad 6.247.

130 ὑπ' αὐλῆς οὐδόν: "up to/under the threshold of the courtyard". The spatial relations are confusing here: it would seem to make the best sense if the water flows out of the private garden to a place where the πολῖται could access it, i.e. *out* of the courtyard (αὐλή); πρὸς δόμον in the next line, however contradicts that idea, and we are left with Merry's less than satisfactory conclusion that the townsfolk access the spring itself in the garden (which, amongst other things, would surely make it much less attractive as a water source for the house). One wonders, too, exactly how the stream runs under the threshold (i.e. gate?), since that seems like it

would never meet building code—perhaps οὐδόν is metonymic for "edge, boundary", and the courtyard wall is constructed to as to allow the stream to pass underneath at a certain point. Then again, ὑπό with accusative can mean "up to, right by" (Garvie says "close to", i.e. "flows close to"), in which case perhaps it never crosses the courtyard boundary at all. It is perhaps best, overall, to conclude that there is formulaic description at play here without precise attention to spatial logic; compare, for instance, 17.205-6, ἄστεος ἐγγὺς ἔσαν καὶ ἐπὶ κρήνην ἀφίκοντο / τυκτὴν καλλίροον, ὅθεν ὑδρεύοντο πολῖται (τυκτὴν = "built up").

130 ἴησι: "flows", an intransitive sense of the verb developed from ὕδωρ ἴησιν, "sends its water" (as at Iliad 21.158).

131 ὑψηλόν: The final syllable is lengthened at the caesura.

131 ὅθεν: "from which", = ἐξ ἧς, implied genitive of source; referring presumably to the spring, not the δόμος or some fountain in the courtyard.

131 ὑδρεύοντο: "used to draw water"; the imperfect here is used to prepare the transition from description back to narrative" (Bain).

132 τοῖ': τοῖα, "such", neuter nominative plural agreeing with δῶρα.

132 ἐν Ἀλκινόοιο: understand δόμοις, a common brachylogy (though more appropriate to the description of the interior at 84-111, before ἐκτοσθεν).

134 ἐῶ: the possessive adjective is otiose (who else would the θυμός belong to?) but required by the formula (3 other times in the poem; cf. also 15.202, ἐῶ συμφράσασατο θυμῷ; and contrast multiple instances of θυμῷ without the adjective, especially 8.265, θαύμαζε δὲ θυμῷ).

128 παντοῖος: of all sorts

128 γανάω: to shine, glitter, gleam

129 κρήνη: a well, spring, fountain

129 κήπος: a garden, orchard, plantation

130 σκίδναι: to disperse, scatter, spread

130 ἴημι: put in motion, let go, send

131 ὑψηλός: high, lofty

131 ὅθεν: whence, from whom/which

131 ὑδρεύω: to draw water

131 πολίτης: citizen

132 τοῖος: such, such-like

132 ἀγλαός: splendid, shining, bright

132 δῶρον: gift

133 θεάομαι: to look on, behold, view

134 ἐός: his/her own

- 135 καρπαλίμως ὑπὲρ οὐδὸν ἐβήσετο δώματος εἴσω.
 εὔρε δὲ Φαιήκων ἡγήτορας ἡδὲ μέδοντας
 σπένδοντας δεπάεσσιν ἐϋσκόπῳ Ἀργεῖφόντῃ,
 ὃ πυμάτῳ σπένδεσκον, ὅτε μνησαίατο κοίτου.
 140 αὐτὰρ ὁ βῆ διὰ δῶμα πολύτλας δῖος Ὀδυσσεύς
 πολλὴν ἠέρ' ἔχων, ἣν οἱ περιέχευεν Ἀθήνη,
 ὄφρ' ἔκετ' Ἀρήτην τε καὶ Ἀλκίνοον βασιλῆα.
 ἄμφι δ' ἄρ' Ἀρήτης βάλε γούνασι χεῖρας Ὀδυσσεύς,
 καὶ τότε δῆ ῥ' αὐτοῖο πάλιν χύτο θέσφατος ἄηρ.

135 δώματος εἴσω: the separative genitive is more appropriate to the static sense of the adverb ("within" rather than "into", for which the accusative is more common).

136 εὔρε... σπένδοντας: as often, objects of verbs of finding or coming upon are accompanied by a participle (see note on line 40, and on 6.51, κιχήσατο δ' ἐνδον ἐόντας).

137 σπένδοντας δεπάεσσιν: "pouring drink offerings (libations) with their cups".

138 ὃ πυμάτῳ σπένδεσκον: "for whom it was their custom to pour the last offerings", lit. "used to pour for as last". Note iterative -σκ- infix in σπένδεσκον. "Hermes is honoured because he is the giver of sleep" (Hainsworth), as at 5.47-8, ῥάβδον τῇ τ' ἀνδρῶν ὄμματα θέλγει ("the rod with which he soothes the eyes of men"). It is just possible that it is rather his role as "guardian and protector" of boundaries that matters, "so as to leave the whole household in his custody for the night" (Nitzsch in Merry ad loc.) Either way, we can presume this custom was not peculiar to the Phaeacians.
 138 μνησαίατο: = μνήσαντο, 3rd person plural. Optative in indefinite temporal clause

without ἄν, secondary sequence.

138 κοίτου: μιμνήσκω and its derived forms take genitive objects, in this case intuitively translated as "thought of their beds".

139 αὐτὰρ: signals change of subject after the relative clause, though Odysseus was already the subject of the previous main clause (εὔρε).

140 πολλὴν ἠέρ[α]: "a thick mist" (rather than a large cloud of mist).

140 ἠέρ' ἔχων: ἔχω is used for "wearing" clothes, and though that is the metaphor here, it sounds incongruous in English. "Surrounded by" is perhaps a necessary over-translation.

141 ὄφρ[α] ἔκετ[ο]: "until he reached"; the verb is indicative for a past action that did happen; contrast subjunctive in 6.304, ὄφρ' ἂν ἴκηαι ("keep going until you reach"), of an event that has not taken place.

143 αὐτοῖο πάλιν: "back from the hero himself" (Merry; the pronoun is more emphatic than τοῦ). This form of the genitive pronoun is found only one other time in the poem (1.207, at the same point in the line). The genitive is separative in function.

135 καρπαλίμως: swift

135 εἴσω: inward, within

136 εὔρισκω: find, discover

136 ἡδέ: and

136 μέδων: a guardian, lord

137 σπένδω: pour a libation; middle, make a treaty

137 δέπας: drinking cup, beaker

137 εὐσκόπος: sharp-seeing, keen-sighted, watchful

137 Ἀργεῖφόντης: slayer of Argus

138 πύματος: hindmost, last

138 μιμνήσκω: remind, remember

138 κοίτος: bed, sleep

140 ἄηρ: air; mist

140 περιχέω: to pour round

142 γόνυ: knee

143 πάλιν: back, backward; again

143 χέω: to pour

143 θέσφατος: spoken by God, decreed; divine; wondrous

οἱ δ' ἄνεω ἐγένοντο δόμον κάτα φῶτα ἰδόντες,
 145 θαύμαζον δ' ὁρώωντες· ὁ δ' ἐλλιτάνευεν Ὀδυσσεύς·
 “Ἀρήτη, θύγατερ Ῥηξήνορος ἀντιθέοιο,
 σὸν τε πόσιν σά τε γούναθ' ἰκάνω πολλά μογήσας,
 τούσδε τε δαιτυμόνας, τοῖσιν θεοὶ ὄλβια δοῖεν,
 150 ζῶέμεναι, καὶ παισὶν ἐπιτρέψειεν ἕκαστος
 κτήματ' ἐνὶ μεγάροισι γέρας θ', ὃ τι δῆμος ἔδωκεν.

144 οἱ δ[έ]: “and they”, the Phaeacians in the hall.

144 ἄνεω: “silent”, apparently a masculine adjective in the Attic declension (like νεώς), nominative plural. Etymology is unknown and pronunciation debatable (˘˘ or ˘˘˘), but the Attic accentuation suggests that the initial alpha is to be read as long, as is the case usually with alpha privative in Homer (if that is what it is), and that -εω must be read as a single long in synizesis (as is true for other Attic declension nouns, e.g. Μενέλεως). Since the adverb ἀκὴν substitutes for this word when an iambic word is needed (see on 154), the initial long seems secure. The word occurs 7 times in Homer, only once without following hiatus, which is a strong argument for spelling with the iota subscript.

144 δόμον κάτα: = κατὰ δόμον (anastrophe; note accent on κάτα).

145 θαύμαζον: Hainsworth is right that “Surprise is a standard reaction to the arrival of a visitor”, but obviously the sudden appearance of one out of nowhere in the middle of the hall with his arms around the queen’s knees is far from standard (though Priam’s sudden and startling appearance in Iliad 24.480 is very similar).

147 σὸν τε πόσιν...: “I am come (as suppliant) to your husband, and to your knees”, an odd syllepsis in English, but an effective summary of priorities, as if to say, “I take your knees in order to ask protection from your husband”. Compare a similar, if more ambitious, combination of practical and symbolic at 5.449, where Odysseus supplicates the river: σὸν τε ρόον σά τε γούναθ' ἰκάνω.

148 τοῖσιν... δοῖεν: “to whom may the gods grant blessings”; δοῖεν is optative of wish. ὄλβια is expanded by both by infinitive ζῶέμεναι (in apposition), and by the further wish expressed by optative ἐπιτρέψειεν. It is hard to reproduce the logic without converting the optative to a second infinitive:

“blessings—that is, not only to live their lives, but to pass on (I hope)...” Most commentators take the infinitive as exegetical with ὄλβια (“blessings for living”, and so ἐπιτρέψειεν is simply a second wish), which can best be supported with comparison to 8.44-5: τῷ γάρ ῥα θεὸς περὶ δῶκεν ἀοιδὴν / τέρπειν; but “to live blessings” (or living anything except life, for that matter) is not a natural expression. For “being alive” as a basic definition of identity and power, compare Alkinous at 11.348-9, reassuring Odysseus: αἶ κεν ἐγὼ γε / ζῶος Φαιήκεσσι φιληρέτμοισιν ἀνάσσω; and, crucially, for the variation in a wish from apposition to a second optative as implied apposition, cf. Odysseus’ wish for Nausikaa at 6.180-1: σοὶ δὲ θεοὶ τόσα δοῖεν, ὅσα φρεσὶ σῇσι μενοινᾷς, / ἄνδρα τε καὶ οἶκον, καὶ ὁμοφροσύνην ὅπασειαν. Compare also Antinous’ father urging death or revenge at 24.435: οὐκ ἂν ἐμοὶ γε μετὰ φρεσὶν ἡδὺ γένοιτο / ζῶέμεν... Pindar’s ζῶει δὲ μᾶσσων ὄλβος (Isthmian 3.5), I suspect, supports my reading, implying as it does that living in itself is a basic advantage of blessedness.

150 γέρας... ἔδωκεν: “whatever prize the people have given them”, i.e. in their lives, as opposed to what they have inherited (ἐνὶ μεγάροισι).

144 ἄνεως: without a sound, in silence

144 φώς: man

144 ἰδόντες... ὁρώωντες: note the change from aorist to present participle of the same verb: their silence is instantaneous, their wonder ongoing.

145 θαυμάζω: wonder at, be amazed

145 λιτανεύω: to pray, entreat

146 ἀντίθεος: godlike

147 πόσις: husband; lord

147 μογέω: to toil, suffer

148 ὄλβιος: happy, blest, blessed

149 ζῶω: live, be alive

149 παῖς: child; slave

149 ἐπιτρέπω: turn to, transfer, leave to

150 κτήμα: possession

150 γέρας: prize, privilege

155

αὐτὰρ ἐμοὶ πομπὴν ὀτρύνετε πατρίδ' ἰκέσθαι
 θᾶσσον, ἐπεὶ δὴ δηθὰ φίλων ἄπο πῆματα πάσχω."
 ὥς εἰπὼν κατ' ἄρ' ἔζετ' ἐπ' ἐσχάρῃ ἐν κονίῃσι
 πὰρ πυρί· οἱ δ' ἄρα πάντες ἀκὴν ἐγένοντο σιωπῇ.
 ὃψ' ἐ δὲ δὴ μετέειπε γέρων ἥρως Ἐχένης,
 ὃς δὴ Φαιήκων ἀνδρῶν προγενέστερος ἦεν

151 ἰκέσθαι: read closely with θᾶσσον (compare 15.201, ἐμὲ δὲ χρεὼ θᾶσσον ἰκέσθαι). The infinitive is used in an awkward adaptation of a common line-end formula, best understood as expressing a kind of object (neither consecutive sense, as Garvie says, nor purpose) for the whole idea of πομπὴν ὀτρύνετε: "stir up an escort for my return home". The relation is analogous to 8.410-11, σοὶ δὲ θεοὶ ἄλοχόν τ' ἰδέειν καὶ πατρίδ' ἰκέσθαι / δοῖεν, where it is straightforwardly the object of the verb. Cf. 9.530, 23.258.

152 θᾶσσον: comparative adverb, but equivalent to the superlative by understatement ("sooner rather than later", as Merry puts it).

152 πάσχω: present tense with perfect sense ("I have been suffering"). It would hardly be politic for him to suggest that he is suffering pains in Alkinous' court.

153 κατ[α]... ἔζετ[ο]: tmesis (= καθεζέτο)

153 ἄρ[α]: the emphatic particle is barely translatable, but is used here, as often, to mark an action that punctuates or significantly advances the narrative (cf. 7.4 στήσεν ἄρ' ἐν προθύροισι), and perhaps also to add extra weight to the preposition in tmesis ("he sat himself right down"). Cf. 6.212, καὶ δ' ἄρ' Ὀδυσσεύα εἶσαν;

153 ἐπ' ἐσχάρῃ ἐν κονίῃσι: "next to the hearth in the ashes", i.e. the ashes scattered immediately around the central fireplace.

154 πυρί: the final short vowel is left unelided (hiatus), which is rare at this position in the line, and though οἱ = φοι, the digamma is rarely observed for this form (unlike the dative singular pronoun οἱ).

154 ἀκὴν ἐγένοντο: "fell still"; ἀκὴν is, as Garvie says, most likely the accusative of the noun ἀκή, 'stillness', used adverbially; but we should add that the adverb is being used as if an indeclinable adjective, offering an iambic alternative to spondaic ἄνεω (see on ἄνεω ἐγένοντο in 7.144).

154 σιωπῇ: dative of manner

155 ὃψ' ἐ δὲ δὴ: "but in the end".

155 μετέειπε: the compound implies an audience, so "addressed them"

155 Ἐχένης: the sense of the name is "holds the ship", i.e. "preserves it" (not simply "has a ship"); similarly Hektor is the "defender" par excellence, and Ἐχέφρων (3.413) is a man who preserves (i.e. holds on to) his intelligence.

156 Φαιήκων ἀνδρῶν προγενέστερος: "an elder of the Phaeacians", with the comparative adjective being used substantively, a binary counterpart to νεώτερος, "youngster" (e.g. 7.294, αἰεὶ γὰρ τε νεώτεροι ἀφραδέουσιν). The genitive is partitive in sense with this (not with ὃς, as Bain and Merry argue), not comparative (see Smyth §1312ff.) If it were so (Garvie), we should at least acknowledge an implied ἄλλων ("more senior than the others"; cf. 19.244, προγενέστερος αὐτοῦ); but even if we fully recognize the comparative sense of προγενέστερος, it would still govern the genitive as partitive: see Smyth §1315, ἡμῶν ὁ γεραίτερος, "the elder of [all of] us", Xenophon *Cyropaideia* 5.1.6. For similar flexibility in use of the comparative and superlative, cf. 6.158, μακάρτατος ἔσχεον ἄλλων, and for comparatives with binary categories, cf. ἀγροτέρως in 6.133.

151 πομπή: procession; guidance, escort ('sending')

151 ὀτρύνω: urge on

151 πατρίς: country, fatherland

152 ταχύς: swift

152 δηθά: for a long time

152 πῆμα: suffering, misery

152 πάσχω: to suffer, undergo

153 ἔζομαι: sit down

153 ἐσχάρα: the hearth, fire-place

153 κονία: dust, ash

154 πῦρ: fire

154 ἀκήν: in stillness; softly, silently

154 γίγνομαι: be born, become, happen

154 σιωπή: silence

155 ὃψ': finally; late; too late

155 γέρων: old man

155 Ἐχένης: Echeus

156 προγενής: born before, senior

καὶ μῦθοισι κέκαστο, παλαιὰ τε πολλὰ τε εἰδώς·
 ὃ σφιν ἐὺ φρονέων ἀγορήσατο καὶ μετέειπεν·
 “Ἀλκίνο’, οὐ μὲν τοι τόδε κάλλιον οὐδὲ ἔοικε
 160 ξεῖνον μὲν χαμαὶ ἥσθαι ἐπ’ ἐσχάρῃ ἐν κονίῃσιν·
 οἶδε δὲ σὸν μῦθον ποτιδέγμενοι ἰσχανόωνται.
 ἀλλ’ ἄγε δὴ ξεῖνον μὲν ἐπὶ θρόνου ἀργυροήλου
 ἕσσον ἀναστήσας, σὺ δὲ κηρύκεσσι κέλευσον
 οἶνον ἐπικρῆσαι, ἵνα καὶ Διὶ τερπικεραύνῳ

157 κέκαστο: “was superior”, because he “had surpassed”; the verb is pluperfect, but indicates his continuing state. This verb often (though not always) takes a direct object of the people surpassed, and the Phaeacians mentioned in the previous line play that role implicitly; one might translate “surpassed them”.

157 παλαιὰ τε πολλὰ τε: *hendiadys* (one concept in two), “many ancient things”. Though an old man may himself be called παλαιός (e.g. 1.395, νέοι ἡδὲ παλαιοί), the idea here is more or less equivalent to “the examples and teachings of myth”, i.e. things distant from familiar experience. Cf. 2.118 on “mythical” (παλαιῶν) women. The idea of knowledge from long experience (Bain) is relevant here too, but secondary.

159 τοι κάλλιον: For this comparative as a basic mark of appropriateness, cf. 6.39 (where the alternative is explicit): καὶ δὲ σοὶ ὧδ’ αὐτῇ πολὺ κάλλιον ἢ ἐπὶ πόδεσσιν ἔρχεσθαι.

Comparison with 6.39 suggests we should see τοι as the dative (of interest) pronoun with κάλλιον, “finer for you”. Cf. also Iliad 24.52 οὐ μὴν οἱ [= αὐτῷ] τό γε κάλλιον...

159 οὐδὲ ἔοικε: “nor is it fitting”, with τόδε as subject.

160 μὲν: see below on the μὲν... δὲ structure here.

160 ξεῖνον: accusative subject of infinitive ἥσθαι.

160 ἥσθαι: infinitive in apposition to τόδε

above: “this... I mean that a stranger should sit...”

161 οἶδε: “these men here”

161 οἶδε δὲ... ἰσχανόωνται: the μὲν and δὲ do balance and contrast ἰσχανόωνται and ἥσθαι (*pace* Garvie), though the construction changes from a noun clause with infinitive to a finite verb with nominative subject. Paraphrasing, “it is not good that he sits at the hearth while these people hold back.” This is the same kind of paratactic drift, always tending towards a return to finite forms, that we find in 6.180-1 and 7.148-9. The advice itself is tactful, shifting the blame from Alkinous, for not giving the expected μῦθος, to his people, for waiting for it.

162 ἄγε: “come now”, reinforcing a command or exhortation (as at 6.36 and 126).

163 ἕσσον ἀναστήσας: best translated as two finite verbs, both part of the command: “stand him up and seat him”. ἕσσον is aorist imperative, like κέλευσον.

164 ἐπικρῆσαι: aorist imperative, complementary to κέλευσον (for the form we might expect ἐπικεράσαι, but that would not fit the metre; cf. κερασσάμενος in 179). The sense, with the prefix, is “mix additional wine” (remember they had already poured their last libation).

164 καὶ Διὶ: “to Zeus too”, i.e. as well as to Hermes. The dative of advantage is governed by σπεύσομεν below, “pour libation to Zeus”

157 καίνυμαι: to surpass, excel

157 παλαιός: ancient, old

158 φρονέω: be minded, understand, be wise

158 ἀγοράομαι: to meet in assembly; argue, address

159 ἔοικα: be like, look like; be appropriate

160 χαμαί: on the earth, on the ground

160 ἦμαι: sit

161 προσδέχομαι: accept

161 ἰσχανάω: to hold back, check

162 θρόνος: chair

162 ἀργυρόηλος: silver-studded

163 ἵζω: to seat, sit down

163 ἀνίστημι: make stand, set up; stand up

164 οἶνος: wine

164 ἐπικεράννυμι: to mix in addition

164 τερπικέρανος: delighting in thunder

- 165 σπείσομεν, ὅς θ' ἰκέτησιν ἄμ' αἰδοίοισιν ὀπηδεῖ·
 δόρπον δὲ ξείνῳ ταμίῃ δότῳ ἔνδον ἐόντων.”
 αὐτὰρ ἐπεὶ τό γ' ἄκουσ' ἱερὸν μένος Ἀλκινόοιο,
 χειρὸς ἐλὼν Ὀδυσῆα δαΐφρονα ποικιλομήτην
 ὥρσεν ἅπ' ἐσχαρόφιν καὶ ἐπὶ θρόνου εἶσε φαινοῦ,
 170 υἱὸν ἀναστήσας ἀγαπήνορα Λαοδάμαντα,

165 σπείσομεν: short vowel aorist subjunctive in a purpose clause with ἵνα above.

165 θ': generalizing τε, appropriate to a statement of divine functions.

165 ἰκέτησιν ἄμ[α] ὀπηδεῖ: “goes along with suppliants”, as if accompanying and protecting them, or endowing them with his protective powers (the verb can describe the way one is “endowed” with a power or virtue, as at Iliad 17.251, τιμὴ καὶ κῦδος ὀπηδεῖ; and Odyssey 8.237, ἀρετὴν... ἣ τοι ὀπηδεῖ).

165 αἰδοίοισιν: “revered”, of someone whose lower or vulnerable status (rather than their character or behaviour) must be protected by respect (e.g. 7.175, αἰδοίῃ ταμίῃ; also wives and mothers); here verging on an unnecessary epithet: “requiring respect”, the character of all suppliants.

166 ταμίῃ δότῳ: “let the housekeeper give”, a 3rd person imperative.

166 ἔνδον ἐόντων: “from the things that are within [the house]”, a periphrasis for “the pantry” (ἐόντων is genitive of source). The adaptation of this formula to apply to people, as at 6.51 (κικήσατο δ' ἔνδον ἐόντας), is a testament to the flexibility of the formulaic system.

167 τό γ[ε]: “that, at least”, object of ἄκουσ[ε].

167 ἱερὸν μένος: the subject of the verb. At 7.2 the μένος of the mules pulled the cart, which made good sense; but we see here that μένος is not simply “strength” but some kind of defining

vital force which stands metonymically for Alkinous' authority. It is ἱερός, holy, because it is divinely bestowed and/or because it is felt to be supernatural in itself, something separate from the physical and very organic Homeric body; cf. Telemachus' ἱερὴ ἴς (2.409) and (for something similarly supernatural) the “holy day” (9.56). For μένος as divinely bestowed, the Iliad provides multiple examples (e.g. 5.125 ἐν γάρ τοι στήθεσσι μένος πατρώϊον ἦκα), but these are temporary gifts, and so not perhaps quite the same as Alkinous' enduring authority; note too that Hephaestus has his own μένος at 8.359, where his name replaces Ἀλκινόοιο in the line-end formula, and that those who might not otherwise be considered divinely sanctioned can still have ἱερὸν μένος (e.g. Antinous at 18.34).

168 χειρὸς ἐλὼν Ὀδυσῆα: “taking Odysseus by the hand”; χειρὸς is partitive genitive, as is normal with verbs of touching (one cannot touch the whole, only the part).

168 ἐλὼν: the subject of the main verb is μένος (neuter), but the masculine form of the participle is used since μένος Ἀλκινόοιο stands for Alkinous himself.

169 ὥρσεν: object is still Odysseus.

169 ἐσχαρόφιν: the old instrumental case ending, but here assimilated to the genitive instead of the more usual dative (cf. 8.67, ἐκ πασασαλόφιν).

165 σπένδω: pour a libation; middle, make a treaty; make peace (by pouring a libation with the other party)

165 ἰκέτης: suppliant

165 αἰδοίος: regarded with reverence, august, venerable

165 ὀπαδέω: to follow, accompany, attend

166 δόρπον: the evening meal

166 ταμία: a housekeeper, housewife

167 ἀτάρ: but, yet

167 ἱερός: holy

167 μένος: might

168 χεῖρ: hand

168 Ὀδυσσεύς: Odysseus

168 δαΐφρων: battle-minded or sharp-minded

168 ποικιλομήτης: full of various wiles, wily-minded

169 ὀρνυμι: arouse, stir up

169 φαινός: bright, brilliant, radiant

170 υἱός: son

170 ἀγαπήνωρ: loving manliness, manly

170 Λαοδάμας: Laodamas

ὅς οἱ πλησίον ἴξε, μάλιστα δέ μιν φιλέεσκε.
 χέρνιβα δ' ἀμφίπολος προχόω ἐπέχευε φέρουσα
 καλῇ χρυσεῖη, ὑπὲρ ἀργυρέοιο λέβητος,
 νίψασθαι· παρὰ δὲ ξεστὴν ἐτάνυσσε τράπεζαν.
 175 σῖτον δ' αἰδοίη ταμίη παρέθηκε φέρουσα,
 εἶδατα πόλλ' ἐπιθεῖσα, χαρίζομένη παρεόντων.
 αὐτὰρ ὁ πίνει καὶ ἦσθε πολύτλας δῖος Ὀδυσσεύς.
 καὶ τότε κήρυκα προσέφη μένος Ἀλκινόοιο·
 180 “Ποντόνοε, κρητῆρα κερασσάμενος μέθυ νεῖμον
 πᾶσιν ἀνὰ μέγαρον, ἵνα καὶ Διὶ τερπικεραύνῳ

171 οἱ πλησίον: “near to him”, with dative οἱ referring to Alkinous.

171 μάλιστα: perhaps not “more than he loved anyone else”, but “loved him more than anyone else did”, if comparison with 1.434-5 is apt: ἐ μάλιστα / δμῶων φιλέεσκε, “she, out of all the slaves, loved [Telemachus] most”. Comparison of patterns which fall at different points in the line is, to be sure, unreliable.

171 μιν φιλέεσκε: “he [Alkinous] loved him [Laodamas]”. Though the subject is that of the main clause, the sense continues that of the relative; this can be shown in translation by repeating the relative pronoun: “who sat near him, and whom he loved...”; though Bain is probably right that it is “paratactic causal”, i.e. he sat beside him *because* Alkinous loved him most (logic which, arguably, conflicts with the previous note). For the change of subject following on from a relative clause, compare 2.54 and Iliad 3.386-7. The iterative infix (-σκ-) here marks a continuing state of affairs as opposed to the particular time of the narrative (as with ἴξε, “was [at that time] sitting”).

172 ἐπέχευε: “poured over [their hands]”

172 προχόω φέρουσα: translate the participle as if finite, “brought washing water in a ewer and poured it out”. The word order is initially confusing, since the dative is governed by the participle, not the main verb, but the adjectives that follow in the next line reinforce the

relation. For the line-end participle as built into the formulaic hospitality scene, cf. line 175 below.

174 νίψασθαι: normally explained as infinitive of purpose, but there is a strong sense of the exegetical infinitive, expanding χέρνιβα: “water for washing”. Compare similarly enjambed infinitives at 5.196-7: νύμφη δ' ἐτίθει πάρα πᾶσαν ἐδωδὴν / ἔσθειν καὶ πίνειν (cf. also 10.242-3, 14.41-2, 16.83-4, 17.259-60).

174 παρὰ: “beside [Odysseus]”

174 ἐτάνυσσε: “pulled up”

176 χαρίζομένη παρεόντων: “being generous from the store of food (lit. the things available)”, with παρεόντων genitive of source just like ἔνδον ἐόντων in 166.

177 αὐτὰρ: as often, marks a change of subject without strong adversative sense (and note that Homeric style has no discomfort with immediately switching the subject again in the next line).

179 Ποντόνοε: the name means “Sea-minded”.

179 κρητῆρα κερασσάμενος: “mixing a bowl”, i.e. mixing wine in the bowl; a similar metonymy to ἡλάκατα στρωφῶσιν (7.105). As often when a participle accompanies an imperative, it is best to translate as if this is imperative too, so “mix a bowl and distribute it”.

179 νεῖμον: “distribute”, 2nd aorist imperative.

171 πλησίος: near

171 φιλέω: love, welcome, kiss

172 χέρνιψ: water for washing the hands

172 πρόχοος: a vessel for pouring out, a ewer

172 ἐπιχέω: to pour water over

173 λέβης: a kettle, bowl

174 νίω: to wash the hands

174 ξεστός: smoothed, polished, wrought

174 τανύω: stretch, strain, extend

174 τράπεζα: a table, dinner

175 σίτος: food; grain; bread

175 παρατίθημι: place beside, provide, set before

176 εἶδαρ: food

176 ἐπιτίθημι: lay/put upon, set up, apply oneself

176 χαρίζομαι: do a kindness, favor, gratify

176 πάριμι: be present, be near, standby

177 πίνω: to drink

177 ἔσθω: to eat

178 πρόσφημι: speak to, address

179 Ποντόνοος: Pontonous

179 κρατήρ: a mixing vessel

179 κεράννυμι: to mix, mingle

179 μέθυ: wine, mead

179 νέμω: distribute

185

σπείσομεν, ὅς θ' ἰκέτησιν ἅμ' αἰδοίοισιν ὀπηδεῖ.
 ὥς φάτο, Ποντόνοος δὲ μελίφρονα οἶνον ἐκίρνα,
 νόμῃσεν δ' ἄρα πᾶσιν ἐπαρξάμενος δεπάεσσιν.
 αὐτὰρ ἐπεὶ σπεῖσάν τε πῖον θ', ὅσον ἤθελε θυμός,
 τοῖσιν δ' Ἀλκίνοος ἀγορήσατο καὶ μετέειπε·
 “κέκλυτε, Φαιήκων ἡγήτορες ἡδὲ μέδοντες,
 ὄφρ' εἴπω, τὰ με θυμὸς ἐνὶ στήθεσσι κελεύει.
 νῦν μὲν δαισάμενοι κατακείμετε οἴκαδ' ἰόντες,
 ἦ ὦθεν δὲ γέροντας ἐπὶ πλέονας καλέσαντες

182 μελίφρονα: “mind-soothing”, an epithet applied elsewhere to fire, food and sleep. The last syllable is not elided because of a following lost initial digamma: φοῖνος is cognate with Latin *vinum* (cf. φοῖκος/vicus) and so, of course, English ‘wine’.

182 ἐκίρνα: 3rd singular imperfect, “he mixed”. Assuming this is from κίρνημι, it is one of a small number instances where Homer assimilates an athematic verb with suffix -νῃ to an alpha-contract verb. Cf. 11.221, δαμνῶ, and see Chantaine GH I.301-2.

183 πᾶσιν: “to all the people” (not describing δεπάεσσιν)

183 ἐπαρξάμενος δεπάεσσιν: “after pouring the initial drops into their cups”, with the dative as indirect object of the participle. ἐπαρξάμενος is a ritual word which recalls the offering of first fruits in sacrifice. From Merry’s note on 3.340: “The particular method of this religious ceremony as applied to wine-drinking may be ascertained from Od.18.425 “νόμῃσεν δ' ἄρα πᾶσιν ἐπισταδόν: οἱ δὲ θεοῖσι / σπείσαντες μακάρεσσι πῖον”. That is, the wine-pourer, as he came round to each of the company, poured into the cup of each a first drop, to be emptied in libation, and then he poured in the full draught. The pouring in of the first drop and the pouring it out in libation are respectively “ἐπάρχεσθαι” and “σπένδειν”. Cp. Od.18.419 “οἶνοχόος μὲν ἐπαρξάσθω δεπάεσσιν / ὄφρα σπείσαντες κατακείμεν”. And so, in the passage before us, “ἐπαρξάμενοι” attaches to “σπεῖσαν” (3.342), which further indicates that “νόμῃσεν” prepares for “ἐπῖον”. The preposition in “ἐπαρξάμενοι” signifies ‘in succession;’ it is

amplified in Od.18.425 into “ἐπισταδόν”, which means ‘stopping at each in succession.’”

185 Ἀλκίνοος: the final syllable is lengthened artificially, as if the caesura makes position.

185 δ[ε]: apodotic δέ.

186 κέκλυτε: reduplicated 2nd aorist imperative. For the unreduplicated form cf. 6.239, κλύτέ μοι, ἀμφίπολοι. In this context (addressing and getting the attention of a group) the reduplication may have an emphatic function similar to deixis: “listen here”. See Elisabetta Magni, “Intensity, reduplication, and pluractionality in Ancient Greek”, *Lexis* 2017. 187 ὄφρ' εἴπω: “while I say” or “so I may say”; the distinction between temporal clause and purpose clause is a fine one here, especially since we cannot rely on Homer to use ἄν/κε in an indefinite temporal clause, or not to use it in a purpose clause (see note on 6.239).

187 τὰ: relative pronoun with implied antecedent, “say [the things] which...”

187 κελεύει: “orders me [to say]”; as at 7.28, a complementary infinitive (εἰπεῖν) is to be supplied from the main clause.

188 κατακείμετε: given the form’s similarity to the future participle κακκείοντες (as at 7.229), it is best to understand this as a future indicative with gentle imperative force (as is argued by some for κυχῆσθαι in 7.53)–“you will go to bed”.

189 ἦ ὦθεν: the separative suffix suggests “after dawn”, “once the day has dawned”.

Contrast with ἦ ὦθι πρὸ in 6.36 (“at the crack of dawn”). The Phaeacians will meet early, but not that early.

189 ἐπὶ: in tmesis with καλέσαντες, giving the sense “summon [to deal with the matter]”.

182 μελίφρων: sweet to the mind, delicious

182 κερνάω: to mix

183 νόμῃω: to deal out, distribute

183 ἐπάρχω: to make the first offering

183 δέπας: drinking cup, beaker

184 ὅσος: how great/long; as great/long as

186 κλύω: hearken, listen

186 ἡγήτωρ: a leader, commander, chief

186 ἡδέ: and

186 μέδων: a guardian, lord

187 στῆθος: breast

188 δαίνυμι: divide, distribute food

188 κατακείω: to lie down, go to bed

188 οἴκαδε: homeward

189 ἦ ὦθεν: from dawn

189 πλείων: “more, larger (comp. of πολὺς)”

- 190 ξείνον ἐνὶ μεγάροις ξεινίσσομεν ἡδὲ θεοῖσι
 ῥέξομεν ἱερὰ καλά, ἔπειτα δὲ καὶ περὶ πομπῆς
 μνησόμεθ', ὥς χ' ὁ ξείνος ἄνευθε πόνου καὶ ἀνίης
 πομπῇ ὑφ' ἡμετέρῃ ἦν πατρίδα γαῖαν ἵκηται
 χαίρων καρπαλίμως, εἰ καὶ μάλα τηλόθεν ἐστί,
 195 μηδέ τι μεσσηγὺς γε κακὸν καὶ πῆμα πάθησι

190 ξεινίσσομεν: hortatory subjunctive (short vowel), "let us entertain". ῥέξομεν and (probably) μνησόμεθ[α] below are also hortatory subjunctives.

192 μνησόμεθ[α]: it is possible that Alkinous returns to the indicative here, "and then we will consider..."

192 ὥς χ': = ὥς κε; introducing indirect question ("how"), or purpose clause ("so that"), and so in apposition to περὶ πομπῆς. "We'll consider his escort, that is, how he will get home safe." Verbs of devising, considering etc. that govern a clause introduced by ὥς κε normally have this sense (including the devising of Odysseus' return: e.g. 1.205, φράσσεται ὥς κε νέηται, ἐπεὶ πολυμήχανός ἐστιν). The distinction, however, is not much stronger than that between temporal and purpose in 187 above, and we should probably simply regard the clause as a noun clause and object of the main verb. For the same idea with a stronger sense of purpose, cf. 5.25-6, Τηλέμαχον δὲ σὺ πέμψον ἐπισταμένως... / ὥς κε μάλ' ἀσκηθῆς ἦν πατρίδα γαῖαν ἵκηται.

192 ὁ ξείνος: note apparent use of article, as at 227 (τὸν ξείνον). Bain translates as demonstrative, "this stranger here", since the substantive adjective is regularly accompanied by the pronoun when used in the guest's presence. Compare Odysseus' reference to himself at 7.223, ἐμὲ τὸν δύστηνον, "me, this wretched fellow here".

192 ἄνευθε πόνου: the word break here violates what is known as Hermann's bridge: Homer avoids a strong word break between the two short syllables of a dactyl in the 4th foot (=

trochaic break)—presumably to avoid the feeling that the line pauses too quickly after the main caesura; or, as Kirk puts it, to avoid "sequences of trochaic breaks which give a bouncing effect". In instances like this, however, there is a strong connection between the preposition and the noun, and so there is no sense of pause (cf. ἄμ' ἐποίατο in 6.319, κατ' ἀπείρονα in 7.286). Word breaks before enclitics, or after proclitics like καὶ and οὐ, are not considered violations of a bridge. This bridge is mirrored by a similar, but less well-adhered to, avoidance of trochaic break in the second foot (Meyer's Law).

193 πομπῇ ὑφ' ἡμετέρῃ: "under the protection of our escort". Compare ὑπ' ἀνδράσιν in 7.68.

194 ἐστί: implied subject is ξείνος above ("even if he is from very far off"), not γαῖαν in the previous line.

195 μηδέ... πάθησι: continues the indirect question: "and how he will not suffer". For μὴ in indirect question rather than οὐ, see Smyth §2676.b, "μὴ appears [in indirect questions] after verbs of seeing, considering and the like (σκοπῶ, ὁρῶ, ἐννοοῦμαι, ἐνθυμοῦμαι) when there is an idea of purpose or desire to prevent something" (again, the distinction between purpose and question here is a fine one).

195 μεσσηγὺς: "between here and there, on the way".

195 γε: "no matter what may happen after he gets home" (Bain); the stipulation is repeated with πρὶν γε in the next line, and the alternative (what may happen at home) by ἐνθα δέ...

190 ξενίζω: entertain, host

191 ῥέζω: work, perform

191 ἱερόν: "holy place, temple, sacred thing"

191 περί: about, concerning; near

191 πομπή: procession, guidance

192 μνησέω: remind, remember

192 ἄνευθε: without

192 πόνος: toil, hard work; pain

192 ἀνία: grief, sorrow, distress, trouble

193 ἑός: his, her, own

194 χαίρω: rejoice, be happy

194 καρπάλιμος: swift

194 τηλόθεν: from afar, from a foreign land

195 μεσσηγύς: in the middle, between

195 πῆμα: suffering, misery, calamity, woe, bane

200

πρίν γε τὸν ἧς γαίης ἐπιβήμεναι· ἔνθα δ' ἔπειτα
 πείσεται, ἅσσα οἱ αἶσα κατὰ Κλώθης τε βαρεῖαι
 γεινομένων νήσαντο λίνῳ, ὅτε μιν τέκε μήτηρ.
 εἰ δέ τις ἀθανάτων γε κατ' οὐρανοῦ εἰλήλουθεν,
 ἄλλο τι δὴ τόδ' ἔπειτα θεοὶ περιμηχανόωνται.
 αἰεὶ γὰρ τὸ πάρος γε θεοὶ φαίνονται ἐναργεῖς

196 τὸν: pronoun, restating the nominative subject of the previous finite verbs as an accusative subject of the infinitive ἐπιβήμεναι. While not necessary, the restatement makes sense, given that the clause is not a continuation of the sentence but a parenthetical expansion of μεσσηγὺς above ("on the way, I mean before he reaches home").

196 ἧς: "his own", possessive adjective describing γαίης. Initial digamma is usually observed with other forms of this word, but not with this one (and so the previous syllable is left short).

196 ἐπιβήμεναι: "make landfall on", lit. "step upon". Infinitive with πρίν is the norm in Homer, though Attic would treat a negative πρίν statement as indefinite and use ἄν with subjunctive.

197 πείσεται ἅσσα: "he will endure whatever things..."

197 ἅσσα: = ἅτινα, neuter accusative plural indefinite relative pronoun (Attic ἅττα).

197 οἱ: "for him", dative of advantage with νήσαντο below.

197 αἶσα: "his allotted portion", and so "fate".

197 κατὰ: in very distant tmesis with νήσαντο, "spun out"

197 Κλώθης βαρεῖαι: "the heavy spinners". This name is found only here in Homer, and given the awkward tmesis of κατὰ, there is reason to doubt the text (Iliad 20.127-8 has this thought as τὰ πείσεται ἅσσά οἱ αἶσα / γεινομένων ἐπένησε λίνῳ, though that too has been questioned); see Garvie for details.

198 γεινομένων: "when he was born"; aorist participle with artificially lengthened first syllable.

199 τις... εἰλήλουθεν: "he has come as some one of the gods", the same logic as as 6.206, ὅδε τις δύστηνος ἀλώμενος ἐνθάδ' ἰκάνει. τις is not the subject, but in predicate relation to it.

199 εἰ τις ἀθανάτων γε: the specifying sense of the particle is closely tied to the conditional here: "if in fact", "if really". Compare 13.328,

εἰπέ μοι εἰ ἔτερόν γε φίλην ἐς πατρίδ' ἰκάνω:
 "tell me if I have in all truth come to my dear fatherland"; 24.328, εἰ μὲν δὴ Ὀδυσσεύς γε, ἐμός πᾶσις, εἰλήλουθας.

199 κατ' οὐρανοῦ: "down from heaven".

200 ἄλλο: predicate of the object τόδε: literally, "they are devising this as something new", but better English, "this is something new that they are devising". It is "other" or "new" in the sense he goes on to explain: the gods have previously appeared openly, but this one is in disguise.

200 δῆ: "evidently, surely".

200 ἔπειτα: "then", purely logical and marking the apodosis as such: "inferential ἔπειτα after a conditional protasis" (Garvie).

201 τὸ πάρος γε: "formerly at least, if not now" (Bain); lit. "with reference to the previous time". For temporal adverb with pronoun/article, cf. 2.312, τὸ πάροιθεν; 4.509, τὸ πρότον; 4.518, τὸ πρίν; 4.688, τὸ πρόσθεν.

201 φαίνονται: present tense is normal with τὸ πάρος for a situation that has been the case right until the present moment. Garvie's "and still do [appear]" is not quite right: the tense is nearly equivalent to perfect, for which cf.

24.508-9, οἱ τὸ πάρος περ / ...κεκάσμεθα. For the present tense cf. 5.88 πάρος γε μὲν οὐ τι θαμίζεις; and for a combination of present and perfect, cf. Iliad 14.132, οἱ τὸ πάρος περ / ...ἀφρυστάς[ι] οὐδὲ μάχονται: "who, up until now, have been staying out of the battle, and are not/have not been fighting".

201 ἐναργεῖς: "clearly, openly", i.e. without disguise. Elsewhere the term can refer to the difference between being visible or not: e.g. 16.161, where Athena appears in disguise to Odysseus, but Telemachus does not see her in front of him at all (οὐδ[ε]... ἴδεν ἀντίον οὐδ' ἐνόησεν), since "the gods do not, as it happens appear openly to all," οὐ γὰρ πῶς πάντεσσι θεοὶ φαίνονται ἐναργεῖς.

196 ἐπιβαίνω: get up on, mount; board

197 Αἶσα: share, portion; fate

197 Κλώθης: Fates, Spinners

197 βαρύς: heavy, tiresome

198 νέω: to spin

198 λίνον: thread, cord, line

200 περιμηχανόμαι: to prepare very craftily, contrive cunningly

201 ἐναργής: visible, open

205 ἡμῖν, εὐθ' ἔρδωμεν ἀγκαλειτὰς ἑκατόμβας,
 δαίνυνται τε παρ' ἄμμι καθήμενοι ἔνθα περ ἡμεῖς.
 εἰ δ' ἄρα τις καὶ μούνος ἰὼν ξύμβληται ὁδίτης,
 οὐ τι κατακρύπτουσιν, ἐπεὶ σφισιν ἐγγύθεν εἰμέν,
 ὥς περ Κύκλωπές τε καὶ ἄγρια φύλα Γιγάντων."
 τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
 "Ἀλκίνο', ἄλλο τί τοι μελέτω φρεσὶν· οὐ γὰρ ἐγὼ γε
 210 ἄθανάτοισιν ἔοικα, τοῖ σὺρανὸν εὐρὺν ἔχουσιν,
 οὐδέμας οὐδὲ φυήν, ἀλλὰ θνητοῖσι βροτοῖσιν.

202 εὐθ': εὔτε, "when, whenever"

202 ἔρδωμεν: subjunctive in indefinite temporal clause (κε/άν is optional in Homer).

202 ἑκατόμβας: literally a sacrifice of "a hundred cattle", but in practice a generic term for a generous sacrifice, which need not even involve cattle (e.g. Iliad 1.65-66, 23.873).

203 δαίνυνται: at the feast which accompanies the sacrifice.

203 ἄμμι: = ἡμῖν (Aeolic, hence the lack of aspiration).

203 ἔνθα περ ἡμεῖς: "just where we [sit]", i.e. right beside us.

204 εἰ δ' ἄρα: "and if, moreover..."

204 τις: with ὁδίτης, "some traveler".

204 καὶ μούνος ἰὼν: "even when traveling alone"

204 ξύμβληται: "comes across [one of the gods]". Aorist subjunctive middle of συμβάλλω, with the zero grade root syllable (cf. aorist indicative in 6.54, ξύμβλητο). The condition is present general ("if ever" = "whenever").

205 οὐ τι κατακρύπτουσιν: "they do not hide [themselves] at all."

205 σφισιν ἐγγύθεν εἰμέν: "we are near to them"; the sense is most likely "closely related" (as we see from Arete's genealogy, and as makes best sense with the following line; cf.

5.35, ἀγχίθιοι γεγάσιν), but a spatial meaning cannot be ruled out, since peoples at the world's edges are considered to be favorites of the gods (e.g. the Ethiopians of 1.22-3,

ἔσχατοι ἀνδρῶν), as if existence at any kind of limit brings one near to the divine plane (the same kind of logic applies to the journey to the underworld in book 11).

206 ὥς περ Κύκλωπές: "just as the Cyclopes [are]". Watson says "This information can hardly reassure Odysseus that he is among friends, given his disastrous encounter with Polyphemus," but that is to take him at his word; one could just as well imagine this as the moment he starts shaping the narrative he will share with the Phaeacians, a narrative that gives them plenty to identify with.

208 ἄλλο τί τοι μελέτω: "let some other thing be your concern" (the verb is 3rd person imperative, τοι = σοι). A polite formula which does not really invite Alkinoos to worry about other things; "this is not something you need to be concerned about".

210 οὐδέμας οὐδὲ φυήν: "neither in form or stature", accusatives of respect.

210 θνητοῖσι βροτοῖσιν: take the dative with ἔοικα, "I am not like gods, but like mortals." Given that both words mean the same, we may translate simply "mortal men". Note that βρ- in βροτός does not usually make position, and the final syllable of θνητοῖσι here is short (cf. 6.119, 153, 205). The reason for this is presumably to be found in the old form of the word with vocalic r (r as vowel, written ῥ), so thnētoisi mētoisi.

202 εὔτε: when, at the time when

202 ἔρδω: to do, perform

202 ἀγκαλειτός: highly renowned, famous

202 ἑκατόμβη: an offering of a hundred oxen; sacrifice

203 κάθημαι: be seated, sit; reside

204 ὁδίτης: a wayfarer, traveller

205 κατακρύπτω: to cover over, hide away, conceal

206 ἄγριος: savage; wild; fierce

206 φύλον: a race, tribe, class

207 ἀπαμειβομαι: to reply, answer

207 πολύμητις: of many counsels

208 μέλω: be an object of care or interest

208 φρήν: thinking-thing, heart, core

209 εὐρύς: broad

οὓς τινας ὑμεῖς ἴστε μάλιστ' ὀχέοντας οἷζύν
 ἀνθρώπων, τοῖσιν κεν ἐν ἄλγεσιν ἰσωσαίμην·
 καὶ δ' ἔτι κεν καὶ πλείον' ἐγὼ κακὰ μυθησαίμην,
 ὅσσα γε δὴ ξύμπαντα θεῶν ἰότητι μόγησα.

211 οὓς τινας: the indefinite relative pronoun, as is appropriate for a generalizing statement, and in correlative relation to τοῖσιν below: "I am like whichever men you know of as bearing misery most of all"

211 ὑμεῖς: "you all", i.e. "you Phaeacians": Odysseus is already managing his audience by inviting them to apply their own perspective and experience, and not assuming that the (mythical?) exempla of extreme suffering he might choose would be known to them. Cf.

9.16 the beginning of Odysseus tale and stating of his name in 9.16-17· νῦν δ' ὄνομα πρῶτον μυθήσομαι, ὄφρα καὶ ὑμεῖς / εἶδετ[ε].

211 ἴστε... ὀχέοντας: closer to a fully developed supplementary relation than the participles that accompany verbs of finding, meeting, noticing etc. (e.g. 7.39-40, οὐκ ἐνόησαν / ἐρχόμενον), but still not quite equivalent to indirect statement· not "you know *that* they bear...", but rather "know of as bearing", i.e. acquaintance rather than knowledge. The only clearly supplementary participles in the poem are 23.29, ἦδεν ἔνδον ἔόντα and 24.404, σάφα οἶδε περίφρων Πηνελόπεια / νοστήσαντά σε (and note that in each instance the idea is awareness of physical presence, with the former being closely similar to 6.51, κινήσας δ' ἔνδον ἔόντας).

211 ὀχέοντας: a form closely related to ἐχῶ, with the o-grade root syllable, as often, indicating repeated or continuing action. Chantraine (DE s.v. ὀχέω) compares the phrase πόνον τ' ἐχέμεν καὶ οἷζύν (Iliad 13.2, Odyssey 8.529). The present tense should perhaps be taken as applying to the eternal mythical realm, rather than calling on the Phaeacians to think of contemporary examples of extreme suffering.

212 ἀνθρώπων: partitive genitive with οὓς τινας above, lit. "whichever ones of men", but best translated as simply "whichever men".

212 ἐν ἄλγεσιν: "in terms of suffering". ἐν + dative is rarely other than literal in Homer (ἐν βόθροισι, ἐν προθύροισι, ἐν μεγάροισιν etc.), but for this sense (a kind of dative of reference with comparative ideas) cf. 13.291, κερδαλέος

211 ὀχέω: to uphold, sustain, endure

211 οἷζύς: misery, pain

212 ἄλγος: pain

212 ἰσώω: to make equal, consider equal

213 μυθέομαι: speak or talk of, describe, relate

κ' εἴη καὶ ἐπικλοπος, ὅς σε παρέλθοι / ἐν πάντεσσι δόλοισι ("crafty and deceitful, the man who could surpass you in all tricks"). Cf. also ἐν πᾶσιν ἀμείνων in 7.51.

212 ἰσωσαίμην: "I would count myself equal"

213 καὶ δ[έ]: "yes, and..." (or Merry's "Aye, and..." if you prefer).

213 καὶ πλείον[α]: with κακὰ, "even more evils", object of μυθησαίμην. He means more even than suffered by the unfortunate οὓς τινας of 211: not just "equal", but more. That this line trumps the previous one is supported by the rhyme of ἰσωσαίμην and μυθησαίμην. For a similar expression, compare Nestor at Iliad 10.106, predicting that Hector will κήδεσι μοχθήσειν καὶ πλείοσιν if Achilles returns to the fight: here the idea seems to be just "more than he is experiencing now" (especially given that Hector is rampant at that moment); but it would be strange for Odysseus to mean this, since he has not detailed any sufferings yet, and without the close connection to the previous line we might consider, as Garvie does, that the formula has been ineptly applied in this context. In truth it has been rather deftly adapted.

213 μυθησαίμην: "I could speak of", or perhaps "tell a story of". For the potential optative (could, not would) cf. Helen on the wall at Iliad 3.235, οὓς κεν ἐὺ γυνόην καὶ τ' οὖνομα μυθησαίμην.

214 ὅσσα γε δὴ: "which, after all..." or "of course, obviously". The particle combination, indicating a self-evident conclusion, is not common, but cf. ἄμφω δ' αἰχμητά: τό γε δὴ καὶ ἴδμεν ἅπαντες ("you are both spearman—we all know that") and Odyssey 16.136, γινώσκω, φρονέω· τά γε δὴ νοέοντι κελεύεις ("I recognize it, I get it· you're ordering one who understands").

214 ξύμπαντα: "all of them", really part of the main clause (ξύμπαντα μυθησαίμην), where it would have been in apposition with πλείονα: "I could tell of more troubles, all of the ones that I suffered..."

214 θεῶν ἰότητι: "by the will of the gods",

214 σύμπας: all together, on the whole

214 ἰότης: will, desire

214 μογέω: to toil, suffer

- 215 ἄλλ' ἐμὲ μὲν δορπῆσαι ἐάσατε κηδόμενόν περ·
οὐ γάρ τι στυγερῇ ἐπὶ γαστέρι κύντερον ἄλλο
ἔπλετο, ἢ τ' ἐκέλευσεν ἔο μνήσασθαι ἀνάγκη
καὶ μάλα τειρόμενον καὶ ἐνὶ φρεσὶ πένθος ἔχοντα,
ὥς καὶ ἐγὼ πένθος μὲν ἔχω φρεσὶν, ἢ δὲ μάλ' αἰεὶ
220 ἐσθέμεναι κέλεται καὶ πινέμεν, ἐκ δέ με πάντων

causal dative. Not because the gods are all against him, but because good and ill come from the gods (as Alkinous has already alluded to). This can be positive too, e.g. 11.340-1, πολλὰ γὰρ ὑμῖν / κτήματ' ἐνὶ μεγάροισι θεῶν ἰότητι κέονται ("thanks to the favor of the gods", a necessary acknowledgement for success).

215 δορπῆσαι ἐάσατε: "leave me be to eat a meal". For ἐάσατε +infinitive as "leave me alone to..." (not simply "permit me"), cf. 2.70-1, σχέσθε, φίλοι, καὶ μ' οἶον ἐάσατε πένθει λυγρῷ / τείρεσθ[αι]. The infinitive relation is similar to result.

215 κηδόμενόν περ: "though I am suffering"; the concessive logic indicated by περ is far from obvious, though it is to some extent explained by the lines that follow (shouldn't it be "let me eat *because* I am troubled"?). He may mean something like "let me alone while I eat [and do not try to offer me other comforts such as talk, baths, even a promise of homecoming] even though I am sorely troubled [and in need of those comforts, especially the homecoming which I will get to in a moment]". Again, this seems like a deft adaptation of a formula, in this case found in Priam's demand that his people leave him be to exit the city, though *they* (quite naturally) are concerned for his safety: Iliad 22.416-7, σχέσθε φίλοι, καὶ μ' οἶον ἐάσατε κηδόμενοί περ / ἔξελθόντα πόληος ἰκέσθ[αι] ἐπὶ νῆας Ἀχαιῶν. For a similar example with reasonably transparent logic, using ἀχνύμενός περ, cf. 7.297, and see on 219 below for an alternative reading.

216 ἐπὶ γαστέρι: an emphatic equivalent to the genitive of comparison; with κύντερον, "more shameless than the stomach", or "over and above the stomach" (Garvie); "Beside", of things placed side by side for comparison"

(Bain).

217 ἔπλετο: Garvie's "there never was" is attractive, but this and ἐκέλευσεν are both gnomic aorists, and so best translated as present.

217 ἐκέλευσεν: the object is the indefinite man in the next line, described by τειρόμενον and πένθος ἔχοντα: "commands even (καὶ) a man who is much worn out and who bears grief in his spirit".

217 ἔο μνήσασθαι: "to pay heed to it", with ἔο = αὐτοῦ (genitive object for verbs of remembering, considering).

219 ὥς καὶ ἐγώ: "As I too" (like that indefinite man).

219 μὲν... δέ: change of subject in μὲν... δέ constructions is often best expressed with "while": "just as I suffer, while she (my stomach) nonetheless demands that I eat." This line may indicate a different concessive logic for 215, since the implication seems to be simply that extreme suffering is incompatible with eating—though the stomach thinks otherwise, and achieves its end by making one forget those sufferings. One cannot but think of Odysseus' and Achilles' lengthy discussion on the merits of eating in Iliad 19.155-170 and 199-233. Odysseus argues that one must eat if one is to fight, and Achilles replies that he cannot eat while Patroclus lays dead in his hut; Odysseus replies "we cannot grieve the corpse with our stomach", γαστέρι δ' οὐ πῶς ἔστι νέκυν πενθήσασαι Ἀχαιοῦς (19.225).

219 μάλ' αἰεὶ: "unrelentingly"

220 ἐκ: tmesis with ληθάνει below (not directly governing με), "causes me to quite forget"

220 πάντων: genitive object of ληθάνει, "be forgetful of everything".

215 δορπέω: to take supper

215 ἐάω: permit, allow; leave be

215 κῆδος: to trouble, distress, vex

216 στυγερός: hated, abominated, loathed

216 γαστήρ: the stomach, belly

216 κύντερος: more dog-like

217 πέλω: to be; come to be, prove to be

217 ἀνάγκη: necessity

218 τείρω: to rub hard; tire out

218 πένθος: grief, sadness, sorrow

220 κέλομαι: command, urge on, exhort, call to

ληθάνει, ὅσσ' ἔπαθον, καὶ ἐνιπλησθῆναι ἀνώγει.

ὑμεῖς δ' ὀτρύνεσθε ἅμ' ἡοὶ φαεινομένηφιν,
ὥς κ' ἐμὲ τὸν δύστηνον ἐμῆς ἐπιβήσετε πάτρης,
καὶ περ πολλὰ παθόντα· ἰδόντα με καὶ λίποι αἰὼν
κτῆσιν ἐμὴν δμῶας τε καὶ ὑψερεφές μέγα δῶμα."
ὥς ἔφαθ', οἱ δ' ἄρα πάντες ἐπήνεον ἡδ' ἐκέλευον

225

221 ὅσσ[α]: read with πάντων, "all the things that I suffered"

221 ἐνιπλησθῆναι: "to take my fill"

221 ἀνώγει: implied object is με.

221 ὀτρύνεσθε: middle imperative, with sense close to reflexive: "bestir yourselves".

Repetition (with variation from active-transitive to middle-reflexive) of the idea he began with in 151, and closely echoing Alcinous' words at 191-4.

221 ἅμ' ἡοὶ φαεινομένηφιν: "along with the appearing dawn", i.e. when dawn appears

222 ὥς κ' ἐμὲ... ἐπιβήσετε: as with 191ff, it is simplest to take this as a purpose clause (ἐπιβήσετε as short vowel aorist subjunctive), but that doesn't quite capture the connection to the main verb, here ὀτρύνεσθε. There is again an element of indirect question, "bestir yourselves [to consider] how you will..."

222 ἐμὲ... ἐπιβήσετε: "you may/will set me upon..."

222 ἐμὲ τὸν δύστηνον: "me, wretched as I am". There is still some demonstrative or deictic sense here in what appears to be an article, mainly I suspect an intensifying force (similar to τοῖον); cf. the apparently absent Odysseus referred to as τὸν δύστηνον at 20.224 ("that wretched man"), and above all Priam's plea to Hector at Iliad 22.59 ἐμὲ τὸν δύστηνον... ἐλέησον, "pity me, wretch that I am" or even "this wretched man before you." We need not see this as a conscious reference back to Odysseus' miserable self-description at 211-12. Compare also the use of the demonstrative with ξείνον to refer to Odysseus, "this stranger here" (e.g. 7.227, 8.133 and 402).

223 καὶ περ πολλὰ παθόντα: as with κηδόμενόν περ in 215, the concessive logic is not obvious (and this is the only time in Homer that καὶ immediately precedes περ).

221 λανθάνω: escape notice

221 ἐμπίπλημι: fill quite full

221 ἄνωγα: bid, command

221 ὀτρύνω: urge on

221 ἡώς: dawn, morning-red

221 φαίνω: bring to light; appear

222 δύστηνος: wretched, unhappy, unfortunate, disastrous

Presumably the idea is "help me reach home in spite of all my troubles". Cf. outraged Poseidon at 13.13102, κακὰ πολλὰ παθόντα / οἴκαδ' ἐλεύσεσθαι, "he is going to reach home, despite his many sufferings".

223 παθόντα: agrees with ἐμὲ above, "me, though I have suffered".

223 ἰδόντα: "after I see": direct objects of the participle are in the next line (κτῆσιν, δμῶας, δῶμα), and word order is awkward for translation; best to translate ἰδόντα after με καὶ λίποι αἰὼν.

223 με καὶ λίποι αἰὼν: "life may even leave me", with the force of adverbial καὶ applied to the whole idea (i.e. not "even leave" or "even life", but "I could even die"). λίποι is a gentle optative of wish, more a concession than a desire ("permissive": Smyth §1819, who sees the usage as Homeric).

224 κτῆσιν... δμῶας... δῶμα: δμῶας and δῶμα are "an explication of κτῆσιν, not an addition to it" (Bain). One may wonder (especially with δμῶας) why he does not say "my wife and son": first, he is not yet ready to reveal any details of his identity, and speaks in thoroughly generic terms; second, these three details do reveal him to be a man of means, and so a worthy guest-friend. Athena-as-Phaeacian already politely assumed (as he thinks) that he has an οἶκον ὑπόροφον (7.77), and he is happy to confirm it.

225 ἐπήνεον: imperfect (with contracted augment) from ἐπαίνεω, "approve", "applaud".

225 ἡδ[ε]: "and".

225 ἐκέλευον: either "called on [Alcinous] to send" or simply "called for sending"; Bain takes the infinitive to be equivalent to an articular infinitive which, given the lack of articles, is not found in Homer.

222 ἐπιβαίνω: +gen., get up on, mount; +dat., board

223 αἰὼν: life, lifetime, time; spinal marrow

224 κτῆσις: acquisition; possessions

224 ὑψερεφής: high-roofed, high-vaulted

225 ἐπαίνεω: approve, applaud, exhort

230

πεμπόμεναι τὸν ξεῖνον, ἐπεὶ κατὰ μοῖραν ἔειπεν.
 αὐτὰρ ἐπεὶ σπεῖσάν τε πῖον θ', ὅσον ἤθελε θυμός,
 οἱ μὲν κακκείοντες ἔβαν οἰκόνδε ἕκαστος,
 αὐτὰρ ὁ ἐν μεγάρῳ ὑπελείπετο δῖος Ὀδυσσεύς,
 πὰρ δέ οἱ Ἀρήτη τε καὶ Ἀλκίνοος θεοειδῆς
 ἦσθη· ἀμφίπολοι δ' ἀπεκόσμεον ἔντεα δαιτός.

226 πεμπόμεναι τὸν ξεῖνον: "to send the stranger [home]". For the active infinitive ending, cf. 93, φυλασσόμεναι; 149, ζώμεναι; 220, ἐσθήμεναι.

226 κατὰ μοῖραν: "appropriately, in due proportion". Though the basic sense is moral (cf. 9.352, οὐ κατὰ μοῖραν ἔρεξας, "you did not act as you should"), this may be applied both to the form and the content of Odysseus' speech. In form, for instance, the speech builds from reassurance of the host (3 lines) to a generalized appeal to mythological comparison (4 lines) to, most importantly, a similarly generalized apology for his human need to eat (7 lines); and it is capped by a very clear and forward reminder of his need for further help (4 lines). In content, the note of humility and resignation (not self-pity) is uppermost, supported (for instance) by the understated comparison of 211-12 and the *praeteritio* that follows in 213-4 ("I won't go into the details [yet]"). It is reasonable to assume too that effective delivery is included in κατὰ μοῖραν, since Homer frequently refers to the vocal powers of a good speaker, especially his tone (e.g. the "clear-voiced debater", λιγύς ἀγορητής, as at 20.274). One is probably not supposed to wonder whether the laws of hospitality only apply to good speakers. For κατὰ μοῖραν describing good *form*, cf. 3.331 (summarizing things in the right order); 3.456-7 (cutting up sacrificial meat the right way); 8.53-4 (setting the oars up correctly); 9.244-5 (milking the livestock in the right order); 16.385 (a proportionate division of loot).

227 σπεῖσάν: the libations occurred before Odysseus' speech, and it seems unlikely that a new round is called for. Either the line has been carelessly repeated later in the tradition, or the poet cannot separate the idea of drinking from libation.

228 οἱ μὲν: "they", i.e. the Phaeacians; the μὲν is balanced, as often in Homer, not by δέ but by αὐτὰρ (in 230).

226 μοῖρα: part, portion, lot, fate

228 κατακείω: to lie down, lie outstretched

229 ὑπολείπω: to leave remaining

230 θεοειδής: divine of form

231 ἀποκοσμέω: to restore order by clearing

228 κακκείοντες: = κατα-κείοντες, by apocope (loss of final vowel, but not elision) with assimilation (remaining consonant at the end of the prefix is assimilated to the one that follows). A future participle, implying purpose with a verb of motion (ἔβαν): "they went home to go to bed".

228 ἔβαν... ἕκαστος: ἔβαν = ἔβησαν; singular ἕκαστος is regular with plural verbs in Homer when the emphasis is on each person performing an individual action; e.g. 8.399, πρόεσαν κήρυκα ἕκαστος. This is sometimes called distributive apposition. Here the sense is "each to his own house".

229 ὁ ἐν: the hiatus between these two words, and between feet, seems harsh, though it does occur 3 other times, all in the Odyssey, always in this initial formula (19.1 and 51, 20.1); also with ἐκ (6.224, 14.1, 19.231). Elision of a whole word would obviously be strange (and rather pointless), but the rarity of such hiatus shows that the poet usually arranges his words so as to avoid the situation rather than accept the hiatus.

230 πὰρ δέ οἱ: "and beside him" (= παρὰ αὐτῷ).

231 ἦσθη: "were sitting", 3rd person imperfect dual.

231 ἀπεκόσμεον: "tidied away".

231 ἔντεα δαιτός: "the trappings of the feast". "Properly the armour which one 'dons,' from ἔννυμι" (Merry), and so perhaps a vivid metaphor, but more likely a common usage that happens to be otherwise unrepresented in the Homeric poems. As Garvie notes, Homer is otherwise not much concerned with such everyday matters of housekeeping: here the detail balances the picture of the nurse setting out dinner for Nausikaa at 7.13 (δόρπον ἐκόσμει), bringing to a close the eating and drinking, and leaving the room clear, as it were, for a second level of interaction between Odysseus and his hosts, where Arete will

away, to clear away

231 ἔντεα: fighting gear, arms, armour

231 δαίτη: a feast, banquet

235

τοῖσιν δ' Ἀρήτη λευκώλενος ἦρχετο μύθων·
 ἔγνω γὰρ φᾶρός τε χιτῶνά τε εἴματ' ἰδοῦσα
 καλά, τά ῥ' αὐτὴ τεύξε σὺν ἀμφιπόλοισι γυναιξί·
 καὶ μιν φωνήσας' ἔπεα πτερόεντα προσηύδα·
 “ξεῖνε, τὸ μὲν σε πρῶτον ἐγὼν εἰρήσομαι αὐτή·
 τίς πόθεν εἰς ἀνδρῶν; τίς τοι τάδε εἴματ' ἔδωκεν;
 οὐ δὴ φῆς ἐπὶ πόντον ἀλώμενος ἐνθάδ' ἰκέσθαι,”
 τὴν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·

finally speak and he will begin to reveal some details of his travels. We need not see it as explaining why the servants don't overhear Arete's "intimate" following words, as Garvie does.

232 τοῖσιν ἦρχετο μύθων: the same formula, slightly rearranged, as at 7.47 (τοῖσι δὲ μύθων ἦρχε), where the context of one person speaking to another proved somewhat incongruous. Compare also Nausikaa "leading off the sport", τῇσι δὲ Ναυσικάα λευκώλενος ἦρχετο μολπῆς (6.101), a line where only the name and the genitive noun differ from this one concerning her mother.

233 εἴματ' ἰδοῦσα: "when she saw the clothes"; a variation on the relations of the same nouns, in the same pattern, in 6.214: there εἴματα was in predicate relation to the nouns paired by τε (cloak and tunic as clothes); here it is governed by the participle.

234 τά ῥ' αὐτὴ τεύξε: "which she her very self had crafted".

235 ἔπεα πτερόεντα: "feathered words", most likely as arrows are fletched/feathered.

236 τὸ μὲν σε εἰρήσομαι: "I will ask you this"; the verb takes two accusative objects, of the person and the question asked.

236 πρῶτον: adverbial (or predicate adjective for the object τὸ), "first of all". Easily taken to mean "before I ask anything else", but Merry argues (and Garvie seems to agree) in a lengthy note that it should be read closely with αὐτή, "I will begin [the conversation] by asking you this", i.e. "I will be the first to...", a common usage for the adjective πρῶτος, though admittedly less common with the adverb. Compare 2.39 and Iliad 9.34 for similar

instances. Watson's "this question I will ask you first myself" perhaps captures it.

237 τίς πόθεν εἰς: "who are you, and from where?", an idiomatic coupling of questions in asyndeton (i.e. without conjunction). εἰς is an Ionic form for εἰ.

237 ἀνδρῶν: partitive genitive, to be taken with both interrogatives together as if they form a single idea: "who and from where among men".

237 τοι: = σοι

238 οὐ δὴ φῆς: "do you not, in fact, admit...?". οὐ is directly followed by δὴ only here in Homer, but 5.23 confirms that the combination in a question is equivalent to ἄρα οὐ, and so expects the answer yes, "surely" (οὐ γὰρ δὴ τοῦτον μὲν ἐβούλευσας νόον αὐτή: "is this not your very own plan?").

238 ἐπὶ πόντον ἀλώμενος: "after wandering on the ocean". Odysseus has not in fact "said" this, though it is an almost inevitable assumption (but Merry's attempt to connect it to 152 is a stretch). Hainsworth treats this as Homeric sloppiness: "The poet often proceeds as if immaterial details were as well known to characters as they are to the audience, or as if he supposed the details had in fact been mentioned." Here it is better to appreciate the nuance of φῆς, which can mean "agree" or "think" as well as "say", especially in questions (as at 6.200, ἢ μή ποῦ τινα δυσμενέων φάσθ' ἔμμεναι ἀνδρῶν;). Here I suggest her question is almost Socratic: "do you not agree/concede that you have come here over the ocean?"

238 ἐνθάδ' ἰκέσθαι: "that you have arrived here", infinitive in indirect speech with φῆς.

233 γινώσκω: know, perceive

233 φᾶρος: cloak; a large piece of cloth, a web

233 χιτῶν: tunic; inner garment

233 εἴματ: garment

234 τεύχω: build, create

235 πτερόεις: feathered; winged

235 προσανδᾶω: speak to, address, accost

236 πρῶτος: first, foremost

236 ἔρομαι: ask, inquire, learn

237 πόθεν: from where? whence?

238 ἀλάομαι: to wander, stray

- 240 “ἀργαλέον, βασιλεια, διηνεκέως ἀγορεύσαι,
κῆδε’ ἐπεὶ μοι πολλὰ δόσαν θεοὶ Οὐρανῖνες·
τοῦτο δέ τοι ἐρέω, ὃ μ’ ἀνείρεαι ἡδὲ μεταλλάς.
Ὠγυγίη τις νῆσος ἀπόπροθεν εἰν ἄλι κεῖται·
245 ἔνθα μὲν Ἄτλαντος θυγάτηρ, δολόεσσα Καλυψώ,
ναίει εὐπλόκαμος, δεινὴ θεός· οὐδέ τις αὐτῇ
μίσγεται οὔτε θεῶν οὔτε θνητῶν ἀνθρώπων.
ἀλλ’ ἐμὲ τὸν δύστηνον ἐφέστιον ἦγαγε δαίμων

240 ἀργαλέον... ἀγορεύσαι: sc. ἐστί, “it is hard to expound”. This can be considered an impersonal expression, with the infinitive as complementary to it; but it is more precise to see the infinitive as the subject of the implied verb: “to explain is hard”.

240 διηνεκέως: “all the way through”; the adverb is a formulaic part of a rhetorical *recusatio*, otherwise occurring with οὐκ ἀγορεύσω (4.386, 12.56).

241 κῆδε[α]: object of δόσαν in the ἐπεὶ clause (not of ἀγορεύσαι above).

241 Οὐρανῖνες: though strictly a patronymic (“children of Ouranos”), the consensus is that it used by Homer as “heavenly”, equivalent to τοὶ οὐρανὸν εὐρὺν ἔχουσιν (e.g. 6.150).

242 τοῦτο... ὃ μ’ ἀνείρεαι: “that which you ask me”.

243 Ὠγυγίη τις νῆσος: “a certain island called Ogygia”; the name is in apposition to the noun. The indefinite noun is a standard way to begin a story (albeit a very brief one here) with a name, though the name here replaces the more usual “there is” and shifts the pattern slightly: cf. 4.354, 4.844, ἔστι δέ τις νῆσος; 9.508, ἔσκε τις ἐνθάδε μάντις ἀνὴρ; 10.552, Ἐλπήνωρ δέ τις ἔσκε νεώτατος; 19.172, Κρήτη τις γαῖ’ ἔστι; 20.287, ἦν δέ τις ἐν μνηστήρσιν ἀνὴρ; Iliad 10.314, ἦν δέ τις ἐν Τρώεσσι Δόλων; Iliad 11.710, ἔστι δέ τις Θρυόεσσα πόλις; also Iliad 11.721, 13.663. At 15.403 νῆσός τις Συρίη κυκλήσκειται follows the same introductory line as we have here, τοῦτο δέ τοι ἐρέω...

243 εἰν ἄλι: “on the ocean”; εἰν = ἐν, probably an orthographic accommodation of metrical lengthening

244 δολόεσσα: “crafty, subtle”. Calypso has not proven particularly tricky or deceptive to Odysseus, but the epithet is appropriate to her name (and so her role in the story) as the “hider” or “concealer”. It is not so much that she acts with intent to ensnare or trap Odysseus as that she *is* the snare, a tricky obstacle on his journey home—like Circe (also δολόεσσα, 9.32); cf. also Hephaestus’ fetters (8.281).

245 δεινὴ θεός: “a crafty deity”. Circe is also so described, and so one might be tempted to take δεινὴ as “dread”, but the adjective has also been applied to Athena at 7.41, where the goddess was pouring down the deceptive mist, and so it seems best to put the emphasis on craftiness rather than awesomeness.

246 μίσγεται: her isolation from men recalls that of the Phaeacians (e.g. 6.205), though the latter are apparently well visited by gods.

246 θεῶν... ἀνθρώπων: partitive genitives with τις above, “no one of gods or of men”

247 ἐφέστιον: predicate adjective with ἐμὲ, and with factitive force, i.e. similar to verbs such as “make”: “led me to be at her hearth” (sometimes called a proleptic adjective, since it describes the condition its noun will have after the action has taken effect). The Ionic form is ἐπίστιον, but this Attic form is used consistently in Homer.

247 δαίμων: not Calypso, but the unknown divinity Odysseus credits with saving him from shipwreck, as the next line makes clear.

Compare 6.172 on his arrival in Scherië, νῦν δ’ ἐνθάδε κάββαλε δαίμων.

240 ἀργαλέος: hard to endure or deal with, difficult

240 βασιλεια: queen, princess

240 διηνεκής: continuous, unbroken

241 κῆδος: care, concern; grief

241 Οὐρανῖνες: Dwellers in Heaven

242 ἐρώ: say, tell, speak

242 ἀνέρομαι: to enquire of, question

242 μεταλλάω: to inquire, ask

243 νῆσος: island

243 ἀπόπροθεν: from afar, afar off, far away

243 ἄλς: salt (m.); sea (f.)

244 Ἄτλας: Atlas

244 δολόεις: subtle, wily

244 Καλυψώ: Calypso

245 ναίω: dwell, inhabit, be situated

245 δεινός: awesome, terrible; clever, ingenious

247 ἐφέστιος: at the hearth

247 δαίμων: divinity, god, spirit

οἶον, ἐπεὶ μοι νῆα θοὴν ἀργῆτι κεραυνῶ
 Ζεὺς ἐλάσας ἐκέασσε μέσῳ ἐνὶ οἴνοπι πόντῳ.
 250 ἔνθ' ἄλλοι μὲν πάντες ἀπέφθιθεν ἐσθλοὶ ἐταῖροι,
 αὐτὰρ ἐγὼ τρόπιν ἀγκὰς ἐλὼν νεὸς ἀμφιελίσσης
 ἐννήμαρ φερόμην· δεκάτῃ δέ με νυκτὶ μελαίνῃ
 νῆσον ἐς Ὀγυγίην πέλασαν θεοί, ἔνθα Καλυψὼ
 ναιεὶ εὐπλόκαμος, δεινὴ θεός· ἦ με λαβοῦσα
 255 ἐνδυκέως ἐφίλει τε καὶ ἔτρεφεν ἥδ' ἔφασκε

248 οἶον: perhaps “me alone”, in contrast to Calypso’s isolation from all men and gods, but more likely “on my own”, after the loss of his crew. The adjective is regularly used to refer to Odysseus’ singular fate in contrast, on the one hand, to the other, luckier, returning Greeks (e.g. 4.182, κείνον δύστηνον ἀνόστιμον οἶον ἔθηκεν); and on the other hand to the rest of his unluckier crew (e.g. 5.130-1, τὸν μὲν ἐγὼν ἐσάωσα / οἶον; 5.531 is an exact match for 7.249, except for οἱ instead of μοι).

248 ἐπεὶ: “after”

248 μοι: dative of disadvantage; as often, translating as if possessive is acceptable, but the sense is something like “split me my ship”.

248 νῆα θοὴν: object of ἐλάσας and ἐκέασσε in the next line.

249 Ζεὺς: naming the responsible god contrasts with the anonymity of δαίμων above. How Odysseus knows Zeus’ role is explained in 12.389-90: apparently our poet knows he is going to provide this information at some point.

249 ἐλάσας: the sense of ἐλαύνω here is “struck”, the same metonymy that allows “throwing” to extend to “hitting” with βάλλω (i.e. “drove the thunderbolt [like a spear?] and struck my ship with it”). LSJ offer “strike with a weapon, but never with a missile, τὸν σκῆπτρῳ ἐλάσασκεν” Il.2.199; “ξίφει ἤλασε κόρησιν” 5.584”. Compare also the wound inflicted on Odysseus by a boar, τὴν ποτὲ μοι σὺς ἤλασε (21.219). ἔλσας (“hemmed in”, and so maybe “spun around”) is a common variant here, but is certainly no easier than ἐλάσας.
 250 ἐνθ[α]: “then and there”, “at that point”
 250 ἀπέφθιθεν: a fun word to pronounce.

248 οἶος: alone, only

248 ἀργής: bright, glancing

248 κεραυνός: a thunderbolt

249 ἐλαύνω: to drive

249 κεάζω: to split, cleave

249 μέσος: middle, in the middle

249 οἶνοψ: wine-coloured, wine-dark

250 ἀποφθίνω: to perish utterly, die away

250 ἐταῖρος: comrade, companion

251 τρόπης: a ship; ship’s keel

Aorist (augmented) 3rd plural passive of ἀποφθίνω: the ending -θεν is for -θησαν (cf. 6.99, τάρφθεν).

251 τρόπιν ἀγκὰς ἐλὼν: “grabbing the keel in my arms”; adverb ἀγκὰς is used “usually of an affectionate embrace” (Garvie).

252 ἐννήμαρ φερόμην: “I was carried for nine days”

252 δεκάτῃ νυκτὶ: on the 10th night, which must mean the one after the 9th day. The alternative is to see ἡμέρῃ implied, with νυκτὶ μελαίνῃ as a separate expression: “on the 10th day, in the dark of night...” δεκάτῃ, however, follows the caesura, and so is best kept with νυκτὶ. Nine day periods are, as Hainsworth says, “a common formulaic number”, but that does not mean we are not supposed to take them literally.

252 με: object of πέλασαν below.

253 πέλασαν: with με above, “brought me to”

253 ἔνθα: relative, “where”.

254 λαβοῦσα: Bain suggests this is equivalent to κομισσάμενη, and the verb is not otherwise found in such a context. It is hard not to see some of its literal sense, however: “picking me up”, or perhaps “finding me, coming across me”, as at Iliad 11.106 ποιμαίνοντ’ ἐπ’ ὄεσσι λαβών.
 255 ἐνδυκέως: etymology unclear, but part of the vocabulary of hospitality; Iliad 24.437 (σοὶ δ’ ἂν ἐγὼ πομπὸς καὶ κε κλυτὸν Ἄργος ἰκοίμην / ἐνδυκέως) suggests we should understand it as “loyally, reliably”.

255 ἐφίλει: as a good host does a guest. Garvie allows for a sexual undertone, but one must remember this is Odysseus talking to Arete.

255 ἔτρεφεν: “fed me”

251 ἀγκὰς: in the arms

252 ἐννήμαρ: for nine days

252 δέκατος: tenth

253 ὠγυγία: Ogygia

253 πελάζω: to approach, come near;

transitive: bring near to

255 ἐνδυκέως: reliably; carefully, sedulously

255 τρέφω: nurture, make grow, make firm

255 φάσκω: say, affirm, think, deem

260

θήσειν ἄθνατον καὶ ἀγήραον ἥματα πάντα·
 ἀλλ' ἐμὸν οὐ ποτε θυμὸν ἐνὶ στήθεσσιν ἔπειθεν.
 ἔνθα μὲν ἐπτάετες μένον ἔμπεδον, εἵματα δ' αἰεὶ
 δάκρυσι δεύεσκον, τά μοι ἄμβροτα δῶκε Καλυψώ·
 ἀλλ' ὅτε δὴ ὄγδοόν μοι ἐπιπλόμενον ἔτος ἦλθε,
 καὶ τότε δὴ μ' ἐκέλευσεν ἐποτρύνουσα νέεσθαι
 Ζηνὸς ὑπ' ἀγγελίης, ἣ καὶ νόος ἐτράπετ' αὐτῆς.

256 θήσειν: future infinitive with ἔφασκε above, which is here equivalent to "promised". This is the factitive sense of τίθημι, "promised to make me immortal.."

257 οὐ... ἔπειθεν: that he mentions this refusal here is surely a gentle warning to the Phaeacians that he is highly motivated to get home, and unlikely to be swayed by offers of marriage.

258 ἐπτάετες: neuter accusative adjective used adverbially, "for 7 years".

258 ἔμπεδον: "unmoving"

259 δεύεσκον: iterative imperfect, "I was always soaking"

259 τά μοι ἄμβροτα δῶκε: the adjective ἄμβροτα (describing εἵματα above) is attracted into the relative clause, and should translated either as attributive or appositive in the main clause: "clothes, the immortal ones that she gave me", or simply "the immortal clothes she gave me."

260 δὴ ὄγδοόν: the metre here is awkward. As the text stands, we must read hiatus between the words (δὴ is not shortened by correption), which is very common after ὅτε δὴ in this position: 6.110, 7.3, 18 etc. Then we either read ὄγδ- as short, despite the consonant pair, or we read -οόν as a single long syllable, a synizesis not found elsewhere in Homer. It seems best to emend to ὄγδοάτον (Bentley), which is found in the same metrical position in 3.306 and Iliad 19.246. This requires hearing δὴ ὄγδ- as a single long syllable in crasis: though it is not acknowledged in the traditional orthography, δὴ does regularly undergo crasis with following vowels in the phrases δὴ ἔπειτα, δὴ αὖ[τε] and, crucially, δὴ ἔβδομον at 12.399 and 15.477 (though with ἔβδομον too the option of hiatus followed by a short syllable should be

considered).

260 ἐπιπλόμενον ἔτος: "returning year", subject of ἦλθε; with a little expansion, "year in its returning course"; for the idea, cf. Iliad 23.833, ἔξει μιν καὶ πέντε περιπλομένους ἐνιαυτοὺς (περι- being the more common prefix here).

261 καὶ τότε δὴ: "only then, finally"

261 ἐκέλευσε νέεσθαι: "told me to be on my way home" (νέεσθαι generally has the sense of "coming back").

262 Ζηνὸς ὑπ' ἀγγελίης: "because of Zeus' message". Odysseus knows nothing of the visit of Hermes to Calypso, but perhaps we are to suppose that he deduces it from her description of the gods at 5.170, οἳ μιν φέρετροί εἰσι νοῆσαι τε κρῆναι τε; and the next line here does indicate that he can only speculate about her motivation. Even so, while he might guess that Zeus was behind her change of heart, ἀγγελίης is rather specific, and this does seem like a genuine inconsistency, presumably a result of the poet drawing on slightly different versions. Of course, one might argue from a realist perspective that she might have shared the information in a conversation not reported by the poet, but such realist logic is alien to Homer's more dramatic rules, where all significant communication happens in the foreground.

262 ἣ καὶ νόος ἐτράπετ[ο]: "or it was in fact (καὶ) her mind that was changed". It is tempting, but probably inappropriate, to read καὶ here as "also", since that well reflects the system of parallel divine and psychological causation that we recognize at work in Homer ('double motivation' or 'causal overdetermination'): events often have two

256 ἀγήραος: unaging, undecaying

257 πείθω: persuade, mid. obey, trust

258 ἐπτάετης: of seven years

258 μένω: remain, await, stand fast

258 ἔμπεδος: in the ground, firm-set, steadfast

259 δάκρυον: a tear

259 δεύω: to wet, drench

259 ἄμβροτος: immortal, divine

260 ὄγδοατος: the eighth

260 ἐπιτέλομαι: to come to; occur in addition

260 ἔτος: a year

261 ἐποτρύνω: to stir up, excite, urge on

261 νέομαι: to go; go home

262 ἀγγελία: a message, tidings, news

262 νόος: mind, perception

262 τρέπω: turn, direct, put to rout, hinder

265 πέμπε δ' ἐπὶ σχεδίδης πολυδέσμου, πολλὰ δ' ἔδωκε,
 σῖτον καὶ μέθυ ἡδύ, καὶ ἄμβροτα εἴματα ἔσσεν,
 οὔρον δὲ προέηκεν ἀπήμονά τε λιαρὸν τε.
 ἐπτά δὲ καὶ δέκα μὲν πλέον ἥματα ποντοπορεύων,
 ὀκτωκαιδεκάτῃ δ' ἐφάνη ὄρεα σκιόνετα
 γαίης ὑμετέρης, γήθησε δέ μοι φίλον ἦτορ,
 δυσμῶρ· ἦ γὰρ μέλλον ἔτι ξυνέσεσθαι οἴζυι

non-exclusive causes, a divine one and a human one, and even when Homer explicitly assigns a divine cause, a human one is not hard to find. The most famous example is Achilles changing his mind about attacking Agamemnon in Iliad 1, where Athena's physical intervention does not rule out, for many readers at least, the possibility of interpreting it as Achilles thinking better of a rash course of action. 263 σχεδίδης: traditionally translated as "raft", though the vessel described in book 5 is more like a simple boat.

263 πολυδέσμου: "much-fastened", i.e. "with many fastenings" (see 5.428).

264 εἴματα ἔσσεν: "clothed [me] in immortal clothes"; the active form of ἐννυμι takes a double accusative for clothing and person clothed.

265 προέηκεν: "sent forth", usually of winds and breezes in the Odyssey, but of a word (ἔπος) at 14.466, and voice (φῆμη) at 20.105.

266 πλέον: = ἐπλεον, "I was sailing"

267 ὄρεα σκιόνετα: subject of ἐφάνη (with unexplained hiatus after the verb). Mountains are "shadowy" either because: 1. the shady forests they support make them appear dark (cf. 5.470, δάσκιον ὕλην); 2. the mountains themselves hide the sun at sunrise and sunset (like the shadowing clouds of 5.525); 3. the low sun casts evocative and mobile shadows across the ridges and dales of a mountain range. As Bain notes, Vergil and Horace seem to have understood the third option (Aeneid 1.607,

Odes 3.6.41).

269 δυσμῶρ: The adjective is dative in agreement with μοι in the previous line: "my heart rejoiced, ill-fated that I was." This is a good example of the poet using enjambment to manipulate tone: the previous lines seem to be building to a happy conclusion, and this (above all the contrast with γήθησε) is quite the let down. Contrast the same enjambment in 1.48-9, where the adjective is entirely in keeping with the preceding tone; indeed such a sudden change of tone is rare with enjambment, but one might perhaps compare the unexpectedly harsh σχέτλιος (of Zeus) at 3.161.

269 μέλλον ἔτι ξυνέσεσθαι οἴζυι: "I was bound still to experience pain"; literally "I was going to be together with pain". This is the storyteller's perspective, injecting into his narrative foreknowledge of what is to come, which in hindsight can easily be identified with what was always fated to be. Cf. 8.511 τῇ περ δὴ καὶ ἔπειτα τελευτήσεσθαι ἔμελλεν· / αἶσα γὰρ ἦν ἀπολέσθαι. The metaphor in ξυνέσεσθαι ("associate with, socialize with") is not otherwise found in Homer but, as Garvie notes, it is used by later writers: e.g. Sophocles *Oedipus Tyrannus* 303, νόσφ' σύνεστιν. It is perhaps too much to say, with Bain, that οἴζυς is thereby personified as a companion.

269 οἴζυι: υἱ is the diphthong, so this word has the rhythm ~ - -

263 σχεδία: a raft, float

263 πολυδέσμος: fastened with many bonds

264 μέθυ: wine, mead

264 ἐννυμι: clothe, put on clothing

265 οὔρος: a fair wind

265 προίημι: send ahead, shoot

265 ἀπήμων: unharmed, unhurt; harmless

265 λιαρός: warm

266 πλέω: sail, go by sea

266 ποντοπορεύω: to pass over the sea

267 ὀκτωκαιδέκατος: eighteenth

267 σκιόεις: shady, shadowy

268 γηθέω: to rejoice

268 ἦτορ: the heart

269 δύσμορος: ill-fated, ill-starred

269 ἦ: truly (emphasizes what follows)

269 μέλλω: be about to do; think of doing, intend to do; be destined

269 σύνειμι: be with, live, have dealings with

269 οἴζυς: misery, pain

- 270 πολλῇ, τὴν μοι ἐπῶρσε Ποσειδάων ἐνοσίχθων,
 ὅς μοι ἐφορμήσας ἀνέμους κατέδησε κελεύθου,
 ὥρινεν δὲ θάλασσαν ἀθέσφατον, οὐδέ τι κῦμα
 εἶα ἐπὶ σχεδὴς ἀδινὰ στενάχοντα φέρεσθαι.
 275 τὴν μὲν ἔπειτα θύελλα διεσκέδασ'· αὐτὰρ ἐγὼ γε
 νηχόμενος τόδε λαῖτμα διέτμαγον, ὄφρα με γαίῃ
 ὑμετέρῃ ἐπέλασσε φέρων ἄνεμός τε καὶ ὕδωρ.

270 πολλῇ: since the poet tends to work in one-line blocks of sense, a single word enjambment in one line (δυσμόρφω here) can have a knock on effect for the following line or lines, producing an overall sense of incompleteness. Compare, for instance, 4.228-230, where the effect continues for 3 lines (as at 15.489-91 and Iliad 20.120-2).

270 μοι ἐπῶρσε: "stirred up against me"

271 ἐφορμήσας: ἐφορμάω is the thematic form of ἐπόρνυμι (ἐπῶρσε above); repetition of a verb between main clause and relative clause is a sign that the relative clause specifies or explains the action of the main clause, as here. "He stirred troubles against me, in that he stirred up the winds and..." Repetition with ὥρινεν (again a different verb, but with the same apparent origin) in the next line, however, is clearly a poetic choice, what in literary authors we would call *figura etymologica*.

271 κατέδησε κελεύθου: "bound me from my way" (with με assumed as direct object after μοι), i.e. prevented me from going where I wanted to; κελεύθου is separative genitive, as at 4.380 and 469. κέλευθον and κέλευθα (both accusative) are common variant readings. As Garvie says, the genitive is more likely to have been changed erroneously into the 'easier' accusative; and binding a road, as opposed to a man, would be an ambitious metaphor with somewhat confusing sense (how does binding the road stop the man?) On the other hand, that sense is needed in 5.383 (ἀνέμων κατέδησε κελεύθους—but is controlling the the path of the wind the same as controlling the path of a man?), and at 14.61 the gods "bind down" Odysseus' homecoming (θεοὶ κατὰ νόστον ἔδησαν).

270 ἐπόρνυμι: to stir up, arouse, excite

270 Ποσειδεών: Poseidon

270 Ἐνοσίχθων: Earth-Shaker

271 ἐφορμάω: to stir up, rouse against

271 ἄνεμος: wind, spirit

271 καταδέω: to bind, take prisoner, convict, cast a spell on

271 κέλευθος: a road, way, path, track

272 ὀρίνω: to stir, raise, agitate

272 ἀθέσφατος: beyond even a god

272 ἀθέσφατον: best taken as proleptic, "stirred the sea so as to be dreadful". The basic sense of θέσφατον is "divinely ordained" (θεός + φήμι) e.g. 4.561), and so the negative form means something like "beyond what is divinely allowed". But as in line 143 the positive has the very broad sense "wonderful", here it is not much more than "dreadful". "Ungodly" works, I think, in current parlance.

272 κῦμα: subject of εἶα in the following line, "the wave did not allow [me] to be carried (φέρεσθαι)"

273 ἀδινὰ: "copiously", rather than "continuously"; cf. 1.92 μῆλ' ἀδινὰ σφάζουσι ("they slaughter sheep in great numbers")

273 στενάχοντα: agreeing with the implied accusative subject of φέρεσθαι (με).

274 τὴν: "it", the raft

274 θύελλα: "the storm blast"

274 διεσκέδασ': διεσκέδασε, aorist indicative

275 τόδε λαῖτμα: as with τοῖον in 7.30, it is tempting to see a dramatic gesture here ("this here gulf which we all see", or Merry's "yonder gulf"), but Homer does not much go in for such stage directions, and this conversation takes place inside, away from the sea. Unless we emend τόδε to μέγα, we must accept that the line is repeated somewhat loosely from 5.409, where the demonstrative is more appropriate.

275 διέτμαγον: "I cut in two", i.e. "I swam straight across".

275 με: object of ἐπέλασσε and φέρων in the next line.

275 γαίῃ: indirect object of ἐπέλασσε in the next line, "brought me to your land".

276 ἐπέλασσε: "singular because ἄνεμός τε

272 κῦμα: wave

273 ἔαω: suffer, permit

273 ἀδινός: close, thick; copious

273 στενάχω: to sigh, groan, wail

274 θύελλα: a furious storm, hurricane

274 διασκεδάννυμι: scatter, disperse

275 νήχω: to swim

275 λαῖτμα: gulf; depths of the ocean

275 διατμήγω: to cut in twain

280

ἔνθα κέ μ' ἐκβαίνοντα βιήσατο κύμ' ἐπὶ χέρσου,
 πέτρης πρὸς μεγάλησι βαλὼν καὶ ἀτερπέϊ χώρῳ,
 ἄλλ' ἀναχασσάμενος νῆχον πάλιν, εἶος ἐπῆλθον
 ἐς ποταμόν, τῇ δὴ μοι ἐείσατο χώρος ἄριστος,
 λείος πετράων, καὶ ἐπὶ σκέπας ἦν ἀνέμοιο.

καὶ ὕδωρ are regarded as acting together, and so form a single idea" (Bain). Note indicative with ὅφρα ("until") for a past action that did happen.

277 ἔνθα κέ μ' ἐκβαίνοντα βιήσατο: "at that point the wave would have dashed me as I emerged", or possibly "if I had tried to emerge"; a past counterfactual clause (κε + aorist indicative). In addition to the participle, line 280 can be read as an implied protasis ("but I swam back" "if I had not swum back"). For this logic cf. Odysseus' closure of his underworld narrative at 11.630-2: καὶ νύ κ' ἔτι προτέρους ἴδον ἀνέρας... ἀλλὰ πρὶν... (I would have seen more ghosts if I hadn't gotten scared).

277 μ[ε]: object of βιήσατο; participle ἐκβαίνοντα agrees with this pronoun.

278 πέτρης: = πέτραις; -ησι (as in μεγάλῃσι) is the more usual Ionic ending (cf. 6.104 ὠκείης).

278 βαλὼν: aorist participle agreeing with the subject κύμα above, and inheriting με as object: "as it cast me", "by throwing me".

278 καὶ ἀτερπέϊ χώρῳ: "a joyless place", litotes (understatement) for "a terrible place".

The phrase expands rather than adds to πέτρης μεγάλῃσι (the rocks and the joyless place are one and the same). This is an variation of the formula's use in 11.94 (ὅφρα ἴδῃ νέκυας καὶ ἀτερπέα χώρον), where it is a distinct object.

279 ἀναχασσάμενος: "after drawing back", euphonically echoed by following νῆχον

(ναχ/νηχ).

279 εἶος ἐπῆλθον ἐς ποταμόν: εἶος = ἕως: "until I made it to the river" (indicative because he did make it). The combination of ἐπ-ῆλθον with ἐς ποταμόν is awkward, and these lines feel overly compressed. As the text stands the prefix of compound verb should not be taken as governing ποταμόν; rather the verb's sense is complete in itself (absolute), "I arrived", "I made it"; compare 9.233, εἶος ἐπῆλθε νέμων ("he came back with his flocks"). Still, when one translates the lines, it's hard not to feel that more is missing than we should be expected to supply: "I swam *back* until I made it *into* the river [*and reached a place*] where..."

280 τῇ: adverb, "where" (with δὴ, "just where").

280 μοι ἐείσατο: "seemed to me", "appeared to me". The form has an artificial reduplication to compensate metrically for the loss of initial diagrapha, which causes corruption of μοι (= φεισατο).

281 λείος πετράων: lit. "smooth of rocks", a genitive of separation.

281 ἐπὶ σκέπας ἦν: ἐπὶ is in tmesis with ἦν, "shelter was over it", "there was shelter over"

281 σκέπας ἀνέμοιο: "shelter from/against the wind", separative or possibly objective genitive, if one hears verbal sense in σκέπας ("sheltering").

277 ἐκβαίνω: step out

277 βιάω: to constrain; force, do violence on

277 κύμα: wave

277 χέρσος: dry land, land

278 πέτρα: rock, cliffs, shelf of rock

278 ἀτερπής: unpleasing, joyless, melancholy

278 χώρος: place, a piece of ground

279 ἀναχάζω: to make to recoil, force back

279 νήχω: to swim

279 ἕως: until, while, so long as

279 ἐπέρχομαι: come near, assault, visit

280 τῇ: where

280 εἶδομαι: are visible, appear

281 λείος: smooth, plain, not embroidered

281 σκέπας: a covering, shelter

281 ἀνεμος: wind, spirit

285

ἐκ δ' ἔπεσον θυμηγέρων, ἐπὶ δ' ἀμβροσίῃ νύξ
 ἦλυθ'· ἐγὼ δ' ἀπάνευθε διπετέος ποταμοῖο
 ἐκβάς ἐν θάμνοισι κατέδραθον, ἀμφὶ δὲ φύλλα
 ἤφυσάμην· ὕπνον δὲ θεὸς κατ' ἀπείρονα χεῦεν.
 ἔνθα μὲν ἐν φύλλοισι, φίλον τετιημένος ἦτορ,

282 ἐκ δ' ἔπεσον: "I emerged, I was cast ashore". ἐκίπτω is an idiom for being cast ashore from the ocean (and so, by extension here, from an estuary); there is no need to hear a further idea of "fell down", though it is natural to picture him on the ground at this point—"fell" here connotes only a sudden and violent exit, not a downward motion.
 282 θυμηγέρων: "gathering my strength". Cf. 5.458 (the narrator describing Odysseus' recovery at the same point): ἐς φρένα θυμὸς ἀγέρεθι. The compound participle here obliquely recalls a different compound used in that narrative, ὀλιγηπελέων in 5.457.
 282 ἐπὶ: in tmesis with ἦλυθ[ε] below, "night came on".
 282 ἀμβροσίῃ: literally "immortal", but probably a reference to the restorative power of night and sleep, like the food of the gods, which can be shared with mortals (e.g. 5.199), and not just as food, but as a preserving (Iliad 16.680) or beautifying unguent (18.193), even as a kind of deodorant (4.445).
 283 ἐγὼ δ[ε]: the pronoun is barely needed, despite the momentary change of subject to νύξ, nor does it receive any emphasis; it is, rather, a byproduct of series of short, paratactic clauses expressing subordinate relations. We might translate "I gathered my spirits, *until* the night came on, *whereupon* I moved away and, having piled up leaves, went to sleep."
 283 διπετέος: "fallen from Zeus". The second syllable receives the lengthening characteristic of the third declension dative (though the dative relation is hard to explain here, since it seems entirely separative). The epithet is reserved for rivers in Homer, and we take it to refer to the rain that feeds a river; though as Hainsworth observes, the Hymn to Aphrodite line 4 uses it to refer to birds, suggesting that (for that author at least) it could be related to

πέτομαι (fly) rather than πίπτω (fall), with preposition διαί (= διά) as the prefix (hence the long iota).

283 ποταμοῖο: genitive of separation with ἐκβάς.

284 ἐκβάς: with adverb ἀπάνευθε above, "climbing out and away from", climbing up a bank from the floodplain of the river to find cover (as he plans at 5.470, ἐς κλιτὺν ἀναβάς καὶ δάσκιον ὕλην).

284 ἀμφὶ δὲ φύλλα: ἀμφὶ is in tmesis with ἤφυσάμην. Unless we read κατέδραθον as "I retired", this is parataxis for subordination again: this clause and the next one expand the previous one (as would usually be expressed by participles or temporal clauses), since he only went to sleep *after* he had heaped up leaves and the god poured sleep down on him.

284 φύλλα: object of ἤφυσάμην below.

285 ἤφυσάμην: LSJ's translation captures the sense of the middle here: "I heaped me up a bed of leaves."

285 ὕπνον ἀπείρονα: "deep sleep", literally "limitless". Not an exaggeration of the length of his sleep, but describing either its inescapable depth (compare Hephaestus' inescapable fetters at 8.340, δεσμοὶ ἀπείρονες; and note that sleep must "release" him when he wakes at 289) or simply the subjective feeling of endlessness experienced by the sleeper (much as the ocean seems limitless when one looks out at the horizon; e.g. 4.510, πόντον ἀπείρονα).

285 κατ[ά]: in tmesis with χεῦεν, "poured down".

286 φίλον ἦτορ: accusative of respect with τετιημένος, "aggrieved in my dear heart". The participle is always middle-passive in the Odyssey, but sometimes active in the Iliad: e.g. Iliad 11.554, τετιηότι θυμῷ, "with grieving heart".

282 ἐκίπτω: to fall out; emerge; be thrown out

282 θυμηγέρων: gathering breath, collecting oneself

282 ἀμβρόσιος: immortal

283 ἀπάνευθε: afar off, far away

283 Διπετέης: fallen from Zeus

284 θάμνος: a bush, shrub

284 καταδραθάνω: to fall asleep

284 φύλλον: a leaf

285 ἀφύσσω: to draw

285 ἀπείρων: endless, limitless

285 χέω: to pour

286 τετιημαι: to be sorrowful, to sorrow, mourn

286 ἦτορ: the heart

290

εὔδον παννύχιος καὶ ἐπ' ἥῳ καὶ μέσον ἡμάρ·
 δύσετό τ' ἥελιος, καί με γλυκὺς ὕπνος ἀνῆκεν.
 ἀμφιπόλους δ' ἐπὶ θινὶ τεῆς ἐνόησα θυγατρὸς
 παίζουσας, ἐν δ' αὐτῇ ἔην εἰκυῖα θεῇσι.
 τὴν ἰκέτευς· ἡ δ' οὐ τι νοήματος ἤμβροτεν ἐσθλοῦ,
 ὥς οὐκ ἂν ἔλποιο νεώτερον ἀντιάσαντα
 ἐρξέμεν· αἰεὶ γάρ τε νεώτεροι ἀφραδέουσιν.

287 παννύχιος: a nominative adjective agreeing with the subject of εὔδον ("I"), but obviously adverbial in sense ("all night long"). For similar adverbial use of a nominative temporal adjective, cf. χθιζὸς in 6.170.

287 καί... καί: "not only till dawn, but even till midday" (Bain), an extension of the καί... καί idiom (neither καί is the emphatic adverb).

Note that δύσετό τ' ἥελιος below seems to imply he doesn't in fact wake up until evening.

288 δύσετό... καί: parataxis for subordinate logic, "the sun was setting when..." It is hard to make this timing fit with the narrative in book 6, and the Alexandrian editor Aristarchus read δέιλετο, a rare word that must mean "was starting to decline". Time is, however, flexible on Scherîe, and this is Odysseus' own version of events: his exaggeration of the length of his sleep is much like his implication that he has not eaten (215ff. above), despite his sharing of Nausikaa's picnic. Merry has a very full note here, arguing (I think unnecessarily) that δύσετο, just like δέιλετο, can refer to the whole period when the sun is descending.

288 ὕπνος ἀνῆκεν: "sleep released me".

289 τεῆς θυγατρὸς: "of your daughter", possessive genitive with ἀμφιπόλους. τεῆς is a West Greek form (i.e. Peloponnesian, neither Ionic nor Aeolic).

289 ἐπὶ θινὶ: with παίζουσας, "playing on the shore".

290 ἐν: tmesis with ἔην, "she was among them".

291 τὴν ἰκέτευς[α]: "I supplicated her".

291 οὐ τι νοήματος ἤμβροτεν: "she did not at all miss the mark of fine understanding";

ἀμαρτάνω takes a genitive of the missed object

because of its separative sense, hence νοήματος. The verb recalls Nausikaa missing

her target in the game (6.116, ἀμφιπόλου μὲν ἄμαρτε), which suggests nothing more than that the poet is teasing the listener. Though the roots are not connected, this second aorist form of ἀμαρτάνω probably acquires its beta in the same way as βροτός does, from varying adaptations of an original syllable with vocalic r ("mrt").

292 ὥς οὐκ ἂν ἔλποιο: "as you would not expect" (ἐλποιο is 2nd person singular, 2nd aorist middle); the verb takes infinitive ἐρξέμεν in the next line as its complement, "expect him/her to act". This is the impersonal second person, equivalent to "one" (Odysseus is not talking about Arete's judgment in particular); cf. 3.116, ἐξερέοις, and especially Nestor's surprise at youngster Telemachus' impressive speech: οὐδέ κε φαίης / ἄνδρα νεώτερον ὦδε ἐοικότα μυθήσασθαι (3.124-5).

292 ἂν: long by position because of lost digamma (φέλποιο).

292 νεώτερον: "a youngster"; see on προγενέστερος in 156 for the comparative sense. Accusative as the subject of infinitive ἐρξέμεν. Though Nausikaa is being praised, this is a general statement and so the masculine form is used (and one would not make generalizations about first meeting and being addressed by girls on their own—his meeting with Nausikaa was exceptional).

292 ἀντιάσαντα: "when *he* meets *you*" (as in 6.193).

293 ἐρξέμεν: "to act", infinitive.

293 τε: generalizing τε.

287 εὔδω: sleep, lie down to sleep

287 παννύχιος: all night long

287 ἥως: dawn

287 μέσος: middle, in the middle

288 γλυκὺς: sweet, pleasant

288 ἀνίημι: to send up; let go, abate

289 θίς: a heap; shore

289 τεός: = σός

289 νοέω: perceive, observe, think

290 παίζω: to play like a child, to sport, play

290 εἰκός: probable, reasonable; like, similar to

291 ἰκετεύω: to approach as a suppliant

291 νόημα: that which is perceived, a perception, thought

291 ἀμαρτάνω: miss, err, fail, go wrong

291 ἐσθλός: good, fine, noble

292 ἔλπω: to make to hope

292 νέος: new, young; strange

292 ἀντιάω: to meet face to face

293 ἔρδω: to do, act

293 ἀφραδέω: to be senseless, act thoughtlessly

295 ἦ μοι σίτον δῶκεν ἄλις ἡδ' αἶθοπα οἶνον
καὶ λοῦσ' ἐν ποταμῷ καὶ μοι τάδε εἵματ' ἔδωκε.
ταῦτά τοι, ἀχνύμενός περ, ἀληθείην κατέλεξα."
τὸν δ' αὖτ' Ἀλκίνοος ἀπαμείβετο φώνησέν τε·
"ξεῖν', ἦ τοι μὲν τοῦτό γ' ἐναΐσιμον οὐκ ἐνόησε
παῖς ἐμή, οὐνεκά σ' οὐ τι μετ' ἀμφιπόλοισι γυναιξίν

294 ἦ: "she" (Nausikaa).

294 ἄλις: the second syllable is artificially lengthened at the 4th foot caesura, as it is several times in the Iliad at the same position (e.g. 17.54, 21.236). In the Odyssey it is frequently followed by *φασθῆτα* there (e.g. 5.38, 13.136), and the other instances are probably formed by analogy.

294 ἡδ[ε]: "and"

294 αἶθοπα οἶνον: "Probably the common meaning is 'fiery-looking,' equally well used of the brilliant colour of wine, the flashing surface of metal, or the gleam of fire showing through smoke" (Merry). There is apparent hiatus before *φοῖνον* because of the lost digamma: "Sometimes (e.g. 2.57) [Homer] allows hiatus in front of *αἶθοπα*... he knows that *οἶνον* may be preceded by hiatus, and sees no reason why the same should not be true of *αἶθοπα*" (Garvie; to be fair to Homer, the bucolic diaeresis may be more significant in those instances than misunderstanding the digamma).

295 λοῦσ[ε] ἐν ποταμῷ: "she washed me in the river". Though washing is often assigned to servants, it is nonetheless normal for a guest to be washed by a daughter of the house (e.g. 3.464, where Nestor's youngest daughter washes Telemachus), and we need not see this as meaning "had me washed". Nausikaa had in fact delegated to her maids, and Odysseus then washed himself, but he claims that she did this herself for the same reason that he will shortly lie about her telling him to separate from the cart: to show her parents that she acted exactly as hospitality demands. In both cases she makes reasonable allowance for the special circumstances of being outside the household, but as Alkinous' remark shows, parents expect the rules to be followed to the tee (*ἐναΐσιμον* below).

296 ἀχνύμενός περ: once again, the concessive logic needs unpacking. Here, perhaps, "though

my pains make it hard to be exact". Hainsworth suggests "to retell his woes is to relive their pain", but there is no explicit support for this. 296 ἀληθείην: "as the truth" (predicate), a slightly awkward variation on other lines with the same ending pattern; e.g. *πάσαν ἀληθείην κατέλεξα* (17.122).

297 Ἀλκίνοος: the last syllable is lengthened at the caesura, as it is in 7.185 (*Ἀλκίνοος ἀγορήσατο*); the reasons for this are unclear.

297 φώνησέν τε: "and spoke"; the verb does not usually take an object of the person addressed (without *προς*- as prefix). This line-end is a variation on instances with a word or story as object (e.g. *ἔπος φάτο φώνησέν τε*, 4.370).

298 ἦ τοι: a gentle qualification of Odysseus' praise for his daughter: "I must say", "to be sure" (with *γε* acknowledging its overall accuracy).

298 τοῦτό γ' ἐναΐσιμον οὐκ ἐνόησε: "this, at least, she did not grasp correctly". *ἐναΐσιμον* is a predicate of the object *τοῦτό*, "she did not grasp this as being a correct thing".

298 ἐνόησε: picking up on Odysseus' *νοήματος* in 292: "here's one *νόημα* she did miss".

299 οὐνεκά: "the fact that", an extension of its usual meaning ("because of the fact that")—it is a crasis of *οὐ ἐνεκα*. For use introducing a noun clause or indirect statement, compare 5.215-7, *οἶδα καὶ αὐτὸς... οὐνεκα σείο περίφρων Πηνελόπεια εἶδος ἀκιδνοτέρη*. The reason for the extension can be seen in instances like 3.52-3 (*χαίρε... οὐνεκα*) or 8.565-6 (*ἀγάσασθαι... οὐνεκα*), where the distinction between "happy/angry that" and "happy/angry because" is a fine one.

299 οὐ τι: "not at all". The adverbial *τι* seems odd for a binary choice (either he went with the cart or he didn't). Merry's "sought to bring

294 ἄλις: "enough"

294 αἶθοψ: fiery-looking

295 λούω: wash; middle, wash myself, bathe

295 εἶμα: garment

296 ἀχέω: grieve, suffer

296 ἀλήθεια: truth, reality

296 καταλέγω: recount, tell at length and in

order

297 αὖτε: again; in turn

297 φωνέω: make a sound, speak

298 ἐναΐσιμος: ominous, boding, fateful

299 οὐνεκα: on account of which, wherefore

- 300 ἦγεν ἐς ἡμέτερον· σὺ δ' ἄρα πρώτην ἰκέτευσας.
 τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
 “ἦρως, μή μοι τοῦνεκ' ἀμύμονα νείκεε κούρην·
 ἢ μὲν γάρ μ' ἐκέλευε σὺν ἀμφιπόλοισιν ἔπεσθαι,
 305 ἀλλ' ἐγὼ οὐκ ἔθελον δείσας αἰσχυνόμενός τε,
 μὴ πως καὶ σοὶ θυμὸς ἐπισκύσσαιτο ἰδόντι·
 δούσζηλοι γάρ τ' εἰμὲν ἐπὶ χθονὶ φῦλ' ἀνθρώπων.”
 τὸν δ' αὖτ' Ἀλκίνοος ἀπαμείβετο φώνησέν τε·
 “ξεῖν', οὐ μοι τοιοῦτον ἐνὶ στήθεσσι φίλον κῆρ

you” must be an attempt to accommodate the adverb, but this is, I suspect, a slightly arch answer to Odysseus’ οὐ τι νοήματος ἡμῖροτεν (“she did not at all miss the mark” – “she did not at all hit this one”).

300 ἡμέτερον: sc. δῶμα, “our house”. The genitive ἡμέτερον is occasionally found in this expression, but the scholia identify this (probably correctly) as an atticism.

300 πρώτην ἰκέτευσας: Concessive parataxis: “although she was the first that you supplicated”, and so responsible for your safety.

300 ἄρα: “clearly”, i.e. “as is clear from what you said”.

302 μοι: the ethical dative (variant of dative of advantage found with requests and commands), “please”, “for my sake”.

302 τοῦνεκ[α]: “on that account”, “because of that”, answering Alkinous’ οὐνεκα; crasis of τοῦ ἔνεκα, hence the breathing mark mid-word.

302 ἀμύμονα: “blameless”, i.e. “for she is blameless”. Only Hainsworth refuses to see this common epithet as carefully chosen here, even while noting that it is “not a regular epithet of κούρη”.

302 νείκεε: “criticize, reproach”; the verb usually denotes a direct reproach, and Odysseus probably means not “that criticism is unfair”, but “do not later reproach your daughter with this.”

303 ἐκέλευε ἔπεσθαι: he leaves out the second part of her instructions, the requirement to wait in the grove of Athena and not be seen with the girls near or in the town.

303 σὺν ἀμφιπόλοισιν ἔπεσθαι: “to follow [her] along with the maids.”

304 δείσας αἰσχυνόμενός τε: “fearful” because he is a vulnerable stranger, “ashamed” because

he doesn’t want to cause embarrassment to the princess. “Notice the conjunction of aorist and present participles, the former denoting the sudden fear that came over him, and the latter the abiding condition of modesty” (Merry).

305 καὶ σοὶ: “even/also for you”, looking ahead to the generalization in the next line while acknowledging Alkinous’ special status (all men are jealous, so even you might get angry). It is possible that καὶ here applies to the whole idea (“that you might even get angry”), but comparison with Iliad 20.301 supports keeping it with σοὶ. There Poseidon fears for Aeneas in battle with Achilles, and suggests intervening, μὴ πως καὶ Κρονίδης κεχολώσεται (“lest even Zeus become angry” – and nobody wants that).

305 ἐπισκύσσαιτο: optative in a fear clause (with δείσας above).

305 ἰδόντι: agreeing with σοὶ, “when you saw [us together]”.

306 δούσζηλοι etc.: “for we are quick to become jealous, we tribes of men upon the earth.”

306 δούσζηλοι: “prone to jealousy”, with that term understood relatively broadly, above all the understandable grudging of someone else’s encroachment on one’s own possessions and power.

306 τ[ε]: generalizing τε.

306 εἰμὲν: Odysseus tactfully includes himself, in a way that reminds us of Nausikaa’s sympathy with harsh potential criticism at 6.286 (καὶ δ’ ἄλλη νεμεσῶ).

306 φῦλ[α]: nominative in apposition to the subject of εἰμὲν (“we, the tribes”).

308 κῆρ: subject of implied ἐστὶ, “the heart in my breast is not such as to...”

300 ἄγω: lead, bring

302 τοῦνεκα: for that reason, therefore

302 ἀμύμων: blameless, noble, excellent

302 νεικέω: to quarrel

303 ἔπομαι: to follow

304 δείδω: fear

304 αἰσχύνω: make ugly, disfigure

305 ἐπισκύζομαι: to be indignant at

305 εἶδον: see

306 δούσζηλος: exceeding jealous

306 χθών: the earth, ground

306 φῦλον: a race, tribe, class

308 στήθος: breast

308 κῆρ: Heart

310 μαψιδίως κεχολῶσθαι· ἀμείνω δ' αἶσιμα πάντα.
αἶ γάρ, Ζεῦ τε πάτερ καὶ Ἀθηναίη καὶ Ἀπολλων,
τοῖος ἐών, οἷός ἐσσι, τά τε φρονέων ἅ τ' ἐγώ περ,

309 μαψιδίως: "vainly, for no good reason". A strong word: it is used of the suitors' extravagant consumption at 2.58, of roving bandits at 3.72 and 9.253, and is part of an accusation of willful deception at 14.365 (μαψιδίως ψεύδεσθαι, almost "lying for the sake of it"—directed at Odysseus, of course). 309 κεχολῶσθαι: a perfect infinitive, as is often appropriate to verbs describing a state of being ("to have been angered" = "to be angry"). The infinitive is of natural result (consecutive) with τοιοῦτον above, "of such a sort as to get angry". Compare 2.60 (τοιοὶ ἀμυνέμεν), 3.205 (τοσσὴνδε δύναμιν... τείσασθαι) and see Chantraine GH II §442.

309 ἀμείνω δ' αἶσιμα πάντα: "all things in due measure are better". Alkinous repeats his concern with things that are αἶσιμα from line 299 (ἐναΐσιμον). Compare Athena's simple dictum at 7.51, θαρσαλέος γάρ ἀνὴρ ἐν πᾶσιν ἀμείνων.

310 αἶ γάρ: = εἰ γάρ, introducing a wish; the wish is expressed by infinitives ἐχέμεν and καλέεσθαι below, rather than an optative of wish, which is quite strange (compare Odysseus wish/prayer at 331 below, Ζεῦ πάτερ, αἶθ', ὅσα εἶπε, τελευτήσσειεν). The commentators point out that this is a mix of a wish and a prayer, specifically the kind of compressed prayer we hear at Iliad 7.179: Ζεῦ πάτερ ἢ Αἴαντα λαχεῖν, ἢ Τυδέος υἱόν. In that case, however, it is clear that an imperative is implied (δός, "grant", as at Iliad 3.351, Ζεῦ ἄνα δός τίσασθαι; cf. Iliad 3.322 etc.); similarly an optative is implied here: αἶ γάρ [ἐθέλοις], "I wish you were willing to..." (see 315 below, εἰ κ' ἐθέλων γε μένοις; cf. also 3.218, εἰ γάρ... ἐθέλοι φιλέειν) We have the same structure at 24.376ff, and there too a finite form must be supplied, rather than simply accepting the infinitive as an alternative to the optative in a wish. Prayers and wishes with ellipsis of finite verb are quite rare in any case: for prayers to Zeus, in addition to 24.376 and Iliad 7.179, I find only Iliad 2.412ff. and Odyssey 17.354 (where the infinitive is immediately supported by a second wish using optative).

310 Ἀπολλων: vocative, like Ζεῦ and Ἀθηναίη.

311 τοῖος ἐών, οἷός ἐσσι: it is a conventional part of a wish such as this not only to desire an action (or simply presence) of the hero, but to specify his condition while performing it. We see the idea more clearly in two other closely connected versions: "if only I were as strong as in my heyday, I'd show them what for" (e.g. 11.498); or "if Odysseus were here now and as awesome as he was back in the day, he'd show them what for" (e.g. 1.257, 4.342, 17.132). These versions rely on a contrast between now (τοῖος ἐών) and the past (οἷός ποτε), which is not appropriate here, and οἷός ἐσσι is perhaps a rather clever surprise: Odysseus expects Alkinous to say "being as you once were", but instead says "just as you are", an idea which is then expanded by the second half of the line. 311 τά τε φρονέων ἅ τ' ἐγώ περ: "thinking just such things as I do", i.e. being likeminded with me. Just as τοῖος ἐών does not anticipate a change of state, this is best understood as taking Odysseus' likemindedness to be already the case ("as I can see that you do"), rather than a desire that he should start agreeing. Of course Alkinous' speech as a whole *does* seek agreement on the main point, that Odysseus stay—and so Merry suggests "coming to an agreement with me"; but compare Diomedes to Odysseus at Iliad 4.361, τά γάρ φρονέεις ἅ τ' ἐγώ περ, "we think along the same lines". 311 ἅ τ[ε]: generalizing τε being used to mark indefiniteness ("whatever I think"; cf. Iliad 15.130, οὐκ αἴεις ἅ τέ φησι θεᾶ); this is a rare licence perhaps modeled on indefinite relatives found in generalizations (e.g. Iliad 9.116-117, ἀντί νυ πολλῶν / λαῶν ἐστὶν ἀνὴρ ὃν τε Ζεὺς κῆρι φιλήσῃ); but more likely motivated by the implicit sense of comparison. Note in particular the logical contradiction between generalizing τε and specifying περ here, for which cf. Iliad 18.518, καλῶ καὶ μεγάλω... ὥς τε θεῶ περ (comparison); also Iliad 20.65, τά τε στυγέουσι θεοὶ περ (generalization). 311 οἷός: two short syllables, as if either the

309 μαψιδίως: vain, false

309 χολόω: to make angry, provoke

309 αἶσιμος: fated; correct, in due order

310 αἶ: if, if only, whether

311 φρονέω: be minded, understand, be wise

315

παῖδά τ' ἐμὴν ἐχέμεν καὶ ἐμὸς γαμβρὸς καλέεσθαι,
 αὖθι μένων· οἶκον δέ κ' ἐγὼ καὶ κτήματα δοίην,
 εἴ κ' ἐθέλων γε μένοις· ἀέκοντα δέ σ' οὐ τις ἐρύξει
 Φαιήκων· μὴ τοῦτο φίλον Διὶ πατρὶ γένοιτο.
 πομπὴν δ' ἐς τόδ' ἐγὼ τεκμαίρομαι, ὄφρ' ἐὺ εἰδῇς,

iota were consonantal, or mid-word correption were allowed (otherwise only at 20.89 and Iliad 13.275, 18.105). We find a similar licence elsewhere with forms of νῖός (e.g. Iliad 6.130, 17.575), and Chantraine (who sees it as ho-yos, GH I §64) compares also short -αι- in ἔμπαιον (20.379) and χαμαιεῦναι (Iliad 16.235).

312 ἐχέμεν: = ἔχειν (see note on line 311 for the function of the infinitive).

312 καλέεσθαι: "be called", i.e. "be acknowledged as".

313 αὖθι μένων: "remaining right here"; the same as Calypso's implicit wish at 5.208.

313 δοίην: potential optative, or apodosis of implied condition ("If you did stay, I would give...")

314 ἐθέλων: the participle has the force of an adverb, "willingly".

314 γε: "of course" (i.e. willingly, but not otherwise)

314 ἀέκοντα: agreeing with following σ[ε], "you being unwilling" (i.e. against your will).

314 τις: with partitive genitive Φαιήκων below, "none of the Phaeacians."

315 μὴ τοῦτο...: "may this not be dear to father Zeus", litotes for "God forbid" that we should keep you against your will.

316 πομπήν: by transitioning now to several lines concerning the escort home, the poet avoids Odysseus having to respond directly to Alkinous' implied offer of marriage, which the hero does not mention in his short reply at 331-3.

316 ἐς τόδ[ε]: anticipating αὔριον ἔς in the next line: "for the following time: tomorrow" (the preposition need not be repeated in translation). Garvie may be right (if I understand his note correctly) that this is not a simple correlative where αὔριον = τόδε, but that a partitive expression is implied, as with Euripides *Phoenissae* 425 ἐς τόδ' ἡμέρας, "to this point of the day"; but see below on ὄφρ' ἐὺ εἰδῇς.

316 τεκμαίρομαι: "vouchsafe, guarantee", but also "manifest, reveal"; the verb is used in Homer of revealing an event or course of action which must happen, and usually the subject is divine (e.g. 10.563, ἄλλην δ' ἡμιν ὁδὸν τεκμήρατο Κίρκη). That sense is what motivates ὄφρ' ἐὺ εἰδῇς: I reveal it, so you may know it. We might translate "I guarantee it, so you may be sure of it."

316 ὄφρ' ἐὺ εἰδῇς: this line end occurs only here in the Odyssey, though it is common in the Iliad, where it is always followed by an indirect question ("know how much" etc.) or the noun object ἡμετέρην γενεήν ("my lineage"). The only similar idea is found at Odyssey 2.111, σοὶ δ' ὦδε μνηστῆρες ὑποκρίνονται, ἵν' εἰδῇς: there, as here, a demonstrative points ahead to the content of the following statement, i.e. that which is to be known. If we can extrapolate from one parallel, this suggests we should see τόδε in this line as the specific object of εἰδῇς.

312 γαμβρός: son in law; daughter's husband

313 αὖθι: on the spot, here, there

313 μένω: remain, await, stand fast

313 κτήμα: possession

314 ἀέκων: unwillingly

314 ἐρύκω: to keep in, hold back, keep in check, curb, restrain

316 τεκμαίρομαι: to fix by a mark; guarantee, vouchsafe; reveal

320

αὔριον ἔς· τῆμος δὲ σὺ μὲν δεδμημένος ὕπνω
λέξεαι, οἱ δ' ἐλώωσι γαλήνην, ὄφρ' ἄν ἵκηαι
πατρίδα σὴν καὶ δῶμα, καὶ εἴ ποὺ τοι φίλον ἐστίν,
εἴ περ καὶ μάλα πολλὸν ἑκαστέρω ἔστ' Εὐβοίης·
τὴν γὰρ τηλοτάτῳ φάσ' ἔμμεναι οἱ μιν ἴδοντο

317 αὔριον ἔς: anastrophe (= ἔς αὔριον); as a proclitic, εἰς/ἔς receives an accent when it follows its noun (as with ὦς and ἔξ). The preposition is used here and above in ἐς τόδ[ε] to mark the period for an appointed action; cf 9.135 εἰς ὥρας ἀμύσσειν ("harvest in season"), and 12.126 ἐς ὕστερον. Compare Latin *in hunc diem*. Odysseus does not leave the next day, since he is entertained by Phaeacian athletics and a feast, and then tells his whopper of a story; but we may nonetheless assume that Alcinous is sincere here. If the guest were so gauche as to insist on leaving tomorrow, that would be arranged.

317 τῆμος: "in the meantime", "all the while", meaning during the voyage; he won't be asked to row, navigate etc., and moreover an evening departure and overnight voyage seem to be assumed, odd as that is. This is what eventually happens, after the feast, entertainment and sunset on his third day on Scherië, even though it leaves the entire day following Odysseus' great story almost empty in the narrative (13.18-22); and the poet makes much of his impatience for sunset, as if that has been established as the natural time of departure. Do the Phaeacians sail at night simply to allow their passengers to sleep? The sense of τῆμος here, meanwhile, is clear only because we have these subsequent details, and because the next line clarifies; on its own one would assume "between now and then". The line position and context is unique too: most often it appears with correlative ἤμος, "while", and it always begins the line. This is a good argument, I think, for a lost formula, i.e. a pattern that we would find easier to understand if we had more examples from the homeric tradition, outside of the Iliad and Odyssey, of τῆμος at this position in the line.

317 σὺ μὲν: balanced by οἱ δ[ε] below, "you will lay down, while they row".

318 οἱ δ[ε]: "they", i.e. the crew. Compare

318 λέξεαι: 2nd person singular future middle, "you will lay down".

317 αὔριον: to-morrow

317 τῆμος: then, thereupon; in the meantime

317 δαμάζω: to overpower, tame, conquer, subdue

318 λέχομαι: lay down (to sleep)

318 ἐλάυνω: to drive, set in motion

318 ἐλώωσι: future indicative, 3rd person plural; the contract future of ἐλαύνω (ἐλάω) undergoes diektasis here, hence the extra omicron. Note that the contract infinitive ἐλάαν was used as present at 6.82.

318 γαλήνην: best understood as an internal accusative (like "drive a road"), rather than of extent of space; cf. Iliad 7.6, πόντον ἐλαύνοντες. The ship is the appropriate direct object here (cf. 12.276, ἐλαύνετε νῆα), though the verb can be used absolutely for "sail off", e.g. 3.157, ἀναβάντες ἐλαύνομεν.

318 ὄφρ' ἄν ἵκηαι: "until you arrive at", subjunctive + ἄν for future action (contrast indicative ἐπὶλθον in 280).

319 καὶ εἴ ποὺ τοι φίλον ἐστίν: and if it is dear to you [to go] anywhere = and anywhere that is dear to you [to go]; an addition to, rather than an explanation of, πατρίδα σὴν καὶ δῶμα (cf. 22.62, ὅσσα τε νῦν ὑμῖ' ἐστὶ καὶ εἴ ποθεν ἄλλ' ἐπιθεῖτε). φίλον ἐστίν usually expects an infinitive, and probably so here (rather than "if anywhere is dear"); cf. 14.397, Δουλιχίονδ' ἰέναι, ὅθι μοι φίλον ἔπλετο θυμῷ, i.e. φίλον ἔπλετο ἰέναι. Note, however, that one's homeland can be described as φίλη, e.g. 5.37, πέμψουσιν δ' ἐν νηὶ φίλην ἐς πατρίδα γαίαν.

320 πολλόν: = πολύ, adverbial, equivalent to dative of degree of difference in comparison.

320 ἑκαστέρω: "further off", comparative adverb.

320 Εὐβοίης: "than Euboea", genitive of comparison. Why Euboea is chosen as "furthest of all" from Scherië is, as Garvie says, a mystery, but I concur with the idea of West and others that there is a Euboean perspective at play here, i.e. that this reference is tailored for a Euboean audience.

321 τὴν: = αὐτήν (Euboea)

321 τηλοτάτῳ: comparative adverb instead of adjective, building on ἑκαστέρω above.

321 φάσ[ι]: "say"; subject is the implied antecedent of οἱ.

321 οἱ: with partitive genitive λαῶν ἡμετέρων

318 γαλήνη: stillness of the sea, calm

319 ποῦ: somewhere

320 ἑκάς: far, afar, far off

320 Εὐβοία: Euboea

321 τηλοτάτῳ: farthest away

325

λαῶν ἡμετέρων, ὅτε τε ξανθὸν Ῥαδάμανθον
 ἦγον ἐποψόμενον Τιτυόν, Γαιήϊον υἱόν.
 καὶ μὲν οἱ ἔνθ' ἦλθον καὶ ἄτερ καμάτοιο τέλεσσαν
 ἦματι τῷ αὐτῷ καὶ ἀπήνυσαν οἴκαδ' ὀπίσσω.
 εἰδήσεις δὲ καὶ αὐτὸς ἐνὶ φρεσὶν, ὅσσον ἄριστα
 νῆες ἐμαὶ καὶ κοῦροι ἀναρρίπτειν ἄλα πηδῶ.”

below, “those of our people who saw it”

322 λαῶν ἡμετέρων: partitive genitive with the implied antecedent, but attracted into the relative clause.

322 τε: used as if in a general clause, such as 18.367, ὥρῃ ἐν εἰαρινῇ, ὅτε τ' ἦματα μακρὰ πέλονται. Here it imparts, perhaps, a sense of mythical remoteness to the otherwise specific event described; cf. Iliad 3.189, ἦματι τῷ ὅτε τ' ἦλθον Ἀμαζόνες ἀντιάνειραι.

323 ἦγον: “they brought”, i.e. carried on their ship.

323 ἐποψόμενον: “to see”, “have a look at” (not “visit”). Future participle describing Ῥαδάμανθον, expressing purpose (“so that he might see”). This verb is used of gods, especially the Zeus and Helios, “overseeing” and regulating everything, and so it is tempting to see an allusion to Rhadamanthus’ role (not mentioned in Homer) as an underworld judge, and that of Tityus as one needing punishment; but here we have a primarily touristic sense (“have a look at, view”), which could relate to the spectacle of the giant’s stretched out punishment. The same form is used, with bitterly ironic sense, by Penelope of Odysseus going off to Troy, “to take a tour of unnamable Evilium” (19.260 and 597, ὥχετ' ἐποψόμενος Κακοῖλιον οὐκ ὀνομαστήν, spoken to the disguised Odysseus).

323 Τιτυόν: object of the participle ἐποψόμενον.

323 Γαιήϊον υἱόν: “son of Earth”; cf. 3.190 Ποιάντιον υἱόν, “son of Poias”, and Ajax in the Iliad as Τελαμώνιον υἱόν (e.g. Iliad 11.562). This patronymic idiom is both Mycenaean and Aeolic.

324 καὶ μὲν: read καὶ with ἐνθ[α], “even there”, with μὲν balanced by δὲ in 327 (exaggerating somewhat, “not only did they do even this, but you will see for yourself”). This is not a common line beginning; cf. 10.13-12, of

Odysseus and his crew visiting the fantastic isle of Aeolus: καὶ μὲν τῶν ἰκόμεσθα πόλιν καὶ δώματα καλά / μῆνα δὲ πάντα φίλει με...; also 14.88-9, Iliad 1.269.

324 τέλεσσαν: “accomplished it”; the implied object is perhaps their journey (as at 10.490, ὁδὸν τελέσαι), but more likely their charge or promised work; cf. 4.329 ἔργον ὑποστάς ἐξετέλεσσε; and Odysseus’ fear that the Phaeacians have taken him to the wrong place at 13.211-2, ἢ τέ μ' ἔφαντο / ἄξειν εἰς Ἰθάκην εὐδείελον, οὐδ' ἐτέλεσσαν; also Odysseus’ prayer below at 331, τελευτήσειεν ἅπαντα. 325 ἦματι τῷ αὐτῷ: “on the same day”, i.e. within a single day; generally taken as connecting all three verbs (ἦλθον, τέλεσσαν and ἀπήνυσαν): there and back in a day, job done.

325 ἀπήνυσαν οἴκαδ' ὀπίσσω: “made it back home”. ἀπήνυσαν (very similar in meaning to τέλεσσαν) may also have an implied object, in this case certainly ὁδόν or something similar, but if so the omission is conventional: the verb is used absolutely elsewhere of a ship completing a journey; 4.356-7, ὅσσον τε πανημερίη γλαφυρὴ νηὺς / ἦνυσεν; 15.294 νηὺς ἀνύσειε.

326 εἰδήσεις: “you will know,” introducing indirect question ὅσσον ἄριστα νῆες [εἰσι], “you will know by how much my ships are the best”. Compare Alkinous’ less well-supported boast about Phaeacian athletics, at 8.101-3 (ὅσσον περιγινόμεθ[α] ἄλλων), which he modifies to be more realistic at 8.251-3 (ναυτιλίῃ καὶ ποσσὶ καὶ ὀρχηστῷ καὶ αἰοδῇ). 326 ὅσσον: adverbial neuter accusative, used instead of dative of degree of difference (ὅσῳ); cf. πολλὸν in 321.

326 καὶ αὐτὸς: you yourself too (just as Rhadamanthus did).

327 ἀναρρίπτειν: epexegetical infinitive with

322 λαός: people, host

322 ξανθός: yellow; fair-haired

322 Ῥαδάμανθος: Rhadamanthus

323 ἐφοράω: to oversee, observe, survey

323 Τιτύος: Tityos

323 Γαιήϊος: Earth-born

324 ἄτερ: without

324 κάματος: toil, trouble, labour

324 τελέω: fulfill, complete

325 ἅπανύω: to finish entirely

325 οἴκαδε: homeward

325 ὀπίσω: “backwards, back; hereafter”

327 ἀναρρίπτω: to throw up

327 ἅλς: salt (m.) sea (f.)

327 πηδόν: blade of an oar

- ὥς φάτο, γήθησεν δὲ πολύτλας δῖος Ὀδυσσεύς,
 εὐχόμενος δ' ἄρα εἶπεν ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζε·
 330 “Ζεῦ πάτερ, αἶθ', ὅσα εἶπε, τελευτήσειεν ἅπαντα
 Ἀλκίνοος· τοῦ μὲν κεν ἐπὶ ζεῖδωρον ἄρουραν
 ἄσβεστον κλέος εἶη, ἐγὼ δέ κε πατρίδ' ἰκοίμην.”
 ὥς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον,
 335 κέκλετο δ' Ἀρήτη λευκώλενος ἀμφιπόλοισι
 δέμνι' ὑπ' αἰθούσῃ θέμεναι καὶ ῥήγεα καλὰ

ἄρισται, “the best at tossing up the sea with the oar”.

329 εὐχόμενος: “in prayer”; in the Odyssey the participle is otherwise only used in summary of, rather than introducing, a prayer.

329 ἔπος: object of ἔφατ[ο].

329 ἔκ τ' ὀνόμαζε: a common formula, but elsewhere always used when a speaker directly addresses someone, usually with their name (but cf. 6.254). Hainsworth identifies the line as an example of Kirk's “tired style” (all 3 verbs describe the same action, and the line-end formula does not seem applicable). We should note, first, that there is of course a natural slowing down at this point in the narrative, reflected by the redundancy in last line of the book (λέχος καὶ εὐνήν); next, the second half of this line (after εἶπεν) is a cast-iron formula: ἔπος τ' ἔφατ' is always followed by ἔκ τ' ὀνόμαζε (43 times in both poems), so we cannot find fault with redundancy there. Third: this formula (often accompanying a gesture, especially taking the hand) often provides a strong sense of narrative punctuation, either for a pivotal moment or, as here and in 6.254, the concluding speech in an extended dialog; compare also the call to go to bed at 8.291, and Circe's “into the pig sty with you!” at 10.319. Finally: Odysseus does use Alkinous' name, and ἔκ τ' ὀνόμαζε not only draws attention to this, but lets us know that the prayer should be read as a tactful version of a more direct challenge (“make sure you do what you promise”), much as Nausikaa “urges on” Odysseus at 6.254. It is not, then, so different from Odysseus' prayer at 14.52-3, ἔπος τ' ἔφατ'

ἔκ τ' ὀνόμαζε: “Ζεὺς τοι δοίη, ξεῖνε...”; and successful or not, this is deliberate formulaic variation, not laziness.

330 αἶθ[ε]: “would that”, with optative of wish τελευτήσειεν.

330 ὅσα: “as many as”, with ἅπαντα following as antecedent; “all the things that he said” (English relative structure requires turning ὅσα into a plain relative pronoun).

331 τοῦ μὲν: = αὐτοῦ μὲν, balanced by ἐγὼ δέ below: “his glory would be unquenchable, while I would arrive home”.

332 ἄσβεστον: “unquenchable”, best understood alongside unquenchable laughter (e.g. 8.326) and shouting or din (e.g. Iliad 1.599); like those, the report of Alkinous' deeds will be far reaching and impossible to restrain or quiet. 332 εἶη... ἰκοίμην: optatives in apodosis of implied FLV condition, with the fulfilled wish acting as the implied protasis (“if he did do what he said...”) For “wish for fulfillment of promise” as protasis, cf. 15.536-7, 17.163-4, 19.309.

334 κέκλετο: with 4 infinitives (θέμεναι, ἐμβαλέειν, στορέσαι, ἐνθέμεναι) below as complements, “called on them to set, throw, spread, place”. ἔσασθαι is epexegetical with χλαίνας (“robes for covering”).

335 δέμνι[α]: plural noun for singular object, “a bed”; as with λεχέεσσιν below, the object's compound nature is recognized by the plural.

335 ὑπ' αἰθούσῃ: “beneath the porch”, i.e. “within it”. This is the covered area immediately in front of the megaron.

335 ῥήγεα πορφύρε[α]: dyed rugs or blankets,

328 γηθέω: to rejoice

328 πολύτλας: having borne much, much-enduring

328 δῖος: divine, godlike, shining

329 εὐχομαι: pray, boast

329 ὀνομάζω: speak/call by name, to name

330 εἶθε: introduce optative

330 τελευτάω: bring to pass, accomplish; die

331 ζεῖδωρος: grain-giving

331 ἄρουρα: tilled or arable land, ground

332 ἄσβεστος: unquenchable, inextinguishable

332 κλέος: glory

333 ἀγορεύω: harangue, speak

334 κέλομαι: command, urge on, exhort, call to

335 δέμνιον: the bedstead

335 αἴθουσα: the corridor

335 ῥήγος: a rug, blanket

πορφύρε' ἐμβαλέειν στορέσαι τ' ἐφύπερθε τάπητας,
 χλαίνας τ' ἐνθέμεναι οὐλας καθύπερθεν ἔσασθαι.
 αἱ δ' ἴσαν ἐκ μεγάρου δάος μετὰ χερσὶν ἔχουσαι·
 340 αὐτὰρ ἐπεὶ στόρεσαν πυκινὸν λέχος ἐγκονέουσai,
 ὥτρυνον Ὀδυσῆα παριστάμεναι ἐπέεσσιν·
 “ὄρσο κέων, ὦ ξείνε· πεποιήται δέ τοι εὐνή.”
 ὧς φάν· τῷ δ' ἄσπαστόν ἐείσατο κοιμηθῆναι.
 ὧς ὁ μὲν ἔνθα καθεῦδε πολύτλας διὸς Ὀδυσσεὺς
 τρητοῖς ἐν λεχέεσσιν ὑπ' αἰθοῦσῃ ἐριδούπῳ·
 345 Ἀλκίνοος δ' ἄρα λέκτο μυχῶ δόμου ὑψηλοῖο,
 πᾶρ δὲ γυνὴ δέσποινα λέχος πόρσυνε καὶ εὐνήν.

the first layer used to soften the firm surface of the bed (see on τρητοῖς below); over these are put lighter coverings (τάπητας), and then fleecy or woolen robes (χλαίνας οὐλας). The sleeper will lay on top of the first two layers and pull the χλαίνας over him (ἔσασθαι). The robes are probably not repurposed clothing, but have that name simply because they cover the body.

336 ἐφύπερθε: “on top”, i.e. over the ῥήγεα (adverb, not preposition).
 337 καθύπερθεν: with ἔσασθαι, “for pulling over one”, “for covering oneself up”.
 338 αἱ δ[έ]: the maidservants
 338 ἴσαν ἐκ μεγάρου: they left the hall (in order to prepare the bed)
 338 δάος: singular, though not implying they only had one torch between them; but cf. δαΐδας in 7.101. The line end here is modeled on instances referring either to something everyone has (e.g. Iliad 13.487 θυμὸν ἔχοντες), or a singular substance which is shared or distributed (1.368 ὕβριν; 2.341 ποτὸν; 9.426 εἶρος; 11.302 τιμὴν; Iliad 16.68 μοῖραν).
 339 πυκινὸν λέχος: “the solidly-built bed”
 339 ἐγκονέουσai: “busy about their work”
 340 ὥτρυνον: the last syllable is artificially

lengthened (many MSS read δ' or ρ' after for that reason); cf. 10.64. Hiatus occurs more than 30 times before the hero's name in the poem, so this lengthening is not so strange.

340 ἐπέεσσιν: with ὥτρυνον, not παριστάμεναι.
 341 ὄρσο κέων: “stir yourself to lay down”; ὄρσο is aorist middle imperative; κέων is a future participle expressing purpose (for κείων).
 342 ὧς φάν: “so they said”, φάν = ἔφασαν.
 343 ὧς ὁ μὲν...: as a repeat of 6.1, the line rounds off Odysseus' first day on Scheriē.
 344 τρητοῖς ἐν λεχέεσσιν: “in the drilled bed”; most likely a reference to the holes through which run the cords which provide the sleeping surface.
 344 ἐριδούπῳ: “echoing”, suggesting both size and sturdiness of construction.
 345 μυχῶ: “the inner chamber”, all the way at the back.
 346 πᾶρ δέ: “and beside him”. For change of subject with πᾶρ δέ cf. 6.18.
 346 λέχος πόρσυνε: “provided his bed”, i.e. performed the function of a bedmate.
 346 λέχος καὶ εὐνήν: no significant difference

336 πορφύρεος: darkgleaming, dark; crimson; dyed
 336 ἐμβαλλῶ: throw in, invade
 336 στορέννυμι: to spread
 336 ἐφύπερθε: above, atop, above
 336 τάπης: a carpet, rug
 337 χλαίνα: cloak, mantle
 337 ἐντίθημι: to put in or on
 337 οὐλος: woolen; fleecy
 337 καθύπερθε: from above, down from above
 337 ἔννυμι: put on, don
 338 εἶμι: to go
 338 δάος: a firebrand, torch
 339 πυκνός: close, thick, compact
 339 λέχος: a couch, bed
 339 ἐγκονέω: to be quick and active, make

haste, hasten
 340 ὀτρύνω: urge on
 340 παρίστημι: place beside, by; stand beside
 341 ὀρνυμι: arouse, stir up
 341 κεῖμαι: lie, be laid down; lie sick
 341 εὐνή: place to lie, bed, couch
 342 ἀσπαστός: welcome
 342 κοιμάω: to lull
 343 καθεύδω: to lie down to sleep, sleep
 344 τρητός: perforated, with a hole in it
 344 ἐριδούπος: echoing; loud-thundering
 345 μυχός: the innermost place, inmost nook
 346 δέσποινα: mistress, lady
 346 πορσύνω: to offer, present, provide, prepare

in meaning, but see note on 330 above for the redundancy as “slowing down”.