

Homer *Odyssey* Book 6
A Commentary

David Chamberlain
davidc@uoregon.edu

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DRAFT 4/18

Text, Notes and Vocabulary

ὥς ὁ μὲν ἔνθα καθεῦδε πολύτλας δῖος Ὀδυσσεὺς
ὑπνώ και καμάτω ἀρημένος: αὐτὰρ Ἀθήνη
βῆ ῥ' ἐς Φαιήκων ἀνδρῶν δῆμόν τε πόλιν τε,

1 ὥς: “thus, so”; referring to the end of book 5; elsewhere temporal ‘when’.

ὁ μὲν: “he, Odysseus...”; article is a pronoun with Ὀδυσσεὺς in apposition (probably no articles in Homer).

καθεῦδε: 3rd singular imperfect καθεύδω, “was sleeping” (when Athena set out...). By long-standing convention, this word is accented as a compound verb with augment (κατα-εὔδω -> καθεῦδε; verb accents don’t recede past the augment), even though it shows no augment here. Contrast ὑπαγον in line 73. Such conventions go back to the 3rd century BCE at the earliest, and tell us little about the way an Homeric bard in, say, the 8th century BCE would have pronounced the word.

2 ὑπνωι, καμάτωι: “by..., with...”; dative of means/ cause; *zeugma*, using two objects with different senses of the same verb (worn out with toil, overcome by sleep).

αὐτὰρ: functions like δὲ after the μὲν in line 1.

3 βῆ: “set out”; very common unaugmented form, ἔβη, 3rd singular aorist βαινῶ. On omission of the augment, Munro notes, first,

that it is much less often omitted in speeches than in narrative, and that it “is chiefly omitted when the context shows that past time is meant. And this is confirmed by the remarkable fact that the iteratives, which are only used as historical tenses, do not take the augment” (Munro §69).

ῥ: “then, next”; ἄρα elides and prodelides (loses initial vowel) in Homer (acquires a breathing when it loses the initial α). Often equivalent to δὲ, and can be combined with it (see line 21, στῆ δ’ ἄρ’ ὑπὲρ κεφαλῆς). A particle with many senses depending on context.

Φαιήκων: like Κυκλώπων below, can be treated as an adjective, but better an appositive noun (think “preacher man, Oregon woman etc.” for the idiom).

τε...τε: both...and; alternative to τε...καί.

δῆμόν τε πόλιν τε: “land and city”; probably pleonastic (i.e. no significant difference in meaning), but perhaps δῆμόν is the region.

1 δῖος: divine, shining

1 πολύτλας, -αντος: much enduring, stout

1 καθεύδω: to lie down to sleep, sleep

2 Ἀθήνη, ἠ: Athena

2 αὐτὰρ: but

2 ὑπνος, ὁ: sleep, slumber

2 κάματος, ὁ: weariness, fatigue, toil, labor

2 ἀρημένος, -η, -ον: overcome, distressed

3 βαινῶ: to go, walk

3 δῆμος, ὁ: district, country, land; people

3 πόλις, ἠ: city, town

5 οἱ πρὶν μὲν ποτ' ἔναιον ἐν εὐρυχόρῳ Ὑπερείῃ,
 ἀγχοῦ Κυκλώπων ἀνδρῶν ὑπερηγορέοντων,
 οἱ σφεας σινέσκοντο, βίηφι δὲ φέρτεροι ἦσαν.
 ἔνθεν ἀναστήσας ἄγε Ναυσίθοος θεοειδής,
 εἶσεν δὲ Σχερίῃ, ἐκάς ἀνδρῶν ἀλφιστάων,

4 οἱ: who; nominative plural relative pronoun; antecedent is Φαίηκων ἀνδρῶν.

Ὑπερείη: "the land over the horizon" (Garvie).

εὐρυχόρῳ Ὑπερείη: note hiatus: no elision or shortening of long vowel before initial vowel in next word; sometimes indicates a lost initial consonant from an old form of the second word (esp. with rough breathing, which may represent lost "s"); but common also with what we write as iota subscript, which is/was perhaps semi-vocalic ("y" sound). Cf. καμάτῳ in line 2 (hiatus right before the caesura, as there, is also common).

5 ὑπερηγορέοντων: Literally "over-manly" (ἦγορ = "man"), an epithet otherwise reserved for the suitors. Note uncontracted ending, a regular feature of Homeric verbs.

6 σφεας: = αὐτοῦς, "them". Scanned as a single long syllable ("synizesis").

σινέσκοντο: "used to harm, kept on harming"; the -σκ- infix gives an iterative aspect to the imperfect.

βίηφι: in strength; -φι is old instrumental case ending, assimilated to genitive or (most often) dative, singular, or plural in Homer. Garvie suggests causal dative here, "because of their strength".

φέρτεροι ἦσαν: final syllable of φέρτεροι is

scanned short before following vowel (*correction*). This is Homer's normal practice; when he doesn't do so, we consider it hiatus (see above on εὐρυχόρῳ and καμάτῳ).

7 ἀναστήσας: "causing to migrate"; "raising up," nominative singular aorist participle ἀν-ίστημι; object is implied (σφεας from line 6). Last syllable is lengthened (*diastole*) before caesura.

ἄγε: led; ἦγε; 3rd singular imperfect ἄγω; unaugmented, hence short vowel at start.

Ναυσίθοος: note uncontracted vowel combination (would be Ναυσίθους in Attic; cf. Ἀλκίνοος in 12).

8 εἶσεν: "settled"; 3rd singular aorist ἴζω (transitive, object is still σφεας, "them", the Phaeacians).

ἀλφιστάων: The genitive plural ending -αων is an East Greek archaism (in contrast with the western, Aeolic origin of most of the unfamiliar forms here) that may go back to the Mycenaean dialect. Cf. πασάων in 107, κουράων and νυμφάων in 122-3. Note that this line is *spondaic*, by which we mean that the fifth foot is a spondee. This is rare, but four syllable final words are a common feature of such verses. Contrast line 9, which is entirely dactylic.

4 πρὶν: until, before

4 ναίω: to live, dwell, abide

4 ποτε: at one time, once

4 εὐρύχορος, -ον: with broad dancing places

4 Ὑπερείη, ἦ: Highlands, Land Over the Horizon

5 Κύκλωψ, -ωπος, ὁ: Cyclops

5 ἀγχοῦ: near, nigh, close by

5 ὑπερηγορέων, -ον: overweening, -bearing

6 βίη, ἦ: strength, force, power, might

6 σίνομαι: to hurt, harm, do mischief to

6 φέρτερος, -η, -ον: stronger, more powerful

7 ἄγω: to lead, to bring, to carry, to convey

7 Ναυσίθοος, ὁ: Nausithoos

7 ἀνίστημι: to make stand up, raise up

7 ἔνθεν: from there, whence

7 θεοειδής, -ές: godlike, divine in form

8 ἀνήρ, ἀνδρός, ὁ: a man

8 ἴζω: to make sit, place

8 Σχερίη, ἦ: Scheria, land of Phaeacians

8 ἀλφιστής, -ον: gain-getting, grain-eating

8 ἐκάς: far, afar, far off, far from (+ gen.)

10 ἄμφι δὲ τεῖχος ἔλασσε πόλει, καὶ ἐδείματο οἴκους,
καὶ νηοὺς ποίησε θεῶν, καὶ ἐδάσσατ' ἀρούρας.
ἄλλ' ὁ μὲν ἤδη κηρὶ δαμείς Αἰδόςδε βεβήκει,
Ἀλκίνοος δὲ τότε ἦρχε, θεῶν ἅπο μήδεα εἰδώς.
τοῦ μὲν ἔβη πρὸς δῶμα θεά, γλαυκῶπις Ἀθήνη,
νόστον Ὀδυσσῆι μεγαλήτορι μητιώσα.

9 ἄμφι...ἔλασσε: “drove a wall (acc) around the city (dat)”; the separation of prepositional prefix (ἄμφι) and verb (ἔλασσε) is sometimes called tmesis: the prefix has been “cut” from the verb. For others the preposition has purely adverbial sense, with the compound verb forms being post-homeric. The truth is somewhere in between: these are like English phrasal verbs (put up, get along etc.): the words can be separated, but the sense depends on both at the same time (more strongly so than with other adverbs and verbs, which is why classical speakers preferred to keep them together). Note that compound verbs do exist aplenty in Homer (e.g. ἐπέκειντο, προσέφη below). Watch out for instances where the preposition seems to govern a noun that follows it, but doesn't. Here ἄμφι does *not* modify τεῖχος (cf. 21, μιν πρὸς μῦθον ἔειπεν).

καί... καί... καί: the repeated conjunction marks a formal list, and probably recalls legal language for founding a colony. The first and third instances are scanned short by correption (see on φέρτεροι in line 6; καί is by far the most commonly correpted word).

ἐδείματο οἴκους: note hiatus between words (no elision). Evidence of the digamma (“w” sound) here, ἐδείματο φοῖκους. Cf. Latin vicus.

10 ἐδάσσατο: he distributed; aorist δατέομαι

11 ὁ μὲν: Nausithoos

δαμείς: “having been overcome”;

nominative singular aorist passive participle, δαμάζω with dative of means.

Αἰδόςδε: “to Hades’ house” (Αἴδης is the name of the god in Homer, not the place); idiomatic genitive plus directional suffix -δε. Note position of breathing: 4 syllable word. Soft breathing in Homer.

βεβήκει: = ἐβεβήκει, unaugmented 3rd singular pluperfect βαίνω (“had [by this time] gone”).

12 θεῶν ἅπο: ἅπο θεῶν (= anastrophe).

μήδεα: “wisdom, counsels”; appears later in the book as “genitals”; despite the potential for hilarity, probably no play on words intended.

εἰδώς: “knowing”; nominative singular perfect participle οἶδα (perfect with present sense). This is a digamma word (φειδώς), so the preceding short vowel is not elided.

13 τοῦ: “of this one, his”; possessive genitive with δῶμα (“his house”).

14 Ὀδυσσῆι: last syllable (short iota) is pronounced long, as often with a short vowel before liquid consonants (λ, μ, ν, ρ). Dative of advantage (not simply indirect object: plotting is not like giving).

μητιώσα: μητιώσα; nominative singular f. participle. Instance of *diektasis*, artificially adding a syllable to an already contracted -αω verb (reduplicating the o sound, as if it were an -οω contract). Direct object is νόστον, “plotting a homecoming for Odysseus”.

9 ἄμφι: on both sides, round

9 οἴκος, ὄ: a house, abode, dwelling

9 ἐλαύνω: to drive; drive off; set in motion

9 δέμω: to build, construct, form

9 τεῖχος, -εος, τό: a wall

10 νηός, ὄ: a temple

10 ποιέω: to do, make, create, compose

10 ἀρούρα, ἦ: tilled land, field, earth, soil

10 δατέομαι: to divide, distribute

11 ἤδη: already, now, at this time

11 κῆρ, -ος, ἦ: death, destined fate; Death

11 Αἴδης, ὄ: Hades

11 δαμάζω: to subdue, tame, overpower

12 ἄρχω: to begin; rule, be leader of

12 μήδεα, τά: counsels, plans, devices; genitals

13 θεά, ἦ: a goddess

13 γλαυκῶπις, -ιδος: bright, gleaming-eyed

13 δῶμα, δώματος, το: hall, house, palace

14 μεγαλήτωρ, -ορος: greathearted, heroic

14 νόστος, ὄ: return home, return homeward

14 μητιώω: to meditate, deliberate; devise, plan

- 15 βῆ δ' ἴμεν ἐς θάλαμον πολυδαίδαλον, ᾧ ἔνι κούρη
κοιμᾶτ' ἀθανάτησι φῦν καὶ εἶδος ὁμοίη,
Ναυσικάα, θυγάτηρ μεγαλήτορος Ἀλκινόοιο,
πὰρ δὲ δὺ' ἀμφίπολοι, Χαρίτων ἄπο κάλλος ἔχουσαι,
σταθμοῖν ἐκάτερθε: θύραι δ' ἐπέκειντο φαειναί.
20 ἦ δ' ἀνέμου ὡς πνοῆ ἐπέσσυτο δέμνια κούρης,
στῆ δ' ἄρ' ὑπὲρ κεφαλῆς, καὶ μιν πρὸς μῦθον ἔειπεν,

15 βῆ...ἴμεν: “set out to go”; infinitive ἔρχομαι (= ἵεναι). Complementary infinitive, perhaps with some older purposive force (“so as to go”). Bowie suggests it can be understood as a kind of internal accusative (“went her way”), according to the original status of the infinitive as a verbal noun (see Bowie p. 47), but the conventional understanding is that it is an old dative form: “As a dative it expresses an action to which that of the governing verb is directed, or for which it takes place—viz, a purpose, effect, bearing etc. of the main action” (Munro §231). For the ending, compare 190, τετλάμεν, 257 εἰδησέμεν.

ᾧ ἔνι: “in which” (ἐν ᾧ), relative pronoun in anastrophe; antecedent is θάλαμον.

κούρη: artful enjambment here (“run on”); her name is delayed until 17.

16 κοιμᾶτ: = κοιμάτο. Final short vowels are usually elided before a following vowel; you won’t be comfortable with Homer until you’re good at recognizing what’s missing (usually ε or ο, sometimes α).

φῦν καὶ εἶδος: “in (respect to) stature and appearance” (pleonastic); accusative of respect (often used with body parts or personal characteristics).

17 Ἀλκινόοιο: alternate genitive singular for 2nd declension, -οιο (cf. ναυσικλειτοῖο in 22).

18 πὰρ: “were at hand”; = παρά. The loss of the final vowel of a preposition before a

15 κούρη, ἡ: girl, daughter

15 θάλαμος, ὁ: room, chamber, sleeping room

15 πολυδαίδαλος, -ον: richly wrought

16 ἀθάνατος, -ον: undying, immortal; immortal being

16 εἶδος, -εος, τό: appearance, form, beauty

16 φῦν, ἡ: stature, growth

16 κοιμάω: to put to sleep; mid. to go to sleep

16 ὁμοῖος, -α, -ον: like, similar, resembling

17 θυγάτηρ, ἡ: a daughter

17 Ναυσικάα, ἡ: Nausikaa

18 ἀμφίπολος, ἡ: handmaid, attendant

18 δύο: two

18 κάλλος, -εος, τό: beauty

18 Χάρις, -ιτος, ἡ: Grace, Charm, Loveliness

consonant (i.e. no elision) is called *apocope*. is παρά equivalent on occasion to παρέσσι (here πάρησαν); an idiomatic abbreviation.

Χαρίτων ἄπο: = ἄπο Χαρίτων (anastrophe).

19 σταθμοῖν: “of the two doorposts”; dual genitive, separative function with the preposition (note separative suffix at end of ἐκάτερθε).

20 ἀνέμου ὡς πνοῆ: “like a breath of wind”. Gods can go through the “strap hole” (4.802, παρά κληίδος ἱμάντα).

ἐπέσσυτο: “hastened to”; imperfect middle ἐπισεύω.

δέμνια: object of ἐπέσσυτο; accusative of end of motion, aka *terminal* accusative (where she hastened to).

21 στῆ: “she stood”; unaugmented (ἔστη), 3rd singular aorist ἴστημι.

πρὸς...ἔειπεν: addressed (a speech, accusative) to (Nausikaa, accusative); μῦθον is not modified by πρὸς; rather, the preposition is part of the verb (πρὸς-ἔειπεν); see above on tmesis, line 9. The verb takes μιν and μῦθον as double accusative (“addressed a word to her”). cf. μιν προσέφη in 24. μῦθος is generally used of a short, significant statement, but often seems synonymous with ἔπος.

μιν: “her”, Ionic accusative pronoun (m. or f.).

19 φαεινός, -ή, -όν: shining, beaming, radiant

19 ἐκάτερθε: on either side, on either side of

19 θύρα, ἡ: door

19 σταθμός, ὁ: doorpost, column

19 ἐπίκειμαι: to be shut, set to

20 ἄνεμος, ου, ὁ: wind

20 δέμνια, τά: bedstead, bed

20 ἐπισεύομαι: to hasten to; act. put in motion

20 πνοῆ, ἡ: blowing, blast, breeze, blowing

21 εἶπον: aor., said, spoke (from λέγω)

21 μῦθος, ὁ: story, word, speech

21 κεφαλή, ἡ: the head

21 ὑπὲρ: above (+ gen.); beyond (+ acc.)

- 25 εἰδομένη κούρη ναυσικλειτοῖο Δύμαντος,
ἢ οἱ ὀμηλική μὲν ἔην, κεχάριστο δὲ θυμῷ.
τῇ μιν εἰσαμένη προσέφη γλαυκῶπις Ἀθήνη:
Ναυσικάα, τί νύ σ' ὤδε μεθήμονα γείνατο μήτηρ;
εἴματα μὲν τοι κείται ἀκηδέα σιγαλόεντα,
σοὶ δὲ γάμος σχεδὸν ἔστιν, ἵνα χρῆ καλὰ μὲν αὐτῇ
ἔνυσσθαι, τὰ δὲ τοῖσι παρασχεῖν, οἳ κέ σ' ἄγωνται.

22 **εἰδομένη**: “appearing like (dat)”; lit. “being seen (like)”, nominative singular present middle participle εἶδομαι (formed from aorist root of ὄραω, εἶδον).

23 **οἱ**: “to her, for her”; see pronouns in the introduction. Dative governed by the idea of similarity in ὀμηλική (“alike in age to her”).

ἔην: was; 3rd singular imperfect εἶμι, artificially uncontracted (diectasis).

κεχάριστο: unaugmented 3rd singular pluperfect passive. Pluperfect sense is “had been found to be pleasing” (and still was), but can be expressed with imperfect (“was dear to her heart”). “An adaptation (only here) of the formula κεχαρισμένε θυμῷ (4.71 etc.)” (Garvie).

θυμῷ: locative dative, “in her heart”.

24 **εἰσαμένη**: “having appeared like (dat)”, aorist middle participle. First εἰ is reduplication (by poetic licence) rather than augment (no augment on participles). Note the poet’s comfort with repetition at short range (εἰδομένη in 22).

25 **τί νύ**: “why, now...?”

σ': “you”; accusative singular σέ.

ὤδε: the adverb applies to μεθήμονα, “so careless as this”.

σέ μεθήμονα γείνατο: “bore you as so careless” (the adjective is predicate of the object).

26 **τοι**: with the verb, dative of disadvantage (“lie neglected for you”); hard to translate, and

close to the sense of an ethical dative, and so often simply translated as “your clothes”.

κείται ἀκηδέα: “lie neglected”, another predicate adjective.

σιγαλόεντα: A “standing epithet”, applied even in contexts that contradict it (as here with the dirty clothes). The scholiast, commenting on κλυτὰ εἴματ' in 58, compares the unintentionally amusing description in Iliad 21.218, “the delightful streams of the river are full of corpses”.

27 **σοὶ**: dative of advantage with σχεδὸν ἔστιν, “is near for you”.

ἵνα: “where...”; ἵνα + indicative is “where” (= the marriage feast, event understood as place).

καλὰ: agrees with εἴματα, and so implies its reuse as object of ἔνυσσθαι.

αὐτῇ: “that (you) yourself...”; subject of infinitive.

28 **τὰ δὲ**: “other clothes”, as if we’ve had τὰ μὲν (we have καλὰ μὲν).

τοῖσι...οἳ κέ σ' ἄγωνται: “to those...who will escort you” (whoever they may be); present subjunctive in indefinite relative clause (Odysseus claims no knowledge of any marriage plans). κέ or κέν = ἄν. “Escort” in a bridal procession to the groom’s house (or his father’s; in Nausicaa’s speech we hear about her married brothers who still live in their father’s house).

22 **Δύμας, -αντος, ὁ**: Dymas

22 **ναυσικλειτός, -ή, -όν**: famed for ships

23 **θυμός, ὁ**: heart, soul, mind, spirit

23 **χαρίζομαι**: to show favor, gratify, please

23 **ὀμηλική, ἡ**: the same age, peer group

24 **πρόσφημι**: to speak to, address

25 **μήτηρ, ἡ**: a mother

25 **ὤδε**: in this way, so, thus

25 **γείνομαι** (γίγνομαι), give birth to, beget

25 **μεθίμων, -ονος**: careless, remiss

26 **εἶμα, -ατος, τό**: a garment, clothing

26 **κείμεαι**: to lie down, be laid

26 **σιγαλόεις, -εντος**: shining, glittering

26 **ἀκηδέης, -ές**: uncared for, neglected

27 **καλός, -ή, -όν**: beautiful, fair, noble, fine

27 **ἵνα**: in order that (+ subj.); where (+ ind.)

27 **γάμος, ὁ**: a wedding, weddingfeast

27 **χρῆ**: it is necessary, it is fitting; must, ought

27 **σχεδόν**: near, nearly, almost, just about

28 **κέ**: ἄν

28 **ἔννυμι**: to put clothes on, clothe, put on

28 **παρέχω**: to provide, furnish, supply

30 ἐκ γάρ τοι τούτων φάτις ἀνθρώπους ἀναβαίνει
 ἐσθλή, χαίρουσιν δὲ πατήρ καὶ πότνια μήτηρ.
 ἀλλ' ἴομεν πλυνέουσαι ἅμ' ἠοῖ φαινομένηφι:
 καὶ τοι ἐγὼ συνέριθος ἅμ' ἔψομαι, ὄφρα τάχιστα
 ἐντύναι, ἐπεὶ οὐ τοι ἔτι δὴν παρθένος ἔσσεαι:
 35 ἦδη γάρ σε μνώνται ἀριστῆες κατὰ δῆμον
 πάντων Φαιήκων, ὅθι τοι γένος ἐστὶ καὶ αὐτῆ.

29 τοι: “well now, I tell you, for sure” (a development from the ethical dative).

ἀνθρώπους ἀναβαίνει: “spreads amongst men”; lit. “goes up to men”, with ἀνθρώπους another accusative of end of motion.

ἐκ τούτων: “from/because of these things”, i.e. having clean clothes for a marriage feast!

30 ἐσθλή: this is called unperiodic or unnecessary enjambment. The sense of the previous line was complete, so the run on word is not necessary to finish it.

χαίρουσιν δὲ: Parataxis often implies a subordinate relation in Homer: here the rejoicing is clearly caused by the good reputation, and we can, if we wish, translate as if a result clause: “so that they rejoice”.

31 ἴομεν: “let us go”, short vowel subjunctive (ἴομεν); hortatory subjunctive ἔρχομαι/εἶμι. Note parallel exhortation/command with ἀλλά, here and in 36.

πλυνέουσαι: future participle expressing purpose, as often with verb of motion (contract future, but not contracted).

ἅμ' ἠοῖ φαινομένηφι: “at the same time as dawn appearing”; -φι suffix indicates dat singular participle. Dative ἠοῖ is declined here like ἦρωσ, ἦρωος, but with the quantity of the omega shortened.

32 συνέριθος: predicate of the subject, “as a fellow worker”.

ἔψομαι: 1st singular future ἔπομαι

ὄφρα...ἐντύναι: “so that you may get ready”.

29 ἀνθρωπος, ὁ: human being

29 φάτις, ἡ: talk, report, rumor

29 ἀναβαίνω: to go up, climb, mount, spread

30 πατήρ, ὁ: a father

30 ἐσθλός, -ή, -όν: good, wellborn, noble

30 χαίρω: to rejoice, be glad; fare well

30 πότνια, ἡ: mistress, queen

31 ἅμα: at the same time; along with (+ dat.)

31 φαίνω: to show, point out; mid. appear

31 ἠώς, ἡ: daybreak, dawn

31 πλύνω: to wash, clean

32 ἔπομαι: to follow, accompany, escort

33 ἐντύναι: 3 long syllables, the -εαι ending scanned together by synizesis. Attic ἐντύνη, 2nd singular present subjunctive, purpose clause (ὄφρα = ἴνα).

τοι: “you know”.

ἐπεὶ οὐ...ἔτι δὴν: “since not still for long...” Last syllable of ἔτι is pronounced long here, because δὴν = δρῆν.

ἔσσεαι: (ἔσσε(σ)αι), “you will be”; 2nd singular future deponent εἶμι.

34 ἀριστῆες: “most noble men”, but not quite “best men” (as Garvie notes, the term is applied to Penelope’s suitors).

κατὰ δῆμον: the adverbial phrase applies to ἀριστῆες, “those who are the best in the land/community”. Note that ἀριστῆες is also modified by enjambment partitive genitive at the start of the next line, πάντων Φαιήκων (“best of all the Phaeacians”; not to be taken as modifying δῆμον). Adding an extra modifier to an already complete phrase is a common feature of such unperiodic enjambment.

35 ὅθι: “where”, i.e. among the Phaeacians. For similarly broad use of spatial relative, cf. ἴνα in 27.

τοι...αὐτῆ: “you yourself have...”; “is to you” dative possession, αὐτῆ is intensive.

καί: “you too”, i.e. you as well as the ἀριστῆες are Phaeacian born. This foreshadows Nausicaa’s anticipation of criticism for finding a foreign husband at 276-84.

32 τάχιστα: very quickly, very speedily

32 συνέριθος, ἡ: fellowlaborer, coworker

33 ἔτι: still, besides, further

33 παρθένος, ἡ: maiden, virgin, unmarried girl

33 δὴν: long, for a long time, for long, long

33 ἐντύνω: to make ready; mid. ready oneself

34 μνάομαι: to woo, court; remind

34 ἀριστεύς, -ῆος: noble, best, preeminent

35 ὅθι: where

35 γένος, -εος, τό: race, family

40 ἄλλ' ἄγ' ἐπότηρνον πατέρα κλυτὸν ἠῶθι πρὸ
 ἡμίονους καὶ ἄμαξαν ἐφοπλίσαι, ἧ κεν ἄγησι
 ζῶστρά τε καὶ πέπλους καὶ ῥήγεα σιγαλόεντα.
 καὶ δὲ σοὶ ᾧδ' αὐτῇ πολὺ κάλλιον ἢ ἐπόδεσσιν
 ἔρχεσθαι: πολλὸν γὰρ ἀπὸ πλυνοῖ εἰσι πόληος.
 ἧ μὲν ἄρ' ὣς εἰποῦσ' ἀπέβη γλαυκῶπις Ἀθήνη
 Οὐλυμπόνδ', ὅθι φασὶ θεῶν ἔδος ἀσφαλὲς αἰεὶ
 ἔμμεναι. οὐτ' ἀνέμοισι τινάσσεται οὔτε ποτ' ὄμβρω

36 ἄγ': "come on! come now!"; ἄγε; introduces an imperative here, sometimes a hortatory subjunctive. Compare similar φέρε and ἴθι.

ἠῶθι: "at dawn"; suffix -θι is place where, time when; but the sense of πρὸ is trickier. Think "before *at-dawn*", therefore "before the dawn hour" (it's possible that πρὸ is purely adverbial, so "early, at dawn").

37 ἐφοπλίσαι: aorist infinitive, complementary with ἐπότηρνον ("urge to fit out").

ἧ κεν ἄγησι: "which will lead/take..."; ἄγησι is 3rd singular present subjunctive (Attic ἄγη), relative clause of purpose, hence "a cart to take..."

39 καὶ δὲ: Read as a single particle, rather than trying to see exactly what is emphasized by καὶ. Compare the same phrase in 60, where it is tantamount to "after all, what's more".

ᾧδ': ᾧδε, "like that", i.e. on a cart; adverb modifies ἔρχεσθαι, "go, travel".

πολὺ: "far, by far"; accusative of extent or adverb, modifying κάλλιον.

κάλλιον ἢ: "(it is) better than"; supply ἐστὶ; ἢ = ἢ, comparative adverb ("than").

πόδεσσιν: dative of means, plural ποῦς; parallel to ᾧδε, also with ἔρχεσθαι ("go like that... go on foot"). The dative plural ending -εσσι(v) is an Aeolic form (Attic -σι, which

would give us πόσιν here).

40 πολλόν...ἀπο...πόληος: "far from the city"; πολλόν = πολὺ, treated as 2nd declension neuter (as the feminine forms are 1st declension in Attic).

ἀπό: modifies πόληος, not πλυνοῖ; either adverbial or in tmesis, πολλὸν γὰρ ἀπό-εἰσι πόληος πλυνοῖ.

πλυνοῖ: Probably clear rock pools on the bank of the river, perhaps built up somewhat, as at Iliad 22.152.

41 ὣς εἰποῦσ': "having spoken thus"; εἰποῦσα

ἀπέβη: 3rd singular aorist, ἀπο-βαίνω

42 Οὐλυμπόνδ': Οὐλυμπόν-δε, "to Olympus" (directional suffix δε, cf. Αἰδόσδε in 11).

φασὶ: "they say"; "simply notes what is generally accepted belief" (Garvie; it doesn't suggest doubt about veracity).

43 ἔμμεναι: "to be"; present infinitive εἰμί; indirect statement infinitive with φασὶ ("they say it is"). Subject is neuter accusative ἔδος.

ἀσφαλὲς αἰεὶ / ἔμμεναι: though we could take αἰεὶ with ἀσφαλὲς ("ever-firm"), comparison with Hesiod Theogony 128 suggest we take it with ἔμμεναι ("is always firmly set"); either way a strong, "necessary" enjambment (the sense of the line is not complete until we read the enjambed word).

36 κλυτός, -ή, -όν: famous, renowned, heard of

36 ἐπότηρνω: to rouse, stir up, excite, incite

36 πρὸ: before, in front; in place of (+ gen.)

37 ἡμίονος, ἦ, ὄ: mule

37 ἄμαξα, ἦ: wagon

37 ἐφοπλίζω: to get ready, prepare, equip

38 πέπλος, ὄ: robe, dress, clothing

38 ῥήγος, τό: rug, blanket, cloth

38 ζῶστρον, τό: a belt, girdle, warrior's belt

39 ποῦς, ποδός, ὄ: a foot

39 ἢ: than; or, either...or

40 πλυνός, ὄ: a washing trough, washing tank

42 Ὀλυμπος, ὄ: Olympus

42 ἀσφαλής, -ές: secure, safe, not apt to fall

42 ἔδος, τό: seat, abode

43 ὄμβρος, ὄ: rain, rain storm, thunder storm

43 τινάσσω: to shake, blow to and fro

45 δεύεται οὔτε χιῶν ἐπιπίλναται, ἀλλὰ μάλ' αἶθρη
πέπταται ἀνέφελος, λευκὴ δ' ἐπιδέδρομεν αἴγλη;
τῷ ἔνι τέρπονται μάκαρες θεοὶ ἤματα πάντα.
ἔνθ' ἀπέβη γλαυκῶπις, ἐπεὶ διεπέφραδε κούρη.
αὐτίκα δ' Ἥως ἦλθεν εὐθρονος, ἣ μιν ἔγειρε
50 Ναυσικάαν εὐπεπλον: ἄφαρ δ' ἀπεθαύμασ' ὄνειρον,
βῆ δ' ἰέναι διὰ δώμαθ', ἵν' ἀγγείλειε τοκεῦσιν,

44 οὔτε χιῶν ἐπιπίλναται: “nor does snow come near it”; note change from passive + dative of means (ἔδος is subject of ἀνέμοισι τινάσσεται ... ὄμβρω δεύεται) to active sense (χιῶν is subject of middle ἐπιπίλναται, ἔδος the implied object). Olympus’ salient characteristic is that it is tall, and so it is often described as snowy; but this is not inconsistent with the idea that the ethereal “seat of the gods” is itself untroubled by such a nuisance; no more are we to imagine the gods awkwardly perched on the crags and peaks of the mountain.

μάλ': μάλα. Most take the adverb with πέπταται (“is quite spread out”), but I prefer to take it with the descriptive content of αἶθρη, which is clearly a substantive adjective in origin; hence “a very clear sky”.

45 πέπταται: “is spread out, extends” (subject is αἶθρη); perfect passive πετάννυμι. Last syllable is short by correption. Like ἐπιδέδρομεν below, the perfect tense denotes a current and steady state rather than past action, hence translation as present here.

ἀνέφελος: describes αἶθρη (note 2-termination form for compound adjectives). First syllable is long, a metrical licence often applied to the alpha-privative prefix in Homer to avoid a pattern of 3 short syllables (e.g. ἀθάνατος).

46 ἐπιδέδρομεν: 3rd singular perfect ἐπι-τρέχω. Hard to translate the metaphor (“has run”) and the present-perfect tense together. Garvie suggests “floats over it”.

τῷ ἔνι: in this; ἐν τῷ.

ἤματα πάντα: “throughout all days”;

accusative of duration; note smooth breathing on Homeric ἤμαρ (Attic ἡμέρα).

47 ἔνθ' ἀπέβη: note the summarizing repetition of action from 41. This is characteristic of similes, but can occur with any vividly descriptive passage.

γλαυκῶπις: “Bright-Eyes”, “the bright-eyed one”; epithets for gods, unlike humans, can stand alone.

ἐπεὶ διεπέφραδε: reduplicated aorist (not pluperfect) of δια-φράζω, “after she spoke”. ε-πέ-φραδε = augment + reduplication. Looks a lot like a pluperfect, but Homer normally uses aorist in such ἐπεὶ (“after”) clauses.

48 εὐθρονος: 4 syllables, prefix εὔ- is frequently divided.

ἣ: relative pronoun, antecedent is Ἥως.

μιν: “her”; enjambement Ναυσικάαν is in apposition.

49 ἀπεθαύμασε: “greatly wondered at” (either because she senses the role of the god, or because she is surprised to discover it was a dream, not her friend); the prefix is generally taken as intensifying the verb. Admittedly that’s not a natural way to read ἀπό; I suspect the idea is “she wondered at the dream as it departed/as she awoke”.

50 ἵν' ἀγγείλειε: “so that she might report...”; ἵνα + aorist optative of purpose in secondary sequence. No object stated for ἀγγείλειε, and she’s not going to report the content of the dream; perhaps we are to understand that she changes her mind when she finds her father (but see note repetitions in line 59).

44 δέω: to wet, moisten

44 αἶθρη, ἣ: clear sky, fair weather

44 ἐπιπίλναται: to come near, approach

44 χιῶν, -ονός, ἣ: snow

45 πετάννυμι: to spread out, spread wide, open

45 αἴγλη, ἣ: radiance, light of the sun

45 λευκός, -ή, -όν: white, light, bright, brilliant

45 ἀνέφελος, -ον: cloudless

45 ἐπιτρέχω: to run towards; pass over, shed

46 ἡμαρ, -ατος, τό: day

46 ἀτέρπω: to delight; mid. enjoy, feel joy

46 μάκαρ, -αρος: blessed, happy

47 ἀποβαίνω: to go away, depart, disembark

47 διαφράζω: to say, tell, speak distinctly

48 αὐτίκα: straightway, at once; presently

48 ἐγείρω: to awaken, wake up, rouse

48 Ἥως, ἣ: Dawn

48 εὐθρονος, -ον: fair-seated

49 ἄφαρ: straightway, at once, quickly, soon

49 ἀποθαυμάζω: marvel much at, wonder at

49 εὐπεπλος, -ον: beautifully robed

49 ὄνειρος, ὁ: dream, vision at sleep

50 διὰ: through (+ gen.) on account of (+ acc.)

50 τοκεύς, ὁ, ἣ: parent, father, mother

50 ἀγγέλλω: to announce, proclaim, report

πατρί φίλω καὶ μητρὶ: κινήσατο δ' ἔνδον ἔοντας:
 ἢ μὲν ἐπ' ἐσχάρῃ ἦστο σὺν ἀμφιπόλοισι γυναιξίν
 ἠλάκατα στρωφῶσ' ἀλιπόρφυρα: τῷ δὲ θύραζε
 ἐρχομένῳ ξύμβλητο μετὰ κλειτούς βασιλῆας
 55 ἐς βουλήν, ἵνα μιν κάλεον Φαίηκες ἀγαυοί.

ἢ δὲ μάλ' ἄγχι στᾶσα φίλον πατέρα προσέειπε:
 "πάππα φίλ', οὐκ ἄν δή μοι ἐφοπλίσειας ἀπήνην

51 **πατρί φίλω καὶ μητρὶ:** in apposition to τοκεῦσιν.

ἔοντας: "(them) being"; present participle εἰμί. Participles with verbs of knowing and perceiving are usually to be taken as supplementary (which would imply "found that they were inside"), but κινήσατο (just like ἐρχομένῳ ξύμβλητο below) means she physically came upon them.

52 **ἐπ' ἐσχάρῃ:** "beside the hearth" (a central fireplace in the Mycenaean megaron / feasting hall).

ἀμφιπόλοισι γυναιξίν: cf. Φαίηκων ἀνδρῶν in line 3 for the apposition (ἀμφιπόλος is technically an adjective, but almost always used as a noun).

ἦστο: "she was sitting"; 3rd singular imperfect ἦμαι.

53 **στρωφῶσα:** "spinning"; present participle, nominative feminine (Attic στρωφοῦσα).

ἀλιπόρφυρα: two kinds of metonymy; the distaff is purple because of the wool that is on it; and she spins the spindle, not the distaff, so "spinning the purple wool from the distaff".

τῷ: "that one, him" (her father); τῷ, dative object of ξύμβλητο. Note structure: ἢ μὲν... τῷ δὲ...

θύραζε: adverb with ἐρχομένῳ, "going out the door"; = θύρας-δε (direction suffix).

54 **ἐρχομένῳ:** "as he was going", agreeing

with τῷ (him); a good example of Homer's run-on style, the participle being modified by no less than 3 adverbs: θύραζε, μετὰ βασιλῆας and ἐς βουλήν.

ξύμβλητο: "she met"; aorist middle ξυμ-βάλλω.

μετὰ βασιλῆας: "(going) after the princes", i.e. "going to meet them". Accusative implying motion towards.

55 **ἵνα:** "where" (the council, βουλή)

μιν: "him", Alcinous.

κάλεον: 3rd plural unaugmented imperfect καλέω; "Were calling", i.e. when Nausicaa met him; "the summons was looked upon as incomplete until the appearance of the person summoned" (Bain)

μάλ' ἄγχι: "very close" (μάλα).

στᾶσα: "standing", nominative singular aorist participle ἵστημι

προσέειπε: προσέειπε

56 **φίλ':** φίλε, vocative.

οὐκ ἄν...: "would you not prepare" (ἄν + aorist optative) in a polite request; the negative is part of the polite formula, not a real negation (she does want a cart to be prepared). Note alternative ending -εας for ας.

μοι: for me (dative of advantage), but in a polite request, also a hint of ethical dative ("please").

51 **κινᾶνω:** to come to, come upon, reach

51 **ἔνδον:** within, at home

52 **ἦμαι:** to sit, sit down, be seated

52 **σύν:** along with, with, together (+ gen.)

52 **ἐσχάρη, ἦ:** the hearth, fireplace

53 **στρωφᾶω:** to twist into threads, yarn, spin

53 **ἀλιπόρφυρος, -ον:** of seapurple

53 **ἠλάκατα, τά:** thread, yarn of wool

53 **θύραζε:** through the door, out the door

54 **βασιλεύς, ὁ:** a king, chief

54 **κλειτός, -ή, -όν:** famed, famous,

renowned

54 **ξύμβάλλω:** to meet, join with (+ dat.)

55 **καλέω:** to call, summon, invite

55 **βουλή, ἦ:** council, counsel, plan, resolve

55 **ἀγαυός, -ή, -όν:** illustrious, noble

55 **προσεῖπον:** spoke to, address

55 **ἄγχι:** near, nigh, close by

56 **ἀπήνη, ἦ:** a fourwheeled wagon

56 **πάππα:** papa, daddy, (voc.)

60 ὑψηλὴν εὐκυκλον, ἵνα κλυτὰ εἴματ' ἄγωμαι
 ἐς ποταμὸν πλυνέουσα, τά μοι ῥερυπωμένα κείται;
 καὶ δὲ σοὶ αὐτῷ ἔοικε μετὰ πρώτοισιν ἐόντα
 βουλὰς βουλευεῖν καθαρὰ χροὶ εἴματ' ἔχοντα.
 πέντε δέ τοι φίλοι υἴες ἐνὶ μεγάροις γεγάσιν,

57 **ὑψηλὴν εὐκυκλον**: “tall and well wheeled”. Tall, presumably, because it will be fitted with a covering (the ὑπερτερὴ of line 70). εὐκυκλον is equivalent to εὐτροχον in line 72.

κλυτὰ: literally “famous clothes”, but that is an odd idea. The word is often used of armor (e.g. 12.228), and perhaps that usage is being ambitiously extended. Since κλυτὰ <- κλυω (“hear”), I suspect the description is similar in sense to ἐσθητὰ φαεινὴν (line 74), denoting a quality of the clothes, not their reception: not “famous”, but “worth hearing about”.

ἵνα..ἀγωμαι: “so that I may bring”; subjunctive in purpose clause.

58 **ἐς ποταμὸν**: “to the river” (not “into”).

πλυνέουσα: in order to wash; future participle expressing purpose, as in 31. At this point we become aware of subtle echoes of Athena’s speech (ἐφοπλίσα/ἐφοπλίσειας; ἄγωνται/ἄγωμαι; πλυνέουσα/πλυνέουσα). This recalls the homeric convention whereby instructions or a message received are repeated more or less word for word when delivered or executed (cf. ἀγγεῖλειε in 50), though that is not quite the circumstance here.

τά μοι: τά is a relative pronoun; μοι is dative of disadvantage (adverbial with the verbal phrase ῥερυπωμένα κείται), often loosely translated as if possessive. Literally, “[clothes] which lie dirtied for me”. Awkward translation can be avoided (though some of the sense is lost) by moving the sense of μοι into the main clause, “my clothes, which...”

ῥερυπωμένα: neuter plural perfect passive ρυπάω.

59 **καὶ δὲ σοὶ αὐτῷ**: artfully echoes Athena’s καὶ δὲ σοὶ ὧδ’ αὐτῇ (39; you can decide for

yourself if Nausicaa is doing this on purpose).

ἔοικε: it seems, it is seemly, fitting; impersonal 3rd singular, with complementary infinitive βουλευεῖν in the next line, “it is fitting to take counsel” (we can also describe the infinitive as the subject of ἔοικε).

σοὶ αὐτῷ...ἐόντα: “to you yourself being...” (or “when you are...”); participle modifies dative σοὶ but is “attracted” into accusative as subject of the infinitive βουλευεῖν.

μετὰ πρώτοισιν: “amongst the nobles” (μετὰ + dative as opposed to more usual genitive in Attic).

60 **βουλὰς βουλευεῖν**: “take counsel”; a good example of a cognate internal accusative (internal because there are no counsels without the counseling; cognate because noun and verb share the same root).

χροὶ: “on your body” (lit. “skin, flesh”); locative dative.

ἔχοντα: “wearing”; modifies accusative subject of βουλευεῖν, i.e. Alcinous.

61 **τοὶ**: pronoun, dative of advantage with γεγάσιν, but close in sense to dative of possession (“sons have been born for you” -> “you have sons”).

υἴες: Homer prefers 3rd declension forms for plural of υἴος.

ἐνὶ: the short iota is pronounced long before the following liquid consonant.

γεγάσιν: 3rd plural perfect γίγνομαι. With ἐνὶ μεγάροις, not “born in the halls”, but simply “are in the halls, at home”. Perhaps most literally, “have been born to you and live in your halls”.

57 **ὑψηλός, -ή, -όν**: high, lofty, tall

57 **εὐκυκλος, -ον**: well-wheeled, well-rounded

58 **ποταμός, ὅ**: river, stream

58 **ρυπάω**: to be dirty, filthy, foul

59 **πρώτος, -η, -ον**: first, earliest; foremost

59 **ἔοικα**: to be like, seem likely

60 **χρῶς, -ωτός, ὅ**: skin, body (χροί: dat. sg.)

60 **βουλευέω**: to deliberate, take counsel, plan

60 **καθαρός, -ά, -όν**: clean, pure, spotless

61 **μέγαρον, τό**: hall, chief-room, large room

61 **υἴος, -οῦ, ὅ**: a son

οἱ δὺ' ὀπιόντες, τρεῖς δ' ἠΐθεοι θαλέθοντες;
 οἱ δ' αἰεὶ ἐθέλουσι νεόπλυτα εἴματ' ἔχοντες
 ἐς χορὸν ἔρχεσθαι: τὰ δ' ἐμῇ φρενὶ πάντα μέμηλεν."
 65 ὡς ἔφατ': αἶδετο γὰρ θαλερὸν γάμον ἐξονομῆναι
 πατρὶ φίλω: ὁ δὲ πάντα νόει καὶ ἀμείβετο μύθῳ:
 "οὔτε τοι ἡμιόνων φθονέω, τέκος, οὔτε τευ ἄλλου.

62 οἱ δὺ: οἱ δύο, "the two of them" (partitive apposition, that is apposition of a noun which forms only part of the noun to which it is apposed).

ὀπιόντες: being married; present participle. The verb can indicate getting married or being in that state. The active is used of men, the middle or passive for women. In parallel with ἠΐθεοι θαλέθοντες, it's perhaps best to translate the participle as a substantive: "two (being) married men, three (being) youths in their prime".

ἠΐθεοι: "a youth, come to manhood, but not yet married, answering to the feminine παρθένος" (Bain).

θαλέθοντες: "Probably, like θαλερός in such contexts, it means 'in the prime of life', with particular reference to readiness for sexual fulfilment in marriage" (Garvie).

63 οἱ δ': "and they", the sons. Garvie suggests she only means the unmarried ones, since the wives would take care of the washing for the other two, but that is perhaps to underestimate the communal effort required from the women of the extended household. Similarly, many commentators note that the mention of the men's clothes draws attention to a plot point: Odysseus will borrow them, and they will be recognized by Arete in book 7. But this does not mean that Nausikaa has to specially justify taking the men's clothes to be washed; it would be odd for her not to take them. What we are supposed to notice is that she talks of men in council and the dance, but not the marriage mentioned by Athena.

ἐθέλουσι: with complementary infinitive ἔρχεσθαι in the next line, though what they actually want is expressed by the participle, to have clean clothes *when* they go into the dance

(just as what is "fitting" for Alcinoos in 61 is not expressed by the complementary infinitive βουλεύειν, but by the participial phrase with it).

64 τὰ δ...μέμηλεν: "these things are all a care, a concern"; perfect of μέλω (perfect indicating a continuing present state). This verb is often used impersonally, but here it has a subject.

65 ὡς ἔφατ': "so she spoke" (ἔφατο).

αἶδετο γὰρ: "she was embarrassed", but with an implication that she is observing appropriate social decorum (almost "she knew it was not appropriate for her").

θαλερὸν γάμον: direct object of ἐξονομῆναι. "Perhaps a marriage for which both partners are sexually ready, a marriage of two people in their bloom" (i.e. θαλέθοντες; Garvie).

ἐξονομῆναι: "to speak aloud (ἐξ) by name, mention explicitly"; aorist infinitive, complementary with αἶδετο.

66 πατρὶ φίλω: dative indirect object of ἐξονομῆναι, "mention to her dear father".

νόει: ἐνόεε, unaugmented imperfect, νοέω

πάντα νόει: "understood everything", i.e. her concern with marriage. We can understand this as an observation about the closeness of their relationship, or as connected to his "knowing wisdom from the gods".

μύθῳ: with a speech; dative of means

67 τοι: dative object of φθονέω; one begrudges a genitive object to a dative person.

τέκος: vocative, "child".

τευ ἄλλου: anything else; τινός ἄλλου (τευ = τεο; Attic often has του for τινος). Genitive of the thing begrudged, like ἡμιόνων.

62 τρεῖς, τρία: three

62 ἠΐθεος, ὁ: unmarried youth

62 θαλέθω: as pple, flourishing, in their prime

62 ὀπιώω: to marry, be married, take to wife

63 ἐθέλω: to be willing, wish, desire

63 νεόπλυτος, -η, -ον: newly washed

64 φρήν, φρενός, ἡ: the midriff; mind, wits

64 χορός, ὁ: a dance, chorus

64 μέλω: imper. there is a care for (dat, gen)

65 αἰδέομαι: to be ashamed, feel shame

65 θαλερός, -ή, -όν: blooming, in their prime

65 ἐξονομαίνω: to speak of by name, speak of

66 νοέω: to think, mean, indicate, suppose

66 ἀμείβομαι: to reply, respond

67 τέκος, τό: offspring, a child

67 φθονέω: to begrudge, be reluctant

ἔρχου: ἀτάρ τοι δμῶες ἐφοπλίσσουσιν ἀπήνην
 70 ὑψηλήν εὐκυκλον, ὑπερτερὴν ἀραρυῖαν.
 ὧς εἰπὼν δμῶεσσιν ἐκέκλετο, τοὶ δ' ἐπίθοντο.
 οἱ μὲν ἄρ' ἐκτὸς ἄμαξαν εὐτροχον ἡμιονεῖην
 ὄπλεον ἡμιόνους θ' ὑπαγον ζευξάν θ' ὑπ' ἀπήνη:
 κούρη δ' ἐκ θαλάμοιο φέρεν ἐσθῆτα φαεινὴν.
 75 καὶ τὴν μὲν κατέθηκεν ἐϋξέστω ἐπ' ἀπήνη:
 μήτηρ δ' ἐν κίστῃ ἐτίθει μενοεικέ' ἐδωδὴν
 παντοίην, ἐν δ' ὄψα τίθει, ἐν δ' οἶνον ἔχευεν
 ἄσκῳ ἐν αἰγείῳ: κούρη δ' ἐπεβήσετ' ἀπήνης.

68 ἔρχου: go!; ἔρχου, present imperative
 ἔρχομαι (ἔρχεσο -> ἔρχεο)

ἀτάρ: no adversative sense after ἔρχου here.

69 ἀραρυῖαν: fitted; perfect participle,
 ἀραρίσκω; with dative ὑπερτερῆν, a particular
 use of dative of means where the dative object
 is not so much a means or instrument as a
 material; "fitted with a covering". We can't be
 sure what the ὑπερτερῆν is exactly; since
 ἀραρυῖαν could imply some significant
 carpentry, some take it to be a chest for holding
 the clothes, but it seems better to me to be
 what makes the wagon "tall", some kind of
 covering or awning.

70 ὧς εἰπὼν: "having spoken thus"; cf. ὧς
 εἰπούσ' in 41.

ἐκέκλετο: "ordered, gave orders to" (+
 dative of person ordered); reduplicated aorist,
 κέλομαι.

τοῖ: "they" (pronoun, αὐτοὶ), the δμῶες,
 subject of ἐπίθοντο.

71 οἱ μὲν: the δμῶες again. Look ahead to
 κούρη δ' two lines below for the δέ clause.

ἐκτὸς: "outside"; fairly obvious, but the
 adverb serves to shift our attention from the
 interior scene between father and daughter.

72 ὑπαγον: 3rd plural unaugmented
 imperfect, ὑπάγω (Attic ὑπηγον). Both ὑπαγον
 and ζευξάν are to be taken with ὑπ' ἀπήνη,
 "led them and yoked them to the cart".

ζευξάν: yoked; 3rd plural aorist, no
 augment. The aorist is perhaps seen as

68 ἀτάρ: = ἀντάρ, but, yet, 47

68 δμῶς, -ωός, ὁ: a male servant

69 ἀραρίσκω: to fit together, join; be fitted

69 ὑπερτερῆν, ἡ: upper part

70 πείθω: to persuade, win over; mid. obey

70 κέλομαι: to command, bid, exhort

71 ἐκτὸς: outside; out of, far from (+ gen.)

71 εὐξέστος, -η, -ον: well-planned, -polished

71 εὐτροχος, -ον: well-wheeled

71 ἡμιόνειος, -η, -ον: of/belonging to a mule

72 ζεύγνυμι: to yoke

72 ὀπλέω: to make ready, get ready

appropriate for the last action in the list.

ὑπ' ἀπήνη: since the yoke goes on the
 mules' necks, "led under" is appropriate.

73 φέρεν ἐσθῆτα: second syllable of φέρεν is
 scanned long because of original digamma
 following (φεσθῆτα, cf. Latin *vestimenta*).

74 τὴν μὲν: "it"; i.e. the clothing, feminine
 ἐσθῆτα.

ἐϋξέστω: sometimes the diphthong *ευ* is in a
 metrical position where it can be scanned as
 one long or two shorts, but here, as often, it
 must be divided into short *ε* and
 long-by-position *υ*.

κατέθηκεν: set down; aorist, κατα-τίθημι

75 ἐτίθει: ἐτίθειε, 3rd singular imperfect
 τίθημι; unaugmented in the next line (τίθει).

μενοεικέ: μενοεικέα, accusative adjective,
 agreeing with ἐδωδὴν.

76 ἐν δ...ἐν δ: "therein...therein" captures the
 adverbial sense of the preposition here, since it
 is in tmesis with the verbs (ἐντίθημι, ἐγγεύειν).

77 ἄσκῳ ἐν αἰγείῳ: because the previous ἐν
 is in tmesis/adverbial (ἐνέχευεν), the
 preposition here is not otiose. Note the
 flexibility of the adjective ending -είος: an
 ἄσκος αἰγείος is a flask made of goat (skin); an
 ἄμαξα ἡμιονεῖη is *not* a cart made of mules.

ἐπεβήσετ: ἐπεβήσετο, 3rd singular mixed
 aorist ἐπι-βαίνω. Genitive object, ἀπήνης,
 because ἐπι + genitive is considered
 appropriate for people "stepping upon" a

72 ὑπάγω: to lead away, lead under the yoke

74 κατατίθημι: to set down, lay, put, place

75 ἐδωδὴ, ἡ: food, meat, victuals

75 κίστη, ἡ: a box, chest

75 μενοεικής, -ές: satisfying, in abundance

76 οἶνος, ὁ: wine

76 χέω: to pour

76 παντοίος, -α, -ον: of every sort or kind

76 ὄψον, τό: piece of cooked meat, meat

77 αἰγείος, -η, -ον: of a goat

77 ἄσκος, ὁ: a leathern bag, a wineskin

80 δῶκεν δὲ χρυσέῃ ἐν ληκύθῳ ὑγρὸν ἔλαιον,
εἷος χυτλώσασαίτο σὺν ἀμφιπόλοισι γυναιξίν.
ἢ δ' ἔλαβεν μᾶστιγα καὶ ἠνία σιγαλόεντα,
μᾶστιξεν δ' ἐλάαν: καναχή δ' ἦν ἡμιόνοιϊν:
αἰ δ' ἄμοτον τανύοντο, φέρον δ' ἐσθῆτα καὶ αὐτήν,
οὐκ οἶην: ἄμα τῇ γε καὶ ἀμφίπολοι κίον ἄλλα.
αἰ δ' ὅτε δὴ ποταμοῖο ῥόον περικαλλέ' ἴκοντο,

conveyance. Compare κατέθηκεν ἐπ' ἀπήνη above: the dative is more suggestive of "on and in" the cart. For the mixed aorist, cf. δύσετο in 127 and 321, and see Smythe 542d: "Homer has some forms of the first aorist with the thematic vowel (οε) of the second aorist; as ἄξετε, ἄξεσθε (ἀγω lead), ἐβήσετο, imperative βήσεο (βαίνω go), ἐδύσετο (δύω set), ἴξον (ἴκω come), οἶσε, οἶσετε, οἶσέμεν, οἶσέμεναι (φέρω bring), imperative ὄρσεο rise (ὄρνημι rouse)."
78 δῶκεν: "gave"; 3rd singular unaugmented aorist, δίδωμι.

χρυσέῃ: describes feminine ληκύθῳ.
ὑγρὸν: "liquid", one of Homer's less enlightening standing epithets (the same epithet is applied to water at 4.458).

ἔλαιον: "olive oil", object of δῶκεν
79 ἦος χυτλώσασαίτο: "so that she might anoint herself..."; purpose, optative secondary sequence (ἦος is Ionic for ἕως, equivalent to ἴνα here). The oil is used as a post-bathing skin treatment.

80 ἢ: Nausikaa. Her mother was the subject of the previous main clause, so we signal change of subject with the pronoun (even though N. was subject of χυτλώσασαίτο in the purpose clause).

ἔλαβεν: "took hold of", 3rd singular aorist λαμβάνω.

81 μᾶστιξεν: 3rd singular aorist μαστίζω.

ἐλάαν: "so as to drive (them)"; complementary infinitive of ἐλαύνω with purposive force, like βῆ δ' ἴμεν in 15. An alternative, alpha-vowel form of the present (ἐλάω).

καναχή δ' ἦν ἡμιόνοιϊν: "there was a clattering from the two mules," ἡμιόνοιϊν is

dual genitive here, genitive of source analogous to genitive with verbs of hearing.

ἠνία σιγαλόεντα: "shining reins" (of polished leather).

82 αἰ δ': "and they..." (the mules, subject of τανύοντο).

φέρων: unaugmented imperfect.

καὶ αὐτήν: "and the girl", second object of φέρον.

83 οὐκ οἶην: "not alone", agreeing with αὐτήν.

ἄμα τῇ: "along with her".

γε: the sense of the particle here is something like "her maidservants, of course, went too". The sense of the particle applies to the phrase, ἄμα τῇ, not the pronoun alone. Cf. line 88.

ἀμφίπολοι... ἄλλα: "her attendants besides" (not "other attendants"). They are "other" simply because they are not Nausikaa.

κίον: ἐκίον, 3rd plural unaugmented imperfect κίω.

84 αἰ δ': "they" (the girls). There is no main verb until 88 (ὑπεκπροέλυσαν), where this subject pronoun is repeated. Since Homer's style is not periodic (he doesn't ask us to wait so long for basic components of sense to be complete), it makes sense to read αἰ here as part of the temporal clause, subject of ἴκοντο: "when they arrived at..."

ὅτε δὴ: compare ἐπειδή, "when at last, just when".

περικαλλέ': περικαλλέα, describing accusative ῥόον.

ἴκοντο: "they arrived at, reached"; aorist middle, ἰκνέομαι; object is ῥόον.

78 χρύσεος, -η, -ον: golden, of gold

78 ἔλαιον, τό: olive oil

78 ἐπιβαίνω: to proceed to, climb; embark

78 ὑγρός, -ά, -όν: liquid, moist, wet, watery

78 ληκύθος, ἡ: oilflask, oilbottle

79 ἕως, ἦος: until, while; so that (=ὥς)

79 χυτλώω: to wash, anoint oneself

80 λαμβάνω: to take, receive, catch, grasp

80 μᾶστιξ, -ιγος, ἡ: a whip, lash

80 ἠνία, τά: reins

81 καναχή, ἡ: clattering, rattling, clang

81 μαστίζω: to whip, flog

82 τανύω: to stretch; mid. stretch out, run at full stride

82 ἄμοτος: adv. insatiably, continually

83 οἶος, -η, -ων: alone, lone, lonely

83 κίω: to go

84 περικαλλής, -ές: very beautiful, lovely

84 ῥόος, ὁ: a stream, flow

85 ἔνθ' ἧ̄ τοι πλυνοὶ ἦσαν ἐπηετανοί, πολὺ δ' ὕδωρ
καλὸν ὑπεκπρόρεεν μάλα περ ῥυπόωντα καθήραι,
ἔνθ' αἶ γ' ἡμίονους μὲν ὑπεκπροέλυσαν ἀπήνης.
καὶ τὰς μὲν σεῦαν ποταμὸν πάρα δινήεντα
90 τρώγειν ἄγρωστιν μελιθδέα: ταὶ δ' ἀπ' ἀπήνης
εἶματα χερσὶν ἔλοντο καὶ ἐσφόρεον μέλαν ὕδωρ,

85 ἧ̄ τοι: τοι strengthens the asseverative / emphatic ἧ̄; here the sense modifies ἔνθα, “just where, at the very place where...” ἔνθα is a relative pronoun of place here, not a demonstrative.

ἦσαν: 3rd plural imperfect εἶμι

ἐπηετανοί: “year round” (they don’t dry up in the summer).

πολὺ δ' ὕδωρ: subject of ὑπεκπρόρεεν; the δέ continues the clause of place, “and where much water...” Bain may be right to see the parataxis as causal: “where the pools are (for much water flows)”.

86 ὑπεκπρόρεεν: note triple prefix; ὑπ-εκ-πρό-ρεεν, “flowed up, out and forth” (as of a spring).

μάλα περ ῥυπόωντα: the concessive particle περ applies to the whole idea of μάλα ῥυπόωντα, “very dirty”, so “even (when they are) very dirty”. Remember that περ generally modifies participles (it is not a conjunction) and is postpositive (comes second word in its phrase). Compare 136, γυμνός περ ἐών: “though he was naked”.

ῥυπόωντα: (clothes) being dirty; accusative plural

καθήραι: “(so as) to clean”; aorist infinitive in an implied result clause (without ὥστε). Think “water that is so plenteous (πολὺ) and beautiful (καλὸν) as to clean...”

87 ἔνθα: now a demonstrative pronoun (compare relative in 86). “There”, or possibly temporal (“then”), correlative to ὅτε δὴ in 85.

αἶ γ': γε following a pronoun again, as in 84. Understand “and that is where they...” (the force of the particle applies to the phrase rather than the pronoun alone; compare 22.471, ὧς αἶ γ' ἐξείης κεφαλᾶς ἔχον: “and just so did they hold their heads”). Compare also ἧ̄ ρ' οἶ γ' in

120, and ἔνθ' οἶ γ' in 10.91.

ἡμίονους μὲν: note that the μὲν is followed by καὶ + μὲν in the next line, not a δέ or anything equivalent. Sometimes called *μὲν solitarium* (“μὲν on its own”).

ὑπεκπροέλυσαν: “released them from under the cart (yoke) and let them go”: accusative object τὰς (pronoun, the mules), separative genitive object ἀπήνης (“from the cart”). This is a *ἀπαξ* λεγόμενον: the word occurs only here in Homer. It’s hard not to hear it as a euphonic echo of ὑπεκπρόρεεν in the previous line.

88 τὰς μὲν: not balanced by another object (“sent them... sent something else”); instead we have ταὶ δ' (“and they”). We have a loose parallel between two actions, not nouns: “sent them..., took the clothes”. In prose the μὲν and δέ usually pick out words which are to be explicitly contrasted or paralleled.

ποταμὸν πάρα: πάρα ποταμὸν (anastrophe).

δινήεντα: accusative singular adjective, describes ποταμὸν.

89 τρώγειν: “sent them (in order) to munch”; infinitive with purposive force, complementary on σεῦαν.

90 χερσὶν: dative plural χεῖρ, dative of means (“with their hands”).

ἔλοντο: they picked up; unaugmented aorist (ἔλοντο) of αἰρέω.

ἐσφόρεον μέλαν ὕδωρ: “carried them into the dark water” (dark because deep). ὕδωρ (neuter singular) is a terminal accusative (not the direct object of the verb), expressing end of motion without a preposition (though the ἐσ- prefix on the verb partially does that job here).

85 ἧ̄: in truth, truly (may begin open question)

85 ὕδωρ, ὕδατος, τό: water

85 ἐπηετανός, -όν: everflowing, unfailling

86 καθάιρω: to cleanse, clean, make pure

86 ὑπεκπρορέω: to flow out forth from under

87 ὑπεκπρολύω: to loose out from under

88 δινήεις, -εντος: whirling, eddying

88 σεύω: to set into motion, drive, hasten

89 ἄγρωστις, ἦ: grass, wild grass

89 μελιθδέης, -ές: honeysweet

89 τρώγω: to munch, gnaw, crop

90 χεῖρ, χειρός, ἦ: hand

90 αἰρέω: to seize, take; mid. choose

90 μέλας, μέλαινα, μέλαν: black, dark

90 ἐσφορέω: to carry into

95 στείβον δ' ἐν βόθροισι, θοῶς ἔριδα προφέρουσαι.
 αὐτὰρ ἐπεὶ πλῦνάν τε κάθηράν τε ρύπα πάντα,
 ἐξείης πέτασαν παρὰ θιν' ἄλός, ἦχι μάλιστα
 λαίγγας ποτὶ χέρσον ἀποπλύνεσκε θάλασσα.
 αἰ δὲ λοεσσάμεναι καὶ χρισάμεναι λίπ' ἐλαίῳ
 δεῖπνον ἐπειθ' εἶλοντο παρ' ὄχθησιν ποταμοῖο,
 εἴματα δ' ἠελίοιο μένον τερσήμεναι ἀύγῃ.
 αὐτὰρ ἐπεὶ σίτου τάρφθεν δμῳαί τε καὶ αὐτή,

91 θοῶς: Garvie points out that the adverb is always in this position (15 times in the Odyssey), and always goes with what comes after, so we should take it with ἔριδα προφέρουσαι, not στείβον; “engaging in swift rivalry”.

92 πλῦναν, κάθηράν: unaugmented, asigmatic 3rd plural aorists; after ἐπεὶ we would use pluperfect, so “after they had washed and cleaned”.

ρύπα πάντα: “all the dirt”, object only of κάθηραν (one washes clothes, cleans out dirt). τε is pronounced long before ρύπα, either because the word was originally σρύπα, or because it is being artificially assimilated to similar such words.

93 πέτασαν: spread; 3rd plural aorist πετάννυμι

θιν': θίνα, accusative singular.

ἦχι μάλιστα: “just where”. Don't try to take the superlative adverb with ἀποπλύνεσκε (same idea with ἐνθα μάλιστα at Iliad 13.789).

94 λαίγγας: 3 long syllables, “lā-ing-gas”.

ποτὶ χέρσον: “against the shore”.

ἀποπλύνεσκε: “was always washing” (iterative infix -σκ-). Subject is θάλασσα. There is a popular alternate reading here, ἀποπτύεσκε (“spit up”), but it makes perfect sense that the clean clothes should be spread to dry where the pebbles of the shore have been washed clean by the sea. “Washed against the shore” conjures the image of the waves picking up the

stones and rolling them against each other.

95 λοεσσάμεναι, χρισάμεναι: having washed themselves, having anointed themselves; aorist middle participles, λούω and χρίω.

λίπ': λίπα; the sense of the adverb applies to the oil, not the action of anointing, so “with rich olive oil”.

96 δεῖπνον εἶλοντο: “they took their meal”, i.e. ate. δεῖπνον usually means lunch (as here), but can be used of any meal.

97 μένον: “they waited for”; 3rd plural unaugmented imperfect μένω. The sense is completed by the infinitive τερσήμεναι: “to be dried” (aorist passive infinitive); subject of the infinitive is accusative εἴματα. “Waited for the clothes to be dried”.

ἀύγῃ: dative of means with τερσήμεναι; modified by genitive ἠελίοιο, “be dried by the light of the sun”.

98 σίτου: “food”; genitive object of τάρφθεν, “were sated of/with food”. Smythe tells us “the genitive is used with verbs signifying to enjoy, taste, eat, drink” (§1355); this can be understood as a genitive of source.

τάρφθεν: enjoyed; 3rd person plural aorist deponent τέρπομαι. Note Aeolic ending -εν (Attic τάρφθησαν).

δμῳαί τε καὶ αὐτή: “the maids and the girl”, subjects of τάρφθεν.

91 θοός, -ή, -όν: swift, quick, nimble

91 ἔρις, -ιδος, ἦ: strife, quarrel, rivalry

91 προφέρω: to offer, present, display

91 βόθρος, ὄ: hole, pit, hollow, trench

91 στείβω: to tread or tramp in washing

92 ρύπα, τά: dirt, impurities, stains

93 ἄλς, -ος, ὄ: salt, sea

93 μάλιστα: most of all; certainly, especially

93 θίς, θινός, ὄ: beach, shore

93 ἐξείης: in a row, in order, in sequence

93 ἦχι: where

94 θάλασσα, ἦ: the sea

94 ποτὶ: = πρὸς

94 χέρσος, ἦ: dry land, land

94 ἀποπλύνω: to wash away, wash up

94 λαίγιξ, -γγος, ἦ: pebble, small stone

95 λούω: to wash, bathe

95 χρίω: to anoint, rub

95 λίπα: richly, unctuously

96 δεῖπνον, τό: a meal; the principal meal, dinner

96 ὄχθη, ἦ: bank, dyke, a rising ground

97 μένω: to stay, remain; wait for

97 ἠέλιος, ὄ: sun

97 ἀύγῃ, ἦ: sunlight, sun rays, glare

97 τέρσομαι: to be dry, become dry

98 τέρπομαι: to enjoy, feel joy

98 δμῳή, ἦ: a female servant

98 σίτος, ὄ: grain, food

100 σφαίρη ται δ' ἄρ' ἔπαιζον, ἀπὸ κρήδεμνα βαλοῦσαι,
 τῆσι δὲ Ναυσικάα λευκώλενος ἤρχετο μολπῆς.
 οἷη δ' Ἄρτεμις εἴσι κατ' οὔρεα ἰοχέαιρα,
 ἢ κατὰ Τηύγετον περιμήκετον ἢ Ἐρύμανθον,
 τερπομένη κάπροισι καὶ ὠκείης ἐλάφοισι:
 τῆ δέ θ' ἅμα Νύμφαι, κοῦραι Διὸς αἰγιόχοιο,

99 ἔπαιζον: an inchoative imperfect, indicating a beginning action: “they started to play”.

ἀπὸ: in thesis/adverbial with βαλοῦσαι; does not modify κρήδεμνα. ἀπο-βαλοῦσαι: throwing off; aorist participle ἀπο-βάλλω (note single lambda).

100 τῆσι: them; = ταῖς, dative object of ἤρχετο (dative of advantage).

ἤρχετο: “led off the game for them”. Verbs of beginning take a partitive genitive of the thing begun.

μολπῆς: “sport, combined with dancing and singing, with which the throwing and catching of the ball kept time” (Bain). This is supported by the description of Phaeacian ball play performance at a feast, 8.370-80. Cf. also 4.18-19, δοῖω δὲ κυβιστητῆρε κατ' αὐτοῦς/ μολπῆς ἐξάρχοντες ἐδίνευον κατὰ μέσους, “two tumblers led the song and dance among them, spinning in their midst.”

101 οἷη: “like, just as”, introducing an extended simile (102-8). As often, the comparison is focused on verbs, not nouns: οἷη εἴσι... ἔχει... πέλεται: ὡς ἢ μετέπρεπε, “As Artemis goes... has... is: just so the girl stood out.” Note too that, though this is the basic structure, the focus of the simile wanders a good deal: “As Artemis goes (and nymphs play with her, and Leto rejoices), and holds her head above them and stands out (but they are all beautiful), just so Nausikaa...” Such gentle wandering is characteristic of the homeric simile; sometimes it deepens the comparison, sometimes the poet adds details to the imagined scene which do not correspond clearly to anything in the real scene. On the one hand, the reference to the nymphs corresponds to Nausikaa’s maids; on the other,

Leto has no counterpart in the human scene (which is not to say that the reference has no poetic function). The comparison with Artemis, which Odysseus will repeat at 151, and the description of Nausikaa as a παρθένος ἀδμῆς at the end of the simile, calls to mind maidens’ initiatory ritual, like that performed in Alkman’s *Partheneion*: another reminder that Nausikaa is ready to enter on a new stage of life.

εἴσι: “goes”; 3rd singular present ἔρχομαι/εἶμι.

κατ' οὔρεα: throughout the mountains (κατά + accusative of extent of space); Attic οὔρεα, neuter accusative plural

ιοχέαιρα: “arrow pourer” (ἰός + χέω), nominative epithet of Artemis.

102 ἢ...ἢ: either...or

Τηύγετον: the mountains to the west of Sparta.

Ἐρύμανθον: mountain range in Arcadia.

τερπομένη κάπροισι: “taking delight in the boars”; middle voice verb, causal dative noun.

ὠκείης: = ὠκείαις, describing feminine ἐλάφοισι.

104 τῆ...ἅμα: and along with her (go)...

θ': “generalizing τε” (sometimes simply called “epic τε”); not translatable, but a common feature of such similes describing events and scenes which are not bound to any point in narrative time, but are in some sense universally true. We find it again in 106 and 108.

ἅμα Νύμφαι: last syllable of ἅμα is scanned long before liquid consonant N; cf. Ὀδυσσῆι in line 14.

Διὸς: of Zeus; regular genitive of Zeus

99 βάλλω: to throw, shoot, hit, strike

99 παίζω: to play, to sport

99 σφαῖρα, ἦ: ball, playingball

99 κρήδεμνον, τό: headcovering, veil

100 λευκώλενος, -ον: whitearmed

100 μολπή, ἦ: singing, song; play

101 οἷος, -α, -ον: of what sort, such, as

101 ὄρος, -εος, τό: a mountain, hill

101 Ἄρτεμις, ἦ: Artemis

101 ἰοχέαιρα, ἦ: shooter of arrows

102 Ἐρύμανθος, ὄ: Erymanthus

102 περιμήκετος, -ον: very tall, very high

102 Τηύγετον, τό: Mount Taygetus

103 ὠκύς, -εῖα, -ύ: quick, swift, fleet

103 ἐλαφος, ὄ, ἦ: deer

103 κάπρος, ὄ: wild boar, boar

104 αἰγιόχος, -ον: Aegisbearing

104 νύμφη, ἦ: young wife, bride, married woman

- 105 ἀγρονόμοι παίζουσι: γέγηθε δέ τε φρένα Λητώ:
 πασάων δ' ὑπὲρ ἢ γε κάρη ἔχει ἠδὲ μέτωπα,
 ρεῖά τ' ἀριγνώτη πέλεται, καλαὶ δέ τε πᾶσαι:
 ὡς ἢ γ' ἀμφιπόλοισι μετέπρεπε παρθένος ἀδμῆς.
 110 ἄλλ' ὅτε δὴ ἄρ' ἔμελλε πάλιν οἰκόνδε νέεσθαι
 ζεύξας' ἡμιόνους πτύξασά τε εἴματα καλά,
 ἔνθ' αὐτ' ἄλλ' ἐνόησε θεὰ γλαυκῶπις Ἀθήνη,
 ὡς Ὀδυσσεὺς ἔγροιο, ἴδοι τ' εὐώπιδα κούρην,

105 γέγηθε: reduplicated aorist γηθέω.

Gnomic aorist: describes something eternally true or separated from narrative time (similar effect to generalizing τε).

φρένα: in her heart; accusative of respect

106 πασάων...ὑπὲρ: ὑπὲρ πασάων (anastrophe), above all the nymphs; Attic πασῶν, fem. genitive plural, πᾶς, πᾶσα, πᾶν.

ἢ γε...ἔχει: “she, for one, holds...”; the particle γε has its normal specifying force. Hard to translate without overdoing it, but it reinforces the idea that she is special.

κάρη: neuter accusative singular (Attic κᾶρα).

ἠδὲ: “and”.

μέτωπα: a poetic plural, as often found with singular body parts (translate as accusative singular).

107 ρεῖά: the adverb applies to ἀριγνώτη, “easily recognizable”.

καλαί... πᾶσαι: the nymphs.

108 ὡς ἢ γ': “just so she”; Nausikaa; end of simile.

ἀμφιπόλοισι μετέπρεπε: “stood out amongst the maidservants”. The dative is appropriate to the verb prefix, μετά.

ἀδμῆς: literally “untamed”, a common metaphor for a teenage girl before marriage. Compare the untamed ox of 1.383: βοῦν.../ ἀδμήτην, ἦν οὐ πω ὑπὸ ζυγὸν ἦγαγεν ἀνήρ, “an untamed ox, which no man has yet brought under the yoke.”

109 οἰκόνδε: οἰκόν-δε, “homeward”

(directional suffix); adverbial with νέεσθαι.

νέεσθαι: complementary infinitive with ἔμελλε, “was about to go”.

110 ζεύξασ': ζεύξασα, aorist participle, ζεύγνυμι.

εἴματα: = φεῖματα, hence unelided τε before. Cf. (φ)ἔννυμι, (φ)ἔσθης and Latin *vestimenta*.

111 ἐνθ': ἐνθα, temporal sense (“at that moment”).

ἄλλ: ἄλλο, “something else”, object of ἐνόησε. ἄλλο νόειν is an idiom meaning “had other plans” or “came up with a new plan”, occurring 11 times in the poem (8 with Athena as subject, once each with Penelope, Helen and Nausikaa). It is always followed directly (in asyndeton) with the indicative narration of the actions that constitute the ἄλλο plan, except for here and in 16.409, ἢ δ' αὐτ' ἄλλ' ἐνόησε περίφρων Πηνελόπεια, / μνηστήρεσσι φανῆναι. Comparison with that instance, where an infinitive is placed in apposition to ἄλλο, suggests we should take the next line here not as a purpose clause but as a substantive clause in apposition to ἄλλο, and read that clause as the content of the plan, not its purpose: “thought of a new plan, *that* Odysseus should wake up...”. See Smythe 2576 and 2577.

112 ὡς...ἔγροιο, ἴδοι: “that he might wake up and see”; aorist optatives in dependent substantive clause (main verb is aorist ἐνόησε, so secondary sequence, optative mood).

105 γηθέω: to rejoice

105 ἀγρονόμος, -ον: living in the fields, wild

105 Λητώ, ὄ: Leto, mother of Apollo, Artemis

106 κάρη, τό: head

106 μέτωπον, τό: forehead, brow

107 πέλομαι: to come upon, come to be, to be

107 ἀριγνώτος, -η, -ον: easily recognized

107 ρεῖα: easily, readily, lightly

108 παρθένος, ἡ: maiden, virgin, girl

108 ἀδμῆς, -ἔς: unmarried, untamed

108 μεταπρέπω: to eminent, stand out

among

109 οἶκος, ὄ: a house, abode, dwell-ing

109 μέλλω: to be about to, to intend to

109 πάλιν: again, once more; back, backwards

109 νέομαι: to go or come back, return

110 πτύσσω: to fold

112 ἐγείρω: to awaken, wake up, rouse

112 εὐώπις, -ιδος: fair to look on, beautiful

115 ἢ οἱ Φαιήκων ἀνδρῶν πόλιν ἠγήσαιο.
 σφαῖραν ἔπειτ' ἔρριψε μετ' ἀμφίπολον βασιλεια:
 ἀμφιπόλου μὲν ἄμαρτε, βαθείη δ' ἔμβαλε δίνη.
 αἰ δ' ἐπὶ μακρὸν ἄϋσαν: ὁ δ' ἔγρετο διος Ὀδυσσεύς,
 ἔξόμενος δ' ὥρμαινε κατὰ φρένα καὶ κατὰ θυμόν:
 “ὦ μοι ἐγὼ, τέων αὔτε βροτῶν ἐς γαίαν ἰκάνω;

113 οἱ: “for him”; dative singular pronoun, dative of advantage.

ἠγήσαιο: “would guide to the city (accusative) for his benefit (dat)”; but “guide him to the city” is a sensible translation. Aorist optative; the relative clause is dependent on the substantive clause described above, and so shares its mood. Not a relative clause of purpose: that is akin to an indefinite relative clause (think “a girl to guide him”), but there is nothing indefinite about the plan or the girl here. Compare with the relative clause of purpose in line 37, ἄμαξαν... ἢ κεν ἄγησι.

πόλιν: terminal accusative (end of motion without preposition).

114 ἔρριψε: 3rd singular aorist ῥίπτω, “threw”. Subject is βασιλεια (“the princess”) at the end of the line.

μετ’: μετὰ + accusative, “towards”. Cf. μετὰ βασιλῆας in 54.

115 ἀμφιπόλου: genitive of separation with verb of missing; some consider it parallel to the partitive genitive used with verbs of hitting the mark (e.g. τυγχάνω; this is analogous to the connection between verbs of remembering and forgetting, which also take genitive).

ἔμβαλε: “cast it into”. Note dative case used here, (βαθείη δίνη), despite sense of motion (“into”). With prefix ἐν, dative is unavoidable. Note lack of augment too: ἐν-βαλε, not ἐνέβαλε.

116 ἐπὶ: “at (this)”; i.e. the ball in the water; prepositional prefix in tmesis/adverbial with ἄϋσαν (does not modify μακρὸν).

μακρὸν: “loudly, widely” adverbial accusative. Greek judges volume by the

distance the sound can travel (see 294), hence the adverb of length.

ὁ: still a pronoun (with Ὀδυσσεύς in apposition), not an article, according to most authorities.

ἔγρετο: “woke up”; unaugmented aorist middle ἐγείρω

117 ἔξόμενος: “sitting up” (he had been lying down).

ὥρμαινε: augmented imperfect; comparison with noun ὄρμη (“rapid motion forwards, impulse”) suggests this is a vivid metaphor: something like “his thoughts rushed back and forth”. A common variation, especially when two alternative courses of action are considered, is μερμήριξε (as in 141).

κατὰ φρένα καὶ κατὰ θυμόν: “in mind and in spirit”. κατὰ with acc. of extent of space, “all through”. It is famously difficult to assign consistent, different qualities to these words that denote both body parts and emotional centers.

118 ὦ μοι ἐγὼ: “Alas”, “Oh (for) me”. μοι is idiomatic dative of reference, ἐγὼ is nominative but subject to no stated verb; abbreviated form of ὦ μοι ἐγὼ δειλός εἰμι (cf. 5.299, ὦ μοι ἐγὼ δειλός, also ἅ δειλοί and the like, e.g. 10.431, 14.361).

τέων... βροτῶν: “which mortals, what kind of mortals?”; τέων = τίνων. Here pronounced as a single long syllable by synizesis.

αὔτε: “now, next, this time”, as in “what kind of people am I going to meet this time” (after his many travels).

113 ἠγέομαι: to lead, guide; consider, think

114 βασιλεια, ἡ: a queen, princess

114 ῥίπτω: to throw, cast, hurl

115 ἐμβάλλω: to throw in, put in

115 ἄμαρτάνω: to miss, miss the mark, fail

115 βαθύς, -εῖα, -ύ: deep, thick

115 δίνη, ἡ: a whirlpool, eddy

116 μακρός, ἄ, ὄν: long, far, distant, large

116 αὔω: to shout, cry, call

117 ἔζομαι: to sit; sit someone down, set

117 ὀρμᾶίνω: to ponder, deliberate

118 αὔτε: again, this time, in turn

118 βροτός, ὁ, ἡ: a mortal, human

118 ἰκάνω: to approach, come, arrive, reach

120

ἦ ῥ' οἷ γ' ὕβρισται τε καὶ ἄγριοι οὐδὲ δίκαιοι,
 ἦε φιλόξενοι καὶ σφιν νόος ἐστὶ θεουδής;
 ὥς τέ με κουράων ἀμφήλυθε θήλυς ἀυτή,
 Νυμφάων, αἱ ἔχουσ' ὀρέων αἰπεινὰ κάρηνα
 καὶ πηγὰς ποταμῶν καὶ πίσσα ποιήεντα:
 ἦ νύ που ἀνθρώπων εἰμὶ σχεδὸν ἀυδήεντων;

119 ἦ ῥ' [εἰσι]: “are they, in fact...” ἦ ἄρα here introduces a question with two alternatives (= disjunctive), the second started by ἦε (or) in the next line (Attic πότερον... ἦ).

ὕβρισται τε καὶ ἄγριοι: note missing verb (εἰσι). “There is some humor in the very suggestion, immediately after the account of Nausikaa’s picnic, that the Phaeacians might be ὕβρισται. Yet an element of uncertainty is not entirely absent” (Garvie).

οὐδὲ: “and not”. οὐδὲ δίκαιοι = καὶ ἄδικοι.

120 σφιν...ἐστὶ: “they have”; pronoun σφιν (“for them”) is dative of possession (note alternative dative plural forms: σφισι in 155, σφι in 266). The construction is somewhat challenging, given that it follows an extended nominal clause (one where the verb is missing); “or are they welcoming to strangers, and do they have a god-fearing attitude?”

θεουδής: = θεοδής, with compensatory lengthening.

121 ὥς τέ...: “a shout, as if [the shout] of girls”, “like that of girls”. τέ is the generalizing τέ commonly found in comparisons (see the Artemis simile above). With Νυμφάων in the next line, a very clever trick: we’d expect the nymphs to be the subject of the comparison (mortals are usually compared to deities, as at 105-6; not the other way round), but instead Odysseus says “the voice of nymphs, like that of girls”. The enjambment (i.e. delay) of Νυμφάων completes the effect. This comparison will return a third time in 151.

με: object of ἀμφήλυθε, “surrounded me”.

θήλυς: here a 2-ending adj., describes ἀυτή. Beware older commentators’ suggestions that it means “feminine” (“delicate”, according to

Bain). This is a common form of periphrasis whereby an adjective plays the role of a genitive noun: “female shout” = “shout of females”, nothing more or less. Compare 8.324, where θηλύτεροι θεαὶ means simply “female deities”. This is not to say there is nothing of interest here as regards the poem’s sexual politics, but it is more complex: cf. for instance, in the same metrical position, the θήλυς ἔερση (“female dew”) of 5.467.

ἀμφήλυθε: 3rd singular aorist ἀμφ-έρχομαι (Attic ἀμφήλυθε).

122 Νυμφάων: possessive genitive with ἀυτή, offered as a guess at the source of the shouts, then corrected in line 125. This and the next line are considered by some to be interpolations, but the logic of 125 requires that Odysseus first wonder if he is hearing divine voices (and see note on previous line).

αἱ ἔχουσ’: = αἱ ἔχουσι, “who hold, inhabit” (relative clause), object is αἰπεινὰ κάρηνα.

ὀρέων: same word as οὔρεα in 102 (there are differing theories on the reason for the diphthong).

124: πηγὰς... πίσσα: two further direct objects of ἔχουσι.

124 ἦ νύ που: “or is it perhaps that...?” (Bain says “I ween”, whatever that is).

ἀνθρώπων...αὐδήεντων: genitive of separation with σχεδόν, “near to” (cf. ἀγχοῦ Κυκλώπων in line 5).

αὐδήεντων: best taken as a participle playing the role of an attributive adjective (as in 5.334, Iliad 19.407), “mortals endowed with voice” (a standing epithet: speech is a distinguishing quality of all humans).

119 ἄγριος, -α, -ον: wild, fierce

119 δίκαιος, -α, -ον: wellordered, civilized

119 ὕβριστής, -οῦ, ἦ: an outrageous person

120 σφεῖς: they

120 νοῦς, ὁ: mind, thought, reason, attention

120 θεουδής, -ές: godfearing

120 φιλόξεινος, -ον: hospitable

121 θήλυς, -εἶα, -υ: female, feminine

121 ἀμφέρχομαι: to come round, surround

121 ἀυτή, ἦ: a cry, shout, battlecry

122 αἰπεινός, -ή, -όν: high, lofty, sheer

122 κάρηνον, τό: peak, top, head

123 πηγή, ἦ: source, spring

123 ποιήεις, -εντος: grassy, rich in grass

123 πίσος, τό: meadows

124 αὐδήεις, -εσσα: speaking with human voice

125

ἀλλ' ἄγ' ἐγὼν αὐτὸς πειρήσομαι ἠδὲ ἴδωμαι."
ὥς εἰπὼν θάμνων ὑπεδύσετο διὸς Ὀδυσσεύς,
ἐκ πυκινῆς δ' ὕλης πτόρθον κλάσε χειρὶ παχείῃ
φύλλων, ὥς ρύσαιτο περὶ χροῖ μῆδεα φωτός.
βῆ δ' ἴμεν ὥς τε λέων ὄρεσίτροφος, ἀλκὶ πεποιθώς,

125 ἄγ': "come on" (ἄγε), 2nd singular imperative. Compare with ἄγ' ἐπύτρυνον in 36: there it reinforces a second singular imperative, which makes intuitive sense. Here, on the other hand, it reinforces a first person hortatory subjunctive, despite the difference in person.

ἐγὼν: = ἐγὼ (movable *nu* added to keep the syllable long before the following vowel).

πειρήσομαι, ἴδωμαι: "I should, let me, why don't I..."; 1st singular aorist hortatory subjunctives; from πειράω, ὄραω/εἶδον. πειρήσομαι is a short vowel aorist subjunctive (πειρήσωμαι).

126 ὥς εἰπὼν: "having spoken thus"; aorist participle (cf. 71).

θάμνων: genitive of separation, with prefix of the compound verb (ὑπό + gen: "out from under"; compare accusative for the opposite action in 5.481). ὑπεδύσετο is a mixed aorist: -σ- link of the 1st aorist, thematic vowel of the 2nd aorist instead of -σατο.

127 ὕλης: "shrubbery"; OK, not really, but I couldn't resist. Genitive of source with preposition ἐκ.

χειρὶ παχείῃ: "with his stout hand" (instrumental dative). παχύς is a generic epithet for an heroic hand (always at the end of the line), though it is applied to a neck or a thigh too, and somewhat famously to Penelope's hand at 21.6.

128 φύλλων: unperiodic enjambment, adding to the sense of πτόρθον: "a branch of leaves" (appositive genitive: the branch and the leaves are the same).

ὥς ρύσαιτο: "so that it might cover"; aorist optative, purpose clause in secondary sequence.

Elsewhere means "protect", usually with armor; since in such instances the armor is the subject (e.g. Iliad 16.799), we can assume that the branch (not Odysseus) is the subject here.

περὶ χροῖ: "around his flesh/skin" (dative of χρώς). χροῖ (with or without περὶ) is Homer's normal adverbial form for wearing clothes (24 times in the poem, e.g. line 61; cf. also 16.201; and for a similarly innovative use, 23.237).

μῆδεα: "genitals"; elsewhere "counsels" (see note on line 12). μῆδεα φωτός = "genitals of a man". μῆδεα φωτός might appear a little awkward, but compare with θῆλυς ἀπτή at the end of 122.

129 βῆ...ἴμεν: "set out to go"; ἴμεν is infinitive of ἐρχομαι, complementary with βῆ, with purposive force (just as in line 15).

ὥς τε λέων: "just like a lion"; introducing a simile, with generalizing τε. Though the comparison is found elsewhere in Homer in martial contexts, this is one of the most remarkable similes in his work. It seems entirely inappropriate to the circumstances: we must assume that he invites us to see Odysseus from the point of view of the innocent girls. Watson's note is helpful here, but I do not agree with Garvie that the comparison is intended to be amusing; it is, rather, disconcerting, and foreshadows the work that Odysseus does in his storytelling (Books 9-12) to make clear to the Phaeacians that he is a dangerous hero who needs to be sent home. Cf. the "element of uncertainty" noted by Garvie on 120.

πεποιθώς: "being confident in, relying on"; perfect participle, agrees with λέων.

125 πειράω: to try, attempt, endeavor

126 θάμνος, σό: a bush, shrub

126 ὑποδύομαι: to come out from under

127 πυκινός, -ή, -όν: well fitted, close fitted

127 κλάω: to break, break off

127 παχύς, -εῖα, -ύ: thick, stout, strong

127 πτόρθος, ὄ: sapling, shoot

127 ὕλη, ἦ: wood, forest

128 φώς, φωτός, ὄ: a person, man

128 φύλλον, τό: leaf

128 μῆδεα, τά: counsels, plans, devices; genitals

128 ρύομαι: to cover, guard, protect

129 ἀλκή, ἦ: might, strength (ἀλκί - dat.)

129 λέων, -ονος, ὄ: a lion

129 ὄρεσιτρόφος, -ον: mountainbred

130

ὅς τ' εἶς' ὑόμενος καὶ ἀήμενος, ἐν δέ οἱ ὄσσε
δαίεται: αὐτὰρ ὁ βοῦσι μετέρχεται ἢ οἴεσσι
ἢ μετ' ἀγροτέρας ἐλάφους: κέλεται δέ ἐ γαστήρ
μῆλων πειρήσοντα καὶ ἐς πυκινὸν δόμον ἐλθεῖν:
ὥς Ὀδυσσεὺς κούρησιν ἐϋπλοκάμοισιν ἔμελλε

130 ὅς τ' εἶς: “who goes” (εἶσι), 3rd singular present εἶμι. A variation on the structure of the first simile describing Nausikaa, οἴη δ' Ἄρτεμις εἶσι (“just as Artemis goes...”).

ὑόμενος καὶ ἀήμενος: “being rained on and wind-blown”, ambitious use of passive participles.

ἐν δέ οἱ... δαίεται: “and for him (dative of reference) his eyes were en-kindled”. ἐν is in tmesis/adverbial with δαίεται: it does not directly govern the pronoun οἱ (not “in him the eyes...”). The compound verb is not found as a single unit until Pindar (Pythian 4.184), but we can compare similar phrases to see the structure; e.g. 10.248-9, ἐν δέ οἱ ὄσσε / δακρυόφιν πίμπλαντο, “his eyes filled with tears”.

ὄσσε: dual nominative, “his two eyes”. Dual nouns are usually subjects to dual or plural verbs, but here singular δαίεται treats it as a neuter plural.

131 αὐτὰρ: perhaps the contrast is with ὑόμενος καὶ ἀήμενος: the lion hunts despite the conditions; more likely a purely progressive conjunction with no adversative force (as at 93 and 99).

βοῦσι μετέρχεται: “goes amongst”; compare dative use to accusative (ἐρχομένῳ μετὰ βασιλῆας) in 54. Note also repetition of the prepositional prefix on its own in the next line to introduce the accusative relation: “goes amongst the cows and sheep, or after the deer”. The cows and sheep can't run away and be chased, partly because they are slow, and partly because they are enclosed in a pen (δόμον in

134).

132 ἐ: accusative form of the personal pronoun we most often see as the dative οἱ. This is also what we find at the start of reflexive pronouns like ἐαυτὸν.

κέλεται: with complementary infinitive ἐλθεῖν at the end of the next line, “orders him to go”.

δέ: as Bain notes, the parataxis is equivalent to a causal relation (as if we had γάρ, “for his stomach commands him...”). The phrase is parallel to χρεῖω γὰρ ἵκανε (of Odysseus) in 136.

133 μῆλων: genitive object of πειρήσοντα, “make trial of, make an attempt on the flocks”. Smyth considers this a partitive relation (1345: “The genitive is used with verbs signifying to touch, take hold of, make trial of”).

πειρήσοντα: “in order to make an attempt on”, future participle expressing purpose of a verb of motion (ἐλθεῖν). Agrees with accusative pronoun ἐ, now understood as subject of the infinitive ἐλθεῖν. Corresponds to Odysseus' ἄγ' ἐγὼν αὐτὸς πειρήσομαι in 126, though with very different sense.

καὶ: emphatic, “even”.

δόμον: “fold” (i.e. shelter/pen for animals). Usually “house”, but here in its literal sense, any built structure (verb δέμω, “build”).

134 ὥς Ὀδυσσεύς: “just so Odysseus...”; end of simile

κούρησιν: = κούραις, dat. pl. (cf. ἀθανάτησι in 16, ὄχθησιν in 97, αὐτῆσι in 137 etc.).

130 ἄημι: to blow; breathe hard

130 ὄσσε, οἱ: eyes, two eyes (dual)

130 ὕω: to send rain, to rain (passive be rained on)

131 δαίω: kindle; mid. burn, blaze

131 βοῦς, ὄ, ἦ: bull, ox, cow

131 μετέρχομαι: to go after (acc); pursue; go among (dat)

131 οἶς, οἶος, ὄ, ἦ: sheep, ram

132 γαστήρ, -έρος, ἦ: belly, stomach

132 ἐλάφος, ὄ, ἦ: deer

132 ἀγρότερος, -η, -ον: wild, untamed

132 ἐ: him (acc. pronoun)

133 μῆλα, τά: flocks of sheep

133 δόμον, τό: house, hall, building

134 ἐϋπλόκαμος, -ον: with fair locks

- 135 μίξεσθαι, γυμνός περ ἑών: χρειώ γάρ ἴκανε.
 σμερδαλέος δ' αὐτῆσι φάνη κεκακωμένος ἄλμη,
 τρέσσαν δ' ἄλλυδις ἄλλη ἐπ' ἠϊόνας προύχουσας.
 οἷη δ' Ἀλκινόου θυγάτηρ μένε: τῆ γὰρ Ἀθήνη
 θάρσος ἐνὶ φρεσὶ θῆκε καὶ ἐκ δέος εἶλετο γυίων.
 140 στή δ' ἄντα σχομένη: ὁ δὲ μερμήριξεν Ὀδυσσεύς,

135 μίξεσθαι: “to have intercourse with, mix with”; future infinitive, complementary with ἐμελλε (future is the normal complement with this verb).

περ ἑών: “although being”, hence “although he was”; concessive (see note on μάλα περ ῥυπόωντα in 87).

χρειώ γάρ ἴκανε: “for need was upon him” (he is the implied object of ἴκανε; cf. 169, χαλεπὸν δέ με πένθος ἰκάνει, “harsh misery is upon me”).

136 φάνη: “he appeared”; 3rd singular unaugmented aorist deponent (passive in form, middle sense). With predicate adjective σμερδαλέος, “he appeared terrible”, and indirect object αὐτῆσι (“to them”).

ἄλμη: dative of means with passive participle κεκακωμένος, “fouled with brine”.

137 ἄλλυδις ἄλλη: “each one in a different direction”. Despite singular ἄλλη, the plural verb (τρέσσαν) corresponds to the multiple subjects implied by the idiom.

ἐπ' ἠϊόνας: ἐπί + accusative of extent of space, “over/across the beaches”.

προύχουσας: = προ-έχουσας, “projecting”, “probably meaning that they form spits jutting into the sea at the estuary” (Watson).

Comparison with 24.82 (ἄκτῃ ἐπι προύχουσι) doesn't make the image much clearer to us; 10.89 may be more helpful: ἄκται δὲ προβλήτες ἐναντία ἀλλήλησιν / ἐν στόματι προύχουσιν (at the mouth of a protected harbor, “jutting beaches project opposite each other at the mouth”), but it is still hard to picture the girls running away over such apparently large areas.

138 οἷη: alone

τῆ: “for her”, dative of advantage with θῆκε;

when read with ἐνὶ φρεσὶ, it's sensible to translate “placed in her breast”.

139 θάρσος: neuter accusative, direct object of θῆκε.

θῆκε: placed; 3rd singular unaugmented aorist τίθημι.

ἐκ...εἶλετο: aorist middle αἰρέω; = ἐξείλετο δέος γυίων (ἐκ is in tmesis/adverbial with εἶλετο; doesn't modify δέος, which is accusative direct object of the verb). Note that the middle of αἰρέω sometimes has the meaning “choose”, but in Homer it is usually more literal.

γυίων: separative genitive, “took fear out of her limbs”. Note how the emotion resides in the body part which it stirs to action.

140 στή: she stood; 3rd singular unaugmented aorist ἵστημι.

ἄντα: the adverb can be understood with both main verb (στή) and participle (σχομένη). A nice example of creative reuse of a formula: women usually “stand holding their veil in front of their cheeks” (e.g. 16.415-16, στή.../ ἄντα παρειῶν σχομένη λιπαρὰ κρήδεμνα; 5 times in the poem), but here the participle is used intransitively. One could argue that the variation calls attention to her lack of a veil (see line 100). As part of a rhetoric of confrontation, moreover, the phrase prefigures critical moments in Odysseus' battle with the suitors (see 21.421, 22.266, 24.181).

σχομένη: “holding (steadfast)”; aorist middle participle ἔχω. An instance where the sense of the middle verges on the reflexive (“holding herself”).

135 μίγνυμι: to mix, go among; have intercourse

135 γυμνός, -ή, -όν: naked, unclad, unarmed

135 χρειώ, ἦ: need, desire, longing; necessity

136 ἄλμη, ἦ: seawater, brine

136 σμερδαλέος, -η, -ον: terrible, fearful, dread

136 κακώω: to mistreat, afflict; mar, disfigure

137 τρέω: to flee from fear, retreat, shrink

away

137 ἄλλυδις: to different places or directions

137 ἠϊών, -ονος, ἦ: shore, beach

137 προέχω: to project, jut out, hold before

139 δέος, δείους, τό: fear, alarm, dread, awe

139 θάρσος, τό: courage, boldness, spirit

139 γυία, τά: joint, limbs

140 ἄντα: face to face, facing, before

ἢ γούνων λίσσοιτο λαβῶν εὐώπιδα κούρην,
ἢ αὐτως ἐπέεσσιν ἀποσταδὰ μελιχίοισι
λίσσοιτ', εἰ δείξειε πόλιν καὶ εἴματα δοίη.
ὥς ἄρα οἱ φρονέοντι δοάσσατο κέρδιον εἶναι,

141 ἢ... λίσσοιτο... ἢ... λίσσοιτο: “whether he should entreat...or should entreat”; present optative in an indirect (disjunctive) question, introduced by main verb μερμηρίζεν (pondered; cf. ὥρμαινε in 118).

γούνων λαβῶν: “taking hold of her knees”; partitive genitive, as is normal for verbs of touching (one can only touch a part of a thing, not the whole; but compare with γούνα λαβόντι in 147). λαβῶν is nominative singular aorist participle λαμβάνω. Word order is worth noting here: the interweaving of phrases, with λίσσοιτο separating γούνων λαβῶν, is somewhat unhomeric (something that’s easy to miss if one is used to reading Latin epic, especially Ovid). It results from a desire to place extra emphasis on γούνων, which is then contrasted with the whole of the next line.

εὐώπιδα κούρην: direct object of λίσσοιτο.

142 αὐτως: “just as he was”. As with ἐπέεσσιν and ἀποσταδὰ, the adverbial sense applies to λίσσοιτ’ at the start of the next line. 3 adverbs in total for that verb: “as he was, with words, apart”.

143 λίσσοιτ’: the direct object is still κούρην, but the sense is now expanded with a noun clause, “entreat her that she...”

εἰ δείξειε...δοίη: “whether/that she might show... give...”; aorist optatives, δείκνυμι and δίδωμι, in a noun clause that acts as a second object for λίσσοιτο. Can also be described as an indirect request, with the same syntax as an indirect question (introduced by λίσσοιτο, which is itself in an indirect question: “he pondered *whether* he should entreat her *that*...”). Secondary sequence, therefore optative. No conditional here, despite εἰ: the word is used in the same way as in indirect questions (“ask whether...”). Such requests often involve the indefinite adverb πῶς to add

an extra layer of distancing politeness. Both verbs imply “to him” as an indirect object. On this kind of indirect request, see See Smyth 2672a: he claims it is a controversial interpretation, but it is also a simple one, and I am not aware of any further literature deciding the issue. It is true that the idiom often seems to express purpose more than request or question (e.g. 10.147), but the basic syntactical relation seems quite clear to me. Garvie cites Goodwin, MT 487-8 for the idea that it is a conditional clause expressing purpose, but most of Goodwin’s examples in 487 involve εἰ + κέ/ἄν, which is significant difference, and most in 488 seem better explained as implied indirect question or request. The best example to consider is probably 9.228: Ἄλλ’ ἐγὼ οὐ πιθόμην, ὄφρ’ αὐτόν τε ἴδοιμι καὶ εἴ μοι ξείνια δοίη: “I disobeyed them, so that I might see [the Cyclops] and (hoping that/wondering if/in order that) he might give me a guest-gift”. OK, long note over: main thing is that I say εἰ δείξειε etc. is the content of Odysseus’ imagined supplication, many others say it is its purpose.

144 ὥς οἱ φρονέοντι: “to him (οἱ) as he was pondering (φρονέοντι) like this (ὥς)”, dative indirect object of δοάσσατο (“seemed to him”).

δοάσσατο κέρδιον εἶναι: “to be more advantageous”. Subject of δοάσσατο is λίσσεσθαι in the next line (“entreating seemed to be more advantageous”). This can also be explained as an impersonal construction, in which case we must say that we have a form of indirect discourse with the verb of seeming: “it seemed to him *that* entreating (to entreat) was more advantageous”. In either case, λίσσεσθαι is to be understood as a subject for εἶναι (the infinitive is a verbal noun).

141 γόνυ, γουνός, τό: the knee

141 λίσσομαι: to beg, pray, entreat, supplicate

141 μερμηρίζω: to deliberate, ponder, consider

142 ἔπος, -εος, τό: a word

142 μελιχίος, -η, -ον: winning, soothing, mild

142 ἀποσταδόν: standing aloof, standing

afar

142 αὐτως: in the same manner, just, as it is

143 δείκνυμι: to point out, display, show

144 φρονέω: to think, to be wise, prudent

144 δοάσσατο: it seemed, it appeared

144 κερδίων, -ιον: more profitable, better, best

145 λίσσεσθαι ἐπέεσσιν ἀποσταδὰ μελιχίοισι,
 μή οἱ γούνα λαβόντι χολώσαιτο φρένα κούρη.
 αὐτίκα μελίχιον καὶ κερδαλέον φάτο μῦθον:
 “γουνούμαι σε, ἄνασσα: θεός νύ τις ἦ βροτός ἐσσι;
 εἰ μὲν τις θεός ἐσσι, τοῖ οὐρανὸν εὐρὺν ἔχουσιν,
 150 Ἄρτέμιδι σε ἐγὼ γε, Διὸς κούρη μεγάλοιο,
 εἰδὸς τε μέγεθός τε φυήν τ’ ἄγχιστα εἴσκω:
 εἰ δέ τις ἐσσι βροτῶν, οἱ ἐπὶ χθονὶ ναιετάουσι,

145 μή οἱ...χολώσαιτο: “lest she become angry at him” (dat). Bain interprets as implied fear clause (“for fear lest”), but it is hard to distinguish that idea here from a negative purpose clause (“he decided to keep apart, so that she would not get angry”). μή at the start of the line is very common in the poem (over 50 times), and it usually introduces a negative purpose clause.

χολώσαιτο φρένα: “become angry in her heart”; φρένα is accusative of respect, but also a shortened version of κατὰ φρένα (line 118), used on its own with verbs of strong emotion (cf. γέγηθε δέ τε φρένα Λητώ in 106).

147 αὐτίκα: the progress of time in this episode is carefully managed: this adverb implies that despite his pondering, his crafty speech follows almost immediately upon his appearance.

φάτο μῦθον: “he made a speech”; imperfect φημί.

148 γουνούμαι: literally, “I take you by the knees”, hence “I supplicate you”. He achieves in words what he has decided not to do physically.

ἄνασσα: “Only here and 1.175 used of a mortal, and here used because his first thought is that she is a goddess” (Bain). A Mycenaean digamma word, ῥανασσα, with hiatus after previous vowel.

ἐσσι: are you?; Attic εἶ, 2nd singular εἰμί.

θεός τις: “some god”, “one of the gods”.

149 τοῖ... ἔχουσιν: “who hold, inhabit” (cf. 123, 177, 195); relative clause. Antecedent of the plural pronoun is singular τις θεός, so clearly Homer sees the indefinite as equivalent to τις θεῶν, “one of the gods”; compare the

structure of 153.

150 Ἀρτέμιδι: indirect object of εἴσκω at the end of the next line. Last syllable is pronounced long. Bain gives a rather too ambitious rule to explain it; better to note that such licence is relatively common with proper names (especially at the start of the line, especially with dative or vocative), occurs only in the middle of a foot, and is inevitable when the poet is determined to include a word with 3 consecutive short syllables. Compare 3.230, Τηλέμαχε, ποῖόν σε ἔπος...

σε: direct object of εἴσκω at the end of the next line.

ἐγὼ: subject of εἴσκω at the end of the next line. Hence, “I liken you to Artemis”.

σε ἐγὼ: very noticeable hiatus between these words, not easily explained by usual methods (line position, lost consonants), but in keeping with the emphatic irregularity of Ἀρτέμιδι.

ἐγὼ γε: “I for one” (whatever others may think).

κούρη: in apposition to dative Ἀρτέμιδι.

151 εἰδὸς τε μέγεθός τε φυήν τ’: “in appearance, size and form”; accusatives of respect with εἴσκω. For μέγεθος, remember the Artemis simile, where we understand that Nausikaa, like the goddess, is taller by a head than her companions. The first τε is pronounced long before the following liquid consonant (see on line 14).

ἄγχιστα εἴσκω: “I most closely liken”, i.e. “I think that you are very similar to”.

146 χολόω: to become angry; mid. become angry

147 κερδαλέος, -η, -ον: clever, crafty, cunning

148 ἄνασσα, ἡ: a queen, lady, mistress

148 γουνόομαι: grasp knees, implore, entreat

149 εὐρύς, -εῖα, -ύ: wide, broad, spacious

149 οὐρανός, ό: sky, heavens

151 εἴσκω: to make like, liken to; think, suppose

151 ἄγχιστος, -ον: nearest, closest

151 μέγεθος, τό: height, stature, magnitude, size

152 χθών, -ονός, ἡ: the earth, ground

152 ναιετάω: to live, dwell, abide

155 τρις μάκαρες μὲν σοί γε πατήρ καὶ πότνια μήτηρ,
 τρις μάκαρες δὲ κασίγνητοι: μάλα πού σφισι θυμὸς
 αἰὲν εὐφροσύνησιν ἰαίνεται εἵνεκα σεῖο,
 λευσσόντων τοιόνδε θάλας χορὸν εἰσοιχνεῦσαν.
 κείνος δ' αὐτὸν περὶ κῆρι μακάρτατος ἔξοχον ἄλλων,

153 τρισμακάρες: “thrice-blessed (are)”; supply the verb

σοί γε: dative of advantage; an adverbial relation, so “they are thrice blessed, for you, at least”. As often, however, the relation is vague enough that it may be reasonably expressed with a possessive, “your mother and father”. The *γε* picks Nausikaa and her family out from the mass of humanity mentioned in the previous line.

154 μάλα: with *ἰαίνεται* in the next line.

πού: “I’m sure, I dare say”. The indefinite adverb is appropriate because Odysseus can’t claim definite knowledge of people he has not met. The accent is from *σφισι*.

σφισι θυμὸς: “their heart”; but again, a dative of advantage; lit. “the heart is warmed (*ἰαίνεται*) for them”.

155 αἰὲν: always; *αἰεί*

εὐφροσύνησιν: either “at feasts”, a locative dative, relying on a later sense of the word (and fitting better with the following lines); or instrumental, “with good cheer”.

σεῖο: you (= σοῦ); genitive with preposition *εἵνεκα*, “because of you.”

156 λευσσόντων: “when they see”, genitive plural participle, but referring to *σφισι* (dative), Nausikaa’s family. The participle betrays how close that dative of advantage is to a possessive genitive.

τοιόνδε θάλας: “a shoot such as this”, i.e. such as you are (direct object of *λευσσόντων*). Odysseus chooses the word to prepare for the comparison with the *νέον ἔρνος* of 163.

χορὸν εἰσοιχνεῦσαν: “entering the dance”. Feminine accusative *εἰσοιχνεῦσαν* describes neuter *θάλας*; as if he knows that the image of

a plant shoot entering the dance is too odd, Odysseus changes the gender to fit Nausikaa.

157 κείνος: “that one (is)”, *ἐκεῖνος*. This marks the final part of what has been a carefully structured priamel: a rhetorical progression through “foils” which are rejected or superceded in order to focus on the true object of praise (see Sappho 15, Pindar Olympian 1, Strophe 1).

αὐτὸν: “next, in turn”, i.e. next in the list after the parents and brothers.

περὶ κῆρι: this phrase occurs 6 times in the poem, and the two words are closely connected; but *περὶ* doesn’t govern *κῆρι* as a preposition. Rather it is adverbial, meaning much the same as *ἔξοχον* here. So *κῆρι* on its own is “in the heart”, a kind of locative dative, and *περὶ* intensifies the verbal idea, *μακάρτατος* [ἔστι]. “He is *altogether* blessed in his heart, beyond others (*ἔξοχον ἄλλων*)”.

ἄλλων: “beyond others”, an implied genitive of comparison with a superlative idea (expressed by *ἔξοχον*), or the partitive genitive with *ἄλλων* understood as equivalent to *πάντων*. “The superlative combined with *ἄλλων* is a common Greek construction, and arose from a mixture of the comparative with *ἄλλων* and the superlative with *πάντων*” (Bain).

μακάρτατος: “Cf. Sappho 31, where, as here, the praise of the ‘blessed man’ serves as an indirect way of praising the girl who is being addressed”. Sappho’s famous and much misread poem is in fact a skillful response to this very passage, offering only the final stage of the priamel (see Winkler 2008).

153 μάκαρ, -αρος: blessed, happy

153 τρίς: thrice, three times

154 κασίγνητος, ὄ: a brother

155 εἵνεκα: for the sake of, because of (+ gen. before or after)

155 ἰαίνω: to warm, heat; gladden, cheer

155 εὐφροσύνη, ἦ: happiness, joy; party, feast

156 λεύσσω: to look upon, see, behold,

discern

156 τοιόσδε, -άδε, -όνδε: such

156 εἰσοιχνεῶ: to go to; approach, enter

156 θάλας, τό: young shoot, young person

157 ἐκεῖνος, -η, -ον: that, those

157 αὐτὸν: again, in turn; further, moreover

157 κῆρι, τό: heart; soul, mind

157 ἔξοχον: adv. especially, beyond

160 ὅς κέ σ' ἐέδνοισι βρίσας οἰκόνδ' ἀγάγηται.
 οὐ γάρ πω τοιοῦτον ἴδον βροτὸν ὀφθαλμοῖσιν,
 οὐτ' ἄνδρ' οὔτε γυναῖκα: σέβας μ' ἔχει εἰσορόωντα.
 Δήλω δὴ ποτε τοῖον Ἀπόλλωνος παρὰ βωμῶ
 φοίνικος νέον ἔρνος ἀνερχόμενον ἐνόησα:
 ἦλθον γάρ καὶ κείσε, πολὺς δέ μοι ἔσπετο λαός,
 τὴν ὁδόν, ἧ δὴ μέλλεν ἐμοὶ κακὰ κήδε' ἔσεσθαι:

158 ὅς κέ σ' ἀγάγηται: "whoever will lead you (in marriage)", antecedent is κείνος, σε is object of ἀγάγηται, not βρίσας; aorist subjunctive in indefinite relative clause (ὅς κέ = ὅς ἄν/ ὅστις ἄν). The indefinite cap to the priamel is imitated by Sappho's κήνος...ῶστις. Compare line 28 (οἱ κέ σ' ἀγωνταί) and 37 (ἦ κεν ἄγησι).

ἐένδοισι βρίσας: "having prevailed with bridal-gifts". Classical Greeks observed dowry marriage (the wife brings goods to the husband's house). Both customs (dowry and bride price) are present in Homer, but probably did not exist together in any historical Greek society. ἔδνα is a digamma word (εἔδνα), and the reduplication of the initial syllable probably arises from attempts to make the newer word fit the meter in contexts like this (a pre-archaic bard probably said σε εἔδνοισι). Compare ἐεισαμένη (24), ἐεικοστῶ (170).

159 τοιοῦτον... βροτὸν: "such a mortal" (as you).

ἴδον: unaugmented εἶδον (aorist of ὄραω).

ὀφθαλμοῖσιν: instrumental dative, "with my eyes".

160 σέβας μ' ἔχει: "reverence holds me". Compare 3.227, ἄγη μ' ἔχει ("astonishment holds me"), 10.326, θαμὰ μ' ἔχει ("wonder holds me").

εἰσορόωντα: "as I look upon [you]" (accusative participle agrees with με). This is where Sappho parts ways with her Homeric model.

161 Δήλω: "at/on Delos"; dative place where with the name of an island.

δή: "to be sure", modifies the blanket

158 ἔδνα, τά: brideprice, dowry

158 βρίθω: to win, prevail

159 τοιοῦτος, -αὔτη, -οὔτο: such

159 πω: yet, up to this time

159 ὀφθαλμός, ὁ: the eye

160 εἰσοράω: to look upon, view, behold

160 σέβας, τό: reverential awe, astonishment

161 Ἀπόλλων, ὁ: Apollo

161 τοῖος, -α, -ον: of such kind, such sort, such

161 βωμός, ὁ: a platform; altar

negative of 160-1 (not a man or a woman, but, to be sure, I did once see...)

τοῖον: with the νέον ἔρνος in the next line, "such a young sprig". One wonders if all this talk of shoots and sprigs has any connection to the πτόρθον he is holding in front of his genitals.

Ἀπόλλωνος παρὰ βωμῶ: = παρὰ βωμῶ Ἀπόλλωνος (adverbial with ἀνερχόμενον in the next line).

162 φοίνικος νέον ἔρνος: "a young sprig of a palm tree". ἔρνος is neuter accusative, direct object of ἐνόησα ("I saw").

ἀνερχόμενον: "growing up".

163 κείσε: "to there, to that place"; ἐκεῖσε ἦλθον γάρ καὶ κείσε: "for I went there too".

δέ: in contrast to my current solitary condition.

ἔσπετο: 3rd singular aorist middle ἔσπετο + dative μοι.

164 τὴν ὁδόν ἧ: "that journey, on which..."

τὴν = ταύτην, the demonstrative acting as correlative for ἧ (dative of place where). Garvie calls ὁδόν an "accusative of ground traversed", but it is surely in loose apposition to the journey specified by ἦλθον κείσε, as an implied internal accusative (ἦλθον τὴν ὁδόν, "I travelled that road"). For ὁδόν in apposition to a verb phrase, cf. 17.426, Αἴγυπτόνδ' ἰένα, δολιχὴν ὁδόν ("to go to Egypt, a long journey").

μέλλεν ἐμοὶ... ἔσεσθαι: "were going to exist for me" (μέλλω takes a future infinitive complement), subject is κακὰ κήδεα. But possessive dative, so: "I was going to have..."

161 Δήλος, ὁ: Delos (the island)

162 νέος, -η, -ον: young; new, novel, strange

162 ἀνέρχομαι: to go up, approach; grow up

162 ἔρνος, τό: young sprout, shoot, scion

162 φοῖνιξ, -ικος: palmtree; purple-red dye

163 λαός, ὁ: people, the people

163 ἐκεῖσε: thither, to that place

164 ὁδός, ἧ: road, way, path, journey

164 κήδεος, -ον: care, concern

- 165 ὡς δ' αὐτῶς καὶ κείνο ἰδὼν ἐτεθήπεα θυμῷ,
 δῆν, ἐπεὶ οὐ πῶ τοῖον ἀνήλυθεν ἐκ δόρυ γαίης,
 ὡς σέ, γύναι, ἄγαμαί τε τέθηπά τε, δεΐδια δ' αἰνῶς
 γούνων ἄψασθαι: χαλεπὸν δέ με πένθος ἰκάνει.
 χθιζὸς ἔεικοστῷ φύγον ἦματι οἴνοπα πόντον:
 170 τόφρα δέ μ' αἰεὶ κῦμα φέροι κραιπναί τε θύελλαι
 νήσου ἀπ' Ὀγυγίης: νῦν δ' ἐνθάδε κάββαλε δαίμων,
 ὄφρα τί που καὶ τῆδε πάθω κακόν: οὐ γὰρ οἶω

165 ὡς δ' αὐτῶς...ὡς (168): "just as, like that (then, in those circumstances), I was amazed... so (now) I am amazed"

κείνο ἰδὼν: seeing that (sprout); ἐκείνο, φιδῶν.

καὶ κείνο: cf. καὶ κείσε above. The adverb emphasizes the closeness of the comparison.

ἐτεθήπεα: I was amazed; pluperfect τέθηπα (which is perfect).

θυμῷ: "in my heart".

166 δῆν: one of Homer's more remarkable unperiodic enjambments. In this poem, only 3.138 is comparable.

τοῖον: with δόρυ, subject of ἀνήλυθεν.

ἐκ: governs γαίης, not δόρυ; "out of the earth". Since there is no tmesis here, the word order is surprising; a "licence unusual in Homer", in Merry's view.

ἀνήλυθεν: 3rd singular aorist deponent, ἀν-έρχομαι

167 ὡς: = οὕτως, "like that, just so".

γύναι: O woman; vocative direct address

σέ: object of ἄγαμαί; τέθηπά is intransitive (no object).

168 ἄψασθαι: "to grasp"; aorist ἄπτομαι + partitive genitive. Complementary infinitive with δεΐδια ("fear to grasp").

χαλεπὸν δέ με πένθος ἰκάνει: cf. 136, χρεῖώ γάρ ἴκανε.

169 χθιζός: normally an adjective (applied to things that happened yesterday), but here used as an adverb.

ἔεικοστῷ... ἦματι: "on the twentieth day"; dative of time when.

φύγον οἴνοπα πόντον: "I escaped the wine-dark sea".

170 τόφρα: "in the meantime, before that", i.e. all those 19+ days.

φέρει: ἐφέρει, "was carrying me", subject is κῦμα (and θύελλαι, despite change to plural).

171 ἐνθάδε: "here, hither".

κάββαλε: aorist. κατα-βάλλω -> κατ-βάλλω -> καδ-βάλλω -> καβ-βάλλω (by apocope and assimilation of consonant).

δαίμων: subject of κάββαλε, = Poseidon. Odysseus knows by now that the Cyclops' father is against him, but avoids naming him by a form of euphemism.

172 ὄφρα... πάθω: "so that I may suffer"; 1st singular aorist subjunctive πάσχω in a purpose clause

τί: with κακόν, "some evil", object of πάθω.

που: "I take it, I assume, apparently" (the passive-aggressive particle).

καὶ τῆδε: "here too".

οἶω: "I think"; 1st singular active of usually middle οἴομαι.

165 τέθηπα: to be amazed, marvel (pf. in form)

166 δόρυ, δουρός, τό: a stem, tree; spear

167 δεΐδω: to fear, dread, shrink from, feel awe

167 ἄγαμαι: to wonder at, admire

167 αἰνός, -ή, -όν: terrible, dire; amazing, wonderful

168 πένθος, τό: grief, sadness, sorrow

168 ἄπτομαι: to touch, grasp

168 χαλεπός, -ή, -όν: difficult, hard, harmful

169 πόντος, ό: sea

169 φεύγω: to flee, escape; defend in court

169 οἴνοψ, -οπος: winedark, winecolored

169 εἰκοστός, -ή, -όν: the twentieth

169 χθιζός, -ή, -όν: of yesterday

170 κῦμα, -ατος, τό: wave, swell, surge

170 τόφρα: during that time, meanwhile

170 θύελλα, ή: violent wind, storm, squall

170 κραιπνός, -ή, -όν: swift, rapid, rushing

170 φορέω: to carry, wear

171 ἐνθάδε: here, hither, there, thither

171 νήσος, ή: an island

171 Ὀγυγία, ή: Ogygia (Calypso's Island)

171 δαίμων, -ονος, ό: divine being, god

171 καταβάλλω: to throw down, cast

172 πάσχω: to suffer, experience

172 οἴομαι: to suppose, think, imagine

172 τῆδε: here; in this way, thus

παύσεσθ', ἀλλ' ἔτι πολλὰ θεοὶ τελέουσι πάροιθεν.

175 ἀλλά, ἄνασσ', ἐλέαιρε: σὲ γὰρ κακὰ πολλὰ μογήσας
 ἐς πρώτην ἰκόμην, τῶν δ' ἄλλων οὐ τινα οἶδα
 ἀνθρώπων, οἳ τήνδε πόλιν καὶ γαίαν ἔχουσιν.
 ἄστυ δέ μοι δεῖξον, δὸς δὲ ῥάκος ἀμφιβαλέσθαι,
 εἴ τί που εἴλυμα σπείρων ἔχες ἐνθάδ' ἰούσα.

173 παύσεσθ: (he) will stop; future παύσεσθαι. Verbs of hoping, expecting, threatening, swearing and the like (here οἶω has the sense of “expect”) take future infinitives as their complement. The δαίμων (not the κακόν) is the implied subject of middle παύσεσθαι, with a vaguely implied supplementary participle (e.g. “stop harrassing me”). For similar expressions, cf. 2.198, 17.7. The verb always has a living subject in Homer, unless one counts the winds as inanimate.

τελέουσι: contract future, “they will bring to pass”, object is πολλὰ, “many things”; does not imply κακὰ. This doesn't imply he thinks that all the gods will make him suffer: it's just a periphrasis for “a lot will happen before that”.

πάροιθεν: “before that”, i.e. before he stops.
ἄνασσ': “O mistress” (ἄνασσα); vocative direct address; a digamma word, so no elision of preceding vowel (ἀλλά φανασσ').

σὲ: with πρώτην in the next line, ἐς σὲ πρώτην. The word order puts emphasis on σὲ.
κακὰ πολλὰ: direct object of the participle μογήσας, which describes Odysseus, subject of the main verb; κακὰ is an internal object (“suffer evils” is analogous to “suffer sufferings”).

174 ἐς πρώτην: “to (you) first”.
ἐς σὲ ἰκόμην: “I have come upon you first”. The verb is elsewhere used, with the preposition, of arriving at a place (9.79), and without the preposition for “visiting” a people (4.84); but here it reminds us of Odysseus' status as a ἰκέτης (suppliant).

ἄλλων: partitive genitive with τινα (“none of the others”).

175 τήνδε πόλιν: “the city here”, ὅδε and οὗτος are often used in a local sense. No

mention has been made of a city, but that one is nigh is a natural supposition because he sees the maidens at play” (Bain).

ἔχουσιν: “hold, inhabit, rule”, as at 150.

176 ἄστυ: (ἄστυ); no significant difference in sense from πόλιν in the previous line.

δειξον, δὸς: aorist imperatives (δείκνυμι, δίδωμι). μοι is indirect object for both (“show to me, give to me”).

ῥάκος: = φράκος; the previous short syllable δὲ is pronounced long, as before a pair of consonants.

ἀμφιβαλέσθαι: middle voice, epexegetical infinitive with the noun ῥάκος, similar to the purposive infinitives we've come across already; “a rag to throw around myself”. The infinitive explains a quality of the noun (“a rag for throwing around”, if you like).

177 που: “perhaps”.

εἴλυμα: the first syllable connotes wrapping or encircling, and was originally φειλ (cf. φειλυτο, 5.403), but here the digamma is ignored, που being shortened by correption before the following vowel.

τί εἴλυμα σπείρων: “some wrapper of clothing”, i.e. a version of a laundry bag. σπείρων is objective genitive, with the verbal sense of εἴλυμα (“wrapper” = “wrapping”). At 269 σπείρα is used for sails.

ἔχες: = εἶχες; given the participle that follows, better “brought” than “had” (cf. cognate Latin *veho*).

ἐνθάδ' ἰούσα: “coming here”; ἰούσα is nominative singular participle from ἔρχομαι/εἶμι, agreeing with subject of ἔχες (“you”, = Nausikaa, so feminine); translate with temporal circumstance, “when you came here”.

173 τελέω: to complete, fulfill, accomplish

173 πάροιθε: before, in front; in time past

173 παύω: to stop, make cease

173 μογέω: to toil, suffer hardship

173 ἐλεαίρω: to pity, take pity on, take pity

176 ἄστυ, τό: a city, town

176 ἀμφιβάλλω: to throw or put round, put

on

176 ῥάκος, τό: rag, worn garment, ragged cloth

177 σπείρον, τό: cloth, clothing, attire; sail

177 εἴλυμα, -ατος, τό: a wrap, covering

180

σοὶ δὲ θεοὶ τόσα δοῖεν, ὅσα φρεσὶ σῆσι μενοινᾶς,
 ἄνδρα τε καὶ οἶκον, καὶ ὁμοφροσύνην ὀπάσειαν
 ἐσθλήν: οὐ μὲν γὰρ τοῦ γε κρείσσον καὶ ἄρειον,
 ἢ ὄθ' ὁμοφρονέοντε νοήμασιν οἶκον ἔχητον
 ἀνήρ ἠδὲ γυνή: πόλλ' ἄλγεα δυσμενέεσσι,
 χάρματα δ' εὐμενέτησι: μάλιστα δέ τ' ἔκλυον αὐτοί.”

178 τόσα: substantive pronoun, “so many things”. Correlative with ὅσα, so translate both together: “as many things as” (not the literal “so many things, as many things”).

θεοὶ δοῖεν: “may the gods give”; optative of wish. The following structure is a little loose. Closely paired ἄνδρα τε καὶ οἶκον appear to be in apposition to τόσα (i.e. the things the gods should give her); καὶ ὁμοφροσύνην ὀπάσειαν then appears as an afterthought, adding to the whole thought of 179-80. As Garvie notes, it would be unhomeric to expect the listener to wait for ὀπάσειαν before interpreting the first half of the line. Compare θεοὶ δ' ἀρετὴν ὀπάσειαν in 13.45.

ὅσα φρεσὶ σῆσι μενοινᾶς: “the things you desire in your heart”. φρεσὶ is locative dative, not instrumental (the φρενές are where the desires reside cf. 140).

179 ἄνδρα τε καὶ οἶκον: in apposition to τόσα, and so further objects for δοῖεν.

ὀπάσειαν: “may the gods grant”; optative of wish.

180 ἐσθλήν: in run-over position like this, the adjective emphasizes a quality that always accompanies its noun, somewhat like an ornamental epithet. Not “noble concord, rather than the bad kind of concord”, but “concord, which is a noble thing”. Contrast, however, φάτις.../ ἐσθλή in 29-30, where there clearly is a contrast implied between good and bad versions of the noun.

τοῦ γε...ἢ ὄθ': τοῦ = τοῦδε, ὄθ' = ὅτε. τοῦ is genitive of comparison; “than this, (I mean) when...” What follows in the “when” clause is in apposition to, and explains, the demonstrative τοῦ. Note how the comparison is expressed first with the (comparative) genitive of the pronoun, then with the comparative particle ἢ in the apposed clause: the particle is not necessary, but makes the role of the clause clear.

178 τόσος, -η, -ον: so much, so many, so great

178 μενοινᾶω: to wish, desire, to be bent on

179 ὀπάζω: to grant

179 ὁμοφροσύνη, ἦ : likeness of mind, concord

180 ἀρείων, -ον: better, stronger, more warlike

180 κρείσσων, -ον: better, stronger, superior

κρείσσον καὶ ἄρειον: supply, ἐστίν, used existentially; “there is nothing better or more powerful than this, when...”

181 ὁμοφρονέοντε: dual nominative participle, describing ἀνήρ ἠδὲ γυνή in the next line.

ἔχητον: present subjunctive, dual form; object is οἶκον, “they have a house”, i.e. they share and run a household as partners. Subjunctive in a general temporal clause, “whenever” (we would normally expect ἄν or κε).

νοήμασιν: “in their thoughts”, dative of respect.

182 δυσμενέεσσι... εὐμενέτησι: “[these things are a cause of] many pains for those wishing them ill, [many] joys for those wishing them well. Merry is probably right that the nouns (ἄλγεα, χάρματα) are appositional accusatives: “accusative in apposition to the foregoing clause. Such an accusative is really exegetical...”. He continues, “Closely connected with this usage is the familiar Homeric construction ‘θαῦμα ιδέσθαι’, where ‘θαῦμα’ is the exegetical accusative in apposition, while the infinitive defines the sphere of ‘θαῦμα.’”

183 ἔκλυον αὐτοί: “they themselves have a good reputation”; lit. “are (well) heard of,” a poorly attested passive sense of κλύω (despite active form). It may mean, instead, “they themselves hear the good report of it” (Bain says “But they themselves know this

best”, as if we had something like ἀνέγνον, on the model of Iliad 13.734). Merry says “κλύειν standing alone could hardly be equivalent to εὔ... ἀκούειν” (“have a good reputation”); but that seems to me to be by far the likeliest answer, with μάλιστα understood as naturally

181 νόημα, τά : thought, notion, idea

181 ὁμοφρονέω: to be of like mind

182 ἄλγος, τό: pain, distress, grief

182 δυσμενής: hostile, enemy

183 κλύω: to hear; have a good reputation

183 εὐμενέτης, -ου, ὁ: a wellwisher

183 χάρμα, -ατος, τό: joy, delight, pleasure

185

τὸν δ' αὖ Νausικάα λευκώλενος ἀντίον ἠΰδα:
 “ξεῖν’, ἐπεὶ οὔτε κακῶ οὔτ’ ἄφρονι φωτὶ ἔοικας,
 Ζεὺς δ’ αὐτὸς νέμει ὄλβον Ὀλύμπιος ἀνθρώποισιν,
 ἐσθλοῖς ἠδὲ κακοῖσιν, ὅπως ἐθέλησιν, ἐκάστω:
 καὶ πού σοι τάδ’ ἔδωκε, σὲ δὲ χρῆ τετλάμεν ἔμπης.
 νῦν δ’, ἐπεὶ ἡμετέρην τε πόλιν καὶ γαῖαν ἰκάνεις,

positive and almost a superlative of εὔ.
ἐκλυον, meanwhile, is a gnomic aorist,
with its aspect supported by generalizing
τε (not a connective here: δέ does that job).
184 τὸν: = αὐτὸν, direct object of ἠΰδα
 (“addressed him”).

ἀντίον: an adverb modifying the verb, not
 an adjective. Basically “in reply”: of speaking,
 always used of one speech in reply to another;
 but also used of “sitting opposite” (e.g. 5.198).

185 ξεῖν’: = ξεῖνε, vocative.

ἐπεὶ... the clause gives the reason for her
 acknowledging him with the vocative and
 engaging in the conversation, despite his
 physical appearance. As Garvie says, “She
 might as well have said, ‘I am willing to help
 you’”.

ἄφρονι φωτὶ: “an unintelligent man”. In
 English the litotes (understatement with double
 negative) can seem sarcastic, but it is polite and
 conventional here (cf. 20.227); though we do
 find a similar locution used insultingly by
 Euryalus at 8.159 (οὐ γάρ σ’ οὐδέ, ξεῖνε,
 δαίμονι φωτὶ ἔσκαω/ ἄθλων: “stranger, you
 don’t seem to me like a man that knows much
 about games”). Compare rather Eidothea’s
 instructions to Odysseus at 5.342: δοκέεις δέ
 μοι οὐκ ἀπινύσσειν, “you seem to me not
 without understanding”, where the point is that
 she expects Odysseus to be smart enough to
 follow her instructions (and we hear those
 same words from Nausicaa at 258 when she
 tells Odysseus how to get to the city).

ἔοικας: “you seem like” (perfect with
 present sense); + dative for the thing one seems
 like (here φωτὶ).

186 Ζεὺς δ’ αὐτὸς etc.: the line expands on
 the thought that lies behind the previous one,
 that Odysseus is clearly a noble and intelligent
 man, despite his humble appearance; and
 thereby responds to his own assessment of his
 miserable state in 169-74.

184 ἀυδάω: to say, speak, utter

184 ἀντίος, -η, -ον: opposite; ἀντίον in reply

185 ξεῖνος, ὁ: guest, foreigner, stranger

185 ἄφρων, -ον: senseless, foolish, silly

186 νέμω: to distribute; mid. hold possess

186 ὄλβος, ὁ: happiness, bliss, good fortune

186 Ὀλύμπιος, -ον: Olympian, of Olympus

νέμει ὄλβον ἀνθρώποισιν: “distributes
 good fortune to men” (an echo of the famous
 image of the jars of good and bad at Zeus’ door,
 Iliad 24.527).

Ὀλύμπιος: the adjective is separated
 somewhat from its noun, Ζεὺς, emphasizing
 the contrast between men and gods by
 juxtaposing Ὀλύμπιος with ἀνθρώποισιν.

187 ὅπως ἐθέλησιν: “however he wishes”;
 indefinite relative pronoun with subjunctive in
 a general relative clause (ἐθέλησιν = ἐθέλη).
 Again, the generalizing particle (ἄν or κε) is
 missing.

ἐκάστω: “to each one”; singular, as if we
 had started with partitive genitives (ἐσθλῶν
 ἠδὲ κακῶν ἐκάστω, “to each one of the good
 and bad people”).

188 καὶ: with σοὶ, “to you too” (just as for
 other people).

πού: “I take it”, a bit more certain than
 “perhaps”: the statement is a logical conclusion
 (a kind of syllogism) from the generalization
 that Zeus distributes happiness as he wishes.

τάδ’: “these things”, object of ἔδωκε. “...with
 the vague τάδε she still euphemistically avoids
 any direct reference to his sufferings” (Garvie).

ἔδωκε: “Zeus gave”; 3rd singular aorist
 δίδωμι.

τετλάμεν: “to endure”; reduplicated aorist
 infinitive, τλάω; subject is σὲ, and
 complementary on impersonal χρῆ, adding up
 to “you must endure” (it is necessary that you
 endure).

189 νῦν: logical νῦν, “as it is”, recalling us to
 hard reality and the need for action rather than
 philosophizing.

τε: note position of the particle, second
 word in its phrase, as is normal.

ἰκάνεις: “you have arrived at”, with the
 accusatives, πόλιν καὶ γαῖαν. One begins to
 wonder why it is so important that the

187 ἕκαστος, -η, -ον: each, every one

187 ὅπως: how, in what way; in order that,
 that

188 τλάω: to bear, endure, suffer, undergo

188 ἔμπης: nevertheless, notwithstanding

189 ἡμέτερος, -α, -ον: our

- 190 οὐτ' οὖν ἐσθῆτος δευήσσαι οὔτε τευ ἄλλου,
ὦν ἐπέοιχ' ἰκέτην ταλαπείριον ἀντιάσαντα.
ἄστου δέ τοι δείξω, ἐρέω δέ τοι οὖνομα λαῶν:
Φαίηκες μὲν τήνδε πόλιν καὶ γαίαν ἔχουσιν,
195 εἰμὶ δ' ἐγὼ θυγάτηρ μεγαλήτορος Ἀλκινόοιο,
τοῦ δ' ἐκ Φαιήκων ἔχεται κάρτος τε βίη τε."
ἦ ῥα, καὶ ἀμφιπόλοισιν ἐϋπλοκάμοισι κέλευσε:
"στῆτέ μοι ἀμφίπολοι: πόσε φεύγετε φῶτα ἰδοῦσαι;
ἦ μή ποῦ τινα δυσμενέων φάσθ' ἔμμεναι ἀνδρῶν;

Phaeacians' realm be always described in these two ways, "city and land"; when Alcinous asks Odysseus about his home, he even triples the formula: γαίαν τε τήνδ' ἡμῶν τε πόλιν τε (8.555).

190 οὐτ' οὖν: the logical force of the particle, reinforcing causal ἐπεὶ in the previous line, is hard to translate; "certainly not..."

ἐσθῆτος: separative genitive with the verb δευήσσαι (one lacks something in the genitive).

δευήσσαι: "you will lack"; 2nd singular future middle.

τευ ἄλλου: "anything else" (τευ = τεο = τινος), also a genitive object of δευήσσαι.

191 ὦν ἐπέοιχ': (= ἐπέοικε), "which it is fitting that a suffering suppliant ..(not lack, receive)"; the relative clause needs a verb to govern the genitive pronoun: τύχειν ("get, obtain"), which also takes a genitive object, is the likely candidate.

ἰκέτην: accusative subject of the implied infinitive (e.g. τύχειν).

ἀντιάσαντα: aorist participle, agreeing with ἰκέτην, "when he meets"; supply a direct object, either "us" or more general, "a host". The phrase is conventional, with the object deliberately omitted to allow it to fit all circumstances. The participle works with the literal sense of ἰκέτην as "an arriver".

192 ἄστου: direct object of δείξω.

δείξω: 1st singular future δείκνυμι

τοῖ: σοι, indirect object of δείξω.

οὖνομα: ὄνομα (an Ionic form that fits the dactylic rhythm; cf. οὔρα/ὄρα).

195 τοῦ δ' ἐκ... ἔχεται: "depends on him, is held from him". Anastrophe of the preposition and pronoun (ἐκ τοῦ). Bain says "This use of ἐξ

is unusual", but the metaphor is clear enough: ἔχεται is used in later Greek of things that hang from a point to which they are attached (hence "depend"). Compare Nestor's pointed warning to Agamemnon at Iliad 9.103, σέο δ' ἔξεται ὅττι κεν ἄρχῃ: "whatever you start will depend on you (to finish it)".

196 ἦ ῥα: so she spoke; ἦ is 3rd singular imperfect ἡμί ("I say"), ῥα = ἄρα. A common formula for concluding a speech, always used at the start of the line (17 times in the poem). Confusion with ἦ ῥ', as at the start of 120, is forgivable.

197 στῆτέ μοι: "please stop"; lit. "stop for me"; μοι is ethical dative, a version of dative of advantage, common with imperatives (cf. κλυτέ μοι in 239, κλυθί μοι in 324).

πόσε: "where to? whither?"

ἰδοῦσαι: nominative plural, aorist participle ὁράω/εἶδον, "seeing, when you see". Garvie's "just because you have seen a man" (causal circumstance) is hard to resist.

198 ἦ μή ποῦ...φάσθ': "surely you do not think"; ἦ μή (cf. Attic ἄρα μή) expresses "incredulity by means of a question expecting the answer no" (Garvie). φάσθε is 2nd singular middle of φημί; literally "say", but frequently used with this sense ("claim", and so show that you "believe").

φάσθ' ἔμμεναι: "think that he is"; ἔμμεναι is present infinitive of εἰμί; infinitive in indirect statement with φάσθε. Odysseus (accusative φῶτα in 199) is the implied subject of the infinitive.

τινα δυσμενέων... ἀνδρῶν: partitive genitive, "someone of hostile men", and so "a

190 δεόομαι: to lack, be without, want (+ gen.)

190 οὖν: and so, then; at all events

191 ἰκέτης, ὁ: suppliant, one seeking protection

191 ἀντιάω: to meet, encounter

191 ταλαπείριος, -ον: muchsuffering, -tried

191 ἐπέοικε: to be fitting, suitable, right,

seemly

192 ἄστου, τό: a city, town

192 ἐρέω: I will say or speak

192 ὄνομα, -ατος, τό: name

195 κάρτος, τό: strength, might, power

196 ἡμί: I say

197 πόσε: whither?, to where?

200 οὐκ ἔσθ' οὔτος ἀνὴρ διερός βροτὸς οὐδὲ γένηται,
 ὅς κεν Φαιήκων ἀνδρῶν ἐς γαῖαν ἵκηται
 δηϊοτήτα φέρων: μάλα γὰρ φίλοι ἀθανάτοισιν.
 οἰκέομεν δ' ἀπάνευθε πολυκλύστῳ ἐνὶ πόντῳ,
 ἔσχατοι, οὐδέ τις ἄμμι βροτῶν ἐπιμίσγεται ἄλλος.
 205 ἄλλ' ὅδε τις δύστηνος ἀλώμενος ἐνθάδ' ἰκάνει,
 τὸν νῦν χρῆ κομέειν: πρὸς γὰρ Διὸς εἰσιν ἅπαντες

hostile person"; but the plural is important for what follows, the idea that all potentially hostile races are far away from Scherië.

199 ἔσθ': ἔστ' (ἔστι) before an aspirated vowel or diphthong.

οὔτος: the demonstrative is correlative with ὅς in the next line; οὔτος ἀνὴρ refers not to Odysseus (contrast ὅδε in 206), but to the hypothetical subject of the relative clause. Paraphrasing slightly, "the man hasn't been born who..."

διερός: the meaning of this word is somewhat unclear, and I suspect that the transmitted text is somewhat garbled here. The adjective probably implies some kind of liquid vitality (older English "quick"); at 9.43 διερῶ ποδι must mean "with nimble foot", and Hesiod contrasts dry and wet at *Works and Days* 460 with αἶην καὶ διερήν. See Merry for further details. Even so it seems as if there are too many nominatives here. Still, if we read ἔστι as existential (which works best in parallel with γένηται), we get something like "the living mortal man does not exist, nor do I expect he will be born, who..."

γένηται: aorist subjunctive with a future or prospective sense. See Bowie p. 46: "The prospective [subjunctive], sometimes distinguished by the addition of κε/άν, expresses an expectation."

200 ἵκηται: "may/will arrive"; κεν (άν) + aorist subjunctive of ἰκνέομαι. Subjunctive in an indefinite relative clause. Since the man does not exist, the indefinite or characteristic construction is logical: "no man exists who is such as to arrive bringing warfare".

201 μάλα γὰρ φίλοι: supply ἐσμέν, "we are". The logic of γὰρ clause seems to be that we are not visited by hostile men because the gods protect us. This reason is then added to with the observation that we're also too far away

199 διερός, -ά, -όν: living, vigorous, nimble

201 δηϊοτής, -ήτος, ή: battle, strife, warfare

202 ἀπάνευθε: far away, far off, from a distance

202 οἰκέω: to inhabit, dwell, live

202 πολύκλυστος, -ον: muchsurging, -dashing

203 ἐπιμίσγομαι: mingle, go among; have

from other men. The explanation should be read with 7.201-206 in mind, where Alcinoüs states that the Phaeacians are "near to" the gods (usually taken as "closely related"), and the latter not only reveal themselves openly, but even sit with them at feasts. That passage would not be out of place here.

202 πολυκλύστῳ: the final syllable is left long, despite following vowel (an occasional licence with -φ/η, especially at this position in the line; cf. εὐρυχόρῳ in line 4, ὑπερτερή in 70, εὐξέστῳ in 75, all in the same metrical position, mid 5th foot; but also κομιάτῳ in line 2, κίστη in 76, χρυσέη in 79 and 215, all before the main caesura).

203 ἄμμι: "with us"; Aeolic form of ἡμῖν, dative plural 1st pers. pronoun, indirect object of ἐπιμίσγεται.

βροτῶν: partitive genitive with τις ἄλλος, "any other mortal" (lit. any other of mortals).

204 ἀλώμενος: read the participle as a substantive; the structure of the statement is, then, "this man (ὅδε) has come here as some/a wretched wanderer", with ὅδε the subject, τις δύστηνος ἀλώμενος the predicate of ἰκάνει.

τις: the indefinite adjective is best translated simply with the English indefinite article in this context, "a wretched wanderer".

ἀλώμενος: wandering; participle ἀλάομαι
205 τόν: "whom"; relative pronoun, not demonstrative in this instance (though the distinction is often a fine one in Homer's paratactic style).

κομέειν: Homer also uses the more familiar κομίζω (e.g. 8.451).

πρὸς...Διός: "under the protection of Zeus", an idiomatic sense of the preposition with genitive, related to its basic use as "on the side of".

δόσις δ' ὀλίγη τε φίλη τε: "and a gift is a

intercourse with

203 ἐσχατος, -η, -ον: furthest, last, extreme

204 ἀλάομαι: to wander, stray, roam

204 δύστηνος, -ον: wretched, unhappy

205 ἅπας, ἅπασα, ἅπαν: every, quite all

205 κομέω: to take care of, attend to, minister

210

ξείνοι τε πτωχοί τε, δόσις δ' ὀλίγη τε φίλη τε.
 ἀλλὰ δότ', ἀμφίπολοι, ξείνω βρώσιν τε πόσιν τε,
 λούσατέ τ' ἐν ποταμῷ, ὄθ' ἐπὶ σκέπας ἔστ' ἀνέμοιο."
 ὡς ἔφαθ', αἱ δ' ἔσταν τε καὶ ἀλλήλησι κέλευσαν,
 κὰδ δ' ἄρ' Ὀδυσσέα εἶσαν ἐπὶ σκέπας, ὡς ἐκέλευσε
 Ναυσικάα, θυγάτηρ μεγαλήτορος Ἀλκινόοιο:
 πὰρ δ' ἄρα οἱ φᾶρός τε χιτῶνά τε εἴματ' ἔθηκαν,
 δῶκαν δὲ χρυσέη ἐν ληκύθῳ ὑγρὸν ἔλαιον,
 ἦνωγον δ' ἄρα μιν λοῦσθαι ποταμοῖο ῥοῆσι.

small thing, but dear" (a small expense for the host, but dear to the guest); a proverbial statement of the duties of a host. Despite τε... τε..., the contrast between ὀλίγη and φίλη is clear enough that we translate with "but". Bain translates, "And a gift, however small, is welcome."

207 δότ': give (δότε), 2nd person plural, aorist imperative (δίδωμι).

πόσιν: be careful to distinguish πόσις as "drink" from the same, unrelated word meaning "master, husband" (as in 282).

208 λούσατέ: supply "him" as object; active, transitive use (contrast middle ἀπολούσομαι, "wash myself", in 219). This verb is more often left uncontracted (see 96, λουεσάμεναι), probably a reflection of an original digamma (λοφε -> λουε -> λου).

ὄθ': ὄθι, "where".

ἐπι: tmesis; adverbial, or to be understood as part of ἔπεστι. In either case, "over it there is shelter" (i.e. the shelter of trees or large rocks). σκέπας is the subject. The commentators take ἐπι as purely adverbial, translating "besides" (besides what?); but cf. 117 for ἐπι in tmesis. Also 1.273, θεοὶ δ' ἐπὶ μάρτυροι ἔστων ("let the gods be witnesses to it").

ἀνέμοιο: with σκέπας, either separative genitive or, better, objective: "shelter from the wind" = "a sheltering from/against the wind".

209 ὡς ἔφαθ': thus she spoke (ὡς ἔφατο).

αἱ δ': (αἱ δέ) "and they", the maidservants.

ἔσταν: (= ἔστησαν) "they stopped, stood still"; 3rd plural aorist, ἴστημι; just as Nausicaa commanded in 199 (στήτέ μοι).

ἀλλήλησι κέλευσαν: "called to one another, encouraged one another" (slightly different meaning from ἐκέλευσε directly below).

210 κὰδ... εἶσαν: "made to sit down"; tmesis, 3rd plural aorist (καθ)ἵζω. κὰδ = κὰτ, by apocope (not elision, since no vowel follows). The dental consonant is then assimilated to the one that follows.

Ὀδυσσέα: some forms of ἵζω show signs of a lost initial sigma, but here the lack of elision or corruption is accounted for by position before the caesura. Scan ~~~.

ἐπὶ σκέπας: under shelter, accusative of motion towards. The same words in the same metrical position as in 210, but significantly different syntax; a good example of the degree of innovation available to the formulaic poet.

212 πὰρ...οἱ: "beside him"; οἱ is dative 3rd singular. πὰρ is apocope of the preposition παρὰ.

εἴματ': "as clothes, for clothes" (εἴματα); predicate relation to φᾶρός and χιτῶνα.

ἔθηκαν: "they set", 3rd plural aorist (τίθημι).

213 δῶκαν: 3rd plural aorist (δίδωμι). ἔδοσαν is more common in Homer. Direct object is ἔλαιον.

214 ἦνωγον: "they bid him"; 3rd plural imperfect of ἄνωγα, with pronoun μιν as direct object. Takes λοῦσθαι as complementary infinitive ("bid him wash").

ποταμοῖο ῥοῆσι: "in the streams of the river". ῥοῆσι is locative dative.

to

206 ὀλίγος, -η, -ον: few, little, small

206 δόσις, -εως, ἦ: gift

206 πτωχός, ὁ: a beggar

207 πόσις, -εως, ἦ: drink

207 βρώσις, -εως, ἦ: meat, food

208 σκέπας, τό: shelter, protection, cover

209 ἀλλήλων, -λοις, -λους: one another

212 φᾶρος, τό: mantle, cloak

212 χιτῶν, -ῶνος, ἦ: tunic

214 ἄνωγα: to command, order, bid

214 ῥοή, ἦ: river, stream, flow

- 215 δὴ ῥά τότε ἄμφιπόλοισι μετηύδα δῖος Ὀδυσσεύς:
 “ἀμφίπολοι, στήθ’ οὕτω ἀπόπροθεν, ὄφρ’ ἐγὼ αὐτὸς
 ἄλμην ὤμοιῖν ἀπολούσομαι, ἀμφὶ δ’ ἐλαίῳ
 χρίσομαι: ἧ γὰρ δηρὸν ἀπὸ χροός ἐστιν ἀλοιφή.
 ἄντην δ’ οὐκ ἂν ἐγὼ γε λοέσσομαι: αἰδέομαι γὰρ
 220 γυμνοῦσθαι κούρησιν ἐϋπλοκάμοισι μετελθών.”
 ὥς ἔφαθ’, αἰ δ’ ἀπάνευθεν ἴσαν, εἶπον δ’ ἄρα κούρη.

215 δὴ ῥά τότε... μετηύδα: “then he did address them”. If the particles have any strong sense, it is that Odysseus has been careful so far to address himself to Nausikaa, the woman with power; but now he must engage with the maidservants.

μετηύδα: the last syllable is naturally long (3rd singular imperfect, -α contract verb).

216 στήθ’: “stand, stay”. (στήτε); aorist imperative ἴστημι before an aspirated diphthong.

οὕτω: “as you are” (lit. “like that”).

ἀπόπροθεν: the -θεν suffix sometimes indicates movement away from (e.g. ἐνθεν in line 7), sometimes (as here) location as separate from something (compare ἀπάνευθε in 204, and the temporal equivalent, πάροθεν in 174 and πρόσθεν in 242).

ὄφρ’... ἀπολούσομαι... χρίσομαι: “so that I may wash...and anoint...”; ὄφρα + two aorist subjunctives (with short connecting vowels) in a purpose clause (ἀπολούσομαι, χρίσωμαι). Bain translates ὄφρ’ as “while”, which is not entirely wrong (if we take the verbs as future indicative); but just as the locative sense of ἵνα is adapted to express purpose, so with the temporal sense of ὄφρα.

ἐγὼ αὐτὸς: “I myself”, i.e. let me do it myself, rather than following Nausikaa’s orders to the letter (λοῦσατέ in 210).

217 ὤμοιῖν: “away from, off of”; dual genitive of separation (cf. σταθμοῖν in 19).

ἀμφί: “all around”; adverbial. We would say “anoint myself all over with oil.”

218 : “ἐστιν, with δηρὸν, acquires the sense of a perfect” (Bain); i.e. “has been”.

ἀπο χροός: “away from the body” (adverbial phrase used as if adjectival with ἐστὶ). χροός is genitive singular of χρώς; that the dictionary form of this noun will give genitive as χρωτός, but we have already seen datives from this version (χροῖ in 61 and 129).

215 μεταυδάω: to address, speak among

216 οὕτως: in this way, thus, so

216 ἀπόπροθεν: far away, from afar

217 ὤμος, ὄ: shoulder

217 ἀπολούω: to wash off, wash clean

218 δηρὸν: for a long time, for long, long

219 οὐκ ἂν ἐγὼ γε λοέσσομαι: “I, for one, will not wash...”. λοέσσομαι is either future indicative or short-vowel aorist subjunctive (there is no way to be sure which, though I incline to the latter); used here with ἂν to express a determined wish, as if a stronger form of the optative of wish (“will” as opposed to “shall”).

ἄντην: “openly”, lit. “opposite (you)”; cf. ἄντα in 141.

αἰδέομαι: with complementary infinitive, “I consider it shameful to become naked...” It is normal for female servants to wash male guests in Homeric society (e.g. 3.464, 8.454; the process is narrated in detail in 10.358-64), and this is precisely why Nausikaa gives the order; but Odysseus sensibly recognizes that for them to do so outside the supervised confines of the household would push the bounds of propriety. Homer has prepared for this by having the women give him clothes and oil first, which is out of order for the typical washing scene. This doesn’t mean that they are trying to avoid the task, only that Homer knows how to arrange his scene.

220 μετελθών: nominative singular aorist participle μετέρχομαι; “since I have come among...” No strong difference between temporal and causal circumstance here, but if we translate “when I have come”, it sounds as if he makes a habit of this.

221 ὥς ἔφαθ’: thus he spoke; ὥς ἔφατο

ἴσαν: “they went” (ἦεσαν); 3rd plural imperfect ἔρχομαι/εἶμι.

εἶπον κούρη: “they told the girl”, i.e. explained to Nausikaa why they weren’t doing what she told them to. Not just “talked to the girl” - εἶπε etc. naturally takes or implies a speech or report of some kind (no need for Garvie and Watson’s “perhaps”).

218 χρώς, -ωτός, ὄ: skin, complexion, body

218 ἀλοιφή, ἧ: unguent, oil

219 ἄντην: face to face, facing

219 γυμνώω: to strip naked, be naked

225

αὐτὰρ ὁ ἐκ ποταμοῦ χροά νίζετο δῖος Ὀδυσσεὺς
 ἄλμην, ἣ οἱ νῶτα καὶ εὐρέας ἄμπεχεν ὤμους·
 ἐκ κεφαλῆς δ' ἔσμηχεν ἀλὸς χνόον ἀτρυγέτιο.
 αὐτὰρ ἐπεὶ δὴ πάντα λοέσσατο καὶ λίπ' ἄλειψεν,
 ἀμφὶ δὲ εἴματα ἔσσαθ' ἅ οἱ πόρε παρθένος ἀδμῆς,
 τὸν μὲν Ἀθηναίη θῆκεν, Διὸς ἐκγεγαυῖα,
 μείζονά τ' εἰσιδέειν καὶ πάσσονα, κὰδ δὲ κάρητος

222 αὐτὰρ ὁ: hiatus after the pronoun. Not uncommon with this phrase in this position (cf. 7.230, 19.51, 19.231), a usage perhaps developed by analogy with instances involving digamma (14.413 αὐτὰρ ὁ φοῖς, 24.167 αὐτὰρ ὁ ρῆν).

ἐκ ποταμοῦ: “with water from the river”; an idiomatic genitive of source used with washing (of water from a tripod at 10.361, of water from the sea, without ἐκ, at 2.261)

χροά: “body”; accusative singular of χρώς, the first accusative object of νίζετο, which takes a second accusative of what is washed off (ἄλμην, the brine).

223 οἱ: dative of disadvantage, “covered the back for him”. As often, better converted into a possessive in modern English (“covered his back”).

224 ἀλὸς χνόον ἀτρυγέτιο: “the salty crust of the barren sea”. The etymology and so meaning of the epithet is debated; by the most common interpretation, it is to be derived from ἀ-τρυγᾶω as “unharvested”. This line is one of Homer’s most splendidly assonant. Be sure to pronounce φ and χ as aspirated stops (p^h, k^h), not as fricatives (f, ch).

225 πάντα: “everything”. Despite the middle, more likely to mean “all the dirt” than “all his body” (πάντα would not then be an object of λίπ' ἄλειψεν); cf. κάθηράν τε ρύπα πάντα in 93. The first half of the line is formulaic, occurring 4 times in the poem.

226 εἴματα: 3 digamma words in this line, each preventing hiatus: ἀμφὶ δὲ φεῖματα φῆσσαθ' ἅ φοῖ πόρε παρθένος ἀδμῆς.

ἔσσαθ: put on (ἔσσατο), aorist middle ἔννυμι. εἴματα ἔσσατο is a good example of a verb with a cognate accusative object which is not an internal object; such phrases are often referred to as *figura etymologica* or polyptoton, juxtaposition of words formed from the same root.

ἅ οἱ πόρε: “which she had given to him”; οἱ = “to him”, dative singular pronoun.

227 τὸν μὲν...θῆκεν: “she made him...”; 3rd singular aorist τίθημι (no augment). A common if non-intuitive sense of this verb with a direct object and predicate accusative (μείζονά... καὶ πάσσονα), meaning “make x y”, “cause x to be y” (where y can be an adjective or a noun); so “made Odysseus taller and thicker”.

ἐκγεγαυῖα: “born from”; nominative singular feminine, perfect participle (ἐκ-γίγνομαι); with genitive of source Διὸς (“born of Zeus”), functions as an epithet for Ἀθηναίη, despite the intervening main verb. As Garvie notes, Homer otherwise reserves this epithet for Helen (3 times in the Odyssey, twice in the Iliad).

228 μείζονά εἰσιδέειν: larger to look upon; epexegetical (explanatory) infinitive modifying (explaining the sense of) an adjective; εἰσιδέειν is from εἰσ-οράω.

κὰδ...ῆκε: “she let fall down from”; κὰτα (by apocope) with genitive of place from which (κάρητος, “from his head”). ῆκε is 3rd singular aorist of ἵημι (lit. “sent down from”), with direct object κόμας.

222 νίζω: to wash, cleanse

223 νῶτον, τό: the back

223 ἀμπέχω, -ον: to cover; surround

224 ἀτρυγέτος, -ον: Unfruitful, barren

224 σμήχω: to wipe off

224 χνόος, ὀ: seasalt

225 ἀλείφω: to anoint with oil, oil

226 πόρω: to give, furnish, offer, supply

227 Ἀθηναίη, ἠ: Athena

227 ἐκγίγνομαι: to be born of or from

228 μείζων, μείζον: greater, taller, larger

228 πάσσων, -ον: thicker, stouter (comp

παχύς)

230 οὐλας ἤκε κόμας, ὑακινθίνῳ ἄνθει ὁμοίας.
ὥς δ' ὅτε τις χρυσὸν περιχεύεται ἀργύρῳ ἀνήρ
ἴδρις, ὃν Ἥφαιστος δέδασεν καὶ Παλλάς Ἀθήνη
τέχνην παντοίην, χαρίεντα δὲ ἔργα τελείει,
ὥς ἄρα τῷ κατέχευε χάριν κεφαλῇ τε καὶ ὤμοις.

235 ἔζετ' ἔπειτ ἀπάνευθε κιῶν ἐπὶ θίνα θαλάσσης,
κάλλει καὶ χάρισι στίλβων: θηεῖτο δὲ κούρη.
δῆ ῥα τότε ἄμφιπόλοισιν ἐϋπλοκάμοισι μετηύδα:

229 οὐλας: “close-curlled” (Garvie). The adjective is usually applied to fleecy cloaks. Read as a predicate accusative adjective: “made his hair fall down in thick curls” (it is not thickly curled before she improves his appearance).

ὑακινθίνῳ: though it provides the name of the flower, note that this is an adjective.

ἄνθει: dative singular of ἄνθος; dative is used for relations of similarity or sameness (see οἱ ὀμηλικῆ in 23 and τῇ εἰσαμένη in 24).

230 ὥς δ' ὅτε: “as when...”; introducing a simile. Compare the introductory formulas for the two other similes we've met in this book: “As Artemis goes...” (οἷη δ' Ἄρτεμις εἶσι, 102), and “like a lion who goes...” (ὥς τε λέων... ὅς τ' εἶσ', 130).

τις: with ἀνήρ ἴδρις, “some skilled man”.

χρυσὸν περιχεύεται ἀργύρῳ: lit. “pours gold around and upon silver”, meaning “gilds silver with gold”; we can think of περιχεύεται as a somewhat technical term for decorating silver with gold. The verb is to be taken as aorist subjunctive with a short vowel (subjunctive in a general temporal clause, “whenever”).

ἀργύρῳ: (around) silver; dative with compound verb περιχέω

231 ὃν Ἥφαιστος δέδασεν: “whom Hephaestus taught”, with a second accusative for the skill taught (τέχνην below). δέδασεν is a reduplicated aorist (though the hypothetical root, δάω, is not found in extant Greek).

232 παντοίην: “intricate” in this context.

τελείει: the subject is the ἀνήρ ἴδρις again.

229 ἴημι: to send forth, throw; let go, release

229 ἄνθος, -εως, τό: a blossom, flower, bloom

229 οὐλος, -η, -ον: curly, wholly, thick

229 κόμη, ἦ: hair, locks

229 ὑακινθίνος, -η, -ον: of a hyacinth

230 χρυσός, ὁ: gold

230 περιχέω: to pour round or over

230 ἄργυρος, -η, -ον: silver

231 Ἥφαιστος, ὁ: Hephaestus

231 δάω: to learn, get to know; teach

231 Παλλάς, ἦ: Pallas Athena

The unmarked change of subject shows (as Merry notes) that the parataxis is equivalent to a result construction: “to whom Hephaestus and Athena taught such intricate skill that he produces works full of grace”.

233 ὥς ἄρα: “just so”; ending the simile beginning in 231.

τῷ: “for him”; dative of advantage with κατέχευε (note variation of verb from περιχεύεται in the simile). Subject of κατέχευε is Ἀθηναίη (229).

χάριν: “grace”, understood as a perceptible, physical quality of his body; cf. χάρισι στίλβων (“shining with graces”) two lines below.

κεφαλῇ τε καὶ ὤμοις: parallel to ἀργύρῳ in the simile; “pours down upon his head and shoulders” (as the craftsman pours gold upon silver).

ἔζετ': “he sat down” (ἔζετο); 3rd singular imperfect (unaugmented, ἔζομαι; contrast transitive ἴζω).

ἀπάνευθε: take the adverb with κιῶν, “going apart”.

ἐπὶ θίνα: also to be taken with κιῶν (as in 2.260 and 16.358).

234 κάλλει, χάρισι: “with beauty, with graces”; both are dative of respect.

θηεῖτο: imperfect, θηέομαι (Attic θεάομαι).

235 δῆ ῥα τότε ἄμφιπόλοισι: the same formula used of Odysseus in 217; we shouldn't over-translate the particles. “Thereupon she addressed the maidservants”.

231 ἴδρις, -εως: experienced, knowing, skilful

232 ἔργον, τό: work, labor, deed, act

232 τέχνη, ἦ: art, skill, craft

232 χαρίεις, -εντος: graceful, beautiful, lovely

233 χάρις, -ιτος, ἦ: grace, loveliness, charm

233 καταχέω: to pour upon, pour, shed

234 θεάομαι: to see, watch, look at; consider

234 στίλβω: to glisten, shine, be resplendent

240

“κλυτέ μοι, ἀμφίπολοι λευκώλενοι, ὄφρα τι εἶπω.
οὐ πάντων ἀέκητι θεῶν, οἳ Ὀλυμπον ἔχουσι,
Φαιήκεσσ’ ὄδ’ ἀνήρ ἐπιμίσγεται ἀντιθέοισι:
πρόσθεν μὲν γὰρ δὴ μοι ἀεικέλιος δέατ’ εἶναι,
νῦν δὲ θεοῖσιν ἔοικε, τοῖ οὐρανὸν εὐρὺν ἔχουσιν.
αἶ γὰρ ἐμοὶ τοιόσδε πόσις κεκλημένος εἴη
ἐνθάδε ναιετάων, καὶ οἱ ἄδοι αὐτόθι μίμνεν.

236 Κλυτέ μοι: “Listen up”; μοι is ethical dative with command, as at 199; not genitive of source μὲν as in some texts; also not an indirect object dative (“listen to me”), as Garvie suggests: the combination is only found as imperative, and there is no need to come up with a special instance of the dative in order to explain it otherwise.

ὄφρα τι εἶπω: “so that I may say something”; aorist subjunctive in a purpose clause, but the difference from a “while” clause is a fine one (as in 218; and note the parallel structure of Odysseus’ and Nausikaa’s instructions to the maids). Rhythm: ὄφρα τι εἶπω.

237 πάντων θεῶν: the genitive is governed by the adverb/preposition ἀέκητι: “against-the-will of all the gods”. ἀέκητι is to be taken with ἐπιμίσγεται.

238 Φαιήκεσσ’: Φαιήκεσσι, dative plural with ἐπιμίσγεται, “comes amongst the Phaeacians”.

239 πρόσθεν μὲν: parallel with νῦν δὲ below. δῆ: perhaps “admittedly” here.

μοι: with δέατο, “he seemed to me”.

δέατο: presumably δέφατο; not found elsewhere in Homer. “This ‘Achaean’ word... which is evidently related to aor. δόασσατο (6.145), is otherwise known only from Arcadian 4th century inscriptions... and from [the 6th century CE lexicographer] Hesychius” (Garvie). By Achaean, he means a late bronze-age dialect which must have preceded the split between Ionic and Aeolic dialects, and which is well-preserved in the Arcado-Cypriot dialect.

εἶναι: complementary infinitive with δέατο.

240 τοῖ: “who”; relative pronoun, nominative plural (subject of ἔχουσιν).

241 αἶ γὰρ: “if only”; in Attic we would have εἶ γὰρ introducing the optative of wish.

τοιόσδε: “such a man (as this)”

ἐμοὶ πόσις κεκλημένος εἴη: “might be called husband for me”, so “might be called my

husband.” ἐμοὶ is dative of advantage; τοιόσδε is subject, πόσις the predicate of κεκλημένος εἴη.

κεκλημένος εἴη: periphrastic perfect passive optative, but present in sense (simply “be called”). When κάλεω is used of naming, it normally uses the perfect tense (“I am named” = “I have been named”, perfect for a completed and continuing state).

242 ἐνθάδε ναιετάων: “dwelling here” (participle agrees with τοιόσδε). There is a delicate shift of thought in this line which is hard to capture in translation. The participial phrase initially fits with the generality of her wish, and naturally refers to her Phaeacian suitors: “would that such a man, [one of those] who dwells here...”; but when expanded on by the rest of the line, it becomes more or less equivalent to that following clause: “would that such a man be called my husband and dwell here, and be happy to stay”. Similarly, though τοιόσδε etc. means simply “I hope I get a husband like this”, οἱ can refer only to Odysseus (she has no reason to doubt her Phaeacian suitors’ desire to remain αὐτόθι). So, loosely, “I hope I get a husband like this man, living here, and (now that I think of it) I hope this man is content to stay here.”

ἄδοι: a second part of her wish, so αἶ γὰρ ἄδοι, “if only it were pleasing” (with dative indirect object, pronoun οἱ). ἄδοι is from ἀνδάνω. Two digammas here, so no corruption of diphthongs (καὶ φοὶ εἰδοῖ).

μίμνεν: complementary infinitive with ἄδοι, “please him to stay”. We can also describe this structure as a noun clause (αὐτόθι μίμνεν) acting as subject to the verb ἄδοι. Merry, on the perhaps surprising frankness of these two lines, says these are “the thoughts of an innocent girl, to whom marriage was a certainty and not a mere possibility; and she has no hearers but her own familiar handmaidens, for Odysseus is ἀπάνευθε (236).”

237 ἀέκητι: against the will of (+ gen.)

238 ἀντίθεος, -η, -ον: godlike, equal to the gods

239 πρόσθεν: before

239 ἀεικέλιος, -η, -ον: unseemly, shabby

239 δέατο: he seemed, appeared

241 πόσις, -εως, ὁ: husband

242 ἀνδάνω: to please, delight, gratify

242 αὐτόθι: on the very spot, here, there

242 μίμνω: to stay, remain, abide; await

245 ἄλλα δότ', ἀμφίπολοι, ξείνω βρώσιν τε πόσιν τε."
 ὡς ἔφαθ', αἰ δ' ἄρα τῆς μάλα μὲν κλύον ἠδ' ἐπίθοντο,
 πὰρ δ' ἄρ' Ὀδυσσῆϊ ἔθεσαν βρώσιν τε πόσιν τε.
 ἦ τοι ὁ πίνε καὶ ἦσθε πολύτλας δῖος Ὀδυσσεὺς
 ἀρπαλέως: δηρὸν γὰρ ἐδητύος ἦεν ἄπαστος.
 αὐτὰρ Ναυσικάα λευκώλενος ἄλλ' ἐνόησεν:
 εἴματ' ἄρα πτύξασα τίθει καλῆς ἐπ' ἀπήνης,
 250 ζεῦξε δ' ὑφ' ἡμιόνους κρατερώνυχας, ἄν δ' ἔβη αὐτή.

243 δότ': δότε, aorist plural imperative δίδωμι, with dative object ξείνω; "give to the stranger".

βρώσιν τε πόσιν τε: direct objects of the imperative δότε. πόσις here is feminine, "drink"; two lines above it is masculine, "husband". The words are formed from quite different roots. Deliberate word play here is not out of the question, but unlikely.

244 τῆς: = αὐτῆς, genitive of source with κλύον ("they listened to her"). Genitive is normal with verbs of hearing. This is a completely formulaic line, occurring 6 times in the poem, though 4 times with masculine pronouns (οἱ δ' ἄρα τοῦ...).

μάλα: neither of the verbs modified by the adverb (κλύον and ἐπίθοντο) lend themselves to the standard translation ("very much"); Watson suggests "readily, eagerly"; Bain "very willingly". Either way, the adverb indicates the strength of their reaction to Nausikaa's words, but comparison with μάλα ὄδ' ἔρδειν in 258 ("do exactly the following") suggests "carefully, faithfully" would perhaps be better.

ἠδ': ἠδέ, "and" (as in 107, 126, 184, 189, 298 and 327).

ἐπίθοντο: 3rd plural aorist middle, πείθω (middle meaning is "obey, comply with"); subject is the pronoun αἰ (the maidservants).

245 πὰρ: beside; παρά + dative

Ὀδυσσῆϊ: the final iota is lengthened before the caesura.

ἔθεσαν: 3rd plural aorist τίθημι

246 ἦ τοι: these particles at the start of the line (not following another mood-indicating word such as a vocative or ἄλλά) indicate the next action in a sequence, often the result of preparations in the previous line (e.g. 1.155, where Phemius starts to sing after being given his kithara by the herald), and usually look ahead to αὐτὰρ or similar (as in 251 here) much like a μὲν... δέ construction. As with that construction, the close relation between the two clauses can sometimes be expressed with

246 πίνω: to drink

246 ἔσθω: to eat, devour, poetic for ἐσθίω

247 ἐδητύς, -ύος, ἦ: meat, food

247 ἀρπαλέος, -η, -ον: greedy, grasping

"while": "while he ate, Nausikaa had another idea..."

πίνε: unaugmented 3rd singular imperfect, "he drank".

ἦσθε: 3rd singular imperfect ἔσθω

247 ἦεν: 3rd singular imperfect εἶμι (Attic ἦν); with nominative ἄπαστος, "he was untasting", i.e. he had not tasted. This is the verbal adjective used with active sense (πατέομαι, "eat"; normally found only in aorist, e.g. 9.87, σίτοιό τ' ἐπασσάμεθ' ἠδὲ ποτήτος).

ἐδητύος: separative genitive with ἄπαστος, "untasting of food" (he had not tasted food). Since πατέομαι takes a partitive genitive object (see 9.87), one could argue for that as the relation here (see note on "missed" in 116 for a similar ambiguity). We might look to the a very similar phrase in 4.675 for clarity (οὐδ' ἄρα Πηνελόπεια πολὺν χρόνον ἦεν ἄπυστος/ μύθων) but there too we have a privative adjective formed from a verb that regularly takes a genitive object.

248 ἄλλ' ἐνόησεν: ἄλλο ἐνόησεν, "had another idea, came up with a new plan"; see note to line 112.

249 πτύξασα: nominative singular f. aorist participle, πτύσσω

τίθει: 3rd singular imperfect, τίθημι (ἐτίθειε).

ἐπ' ἀπήνης: compare dative in line 75, ἐπ' ἀπήνη, with no significant difference in sense.

250 ζεῦξε: the direct object is ἡμιόνους; ὑφ' (ὑπό) is adverbial (or tmesis with ζεῦξε, though separated prefixes don't usually follow their verb). Compare line 73, ἡμιόνους θ' ὑπαγον ζεῦξάν θ' ὑπ' ἀπήνη.

ἄν: ἀνά by apocope; tmesis/adverbial with ἔβη, which is 3rd singular athematic aorist of βαίνω. "She herself stepped up, climbed on board" (ἀναβαίνω is the normal verb for getting on or in a vehicle, though compare ἐπεβήσεται ἀπήνης in 78).

247 ἄπαστος, -ον: not partaking of, fasting

250 κρατερώνυξ, -υχοῦς: stronghoofed

ὠτρυνεν δ' Ὀδυσῆα ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζεν:
 “ὄρσεο νῦν, ὦ ξεῖνε, πόλινδ' ἴμεν, ὄφρα σε πέμψω
 πατρὸς ἐμοῦ πρὸς δῶμα δαΐφρονος, ἔνθα σέ φημι
 πάντων Φαιήκων εἰδησέμεν ὅσσοι ἄριστοι.
 ἀλλὰ μάλ' ὦδ' ἔρδειν: δοκέεις δέ μοι οὐκ ἀπινύσσειν:

251 ἔκ τ' ὀνόμαζεν: called out (tmesis/adverbial ἔκ), “addressed him directly”. The verb is often used in contexts where no sense of “naming” is appropriate. Note that Odysseus is the direct object here, but not for the previous phrase, ἔπος τ' ἔφατ' (just “she spoke a speech”).

252 ὄρσεο: rouse yourself; aorist middle imp. ὄρνυμι (a mixed aorist, sigmatic form of athematic verb). Attic would be ὄρσο. This is artificial un-contraction (diektasis) of a verb that doesn't have contract stem. Compare the slightly different process involved in producing μητιόωσα in 14: that is a contract verb, but not an -o contract.

πόλινδ': πόλινδε, “city-ward”.

ἴμεν: present infinitive ἔρχομαι/εἶμι (cf. alternate form ἴμεναι in 50). Like βῆ δ' ἴμεν in 15, infinitive with purposive force, complementary on ὄρσεο (“stir yourself to go”). These infinitives can also be regarded as verbal nouns in an internal object relation to the main verb (see Bowie p.47), though that relation is harder to see here than with βῆ δ' ἴμεν (“she went her way”).

ὄφρα σε πέμψω: “so that I may send you...”; purpose clause, aorist subjunctive.

253 ἔνθα: “where”; relative pronoun of place (note that ἔνθα can also be the demonstrative, “there”).

σέ φημι... εἰδησέμεν: “I say that you will come to know”. Indirect statement; accusative σέ is subject of the future infinitive εἰδησέμεν (from οἶδα; Attic form is εἴσομαι) in the next line. Bowie states rather too plainly that “the accusative and infinitive construction is not found in Homer”. What, then, have we here? It is better, perhaps, to note that this construction is usually found in Homer with a focus on the future, and is closely connected to ideas of commanding and expecting, with φημι here

meaning something similar to φάσθε in 200; but with many examples, such as 5.300-3, it seems perverse to maintain that this is not indirect statement (δεῖδω μὴ δὴ πάντα θεὰ νημερτέα εἶπεν./ ἢ μ' ἔφατ' ἐν πόντῳ, πρὶν πατρίδα γαῖαν ἰκέσθαι./ ἄλγε' ἀναπλήσειν).

πάντων Φαιήκων... ὅσσοι ἄριστοι: tempting to read as indirect question, but better as a plain relative clause: “know those who are the best of all the Phaeacians”; the relative construction implies its antecedent (“those, the men”) and its verb (“are”). We can reconstruct it as σέ φημι τούτους εἰδησέμεν, ὅσσοι πάντων Φαιήκων ἄριστοί εἰσιν; “you will come to know the men who are the best of all the Phaeacians”. When a relative pronoun refers to an antecedent that is identified as part of a group, ὅσοι is often used instead of plain οἱ, but the difference in sense cannot usually be translated into English (just “who”, not “as many as”). For the relative construction, rather than indirect question (“know who are the best...”), we must read εἰδησέμεν/οἶδα as *connaitre* rather than *savoir*, with its direct object the implied antecedent of the relative (τούτους, “the men, those men”). Φαιήκων is partitive genitive with the superlative ἄριστοι (“best of the Phaeacians”).

255 μάλ' ὦδ': μάλ' ὦδε, “just like this”, i.e. “exactly as I tell you”.

ἔρδειν: the infinitive functions as an imperative, like ἔρχεσθαι in 261. Used “chiefly after an imperative, so that the infinitive serves to continue the command already given... or after a future, to express what the person addressed is to do as his part in a set of acts” (Monro §241).

ἀπινύσσειν: complementary infinitive with δοκέεις.

251 ὠτρύνω: to stir up, rouse, encourage

251 ὀνομάζω: to name, call by name

252 ὄρνυμι: to stir, set in motion, rouse

252 πέμψω: to send, conduct, convey, dispatch

253 δαΐφρων, -ονος: skilled in war, in peace

255 ἔρδω: to do, make

255 δοκέω: to seem, seem good, think, imagine

255 ἀπινύσσω: to lack sense, be foolish

260

ὄφρα ἄν μὲν κ' ἀγρούς ἴομεν καὶ ἔργ' ἀνθρώπων,
 τόφρα σὺν ἀμφιπόλοισι μεθ' ἡμιόνους καὶ ἄμαξαν
 καρπαλίμως ἔρχεσθαι: ἐγὼ δ' ὄδον ἡγεμονεύσω.
 αὐτὰρ ἐπὴν πόλιος ἐπιβήομεν, ἦν πέρι πύργος
 ὑψηλός, καλὸς δὲ λιμὴν ἐκάτερθε πόληος,
 λεπτή δ' εἰσίθμη: νῆες δ' ὄδον ἀμφιέλισσαι
 εἰρύαται: πᾶσιν γὰρ ἐπίστιόν ἐστιν ἐκάστω.
 ἔνθα δὲ τέ σφ' ἀγορὴ καλὸν Ποσιδήϊον ἀμφίς,

256 ὄφρα ἴομεν... τόφρα...: “as long as we are going... during that time...”; ὄφρα and τόφρα are correlatives; ὄφρα may introduce a purpose clause or, as here, a temporal (“while”) clause. ἴομεν is a short vowel subjunctive (Attic ἴωμεν) in an indefinite temporal clause with ἄν. Here not a generalizing subjunctive; indefinite sense is appropriate to a temporal clause about the future, since we do not know the particular time of what has yet to happen (equivalent to the logic of a future more vivid condition).

κ': κε, reinforcing the sense of ἄν.

ἀγρούς, ἔργα: accusative of extent of space, used without preposition (we might expect διὰ or κατὰ). “Through the fields and works of men”.

ἔργ': φέρω, hence no shortening of καί before. We can't be quite sure about the difference in sense between the two accusatives, but Bain is close enough: “ἀγρούς denotes the land, cultivated or not, while ἔργα denotes the farms.”

257 μεθ: μετά before an aspirated vowel; + accusative, meaning “behind, going after, following on after”.

258 ἔρχεσθαι: go!; infinitive as imperative
ὄδον: internal accusative with ἡγεμονεύσω; “I shall lead the way” (there is no way without the leading, which is why we say the object is internal to, i.e. constituted by, the action).

259 ἦν πέρι: “around which (there is...)”. Anastrophe of preposition and noun. The verb ἐστί needs to be supplied for the next two clauses as well (there is a wall, there is a harbor, and there is an approach).

260 ἐκάτερθε πόληος: “on either side of the city” (i.e. two harbors, one on each side).

πόληος: genitive singular of πόλις; compare Attic πόλεως, where the quantities of

the last two syllables have switched place (“quantitative metathesis”), but the accent reflects this older pronunciation.

261 νῆες ὄδον εἰρύαται: “ships are drawn up (to) the road”. Attic εἰρόνται, 3rd plural perfect, ἐρύω. ὄδον is accusative of end of motion. 3rd plural m/p ending -αται/-ατο instead of -νται/-ντο is common, as in line 319, ἐποίατο; cf. also 7.72, δεῖδεχάται, 7.97 βεβλήατο, 7.138 μνησαίατο etc.

πᾶσιν... ἐκάστω: “for each and every one”; dative of possession, so translate “each man has...” Note how the poet uses movable *nu* to make position (lengthen a syllable) here (as also in 267, βυτοῖσιν).

ἐπίστιόν: more likely connected to ἐπιστήναι, ἐπίστασις (standing place), than to ἰστίον (mast); see Merry.

263 δέ τέ: the two particles together are characteristic of descriptions of places (10.3, 12.90, 13.109), and τέ can be regarded as a version of generalizing τέ (the one found in similes, as at 106 and 108).

σφ': “they have”; lit. “there is for them,” σφί, dative of possession with ἐστί understood again.

καλὸν Ποσιδήϊον ἀμφίς: “around the beautiful sanctuary of Poseidon”, i.e. the sanctuary is in the middle of the agora. ἀμφίς is generally taken as a preposition here, governing accusative Ποσιδήϊον (as it does Κρόνον at Iliad 14.274 and 15.225, θεοὶ Κρόνον ἀμφίς ἐόντες). Analogy with the more closely equivalent formula at Iliad 8.481 (βαθὺς δὲ τε Τάρταρος ἀμφίς, “and deep Tartarus surrounds it”) makes it tempting to read Ποσιδήϊον as the subject, “and the sacred grove of Poseidon surrounds it”. Given that the agora in Homer is

256 ἀγρός, ὄ: fields, lands

258 καρπαλίμως: swiftly, quickly, nimbly

258 ἡγεμονεύω: to lead, rule, command

259 ἐπὴν: ἐπεὶ ἄν, when, after

259 πύργος, ὄ: wall, rampart, tower

260 λιμὴν, -ένος, ὄ: harbor, haven

261 νηὺς, νηός, ἦ: a ship, boat

261 ἀμφιέλισσα: rowed on both sides, handy

261 λεπτός, -ή, -όν: peeled; narrow, thin

261 εἰσίθμη, ἦ: an entrance

262 ἐρύω: to drag, haul, pull, draw

262 ἐπίστιον, τό: shed, a slip to haul up a ship

263 ἀγορὴ, ἦ: an assembly; marketplace

263 ἀμφίς: on both sides, round, about

263 Ποσιδήϊον, τό: sanctuary of Poseidon

265 ῥυτοῖσιν λάεσσι κατωρυχέεσσ' ἀραρυῖα.
 ἔνθα δὲ νηῶν ὄπλα μελαινάων ἀλέγουσι,
 πείσματα καὶ σπείρα, καὶ ἀποξύνουσιν ἔρετμᾶ.
 οὐ γὰρ Φαιήκεσσι μέλει βιὸς οὐδὲ φαρέτρη,
 ἀλλ' ἴστοι καὶ ἔρετμᾶ νεῶν καὶ νῆες εἶσαι,
 ἧσιν ἀγαλλόμενοι πολὴν περώωσι θάλασσαν.

not a market place, but a meeting place, and this one is described below as “built with quarried stones”, the picture of a theater-like assembly structure within a sacred grove is not out of the question. Cf. the plural ἡρώων ἀγορὰς wondered at by Odysseus on his way to the city at 7.44, which would fit buildings better than open space. On the other hand, this interpretation would leave the phrase καλὸν Ποσιδηῖον ἀμφίς in awkward asyndeton, and at 8.109 the Phaeacians leave the palace and go into the agora for athletic competition, which clearly implies an open space rather than a structure.

264 ἀραρυῖα: “fitted with, built with”; fem. singular perfect participle ἀραρίσκω, modifying ἀγορῆ, and taking dative λάεσσι as instrument. The stones have two adjectives: they are ῥυτοῖσιν (“dragged”) and κατωρυχέεσσι (“quarried”). Greek generally avoids piling up adjectives without connectives, but perhaps the juxtaposition is intended to bring out the words’ relevance to different stages of the process (quarried, then dragged). As Garvie argues, ῥυτοῖσιν suggests they are too large to carry on a cart. The stones are perhaps used for seating, though ἀραρυῖα does suggest a structure of some kind, and an enclosing wall is another possibility. Compare

two αὐλαί (courtyards): the elaborate pig yard built by Eumaeus with ῥυτοῖσιν λάεσσι (14.10), and the forecourt of Polyphemus’ cave at 9.185, “built tall with quarried stones, tall pines and high-leaved oaks”, also used to house his animals.

265 ἀλέγουσι: “they look after”; subject is the Phaeacians (σφί in 266).

266 σπείρα: neuter accusative plural (like πείσματα), but the last syllable is lengthened before the caesura.

ἀποξύνουσιν ἔρετμᾶ: “they taper/trim their oars”, i.e. maintain their shape.

267 μέλει: with βιὸς and φαρέτρη as subjects, Φαιήκεσσι as dative of interest; “the bow and the quiver are of no concern to the Phaeacians”.

βιὸς: “the bow”; note accent, different from βίος “life”.

268 ἀλλ' ἴστοι etc.: these nominatives are the things that do matter to the Phaeacians.

εἶσαι: (ἐφίσαι) well-balanced (Attic ἴσαι).

269 ἧσιν ἀγαλλόμενοι: “taking pleasure in which” (= αἶς, referring to the ships; dative of instrument).

περώωσι: = περάουσι, “they cross” (diektasis, like μητιόωσα in 14).

264 λάας, -ος, ὁ: stone

264 κατωρυχῆς, -ές: dugdown, embedded

265 ἀλέγω: to attend to, care, be concerned

265 ὄπλον, τό: a tool, implement; arms

266 ἔρετμόν, τό: an oar

266 ἀποξύνω: to sharpen, bring to a point

266 πείσμα, -ατος, τό: a ship’s cable

267 βιός, ὁ: bow

267 φαρέτρη, ἡ: a quiver

268 ἴσος, -η, -ον: equal, like; balanced

268 ἴστός, ὁ: ship’s mast, loom for weaving

269 ἀγάλλομαι: to exult in, delight in (+ dat.)

269 περώω: to cross, traverse, make one’s way

269 πολίος: grey

270

τῶν ἀλεείνω φῆμιν ἀδευκέα, μή τις ὀπίσσω
 μομεύη: μάλα δ' εἰσὶν ὑπερφίαλοι κατὰ δῆμον:
 καὶ νύ τις ᾧδ' εἶπησι κακώτερος ἀντιβολήσας:
 'τίς δ' ᾔδε Ναυσικάα ἔπεται καλός τε μέγας τε
 ξείνος; ποῦ δέ μιν εὔρε; πόσις νύ οἱ ἔσεται αὐτῆ.

270 τῶν... φῆμιν: “their speech, report, gossip”; τῶν is the pronoun (referring to the Phaeacians, whom Nausikaa manages to mention as nominative, genitive and dative in the space a few lines).

ἀλεείνω: “I shun, avoid”. The present tense perhaps has some volitive force (“I wish to avoid”), unless she is making a statement about her character and habits (“it is my practice to avoid, be careful of...”), somewhat like νεμεσῶ in 286. This would be similar to statements of social shame with αἰδέομαι (e.g. 221-3), especially Hector’s famous expression of duty in Iliad 6.441-2 (ἀλλὰ μάλα ἄνινῶς/ αἰδέομαι Τρώας καὶ Τρωάδας ἔλκεσιπέπλους), which should be read as a statement of general practice, not restricted to the immediate context. Compare also the same statement at Iliad 22.105, which is immediately followed by an imagined statement of blame (as here).

φῆμιν ἀδευκέα: “bitter talk”, with the implication that such talk is to be expected from her people. The adjective is used only of death elsewhere in Homer, as an ornamental epithet: all death (as all Phaeacian φῆμης?) is bitter.

μή τις μομεύη: “lest someone find fault”; μή + 3rd singular subjunctive in a negative purpose clause.

ὀπίσσω: “in the future”. It may seem strange to specify this for events that are to take place more or less immediately, but it is conventional for feared blame, desired fame, or other significant results of present action (e.g. 1.240, μέγα κλέος ἦρατ' ὀπίσσω; 17.188, ἀλλὰ τὸν αἰδέομαι καὶ δεΐδια, μή μοι ὀπίσσω/ νεκείη). One can almost translate “as a result”, since in Homer’s paratactic style, such adverbs often do the job of subordinating structures in later Greek.

271 εἰσὶν ὑπερφίαλοι κατὰ δῆμον: take εἰσὶν as existential, “there are some very arrogant men among the people”.

270 ὀπίσσω: backwards; in the future, later

270 ἀδευκής, -ές: not sweet, not pleasant, bitter

270 ἀλεείνω: to avoid, shun, evade

270 φῆμις, ἦ: speech, talk

271 μομεύω: to blame, censure, reproach

271 ὑπερφίαλος, -ον: overbearing, reckless

272 νύ: “I think, I guess”; the particle is appropriate to the prospective subjunctive that follows.

εἶπησι: will/would say; 3rd singular aorist subjunctive λέγω/εἶπον (Attic εἶπη), with future (prospective) sense. Note that the situation is hypothetical (she’s not going to take Odysseus into the city), so a plain future translation isn’t quite right.

ἀντιβολήσας: “when he meets us, if he were to meet us”.

τις κακώτερος: “some common man” (one of the κακοί). For the use of the comparative adjective with binary categories, cf. ἀγροτέρας in 133.

273 τίς δ' ᾔδε... ἔπεται ξείνος: lit. “who this stranger follows?”, but must be expanded into “who is this stranger who follows?”

Ναυσικάα: dative object of ἔπεται. A very artful way for her to reveal her name to the stranger without engaging in formal introductions outside of the palace, where the full rituals of hospitality should take place under the patriarch’s supervision.

274 εὔρε: 3rd singular unaugmented aorist εὐρίσκω. The verb generally means (*pace* Bain) “come upon”, i.e. find without searching; cf. 7.136, εὔρε δὲ Φαιήκων ἠγήτορας...

πόσις νύ οἱ ἔσεται αὐτῆ: “I guess he will be husband to her herself”, i.e. “he will be her own husband”. The emphatic αὐτῆ at the end seems a little overdone, but if we compare 35, ὅθι τοι γένος ἐστὶ καὶ αὐτῆ; 39, καὶ δὲ σοὶ ᾧδ' αὐτῆ...; and Calypso’s statement at 5.190, οὐδέ μοι αὐτῆ/ θυμὸς ἐνὶ στήθεσσι σιδήρεος; we see that Homer often uses the adjective with relatively light force. It is possible too that the emphasis is intended to be transferred: “and *this* is the man who will be her husband”.

ἔσεται: (Attic ἔσεται) 3rd singular future εἶμι, with dative of possession οἱ.

οἱ: φοί.

272 ἀντιβολέω: to meet, encounter

274 εὐρίσκω: to find, discover, devise, invent

274 ποῦ: where?

274 ῥυτός, -ή, -όν: dug, quarried; dragged along

275

ἢ τινά που πλαγχθέντα κομίσσατο ἧς ἀπὸ νηὸς
 ἀνδρῶν τηλεδαπῶν, ἐπεὶ οὐ τινες ἐγγύθεν εἰσίν:
 ἢ τίς οἱ εὐξαμένη πολυάρητος θεὸς ἦλθεν
 οὐρανόθεν καταβάς, ἔξει δέ μιν ἦματα πάντα.
 βέλτερον, εἰ καὶ τή περ ἐποιομένη πόσιν εὖρεν

275 ἢ: “either... or...”; with the second alternative in 280 (either he’s a lost sailor, or a god).

που: Bain’s “doubtless” captures it well.

πλαγχθέντα: accusative aorist passive participle πλάζω (referring to Odysseus).

κομίσσατο: “she brought him home”.

Garvie says we should take ἧς ἀπὸ νηὸς with πλαγχθέντα, rather than with this verb, since it has little of its later sense of “convey”. Compare Odysseus’ happy reaction to his bath in 8.451, ἐπεὶ οὐ τι κομιζόμενός γε θάμιζεν (“since he hadn’t [lately] gotten much looking after”). Still, since it can have the sense of “welcome into one’s house” (e.g. 10.73), I see no reason not to take this as “brought home from his ship”: the idea that he is “lost and wandering away from his ship” is incongruous in this benign setting, where the city is a short drive from the sea; and (most importantly) πλαγχθείς in the Odyssey always refers to sailing (e.g. 13.278, κείθεν δὲ πλαγχθέντες ἰκάνομεν ἐνθάδε νυκτός./ σπουδῆ δ’ ἔς λιμένα προερέσσαμεν; 8.14, πόντον ἐπιπλαγχθείς; also 9.259, 12.285, 13.5; in the Iliad the only likely counterexample for human wandering is 14.120).

ἧς ἀπὸ νηὸς: = ἀπὸ ἧς νηὸς, “from his ship”; ἧς is a version of the possessive pronoun, agreeing with feminine genitive νηὸς here.

276 ἀνδρῶν τηλεδαπῶν: partitive genitive with τινά in the previous line: “some one of far off men” = “some far off man”.

ἐγγύθεν: “nearby”. Nearness is conceived as a form of separation, hence the separative suffix -θεν.

277 ἢ τίς... θεός: “or some god”; accent on enclitic (indefinite) τίς is from enclitic οἱ.

οἱ εὐξαμένη: “to her praying (when she prayed)”; dative object of ἦλθεν.

πολυάρητος: “much prayed to”. Homer plays on the senses of the verbal adjective; a god must be prayed to (and surely the grumpy

Phaeacian doesn’t imagine Nausikaa praying for a divine husband, just for a husband), but the adjective echoes Odysseus’ status as a “much prayed for child” (19.404).

278 καταβάς: “coming down”; nominative singular, aorist participle, κατα-βαίνω

ἔξει δέ μιν: “he will have her (as his wife)”; future of ἔχω. Normal power relations (let alone those between gods and humans) dictate that the male is the subject here.

ἦματα πάντα: “for all days”, accusative of extent of time.

279 βέλτερον: “better this way”, a sarcastic acceptance.

εἰ: with περ, “if in fact”, a present simple condition, but βέλτερον εἰ is equivalent to “it is better that”, so all together something like, “better this way, since evidently...”

καὶ τή: “she herself”, = καὶ αὐτή. The “mixing” of two words is called crasis (= elision of a long vowel, sometimes with modification to the following syllable; written by modern convention as a single word without apostrophe and with breathing). The sense with πόσιν εὖρεν is “she has found her own husband” (instead of waiting for her father to do so for her).

ἐποιομένη: a dismissive term in this context, “going around and asking” (as of a beggar at the feast in 17.346), quite a different suggestion from the idea that she has “come upon” a lost sailor (and who, exactly, can she have been “going around to”?). But the verb has interesting connotations. In the Odyssey it is used otherwise only of Apollo and Artemis killing with their “lovely” arrows (e.g. 11.173), and of a woman working the loom (e.g. 5.62). In the Iliad it is most often used of commanders rallying their men (e.g. 17.215 ὄτρυνεν δὲ ἕκαστον ἐποιομένους ἐπέεσσι).

275 κομίζω: to take care of, provide for, attend

275 πλάζω: beat upon, turn from one’s course

276 ἐγγύθεν: from near, from close at hand

276 τηλεδαπός, -ή, -όν: from a far country

277 εὐχομαι: boast, vaunt, exult; pray

277 πολυάρητος, -ον: object of many

prayers

278 καταβαίνω: to go or come down, descend

278 οὐρανόθεν: from the sky, heavens

279 βέλτερος, -α, -ον: better

279 ἐποίχομαι: to go, approach, go to and fro

280

ἄλλοθεν: ἧ γὰρ τούσδε γ' ἀτιμάζει κατὰ δῆμον
 Φαίηκας, τοῖ μιν μνῶνται πολέες τε καὶ ἐσθλοί.
 ὧς ἐρέουσιν, ἐμοὶ δέ κ' ὄνειδεα ταῦτα γένοιτο.
 καὶ δ' ἄλλη νεμεσῶ, ἧ τις τοιαῦτά γε ῥέζοι,
 ἧ τ' ἀέκητι φίλων πατρὸς καὶ μητρὸς ἐόντων

280 ἄλλοθεν: “from somewhere else”

ἧ γὰρ: “certainly”.

τούσδε κατὰ δῆμον... Φαίηκας: “these here Phaeacian men in the city”, object of ἀτιμάζει. These would be the ἀριστῆες κατὰ δῆμον of 34 (but the charge comes from one of the ὑπερφίαλοι κατὰ δῆμον, 274).

ἀτιμάζει: “pays no respect to, disrespects”. As Garvie points out, this is the word used by Hephaestus of Aphrodite’s adultery with Ares (8.309). τίμη is a zero-sum game.

281 τοῖ: “who” (οἱ), relative pronoun, subject of μνῶνται.

πολέες τε καὶ ἐσθλοί: “many and noble” = “many noble men”, though the literal translation fits better with the context here.

282 ὧς ἐρέουσιν: “so they will say”; recalling the prospective subjunctive ὄδ' εἴτησι from 275. The change to plural from singular τις is conventional: Hector’s anticipated censure for cowardice at Iliad 22.106-108 follows the same pattern (τις εἴτησι... ὧς ἐρέουσιν).

ὄνειδεα γένοιτο: “would be a matter for/a cause of censure”. ταῦτα refers to the imagined speech, but also to the actions that are its content. Compare Latin /textitcrimen, both the charge and the crime. γένοιτο is potential optative. This phrase is echoed by the suitor Eurymachus, fearing humiliation by the beggar Odysseus in the contest of the bow, 21.323-9, ὧς ἐρέουσ', ἡμῖν δ' ἄν ἐλέγχεα ταῦτα γένοιτο. 283 ἄλλη νεμεσῶ: “I do find fault with any other girl”; the verb is present indicative, though it is followed with optative ῥέζοι in a general relative clause. Optative here is less regular than the subjunctive (μίσηται below), and gives the sentence the force of a mixed condition with a future less vivid protasis (“I blame someone, if they should do this”). ἄλλη is dative since “finding fault” is conceived of as “casting blame onto”.

ἧ τις: in English it is often better to express the indefinite or general sense in the main clause (hence “any other girl who does such

things”); “whoever” is more restricted in its application.

284 ἧ τ': ἧ τε, “and who”, though the coordinated relative clause that follows specifies the content of τοιαῦτά above rather than adding to it. The verb in this second relative clause is μίσηται below, “and who mixes, goes among...”

ἀέκητι φίλων: “against the will/without permission of her family”.

πατρὸς καὶ μητρὸς ἐόντων: “while her father and mother live”; genitive absolute. Despite various commentators’ doubts, the syntax of this line is clear. The two half-lines are separate in sense, though complementary. ἀέκητι needs a genitive noun to modify, and φίλων is normally a substantive, used frequently to refer to one’s family; it should not be taken as an adjective here. The genitives in the second half of the line are absolute, not agreeing directly with φίλων, though the idea expressed certainly makes the sense of the first half of the line more specific. The genitive absolute is well established in Homer, and regularly places the genitive participle at the end of the line, especially ἐόντων/ἐόντος (though those participles are also often used in that position as genitive objects). See, for instance, 5.287, ἐμεῖο μετ' Αἰθίοπεσσιν ἐόντος. If one were determined to see the genitives as all linked, one might consider a parallel with 16.94, ἀέκητι σέθεν τοιοῦτου ἐόντος; but the sense, as well as the syntax, seems unproblematic here: “against the will of her family, I mean with her mother and father still alive”. Garvie says “It seems unlikely that if her parents were dead the girl would be free from such restrictions”; but however we treat the syntax, something like that is clearly what the text (ἐόντων) implies. We don’t know enough about Homeric society, let alone the fantasy island of Scherie, to elaborate on the idea, nor to doubt it.

280 ἄλλοθεν: from another place, elsewhere

280 ἀτιμάζω: to dishonor, insult, slight

282 ὄνειδος, τό: reproach, censure, rebuke

283 ῥέζω: to do accomplish, make, perform

283 νεμεσῶ: to feel resentment, be indignant

- 285 ἀνδράσι μίσηται πρὶν γ' ἀμφάδιον γάμον ἐλθεῖν.
 ξεῖνε, σὺ δ' ὦκ' ἐμέθεν ξυνίει ἔπος, ὄφρα τάχιστα
 πομπῆς καὶ νόστοιο τύχης παρὰ πατρὸς ἐμοῖο.
 δῆομεν ἀγλαὸν ἄλσος Ἀθήνης ἄγχι κελεύθου
 290 αἰγείρων, ἐν δὲ κρήνη νάει, ἀμφὶ δὲ λειμών:
 ἔνθα δὲ πατρὸς ἐμοῦ τέμενος τεθαλυῖα τ' ἀλωή,

285 μίσηται: subjunctive in indefinite relative clause (coordinate with optative *ρέζοι* above, which is the less regular version). This word, in combination with *ἀέκητι* above, offers an intriguing echo of Nausikaa's words about Odysseus at 240.

πρὶν...ἐλθεῖν: "before coming"; *πρὶν* with aorist infinitive

πρὶν γ': *πρὶν γε*, "before, of course...", implying a lower level about anxiety about married women in mixed company.

ἀμφάδιον γάμον ἐλθεῖν: "enter into an openly-acknowledged marriage". ἀμφάδιον is ornamental here (though significant in context): she does not intend us to contrast this with secret marriages; rather, the salient feature of marriage is that it publicly sanctions a relationship. γάμον is accusative of the end of motion without preposition.

286 ὦκ': ὦκα, "quickly". The idea of "quickly paying attention" is strange, but the adverb serves rather to encourage general haste after somewhat of a digression; "but quickly now, pay attention and..." Cf. 10.178, where the adverb applies to the response to instructions, not the listening (οἱ δ' ὦκα ἐμοῖς ἐπέεσσι πίθοντο; the formula is repeated several times in the poem). Garvie cites as comparisons Iliad 2.26 (=63) and 24.133 (both are divine messages), but more helpful is 16.530: Γλαῦκος δ' ἔγνω ἦσιν ἐνὶ φρεσὶ γήθησέν τε/ ὅττι οἱ ὦκ' ἤκουσε μέγας θεὸς εὐξαμένοιο, "Glaucus knew it in his heart and rejoiced, because the great god heard him quickly when he prayed". The sense of ἤκουσε here is more than heard, rather "acknowledged and responded", something which Glaucus can see and feel physically.

ἐμέθεν: = ἐμου, genitive of source; with *ξυνίει ἔπος*, "pay heed to a word from me".

285 ἀμφάδιος, -α, -ον: public, open

286 συνήμι: to understand; put together

287 πομπή, ἦ: conduct, escort, departure

287 τυγχάνω: chance upon, get; meet; happen

288 ἀγλαός, -ή, -όν: splendid, shining, bright

288 ἄλσος, τό: grove, sacred grove

288 δῆω: to find, meet with, come upon

288 κέλευθος, ἦ: road, way, path; voyage,

ξυνίει: understand (and heed)!; lit. "put together," 2nd singular present imperative *συνήμι* (*ξυνίειε*).

287 ὄφρα...τύχης: so that you may obtain; purpose clause, aorist subjunctive *τυγχάνω*; that verb takes a genitive object, hence *πομπῆς* καὶ νόστοιο.

παρὰ πατρὸς ἐμοῖο: "from my father"; *παρὰ* + genitive is often used for getting something from someone, coming from someone's presence, as at 8.289 (*παρὰ πατρὸς ἐρισθενέος Κρονίωνος/ ἐρχομένη*, "coming from the side of the mighty father, son of Kronos"), or various kinds of separative motion (e.g. 9.300, *ξίφος ὄξυ ἐρυσσάμενος παρὰ μηροῦ*, "drawing his sharp sword from beside his thigh").

288 δῆομεν: present with future sense here, "we will come upon".

289 αἰγείρων: a run on genitive modifying ἄλσος, "Athena's beautiful grove of poplars". "Grove of poplars" is Smyth's "genitive of material or contents".

ἐν δὲ...ἀμφὶ δὲ: therein...and around it. Good examples of adverbial prepositions where arguing for tmesis is possible, but unlikely to convince.

ἀμφὶ δὲ λειμών: sc. ἐστὶ (resist the temptation to borrow *νάει* from the previous clause).

290 ἔνθα δὲ: we need to supply *ἐστὶ* for this line too.

τέμενος: some kind of special allotment set aside for the king; separate from the gardens described in detail in book 7.

τεθαλυῖα: blooming; fem. nom. perfect participle (*θάλλω*), describing the ἀλωή.

course

289 νάω: to flow

289 αἰγείρος, -ου, ἦ: the poplar

289 κρήνη, ἦ: spring, fountain

289 λειμών, -ώνος, ὁ: meadow, lowland

290 ἀλωή, ἦ: garden, orchard; threshing floor

290 τέμενος, τό: a marked off piece of land

290 θάλλω: to bloom, abound, be luxuriant

295 τόσσον ἀπὸ πτόλιος, ὅσσον τε γέγωνε βοήσας.
 ἔνθα καθεζόμενος μείναι χρόνον, εἰς ὃ κεν ἡμεῖς
 ἄστυδε ἔλθωμεν καὶ ἰκώμεθα δώματα πατρὸς.
 αὐτὰρ ἐπὴν ἡμεας ἔλλη ποτὶ δώματ' ἀφίχθαι,
 καὶ τότε Φαιήκων ἴμεν ἐς πόλιν ἠδ' ἐρέεσθαι
 δώματα πατρὸς ἐμοῦ μεγαλήτορος Ἀλκινόοιο.
 ρεῖα δ' ἀρίγνωτ' ἐστί, καὶ ἄν πάϊς ἠγήσαιο
 νήπιος: οὐ μὲν γάρ τι ἐοικότα τοῖσι τέτυκται

291 τόσσον...ὅσσον: as much... as...; but in this context, taken as accusatives of extent of space, “as far away... as...”

πτόλιος: the last syllable is lengthened before the caesura.

ὅσσον τε γέγωνε βοήσας: a formulaic phrase with generalizing τε, “as far as [someone] is heard when shouting”. γέγωνε has implied subject τις.

292 μείναι χρόνον: “wait for some time”; aorist infinitive as imperative; χρόνον is accusative of extent of time.

εἰς ὃ: until; lit. “up to which (time)”

293 ἄστυδε: “to the city”; hiatus after this word.

ἔλθωμεν καὶ ἰκώμεθα: aorist subjunctives in future more vivid temporal clause with κεν.

ἡμεας: two long syllables; accusative pronoun, subject of infinitive ἀφίχθαι at the end of the line.

ἔλλη: “you expect” (not “hope”); 2nd singular middle present subjunctive, in a future more vivid temporal clause, “when you expect...”; ἐπὴν = ἐπεὶ ἄν.

ἀφίχθαι: “to have arrived”; perfect infinitive, complementary (though similar to indirect discourse) with ἔλλη (“you expect us to have arrived”, “expect that we have arrived”).

294 ἴμεν: infinitive of εἶμι (go), used as imperative.

ἠδ': ἠδέ, “and”.

ἐρέεσθαι: infinitive as imperative (ἐρέομαι).

295 δώματα: accusative object of ἐρέεσθαι, “ask about/inquire after the house”. Can be taken as poetic plural for singular, or as signifying the multiple buildings of a palace compound (but cf. singular δῶμα in 13 and 256,

of the same house).

296 ρεῖα: the adverb applies to ἀρίγνωτα, “easily recognizable”.

ἀρίγνωτ': ἀρίγνωτα, verbal adjective describing δώματα; somewhat pleonastic with ρεῖα, since ἀρί-γνωτος = “very recognizable” (cf. 108). ἐστί is singular with neuter plural subject.

ἄν πάϊς ἠγήσαιο: “a child could lead”; potential optative; Attic would place ἄν after πάϊς. Understand δώματα as an implied object of ἠγήσαιο, “show the way to the house”, as in Odysseus’ request at 7.22 (οὐκ ἄν μοι δόμον ἀνέρος ἠγήσαιο).

297 νήπιος: the meaning of this word varies somewhat by context; build from a negative prefix and ἔπος (word), literally “infant” or “without speech”. Sometimes indicates the foolishness of characters who do not foresee their miserable fate, but here just “innocent”, “very young”.

πάϊς: though we could scan the word as a single long syllable here, the diphthong needs to be split often enough that we assume this as the Homeric pronunciation (4.32, 11.448, 14.200, 19.159, 21.95).

οὐ... τι: not at all.

ἐοικότα τοῖσι: “similar to this”. τοῖσι refers to Alcinous’ δώματα. ἐοικότα is a perfect participle, with reduplication of initial digamma (φεφοικότα), so no genuine hiatus after τι.

τέτυκται: 3rd singular perfect passive τεύχω, subject is δώματα Φαιήκων in the next line. With ἐοικότα τοῖσι, “built similar to this”: the participle is predicative (“built as similar”).

291 βοάω: to cry aloud, shout

291 γέγωνα: to make one’s voice heard, shout

292 καθίζω: to sit down, make sit down

292 χρόνος, ὅ: time, moment

293 ἄστυδε: to the city, into the city

293 ἔλομαι: to hope, expect

293 ἀφικνέομαι: to come, arrive

294 ἐρέομαι: to ask (for), inquire

296 παῖς, παιδός, ὁ, ἡ: a child, boy, girl; slave

297 τεύχω: to make, build, construct, prepare

297 νήπιος, -α, -ον: young; childish, foolish

300

δώματα Φαιήκων, οἶος δόμος Ἀλκινόοιο
 ἦρωσ, ἀλλ' ὀπότε' ἄν σε δόμοι κεκύθωσι καὶ αὐλή,
 ὦκα μάλα μεγάροιο διελθέμεν, ὄφρ' ἄν ἵκηαι
 μητέρ' ἐμήν: ἢ δ' ἦσται ἐπ' ἐσχάρῃ ἐν πυρὸς αὐγῇ,
 ἠλάκατα στρωφῶσ' ἀλιπόρφυρα, θαῦμα ιδέσθαι,
 κίονι κεκλιμένη: δμῶαί δέ οἱ εἶατ' ὄπισθεν.
 ἔνθα δὲ πατρὸς ἐμοῖο θρόνος ποτικέκλιται αὐτῇ,

298 οἶος: “as [is built]”; the phrase amplifies εοικότα τοῖσι, “similar to these, [I mean] similar to how the house of Alcinous [is built]”. Merry calls it “an awkward epexegetis”. This is analogous to a correlative comparison with τοῖος... οἶος, “such... as...” (e.g. 20.89 τοῖος ἐὼν, οἶος ἦεν ἅμα στρατῶ, “being such as he was [when he was] with the army”). For the slightly pleonastic sense, cf. Telemachus praise of the bard at 1.371, καλὸν ἀκούεμεν ἐστὶν ἀοιδοῦ/ τοιοῦδ' οἶος ὄδ' ἐστί. οἶος is not an exclamation, nor does it imply some kind of result clause: the non-neuter form is always used in the poem either in comparisons (as here, and usually as a correlative), or to introduce an indirect question (e.g. 15.20, 15.20 οἶσθα γὰρ οἶος θυμὸς ἐνὶ στήθεσσι γυναικός, “you know what kind of heart is in the breast of a woman”). The one exception is 18.74, which implies a result clause: οἴην ἐκ ῥακέων ὁ γέρον ἐπιγουνίδα φαίνει, “[Irus is in for trouble], considering what thighs the old fellow has revealed from his rags!”; but there is nothing like that here.

299 ἦρωσ: = ἦρωος, genitive singular. This contracted form is not found elsewhere.

ὀπότε' ἄν σε δόμοι κεκύθωσι: “when the halls have enclosed you”. Perfect subjunctive κεκύθω, indefinite or future less vivid temporal clause. Though we have the indefinite temporal pronoun ὀπότε plus ἄν, remember that English will not recognize indefiniteness here. Translate “when”, not “whenever”.

300 μάλα: second syllable is lengthened before the following liquid consonant.

μεγάροιο: genitive is governed by the sense of διά, the prefix of the verb.

διελθέμεν: aorist infinitive used as imperative, “go through”.

ὄφρ' ἄν ἵκηαι: “until you reach”; aorist subjunctive ἰκνέομαι. “until” when used of the

future (i.e. of unrealized action) has the same logic as the future less vivid temporal clause above.

301 ἦσται: 3rd singular present ἦμαι; Nausikaa uses the present tense because that's where she last saw her mother, and that's where she expects her to be.

ἐπ' ἐσχάρῃ: “by the hearth”.

302 στρωφῶσ': spinning (στρωφῶσα); cf. line 53.

ιδέσθαι: to behold; epexegetical (explanatory) infinitive with the noun θαῦμα. The “wonder” is the wool or the work, not the woman. A much courted woman is described as a θαῦμα βροτοῖσι in 11.287, but otherwise the phrase is used of manufactured things: clothing at 8.366 and 13.108; the Phaeacian walls at 7.45.

303 κίονι κεκλιμένη: “leaning against a column”; perfect middle participle + dative. Bain says “the κλισίη or κλισμός, upon which she was sitting, rested against the pillar”, but if this picture is right, we should probably assume the chair has no back, and she is herself leaning against the pillar.

οἱ: dative of advantage, “sat behind for her”; but the possessive workaround fits here, “her maids sat behind”. Not governed by ὄπισθεν, which would take a genitive.

εἶατ': εἶαται, 3rd plural present, ἦμαι (ἦνται). Diphthong -αι is occasionally elided rather than shortened in the infinitive or personal verb endings.

304 ποτικέκλιται: “is set near”; perfect middle. No sense of “leaning” here. First, note the shared roots in κλισμός and κεκλιμένη. Then compare the picture of Penelope in 17.96-7: μήτηρ δ' ἀντίον ἴζε παρὰ σταθμὸν μεγάροιο/ κλισμῶ κεκλιμένη, λέπτ' ἠλάκατα

298 οἶος, -α, -ον: of what sort, as

298 ἦρωσ, ὁ: hero, warrior

298 αὐλή, ἡ: pen, enclosure, the courtyard

298 κεκύθω: to cover up, enclose; hide, conceal

299 ὀπότε: when, by what time

300 ὦκα: quickly, swiftly, straightaway

300 διέρχομαι: to go through, pass

301 πῦρ, πυρὸς, τό: fire

302 θαῦμα, -ατος, τό: wonder, amazement

303 κίων, -ονος, ὁ, ἡ: a pillar

303 κλίνω: to recline, lie down, lean on

303 ὄπισθεν: behind; in the future, later

304 θρόνος, ὁ: a seat, chair

304 προσκλίνω: to lean near, set against

- 305 τῷ ὃ γε οἶνοποτάζει ἐφήμενος ἄθάνατος ὧς.
 τὸν παραμειψάμενος μητρὸς περὶ γούνασι χεῖρας
 βάλλειν ἡμετέρης, ἵνα νόστιμον ἦμαρ ἴδῃαι
 χαίρων καρπαλίμως, εἰ καὶ μάλα τηλόθεν ἐσσί.
 εἰ κέν τοι κείνη γε φίλα φρονέησ' ἐνὶ θυμῷ,
 310 ἔλπωρή τοι ἔπειτα φίλους τ' ἰδέειν καὶ ἰκέσθαι

στρωφῶσα. She is not “leaning against her seat”, but sitting in it, and the root can clearly be used to mean “set” or “sit” rather than lean. Alcinous’ throne, then, is “set” next to her (not “leant against her”, which is silly; nor “leant against the same pillar”, which would have him facing a different direction). Note that πρὸς/ποτὶ with the dative normally denotes proximity, and for the broad senses possible with κλίνω, cf. the “fallen leaves” of 11.194, and the ἀκτὴ/ ... ἀλὶ κεκλιμένη of 13.234-5. Contrast sitting (and leaning) without a chair, with dative and aorist, at 17.339, and sitting down against a pillar (as a movement) with accusative at 23.90

305 τῷ... ἐφήμενος: “sitting on which”; τῷ is a relative pronoun, antecedent is θρόνος.

ἄθάνατος ὧς: “as if immortal”. When ὧς is used with a noun, “like a ...”, it sometimes follows that noun in a pattern analogous to anastrophe of prepositions (e.g. 11.605, 18.296, 19.574). In that pattern it may also be heard with an echo of its original initial consonants (σφως), hence the lengthening of the last syllable of ἄθάνατος. Pace Garvie, Alcinous’ drinking is not what makes him godlike; the phrase refers to his general appearance as he sits in the feasting hall, like the gods at their own feasts.

306 τὸν παραμειψάμενος: “passing him by”: the participle agrees with Odysseus, subject of the infinitive of command βάλλειν (and note nominative subject for infinitive used this way).

307 ἡμετέρης: “after coming to the house, the maiden uses the household word, ἡμετέρης including her brothers” (Bain).

ἵνα... ἴδῃαι: “so that you may see”; = ἴδῃ, 2nd singular aorist subjunctive of purpose, ὀράω.

νόστιμον ἦμαρ: “your homecoming day”.

308 χαίρων καρπαλίμως: it is tempting to take this as “swiftly rejoicing”, i.e. rejoicing without delay; but καρπαλίμως is used of physical action; so take both words as adverbial with ἴδῃαι: “see your homecoming day [=

arrive home] quickly and with joy”. Alcinous uses the same formula at 7.193-4, but with ἵκηται instead of ἴδῃαι. Cf. also 19.461, καρπαλίμως χαίροντα φίλην ἐς πατρίδ' ἔπεμπον, where the pairing is odd enough to have generated an erroneous gloss (φίλωσ χαίροντες) that then replaced the middle of the line in most MSS.

καὶ μάλα τηλόθεν: “even from very far away” (note separative suffix -θεν).

ἐσσί: 2nd singular present εἰμί
309 εἰ κέν: = ἔάν, beginning a future more vivid condition.

τοι: dative pronoun, with φίλα φρονέησι; “is kindly disposed to you”. Subjunctive in FMV condition.

κείνη γε: “she, for one” (never mind the others); the particle reinforces the point about Arete’s importance. She will not appear to exert much influence over her husband in the following books (he is welcoming enough himself, offering his daughter’s hand before he even knows the guest’s name); but she does make a critical speech at 11.336 where she says that Odysseus is ξεῖνος ἐμός, “a guest under my protection”, and calls on the nobles to bestow generous gifts on him.

φίλα: “friendly things, kind things”; neuter accusative plural substantive, object of φρονέησι. “Think kind things for” = “be well disposed towards”.

310 ἔλπωρή: “(there is) hope”; supply ἐστίν; τοι is the dative pronoun again. This abbreviated expression always includes ἔπειτα (2.280, 27.76, 23.287), which has more logical sense than temporal here, emphasizing the logic of the conditional (though English “then” can still do the job). Compare logical νῦν in 191, and the very similar instructions at 1.290, εἰ δέ κε τεθνηῶτος ἀκούσης μηδ' ἔτ' ἐόντος./ νοστήσας δὴ ἔπειτα φίλην ἐς πατρίδα γαῖαν/ σῆμά τέ οἱ χεῦται...

ἰκέσθαι: “arrive at”, aorist infinitive, ἰκνέομαι. Direct objects are οἶκον and γαῖαν. This infinitive, along with ἰδέειν, is analogous

305 ἔφημαι: to sit upon, sit by

305 οἶνοποτάζω: to drink wine

306 παραμειβομαι: to go past, pass by

307 νόστιμος, -ον: of or concerning a return

310 ἔλπωρή, ἦ: hope

- οἶκον εὐκτίμενον καὶ σὴν ἐς πατρίδα γαῖαν.”
 ὧς ἄρα φωνήσασ’ ἵμασεν μάστιγι φαεινῇ
 ἡμίονους· αἰ δ’ ὄκα λίπον ποταμοῖο ῥέεθρα.
 αἰ δ’ εὖ μὲν τρώχων, εὖ δ’ ἐπλίссοντο πόδεσσιν:
 315 ἡ δὲ μάλ’ ἠνιόχευεν, ὅπως ἄμ’ ἐποίατο πεζοὶ
 ἀμφίπολοί τ’ Ὀδυσσεύς τε· νόφ δ’ ἐπέβαλλεν ἰμάσθλην.
 δύσετό τ’ ἠέλιος, καὶ τοὶ κλυτὸν ἄλσος ἵκοντο
 ἱρὸν Ἀθηναίης, ἴν’ ἄρ’ ἔζετο διὸς Ὀδυσσεύς.
 αὐτίκ’ ἔπειτ’ ἠράτο Διὸς κούρη μεγάληο·
 320 “κλυθὶ μοι, αἰγιόχοιο Διὸς τέκος, Ἄρτυτώνη:

to a complementary infinitive with a verb of hoping: you can hope to see, so there is hope for you to see.

311 οἶκον εὐκτίμενον: “comfortable home”. εὐκτίμενον can be applied to cities too, and means “good to inhabit” (literally “well-settled”).

ἐς πατρίδα γαῖαν: note use of the preposition after its omission with οἶκον, but with no significant different sense. With different metrical requirements, the preposition can be omitted from this phrase too (e.g. 7.193, ἦν πατρίδα γαῖαν ἵκηται).

312 φωνήσασ’: φωνήσασα.

ἵμασεν: 3rd singular aorist ἵμασσω.

313 λίπον: “left”; 3rd plural aorist, λείπω.

314 τρώχων: were galloping; ἐτρώχων. τρώχων is related to τρέχειν as νωμῶν and στρωφῶν to νέμειν and στρέφειν (Merry).

ἐπλίссοντο πόδεσσιν: “pranced with their feet”.

315 μάλ’ ἠνιόχευεν: “drove carefully” (compare the sense of μάλα in 247 and 258: Merry and Garvie see it as closely tied to ὅπως, but the pairing is not found elsewhere in Homer).

ὅπως... ἐποίατο: “so that they might follow” (ἔποιντο), optative in purpose clause, secondary sequence. 3rd plural present optative of purpose, ἐπομαι.

316 Ὀδυσσεύς: alternative spelling/pronunciation of the hero’s name to fit a different position in the meter.

νόφ: “with skill, intelligence”

317 δύσετο: a mixed aorist. The τε should be read as paired with the καὶ that follows; the parataxis here is tantamount to a temporal construction: “as the sun set, they arrived...”

τοί: “they”.

318 ἱρὸν Ἀθηναίης: “sacred to Athena”. As in later Greek, the adjective is used with a genitive of the divinity something is sacred to (e.g. Plato *Phaedo* 85b). Admittedly, in Homer one cannot be sure that it is not to be taken as a substantive with possessive genitive, “sacred place of Athena” (as Watson translates); cf.

13.103-4; at Iliad 10.571 we have it as substantive, but there is “an offering”.

ἴν’: “where” (ἴνα with the indicative).

319 ἠράτο: began to pray; inchoative imperfect

Ἄρτυτώνη: an ancient and opaque epithet, probably derived from ἄρτυτος, “unworn, unabating” (in similar fashion to Αἰδης -> Αἰδωνεύς).

320 κλυθὶ μοι: see note on κλυτέ μοι in 239.

μευ ἄκουσον: aorist imperative ἀκούω + genitive of source (as is regular with verbs of hearing).

311 εὐκτίμενος, -η, -ον: wellbuilt, -constructed

311 πατρίδα γαῖαν: father land, home country

312 φωνέω: to utter, speak

312 ἵμασσω: to whip, flog

313 λείπω: to leave, forsake, abandon

313 ῥεῖθρον, τό: a river, stream

314 εὖ: well

314 πλίσσομαι: to prance along

314 τρωχάω: to run, gallop

315 ἠνιοχεύω: to act as charioteer, driver

315 πεζός, ἦ, ὄν: on foot

316 ἐπιβάλλω: to throw upon, cast upon, lay on

316 ἰμάσθλη, ἦ: whip, thong

317 δύνω: to enter, go; set

318 ἱερός, -ή, -όν: holy, divine; n. temple, victim

318 ἀράομαι: to pray, invoke, vow

320 Ἄρτυτώνη, ἦ: the unworn one

325 νῦν δὴ πέρ μευ ἄκουσον, ἐπεὶ πάρος οὐ ποτ' ἄκουσας
 ῥαιομένου, ὅτε μ' ἔρραιε κλυτὸς ἐννοσίγαιος,
 δός μ' ἐς Φαίηκας φίλον ἐλθεῖν ἢ δ' ἐλεεινόν."
 ὡς ἔφατ' εὐχόμενος, τοῦ δ' ἔκλυε Παλλὰς Ἀθήνη:
 αὐτῷ δ' οὐ πω φαίνεται' ἐναντίη: αἶδετο γάρ ῥα
 πατροκασίγνητον: ὁ δ' ἐπιζαφελῶς μενέαιεν
 ἀντιθέω Ὀδυσῆϊ πάρος ἦν γαῖαν ικέσθαι.

321 **πάρος**: adverb, "previously".

οὐ ποτ' ἄκουσας: "you never heard me", but with the implication "you never paid attention to my prayers".

322 **ῥαιομένου**: "(me while I was) being shipwrecked"; modifying implied μου, as genitive object of ἄκουσας. Hiatus after ῥαιομένου (no correction of the diphthong), presumably because of a strong pause in the middle of the second foot (see Munro §380).

μ' ἔρραιε: "was shipwrecking me"; 3rd singular imperfect ῥαίω; in case Athena doesn't get that it's her uncle's fault.

323 **δός**: allow, grant that; aorist imperative, δίδωμι. δός με φίλον ἐλθεῖν is "grant that I may arrive as a friend", i.e. as one welcomed (one they will treat as a friend). δίδωμι as "grant" takes a complementary infinitive (with accusative subject).

ἐλεεινόν: recalls Odysseus' entreaty at 175 ἀλλά, ἄνασσ', ἐλέαιρε. "One they will treat with pity." φίλον and ἐλεεινόν are both predicate adjectives for με, though translation

as substantives is probably best.

324 **τοῦ δ' ἔκλυε**: "she heard him". When a god "hears" your prayers, that is a good sign: contrast οὐ ποτ' ἄκουσας above.

325 **αὐτῷ δ' οὐ πω φαίνεται'**: "she did not yet appear to him"; imperfect ἐφαίνετο. She will appear, in disguise, 20 lines after this (in book 7).

ἐναντίη: "face to face, in person".

γάρ ῥα: the particles at the end of the line seem awkward, but they seem to be appropriate for a preferred course of action: cf. 3.143, οὐδ' Ἀγαμέμνονι πάμπαν ἐήνδανε: βούλετο γάρ ῥα/ λαὸν ἐρυκακέειν.

326 **αἶδετο πατροκασίγνητον**: "she acted out of respect for her uncle"; "father's brother" i.e. Poseidon.

327 **ἦν**: "his"; sometimes ἐήν, 3rd singular possessive adjective, agreeing with γαῖαν. = φην, so the second syllable of πάρος is lengthened.

321 **ἀκούω**: to hear, listen to

321 **πάρος**: beforetime, formerly, in former time

322 **ῥαίω**: to break, shatter, crush, shipwreck

322 **Ἐννοσίγαιος**: the Earthshaker (Poseidon)

323 **ἐλεεινός, -η, -ον**: pitiable; worthy of pity

325 **ἐναντίος, -η, -ον**: opposite, contrary

326 **ἐπιζάφελος, -η, -ον**: vehement, furious

326 **μενεαίνω**: to be angry, rage; desire eagerly

326 **πατροκασίγνητος, ὁ**: a father's brother

327 **ἀντίθεος, -η, -ον**: godlike, equal to the gods