

ΟΜΗΡΟΥ
ΙΛΙΑΔΟΣ
ράψωδία Α

μεταφράσει μὲν πεζῇ καὶ σχολίοις ἀρχαίοις
αὐξηθεῖσα εἰκόσι δὲ κοσμηθεῖσα



FOREWORD

THE EARLY biographers of Louis XIV’s son, also known as *Le Grand Dauphin*, assure us that the boy stood out for his remarkable antipathy towards learning, history, and books in general. Quite an ironic fate for the royal dedicatee of sixty-four volumes of classical authors edited and annotated by France’s most renowned scholars, collectively known as the editions *ad usum Delphini*, “for the use of *Le Dauphin*” (Latin *Delphinus*).

First published in the late seventeenth century under the auspices of King Louis XIV of France, the *Ad Usum Delphini* editions were meant to introduce the heir apparent to the French throne to the Latin classics via monolingual instruction. The chosen authors included the likes of Caesar, Vergil, and Horace, but also hidden gems such as Dictys of Crete and Verrius Flaccus.

Thanks to generous funding from the French crown, nearly forty editors and commentators worked on the project, including Jacques-Bénigne Bossuet, a prolific orator and historian, and Anne Dacier, acclaimed for her prose translations of Greek epic and lyric poetry. The series was directed by Pierre-Daniel Huet, personal tutor to the *Dauphin* and author of an incredibly diverse array of publications in both French and Latin. Taken together, the *Ad Usum Delphini* editions constitute one of the most lavish investments in Latin pedagogy of all time.

The entire *Ad Usum Delphini* series was reedited and republished in the nineteenth century by Abraham John Valpy, an English printer, under the title *Valpy’s Delphin Classics*. Charles Dyer, the editor of the series, improved the text, edited and expanded the commentary by adding his own Latin notes and those of various other scholars, and modernized the typeface and layout.

PREFACE

THE FIRST book of the *Iliad* opens with an invocation to the Muse, and a plaintive request to sing of the rage of Achilles. These first words of Homer, some of the most famous in literary history, were already timeless even millennia ago: they recount one of the greatest stories ever told, one which charts the whims and the wrath of gods, the foibles and failings of humankind, and the inexorable workings of time and fate. At the margins of this venerable façade, however, there is a complex and hitherto under-studied corpus of texts which sheds new light on the age-old epic: the Homeric scholia.

Scholia are explanatory notes, sometimes as short as three words and sometimes as long as several paragraphs, which survive passed down to us in the tattered fragments of faded papyri or in the margins of medieval codices. They were composed over centuries in order to give both novice and seasoned readers of classical literature a guide to the complexities of Homer. Collectively, Greek scholia distil many of the most cutting-edge traditions of literary criticism and grammatical scholarship of the ancient and medieval worlds.

The material in this edition comes from some of the most important bodies of surviving Homeric scholia. The vast collections of the Scholia minora (alternatively known as Scholia D, based on their erroneous attribution to the grammarian Didymus) and the equally compendious Scholia vetera make up the majority. The former are the oldest group of scholia, dating from the 5th century BCE, and consist mainly of content-focused interpolations of the text and brief explanations of rare or obscure words. The latter date from the Hellenistic period onwards, and are of a significantly wider scope: they cover everything from Homeric exegesis and the finer points of Greek pronunciation and punctuation to historical and mythological exposition of events or characters which are only alluded to within the *Iliad* itself.

ACKNOWLEDGMENTS

THE PUBLICATION of this Dolphin edition of the first book of Homer's *Iliad* was only possible through the collaboration of many artists and scholars. Griffin Smith-Nichols and Jason Pedicone carried out the exhaustive work of compiling and editing all the scholia included in this book. The exquisite illustrations throughout are the work of Maud Taber-Thomas, with original captions in Greek by Smith-Nichols. Lastly, the user-friendly and innovative layout of the book is the work of Meg Prom and Jonathan Meyer.

We owe special thanks to Joe Conlon and Alex Petkas for meticulously proofreading the text and offering many suggestions towards its improvement.

‘Ο ΤΟΥ ΟΜΗΡΟΥ ΒΙΟΣ ’ΕΚ ΤΗΣ ΣΟΥΔΑΣ

“ΟΜΗΡΟΣ Ὁ ποιητής, Μέλητος τοῦ ἐν Σμύρνῃ ποταμοῦ καὶ Κριθηίδος νύμφης, ὃς δὲ ἄλλοι Ἀπόλλωνος καὶ Καλλιόπης τῆς Μούσης· ὃς δὲ Χάραξ ὁ ιστορικὸς Μαιίνος ἡ Μητίου καὶ Εὐμήτιδος μητρός· κατὰ δὲ ἄλλους Τηλεμάχου τοῦ Ὄδυσσέως καὶ Πολυκάστης τῆς Νέστορος.” Εστι δὲ ἡ τοῦ γένους τάξις κατὰ τὸν ιστορικὸν Χάρακα αὕτη· Αἰθούσης Θράσσης Λίνος, τοῦ δὲ Πίερος, τοῦ δὲ Οἴαγρος, τοῦ δὲ Ὄρφεύς, τοῦ δὲ Δρής, τοῦ δὲ Εὐκλέης, τοῦ δὲ Ἰδμονίδης, τοῦ δὲ Φιλοτερπής, τοῦ δὲ Εὔφημος, τοῦ δὲ Ἐπιφράδης, τοῦ δὲ Μελάνωπος, τοῦ δὲ Ἀπελλῆς, τοῦ δὲ Μαίων, ὃς ἥλθεν ἅμα ταῖς Ἀμαζόσιν ἐν Σμύρνῃ καὶ γήμας Εὔμητιν τὴν Εὐέπους τοῦ Μνησιγένους ἐποίησεν Ὅμηρον.

Ομοίως δὲ καὶ τὴν πατρίδα ἀμφίβολος διὰ τὸ ἀπιστηθῆναι ὅλως εἶναι θνητὸν τῷ μεγέθει τῆς φύσεως. Οἱ μὲν γὰρ ἔφασαν γενέσθαι Σμυρναῖον, οἱ δὲ Χῖον, οἱ δὲ Κολοφώνιον, οἱ δὲ Ἰήτην, οἱ δὲ Κυμαῖον, οἱ δὲ ἐκ Τροίας ἀπὸ χωρίου Κεγχρεῶν, οἱ δὲ Λυδόν, οἱ δὲ Ἀθηναῖον, οἱ δὲ Αἰγύπτιον, οἱ δὲ Ἰθακήσιον, οἱ δὲ Κύπριον, οἱ δὲ Κνώσσιον, οἱ δὲ Σαλαμίνιον, οἱ δὲ Μυκηναῖον, οἱ δὲ Θετταλόν, οἱ δὲ Ἰταλιώτην, οἱ δὲ Λευκανόν, οἱ δὲ Γρύνιον, οἱ δὲ Ρωμαῖον, οἱ δὲ Ρόδιον. Καὶ προσηγορεύετο μὲν κυρίως Μελησιγένης· καὶ γὰρ ἐτέχθη παρὰ τῷ Μέλητι ποταμῷ κατὰ τοὺς Σμυρναῖον αὐτὸν γενεαλογοῦντας. Ἐκλήθη δὲ Ὅμηρος διὰ τὸ πολέμου ἐνισταμένου Σμυρναίοις πρὸς Κολοφωνίους ὅμηρον δοθῆναι, ἢ ὅτι βουλευομένων Σμυρναίων δαιμονίᾳ τινὶ ἐνεργείᾳ φθέγξασθαι καὶ συμβουλεῦσαι ἐκκλησιάζουσι περὶ τοῦ πολέμου. Καὶ γέγονε δὲ πρὸ τοῦ τεθῆναι τὴν πρώτην ὀλυμπιάδα πρὸ ἐνιαυτῶν νζ. Πορφύριος δὲ ἐν τῇ Φιλοσόφῳ ιστορίᾳ πρὸ ρλβ φησίν. Ἐτέθη δὲ αὕτη μετὰ τὴν Τροίας ἄλωσιν ἐνιαυτοῖς ὑστερον νζ. Τινὲς δὲ μετὰ ρξ ἐνιαυτοὺς μόνους τῆς Ἰλίου ἄλωσεως τετέχθαι ιστοροῦσιν Ὅμηρον· ὃ δὲ ὥρθεὶς Πορφύριος μετὰ σοε. Γήμας δὲ ἐν Χίῳ Ἀρησιφόνην τὴν Γνώτορος τοῦ Κυμαίου θυγατέρα ἔσχεν νίεῖς δύο καὶ θυγατέρα, ἦν ἔγημε Στασῖνος ὁ Κύπριος· οἱ δὲ νίεῖς Ἐρίφων καὶ

**ΟΜΗΡΟΥ ΙΛΙΑΔΟΣ
‘ΡΑΨΩΙΔΙΑ Α**

Μῆνιν ἄειδε, θεά, Πηληϊάδεω Ἀχιλῆος
οὐλομένην, ἣ μυρί' Ἀχαιοῖς ἄλγε' ἔθηκε,
πολλὰς δ' ἵφθιμους ψυχὰς Ἄιδι προΐαψεν
ἡρώων, αὐτοὺς δὲ ἐλώρια τεῦχε κύνεσσιν
5 οἰωνοῖσι τε πᾶσι, Διὸς δ' ἐτελείετο βουλή,

παράφρασις

Τὴν ὄργὴν εἰπὲ ἡμῖν, ὡς θεά, τοῦ νιόν τοῦ Πελήσος τοῦ Ἀχιλλέως τὴν δλεθρίαν,
ἵτις πολλὰ τοῖς Ἑλλησιν κακὰ εἰργάσατο, καὶ πολλὰς ἴσχυρὰς ψυχὰς τῷ
ἄδη βλάψασα ἐπεμψεν ἀνδρῶν ἡμιθέων, τὰ σώματα δ' αὐτῶν σπαράγματα
κατεσκεύασε τοῖς κυσί, καὶ τοῖς ὄρνεοις ἄπασι· τοῦ Διὸς δε ἐπληροῦτο ἡ

σχόλια

1. Μῆνιν] Ὁργήν, χόλον ἐπίμονον.
Ἐξήτηται δὲ εὐθύς, διατὶ ἀπὸ τῶν
τελευταίων ἥρξατο τοῦ πολέμου ὁ
Ποιητής. Καὶ φαμεν ὅτι ἄπας μὲν ὁ
χρόνος ὁ πρὸ τοῦ δεκάτου ἔτους οὐκ
ἔσχεν οὕτω συνεχεῖς τὰς μάχας, διὰ
τὸ τοὺς Τρῶας φόβῳ τοῦ Ἀχιλλέως
ἐντός κατακεκλεῖσθαι τοῦ τείχους. Τὸ
δὲ δέκατον ἔτος, πλειόνας ἔσχε τὰς
πράξεις, καὶ τοὺς πολέμους ἴσοπαλεῖς,
τοῦ Ἀχιλλέως ὄργιζομένου.

Ἄειδε] ἄδε, λέγει δὲ τὴν Καλλιόπην.

Θεά] Κοινῷ μὲν ὄνόματι
προσαγορεύει τὴν Μοῦσαν. Τῇ δὲ
ἰδιότητι τῆς πράξεως προεδήλωσε
ώς οὐχ ἑτέραν λέγει θεάν. Μόναι γάρ
ἀδουσι αἱ Μοῦσαι. Οὐ προσέθηκε δέ
οὐδὲ ὄνομα Μούσης, πάσας διὰ τῆς
μιᾶς καλῶν.

Πηλεϊάδεω] Τοῦ Πηλέως παιδός.

Ἀχιλῆος] Ἀναγνωστέον δι' ἐνὸς λ., διὰ
τὸ μέτρον. Λέγεται δὲ Ἀχιλλεὺς, παρὰ
τὸ ἄχος, τουτέστι λύπην ἐπενεγκεῖν
τοῖς Ἰλιεῦσιν. Οἱ δὲ, παρὰ τὸ μὴ θιγεῖν
χείλεσι θηλῆς. Ὁλως γάρ οὐ μετέσχε
γάλακτος.

2. "Η]" Ήτις ὄργή.

Ἀχαιοῖς] Τοῖς Ἑλλησιν.

Ἄλγεα] Κακὰ ἢ λύπας.

Ἐθηκε] Ἐποίησεν, εἰργάσατο.

3. Προΐαψεν] Πρὸ τῆς είμαρμένης
ἐπεμψεν.

4. Ήρώων] Τῶν ἡμιθέων ἀνδρῶν.
Ἡρωας δέ φασι κληθῆναι, ἀπὸ τῆς
ἀρετῆς· ἢ ἀπὸ τοῦ ἀέρος, ὡς φησιν
Ἡσίοδος ἐν τοῖς ἔργοις καὶ ταῖς
ἡμέραις. Ἡέρα ἐσσάμενοι πάντῃ
φοιτῶσιν ἐπ' αἰαν. Ἡ ἀπὸ τῆς ἐράσεως,
τουτέστι μίξεως τῶν θεῶν. Οἱ γάρ θεοί,
θηνταῖς γυναιξὶ συνερχόμενοι, ἐποίουν
τὸ τῶν ἡρώων γένος. Ἡ ἀπὸ τῆς ἔρας.
Ἐρα δὲ ἡ γῆ κατὰ διάλεκτον. Ἐκ δὲ τῆς
γῆς ἐπλάσθη τὸ γένος τῶν ἀνθρώπων.

Τεῦχε] Ἐποίει.

Κύνεσσιν] Κυσίν. Αἰολὶς ἢ διάλεκτος.

5. Οἰωνοῖσι] Τοῖς κόραξι.

Βουλή] Γνώμη.

Διὸς δὲ ἐτελείετο βουλή] Διὸς βουλὴν
οἱ μὲν τὴν είμαρμένην ἀπέδοσαν.
Ἄλλοι δὲ ἐξεδέξαντο, δρῦν ἱερὰν
μαντικήν τοῦ Διὸς ἐν Δωδωναίω
ὅρει τῆς Θεσπρωτίας, ὡς αὐτὸς
Ὀμηρος λέγει ἐν Ὁδυσσείᾳ (Ξ 327).
Ἄλλοι δὲ ἀφ' ιστορίας τινὸς εἰπον
εἰρηκέναι τὸν Ὁμηρον. Φασὶ γάρ
τὴν γῆν βαρουμένην ὑπὸ ἀνθρώπων

ἔξ οὐ δὴ τὰ πρῶτα διαστήτην ἐρίσαντε
Ἄτρεῖδης τε ἄναξ ἀνδρῶν καὶ δῖος Ἀχιλλεύς.
Τίς τ' ἄρ σφωε θεῶν ἔριδι ξυνέηκε μάχεσθαι;
Λητοῦς καὶ Διὸς νιός· ὃ γὰρ βασιλῆι χολωθεὶς

βουλή· ἀφ' οὗ δὴ τὴν ἀρχὴν διεχωρίσθησαν φιλονεικήσαντες ὅ τε νιὸς τοῦ
Ἄτρεώς ὁ βασιλεὺς τῶν λαῶν, καὶ ὁ ἐνδοξὸς Ἀχιλλεύς. Καὶ πρὸς τούτοις εἰπέ,
τίς δὲ αὐτοὺς τῶν θεῶν φιλονεικίᾳ συνέβαλεν ὥστε μάχεσθαι; Ο τῆς Λητοῦς
καὶ τοῦ Διὸς παῖς, Ἀπόλλων· οὗτος γὰρ τῷ βασιλεῖ ὄργισθείς

πολυπληθείας, μηδεμιᾶς ἀνθρώπων
οὕσης εὐσεβείας, αἰτήσαι τὸν Δία
κουφισθῆναι τοῦ ἄχθους. Τὸν δὲ
Δία, πρῶτον μὲν εὐθὺς ποιῆσαι τὸν
Θηβαϊκὸν πόλεμον, δι' οὐ πολλοὺς
πάνυ ἀπώλεσεν. Υστερὸν δὲ πάλιν
συμβούλῳ τῷ Μώμῳ ἔχρήσατο. Ἡν
Διὸς βουλήν Ὄμηρός φησιν. Ἐπειδὴ
οἵσι τε ἦν κεραυνοῖς ἡ κατακλυσμοῖς
πάντας διαφείραι, τοῦτο τοῦ
Μώμου κωλύσαντος, ὑποθεμένου
δὲ αὐτῷ γνώμας δύο, τὴν Θέτιδος
θνητογαμίαν, καὶ θυγατρὸς καλὴν
γέννην, ἔξ ὧν ἀμφιτέρων πόλεμος
Ἐλλησί τε καὶ βαρβάροις ἐγένετο,
οὗτα συμβῆναι κουφισθῆναι τὴν
γῆν, πολλῶν ἀναιρεθέντων. Διὸς δὲ
τελείετο βουλή.

6. Έξ οὐ δή] Ἀφ' οὗ δὴ χρόνου.

7. Άτρεῖδης] Ὁ Άτρέως παῖς.
Ἀγαμέμνων δέ, κατὰ μὲν Ὄμηρον,
Άτρέως τοῦ Πέλοπος, μητρὸς
δὲ Ἀερόπητος. Κατὰ δὲ Ἡσίοδον,
Πλεισθένους, τὸ γένος, Μυκηναῖος.
Ος ἤγαγε ναῦς εἰς Ἰλιον. Ἐκπορθήσας
δὲ τὴν Ἰλιον, καὶ ὑποστρέψας
οἴκαδε, ἀναιρεῖται ὑπὸ Αἰγίσθου τοῦ
Θυέστου δόλῳ ἐυωχίας ἔπι. Οὗτος
γὰρ παρὰ τὸν καιρὸν τῆς ἀποδημίας
ἐμοίχευε τὴν Ἀγαμέμνονος γυναῖκα
Κλυταιμνήστραν. Κατὰ δὲ τοὺς

τραγικοὺς, αὐτὴ ἡ Κλυταιμνήστρα
ἀνεῖλεν αὐτὸν χιτῶνι μὴ ἔχοντι
ἐνδυσιν τραχήλου. Ἐξ ἀυτῆς δὲ ἐσχεν
νιὸν τὸν Ὄρεστην, καὶ θυγατέρας
τέσσεραν Λαοδίκην, Χρυσόθεμιν,
Ἴφιγένειαν, καὶ Ἡλέκτραν.

Διος] Θεῖος, εὐγενῆς, ἡ ἀπὸ Διὸς ἔχων
τὸ γένος, ἔντιμος· ἀπὸ γὰρ Αἰγίνης
τῆς Ἀσωποῦ δὲ τοῦ ποταμοῦ Θηβῶν,
Αἰακός· Αἰακοῦ δὲ, Τελαμῶν καὶ
Πηλεύς· Πηλέως δέ, Ἀχιλλέυς.

8. Τίς τ' ἄρ σφωε] Τίς δὴ αὐτοὺς
τοὺς δύο, Ἀγαμέμνονα, καὶ Ἀχιλλέα.
Πάλιν δὲ τοῦτο ὡς ἀπὸ τῆς Μούσης.
Τοῦτο δὲ ἐρασθεῖς Λητοῦς τῆς Κοίου
θυγατρὸς ἐνὸς τῶν Τιτάνων, καὶ
Φοίβης, ἔγκυον αὐτὴν ἐποίησεν. Ἡτις,
δεκαμηνιαίου χρόνου διαγενομένου,
ἡπείγετο διὰ θαλάσσης πρὸς
Ἄστερίαν τὴν νῆσον, μίαν οὕσαν
τῶν Κυκλαδῶν. Ἐκεῖσε δὲ ἐλθοῦσα,
δρεψαμένη δύο φυτῶν, ἐλαίας καὶ
φοίνικος, διδύμους ἀπεκύησε παῖδας,
Ἄρτεμιν καὶ Ἀπόλλωνα· καὶ τὴν νῆσον
ἐκάλεσε Δῆλον, ὅτι ἔξ ἀδήλου βάσεως
ἐρριζώθη.

Ξυνέηκε] Συνέβαλε, συνέμιξε.

9. Λητοῦς καὶ Διὸς νιός] Ὁ τῆς
Λητοῦς καὶ Διὸς παῖς Ἀπόλλων.
Πάλιν δὲ τοῦτο ὡς ἀπὸ τῆς Μούσης.
Ζεὺς δὲ ἐρασθεῖς Λητοῦς τῆς Κοίου
θυγατρὸς ἐνὸς τῶν Τιτάνων, καὶ
Φοίβης, ἔγκυον αὐτὴν ἐποίησεν. Ἡτις,
δεκαμηνιαίου χρόνου διαγενομένου,
ἡπείγετο διὰ θαλάσσης πρὸς
Ἄστερίαν τὴν νῆσον, μίαν οὕσαν
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ἐκάλεσε Δῆλον, ὅτι ἔξ ἀδήλου βάσεως
ἐρριζώθη.



Η Αθήνη λαβοῦσα τὸν Ἀχιλλέα ἀπὸ τῆς κόμης
κωλύει αὐτὸν ἀπὸ τοῦ φόνου.

GLOSSARY OF GRAMMATICAL AND RHETORICAL TERMS

- ἄκλιτος, -ον:** indeclinable, a word which does not decline in any grammatical case
- ἀκολουθέω, ἀκολουθεῖν:** to follow logically from, to be consistent with
- ἀκολουθία, -ας, ἡ:** following, logical sequence, consequence
- ἄλλως:** otherwise, alternatively (used to introduce an alternative reading within a single scholion)
- ἀμοιβή, -ῆς, ἡ:** change, variation
- ἀμφιβολία, -ας, ἡ:** lack of clarity, ambiguity
- ἀναβιβάζω, ἀναβιβάζειν:** to move an accent backwards
- ἀνάγνωσις, -εως, ἡ:** a reading, esp. in textual criticism
- ἀναγνωστέον:** verbal adjective, “it is necessary to read...”
- ἀναδίδωμι, ἀναδιδόναι:** to move an accent backwards; = ἀναβιβάζω
- ἀναδιπλασιά, ἀναδιπλασιάζειν:** to reduplicate
- ἀναιρέω, ἀναιρεῖν:** to cancel out, negate
- ἀνακεφαλαίωσις, -εως, ἡ:** summary, recapitulation
- ἀνακεφαλαιώω, ἀνακεφαλαιοῦν:** to summarize, recapitulate
- ἀνάλογος, -ον:** regular, proportionate
- ἀναπέμπω, ἀναπέμπειν:** to move an accent backwards; = ἀναβιβάζω and ἀναδίδωμι
- ἀναστρέφομαι, ἀναστρέφεσθαι:** to be written with anastrophe
- ἀναστροφή, -ῆς, ἡ:** inversion of natural word order, repetition of a word which concludes one sentence at the start of another
- ἀντί:** ἀντὶ τοῦ x, instead of; can be used to introduce an alternate reading or a word, spelling, or syntax being used instead of another
- ἀντίγραφον, -ον, τό:** copy, manuscript
- ἀντίκειμαι, ἀντίκεισθαι:** to be opposite to, opposed
- ἀντίθετος, -ον:** opposed, antithetical
- ἀντίφρασις, -εως, ἡ:** usage of a word in a sense opposed to its meaning
- ἀντωνυμία, -ας, ἡ:** pronoun
- ἀօριστία, ἀօριστίας, ἡ:** indefiniteness, indeterminateness
- ἀօριστος, -ον:** indefinite (of pronouns, or when speaking of things generically)
- ἀօριστος, -ον:** in the aorist tense
- ἀπαθής, -ές:** used to describe lines of verse without any metrical license (e.g. with vowels treated as long solely to fit the meter)
- ἀπαξ:** occurring only once or very rarely
- ἀπαρνητικός, -ή. -όν:** denying
- ἀπαρτίζω, ἀπαρτίζειν:** to express fully; to correspond to a line, verse, or something said
- ἀπλοϊκός, -ή, -όν:** equivalent to ἀπλοῦς
- ἀπλότης, -ητος, ἡ:** simplicity, or the positive degree
- ἀπλοῦς, -ῆ, -οῦν:** used to describe uncompounded words; of adjectives or adverbs, in the positive degree; of nouns, used without the article
- ἀποβολή, -ῆς, ἡ:** subtraction, removal of a word or of an individual letter within a word
- ἀποκοπή, -ῆς, ἡ:** apocope, literally a “cutting