ΟΜΗΡΟΥ
ΙΛΙΑΔΟΣ
ραψῳδία Α

μεταφράσει μὲν πεζῇ καὶ σχολίοις ἀρχαίοις
αὐξηθείσα εἰκόσι δὲ κοσμηθείσα

THE PAIDEIA INSTITUTE
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.
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 understudied 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.
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 Ο ποιητής, Μέλητος του ἐν Σμύρνῃ ποταμῷ καὶ Κριθήδος νύμφης, ὡς δὲ ἄλλοι Ἀπόλλωνος καὶ Καλλιώπης τῆς Μούσης· ὡς δὲ Χάραξ ὁ ἱστορικὸς Μαίονος ὁ Μητίου καὶ Ἐυμητιδός μητρός· κατὰ δὲ ἄλλους Υπερσύνθεσις καὶ Πολυκάστης τῆς Νέστορος. Ἐστι δὲ ἢ τοῦ γένους τάξις κατὰ τὸν ἱστορικόν Ἐκάρακα αὐτῆς· Αἰθούσης Ἐράσσης Λίνος, τοῦ δὲ Πίερος, τοῦ δὲ Οἰαγρός, τοῦ δὲ Ὁρφεύς, τοῦ δὲ Δρής, τοῦ δὲ Εὐκλέης, τοῦ δὲ Ἰδμονίδης, τοῦ δὲ Φιλοτερπής, τοῦ δὲ Εὔφημος, τοῦ δὲ Ἐπιφράδης, τοῦ δὲ Μέλάνωπος, τοῦ δὲ Ἀπελλῆς, τοῦ δὲ Μαίων, ὃς ἦλθεν ἀμα ταῖς Ἀμαζόσιν ἐν Σμύρνῃ καὶ γήμας Ἐυέπος τοῦ Μνησιγένους ἐποίησεν Ὁμηρόν.

Ὡμοίως δὲ καὶ τὴν πατρίδα ἀμφίβολος διὰ τὸ ἀπιστηθῆναι ὅλως εἶναι θνητὸν τῷ μεγέθει τῆς φύσεως. Οἱ μὲν ἔφασαν γενέσθαι Σμυρναῖον, οἱ δὲ Χῖον, οἱ δὲ Κολοφώνιον, οἱ δὲ Ιήτην, οἱ δὲ Κυμαῖον, οἱ δὲ Ἕλληνας ἀπὸ χωρίου Κεγχρεῶν, οἱ δὲ Ἐπιφράδης, οἱ δὲ Μελάνωπος, τοῦ δὲ Ἀπελλῆς, τοῦ δὲ Μαίων, ὃς ἦλθεν ἀμα ταῖς Ἀμαζόσιν ἐν Σμύρνῃ καὶ γήμας Ἐυέπος τοῦ Μνησιγένους ἐποίησεν Ὁμηρόν.

Προσηγορεύετο μὲν κυρίως Μελησιγένης· καὶ γὰρ ἔτηχθη παρά τῷ Μέλητι ποταμῷ κατὰ τοὺς Σμυρναίους αὐτὸν γενεαλογοῦντας. Ἐκλήθη δὲ Ὁμηρός διὰ τὸ πολέμου ἐνισταμένου Σμυρναίοις πρὸς Κολοφώνιος ὁμηρόν δοθῆναι, ἢ ὅτι βουλευομένων Σμυρναίων δαμονία τινὶ ἐνεργεία φθέγξασθαι καὶ συμβουλεύσει ἐκκλησιάζουσι περὶ τοῦ πολέμου. Καὶ γέγονε δὲ πρὸ τοῦ τεθῆναι τὴν πρώτην ὀλυμπιάδα πρὸ ἐνιαυτῶν νῦς· Πορφύριος δὲ ἐν τῇ Φιλοσόφῳ ἱστορίᾳ πρὸ Ῥβυσίν. Ετέθη δὲ αὐτή μετὰ τῆς Ἰροίας ἀλώσιν ἐνιαυτός ύστερον νῦς. Τίνες δὲ μετὰ ρὲ ἐνιαυτοῦς μόνους τῆς Ἰρίου ἀλώσεως τετέχθαι ἱστοροῦσιν Ὁμηρόν· ὃ δὲ ρήθη τοῖς Πορφύριος μετὰ σοε. Πήμας δὲ ἐν Χίῳ Ἀρησιφόνην τὴν Γνώτορος τοῦ Κυμαίου θυγατέρα ἔσχεν νυεῖς δύο καὶ θυγατέρα, ἢν ἐγήμη Στασίνος ὁ Κύπριος· οἱ δὲ νυεῖς Ἐρίφων καὶ
ΟΜΗΡΟΥ ΙΛΙΑΔΟΣ
ῬΑΨΩΔΙΑ Α
Μήνιν ἁείδε, θεά, Πηληΐάδεω Ἀχιλῆος οὐλομένην, ἢ μυρ’ Ἀχαιοῖς ἄλγε’ ἔθηκε, πολλάς δ’ ιφθίμους ψυχὰς Ἀιδί προϊαζεν ἡρῶν, αὐτοὺς δὲ ἐλώρια τεύχε κύνεσσιν
5 οἰωνοίσι τε πάσι, Διός δ’ ἐτελείετο βουλή,

παράφρασις
Τὴν ὅργην εἰπὲ ἡμῖν, ὦ θεά, τοῦ μιὸν τοῦ Πελής τοῦ Ἀχιλέως τὴν ὀλεθρίαν, ἢτις πολλὰ τοῖς Ἐλλησιν κακὰ εἰργάσατο, καὶ πολλὰς ἰσχυρὰς ψυχὰς τῷ ἄδη βλάψασαι ἐπεμψεν ἄνδρῶν ἡμιθέων, τὰ σῶματα δ’ αὐτῶν σαράγματα κατεσκέυασε τοῖς κυσί, καὶ τοῖς ὀρνέοις ἀπασί· τοῦ Δίως δὲ ἐπληροῦτο ἡ

σχόλια
1. Μήνιν] Ὀργήν, χόλον ἐπίμονον. Ἑξῆτηται δὲ εὐθύς, διατὶ ἀπὸ τῶν τελευταίων ἥρατο τοῦ πολέμου ὁ Ποιητής. Καὶ φαμεν ὅτι ἁπας μὲν ὁ χρόνος ὁ πρὸ τοῦ δεκάτου ἐτους ὡς ἐσχεν οὕτω συνεχεῖ τὰς μάχας, δια τοῦ τοὺς Τρώας φόβῳ τοῦ Ἀχιλλέως ἐντός κατακεκλείσθαι τοῦ τείχους. Τὸ δὲ δεκατον ἔτος, πλείονας ἐσχέ τὰς πράξεις, καὶ τοὺς πολέμους ἰσοπαλεῖς, τοῦ Ἀχιλλέως ὄργιομένου.

Ἄείδε] ἢδε, λέγει δὲ τὴν Καλλιόπην.

Θεά] Κοινῷ μὲν ὄνοματι προσαγορεύει τὴν Μοῦσαν. Τῇ δὲ ἰδιότητι τῆς πράξεως προεδήλωσε ως οὐχ ἐτέραν λέγει θεάν. Μόναι γὰρ ἄδουσι αἱ Μοῦσαι. Οὐ προσέθηκε δὲ οὐδὲ ὅνομα Μοῦσης, πάσας διὰ τῆς μιᾶς καλῶν.

Πηλεϊάδεω] Τοῦ Πηλεῶς παιδός.

Ἀχιλῆος] Ἀναγνωστεύον δι’ ἐνὸς λ. διὰ τὸ μέτρον. Δέγαται δὲ Ἀχιλλέος, παρὰ τὸ ἄρχον, τούτεστι λύπην ἐπενεγκεῖν τοῖς Ἱλεύσιν. Οἱ δὲ, παρὰ τὸ μὴ δηγεῖν χείλεσι θήλης. Ὅλως γὰρ οὐ μετέσχε γάλακτος.

2. Ἡ] Ἡτις ὁργή.

Ἀχαιοῖς] Τοῖς Ἐλλησιν.

Ἄλγεα] Κακὰ ἢ λύπας.

Ἐθηκὲ] Ἐποίησαν, εἰργάσατο.

3. Προϊαζεν] Πρὸ τῆς εἰμαρμένης ἐπεμψεν.

4. Ἡρῶν] Τῶν ἡμιθέων ἄνδρῶν.

Ἡρας δὲ φασὶ κληθῆναι, ἀπὸ τῆς ἀρετῆς: ἢ ἀπὸ τοῦ ἀέρος, ὡς φησιν Ἡσιοδὸς ἐν τοῖς ἐργοις καὶ ταῖς ἡμέραις. Ἡρα ἐσσάμενοι πάντη φοιτῶσι ἐπ’ αἰα. Ἡ ἀπὸ τῆς ἐράσεως, τούτεστι μίξεως τῶν θεῶν. Οἱ γὰρ θεοὶ, θνητάς γυναικὶ συνεχόμενοι, ἔποιον τὸ τῶν ἡρώων γένος. Ἡ ἀπὸ τῆς ἐρας. Ἔρα δὲ ἢ γῆ κατὰ διάλεκτον. Ἐκ δὲ τῆς γῆς ἐπλάσθη τὸ γένος τῶν ἄνθρωπων.

Τεῦχε] Ἐποίει.

Κύνεσσιν] Κυσίν. Αἰολῖς ἢ διάλεκτος.

5. Οἰωνοίσι] Τοῖς κόραξι.

Βουλῇ] Γνώμη.

Διός δὲ ἐτελείετο βουλῇ] Διός βουλῆν οί μὲν τὴν εἰμαρμένην ἀπέδοσαν. Ἀλλοι δὲ ἐξεδεξαντο, δρῦν ἰερὰν μαντικὴν τοῦ Δίως ἐν Δωδώναιϊς ὀρεί τῆς Θεσπρωτίας, ὡς αὐτὸς Ὁμηρὸς λέγει ἐν Ὄδυσσεια (Σ 327). Ἀλλοι δὲ ἀρ’ ἱστορίας τινος εἰπὼν εἰρηκέναι τὸν Ὅμηρον. Φασὶ γὰρ τὴν γῆν βαρομενὴν ὑπὸ ἄνθρωπων
ἐξ οὖ δὴ τὰ πρῶτα διαστήτην ἐρίσαντε Ἀτρέιδης τε ἄναξ ἀνδρών καὶ δίος Ἀχιλλέας.  
Τίς τ’ ἄρ σφω τευόν ἔριδι ξυνέηκε μάχεσθαι;  
Λητοὺς καὶ Διὸς ὑιός· ο γὰρ βασιλῇ χολωθείς  

βουλή· ἄφ’ οὖ δὴ τήν ἀρχήν διεχωρίσθησαν φιλονεικήσαντες ο τε ὑιός τοῦ Ἀτρέως ὁ βασιλεὺς τῶν λαῶν, καὶ ὁ ἐνδοξὸς Ἀχιλλέας. Καὶ πρὸς τούτοις εἰπὲ, τίς δὲ αὐτοῖς τῶν θεῶν φιλονεικίᾳ συνέβαλεν ὥστε μάχεσθαι; Ο τῆς Λητοὺς καὶ τοῦ Διὸς παῖς, Ἀπόλλων· οὗτος γὰρ τῷ βασιλεύ οργισθείς  

πολυπληθείας, μηδεμίας ἀνθρώπων οὖσις εὐσεβείας, αἰτήςα τὸν Δία κουφισθήναι τοῦ ἄχθους. Τὸν δὲ Δία, πρῶτον μὲν εὐθὺς ποιήσας τὸν Θηβαίκον πόλεμον, δ’ οὐ πολλοὺς πάνω ἀπώλεσεν. ’῎ντερον δὲ πάλιν συμβούλῳ τῷ Μώμῳ ἔχρηστο. Ἡν Διὸς βουλὴν Ὀμιρὸς φησιν. Ἐπειδὴ οἶος τῇ κεραυνῇ ἡ κατακλυσμοὶ πάντας διαφεβεῖα τοῦ Μώμου κωλύσατο, ὑποθεμένου δὲ αὐτῷ γνώμας δύο, τὴν Θέτιδος θηντογαμίαν, καὶ θυγατέρας καλῆς γένναν, ἐξ ὁνόματι Αρτέμις καὶ βαρβάροις ἀμφοτέρων ἡ Ἐλλησί θνητογαμίαν Μώμου πάντας διαφθείρας τοῦ Ἕλλην Ἱλιδίμην.  

6. Ἐξ οὖ δὴ] Αφ’ οὖ δὴ χρόνου.  
7. Ἀτρέιδης] Ὁ Ἀτρέως παῖς.  
Αγαμέμνον δὲ, κατὰ μὲν Ὀμιρὸν, Ἀτρέως τοῦ Πελοποὺς, μητρὸς δὲ Ἀρέστης. Κατὰ δὲ ᾽Ησίοντος, Πλεισθένεος, τῷ γένος, Μυκηναίος.  
Ὁς ἦγαγε ναῦς εἰς Ἰλιον. Ἐκπορθῆσας δὲ τήν Ιλιον, καὶ ύποστρέψας οἰκατέ, ἀναιρεῖται ὑπὸ Αἰγίνης τοῦ Θυέστου δῶλο ἐνωξίας ἐπὶ. Οὗτος γὰρ παρὰ τὸν καιρὸν τῆς ἀποδημίας εἰσέχει τὴν Αγαμέμνονος γυναίκα Κλυταμνήστραν. Κατὰ δὲ τοὺς  

τραγικοὺς, αὐτῇ ἡ Κλυταμνήστρα ἀνείλεν αὐτὸν χιτῶνι μὴ ἔχοντι ἔνδυσεν τραχήλου. Ἔξ ἄυτῆς δὲ ἔσχεν ὑιόν τοῦ Ὄρεστης, καὶ θυγατέρας τέσσεραν Λαοδίκην, Χρυσόθεμιν, Ἰριγένειαν, καὶ Ἡλέκτραν.  

Δίος] Θεός, εὐγενής, ἢ ἀπὸ Διὸς ἔχον τὸ γένος, ἔντιμος· ἀπὸ γὰρ Λιγίνης τῆς Ἀσσωποῦ δὲ τοῦ ποταμοῦ Ἡθᾶς, Αἰακός, Αἰακοῦ δὲ, Τελαμών καὶ Πηλεύς· Πηλέως δὲ, Ἀχιλλέας.  

8. Τίς τ’ ἄρ σφω] Τίς ὁ αὐτοῖς τοὺς δύο, Αγαμέμνονα καὶ Ἀχιλλέα. Πάλιν δὲ τοῦτο ὁ Ποιητής ἐρωτᾶ τὴν Μοῦσαν.  

Ξυνέκε] Συνεβάλει, συνέμιξε.  

9. Λητοὺς καὶ Διῶς ὑιός] Ὁ τῆς Λητοὺς καὶ Διὸς παῖς Ἀπόλλων. Πάλιν δὲ τοῦτο ὡς ἀπὸ τῆς Μοῦσης. Ζεὺς δὲ ἔρασθει Λητοὺς τῆς Κοίου θυγατέρας ἐνὸς τῶν Τιτάνων, καὶ Φοίβης, ἐγκυον αὐτὴν ἑποίησεν. Ἡτὶς, δεκαμήνιαίοις χρόνον διαγενομένην, ἦπειγετὸ διὰ θαλάσσης πρὸς Αστερία τῆς νήσου, μίαν ὐσαν τῶν Κυκλάδων. Ἐκείστε δὲ ἐλθοῦσα, δρεψάμενη δυὸ φυτῶν, ἑλαίας καὶ φοίνικος, διδύμως ἀπέκυψε παίδας, Ἀρτεμίν καὶ Ἀπόλλωνα· καὶ τὴν νήσον ἐκάλεσε Δῆλον, ὥστε εἰς ἄδηλον βάσεως ἐρρίζῳ.
Ἡ 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

ἀκολουθεῖν: to follow logically from, to be consistent with

ἀκολούθια, -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

ἀνάγνωστέον: verbal adjective, “it is necessary to read…”

ἀναδιδόμενα, ἀναδιδῶ: moving an accent backwards; = ἀναβιβάζω

ἀναδιπλασιάζω, ἀναδιπλασιάζειν: to reduplicate

ἀναίρεω, ἀναίρειν: to cancel out, negate

ἀνακεφαλαίωσις, -εως, ἡ: summary, recapitulation

ἀνακεφαλαίον, ἀνακεφαλαίους: to summarize, recapitulate

ἀνάλογος, -ον: regular, proportionate

ἀναπέμπω, ἀναπέμπειν: to move an accent backwards; = ἀναβιβάζω and ἀναδιδῶ

ἀναστρέφω, ἀναστρέφειν: 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, -ου, τό: copy, manuscript

ἀντίκειμαι, ἀντίκεισθαι: to be opposite to, opposed

ἀντιθέτος, -ον: opposed, antithetical

ἀντίφρασις, -εως, ἡ: usage of a word in a sense opposed to its meaning

ἀντωνυμία, -ας, ἡ: pronoun

ἀοριστία, ἀοριστίας, ἡ: indefiniteness, indeterminateness

ἀόριστος, -ον: indefinite (of pronouns, or when speaking of things generically)

ἀστρεφή, ἀστρεφεῖν: to be written with anastrophe

ἀστροφή, -ῆς, ἡ: inversion of natural word order, repetition of a word which concludes one sentence at the start of another

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

ἀπλοίκος, -ή, -όν: equivalent to ἀπλοῦς

ἀπλούς, -ῆς, ἡ: simplicity, or the positive degree

ἀποβολή, -ῆς, ἡ: subtraction, removal of a word or of an individual letter within a word

ἀποκόπη, -ῆς, ἡ: apocope, literally a “cutting