

**HOMER'S ILIAD.
BOOK XXII**

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Homer's Iliad. Book XXII by Philip Sandford

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PHILIP SANDFORD

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BOOK XXII.

With Introduction, Notes, &c.,

BY

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PREFACE.

MY object in this little book has been to enable those who approach the study of Homer for the first time, or with but slight previous Homeric training, to master this one canto of the *Iliad* with as much ease and interest as possible. To effect this, I have endeavoured to explain all difficulties in construction, and words (including some of the more common irregular verbs as well as peculiarly Homeric forms), and added such philological and general notes as seemed desirable. The text used is that of Dindorf in the Teubner Classics, and only the more important variants have been noticed. References for illustration have as far as possible been confined to the Twenty-second Book. My debts to other editions and to the kind suggestions of friends must remain without any, save this general, acknowledgment. Where so much has long been common property, taken from the *scholia* (or notes by ancient scholars often appended to the MSS.), and embedded in our Lexicons, and where the respective merits of various explanations must be decided by their

intrinsic value and not by authority, the attempt to refer each suggestion to its originator would needlessly cumber a school-book. For general assistance, the magnificent Lexicon of Liddell and Scott leaves the Homeric student little to desire.

When a small portion—even one Book—of Homer has once been *thoroughly mastered*, the study of the rest is a work of comparative ease and ever-increasing delight. So it is hoped that this edition of the Twenty-second Book may not only fulfil its immediate purpose of supplying a complete and accurate text-book to those reading for Examinations under the Intermediate Education Act, but also be found useful in the higher forms of schools, and to students preparing for ordinary University Examinations. I would ask indulgence for such imperfections as seem due to great though necessary haste in preparation.

P. S.

INTRODUCTION.

The Story of the Twenty-Second Book.

THE theme of this Book is the "Death of Hector."

At the close of the foregoing Book it was told how Apollo, by assuming the form of the Trojan warrior Agenor, had drawn off Achilles in pursuit of himself, and so saved the Trojans from his fierce onslaught. While they all, with the exception of Hector, whom "his doom forced to remain without," take refuge weary and terror-stricken within the walls, and the Greeks charge forward, Apollo reveals himself and is fiercely blamed by Achilles (1-20). King Priam sees his son Hector still outside the walls, and in piteous tones, "tearing his hoary locks," entreats him to enter, lest he should be slain by Achilles (-75).

His mother Hecuba, too, makes a pathetic appeal. But Hector steels himself against both entreaties. He is ashamed that he should now shew fear after having rejected the advice of Polydamas, given on the night "when godlike Achilles arose to war," that he should lead the Trojans within the walls and thence ward off the foe. He debates with himself the prospect of appeasing

Achilles by restoring Helen and her possessions, and promising in addition to surrender to the Greeks half the wealth of Troy; but rejects the idea, as he feels that he would not be suffered even to approach his angry foe with the proposal, but "all unarmed would be slain like a woman or a child" (-130). Achilles comes near, brandishing on his right shoulder his spear of Pelian ash, with his "brazen* armour gleaming round him," with the sheen of blazing fire or of the rising sun. Panic seizes Hector. He flies, and is pursued, "as a pigeon by a falcon," thrice round the city, while all the Gods look on (-165). Zeus would save the brave warrior, but the suggestion is fiercely repelled by the grey-eyed goddess Athene, and he suffers her to do her will. With the steadfastness of a staunch hound on the track of a fawn, Achilles pursues Hector, and, keeping ever on the city side, he drives him plainwards as often as he tried to approach the wall and win the shelter of his friends' spears. They were now for the fourth time approaching the springs of the Scamander.

Then the father of the Gods (Zeus) holds forth his golden balance, and places in the scales the fates of the warriors, weighed against each other; and the fate of Hector falls towards Hades (-212). Athene encourages Achilles, promising him great glory, while she incites Hector to do battle, by appearing to him in the form of Deiphobus, his brother (-245). After a parley, in which

* χαλκός in Hom. is "copper" or "bronze," a blend of copper and tin, or perhaps used generally for *metal*. It certainly does not mean "brass," a blend of copper and zinc unknown to the ancients. But conventional usage has stereotyped the above translation.

Achilles rejects Hector's proposal that the victor should swear to restore the body of the vanquished to his friends, they engage by hurling their long spears at each other, while Athene helps Achilles (-295). Hector becomes aware of the will of Athene, feels his doom approaching, but draws his sword, determined to die nobly. He falls, and Achilles vauntingly exults over him (-335). After his piteous entreaty, that his body may be restored to his parents, is sternly refused, Hector with his dying breath foretells the fate of Achilles (-360).

The Greek troops rush up in wonder and joy, and Achilles ties Hector by the feet to his chariot, and so drags him to the camp (-405).

The woe within the city is like that which would be "if all beetling Ilium were smouldering in fire, from her citadel to her foundation."

The deep pathos of the last hundred lines, containing the lamentations of Hector's father Priam (-430), of his mother Hecuba (-435), and, above all, of his wife Andromache (-515), make it desecration to attempt a summary of this exquisite passage.

Sketch of the "Homeric Question."

Who was Homer? when did he live? what works are his? Some would answer that he was a blind bard, born some time between 1000 B. C. and 800 B. C., at one of the places mentioned in the hexameter line,

Smyrna, Chios, Colophon, Salamis,* Rhodes, Argos, Athenae,

and that he composed those incomparable Epics, the *Iliad* and *Odyssey*, which he taught his sons, and they their sons, and that so the poems were orally transmitted until the sixth century B. C., when they were committed to writing. Others, again, say that "Homerus" is but the name of a mythical person to whom in ancient times these poems were referred, and means † *filled together*; and that the Epics, as we have them, are but fragments of old ballads, more or less skilfully pieced together at a comparatively late period. Between these two extreme opinions scholars take up various standpoints; but though the controversy has brought to light many facts, it seems improbable that it will ever be finally decided. In the classical age of Greece, a large body of poems were vaguely attributed to "Homer," and we read that *Peisis-*

* This Salamis is in Cyprus. About twenty places, including Pylus and Ithaca, claim to be the birthplace of Homer, of which Smyrna seems the most likely claimant.

† From *ἔμα* and *αρ*, a root seen in *ἀραρίσσει*.