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Towards a Thematic Analysis of the Homeric Poems

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The epic singers of archaic Greece told the deeds of the heroes and composed and performed their songs in *epe* in front of the audience by means of their traditional art, or more precisely, of the peculiar instruments of a long and rich tradition. The events of the heroic saga, which we call, with the epic formula, κλέα ἄνδρῶν, as well as the plots of the tales, the ὀἴματι, were traditional. As instruments of tradition we have learned to appreciate the epic diction, the formular language and the formulaic techniques used by the rhapsodes to compose while performing. Another instrument that the singer used in composing and that we can try to identify in the heroic epic texts, are the traditional thematic structures. After the pioneering work of Walter Arend (1933) on the typical scenes (reviewed by Milman Parry, 1936), it was Albert Bates Lord who particularly dealt with this subject and described oral composition in terms of composition by theme, thanks to his experience in comparative field in Bosnia. With regard to the heroic epic poetry of archaic Greece, we can believe that the performance would be carried out—following a selected *oime* and with the aid of the formular diction—through a sequence of themes and motifs, making it an easier task for the singer.

So far scholars have produced many studies on thematic composition and thematic structures in Homeric poems, but we still don’t have a systematic and complete thematic analysis of the whole texts. As soon as we begin such an analysis, we are faced with a question regarding both terminology and concept, because in our studies we have no univocal definition of the thematic elements making up the text. Later, we will try to suggest a working definition of theme and motif, and we’ll give two examples of text with themes and motifs, according to the prospects of

1. In part. see Lord 1951; 1960, 68-98.
this analysis, but for the moment let us deal with the beginning of the *Iliad*. Once we have become acquainted with the distinctive features of epic poetry, immediately we perceive, together with the formularity, that the structure of the narration is divided into well defined thematic units, more or less extended. If we compare these scenes, as we shall call them for the time being, with similar scenes in epic poems, even a long way from each other within the same poem or belonging to different poems, we soon realize there are similarities between the narrative schemes and in the use of diction.

Since Arend’s work, the identification of typical scenes has become an important prospect for analysis, because it enables us to see and verify connections between formulaic diction and narrative structures, and to identify the schemes or the patterns of oral composition, as in the considerable work by Bernard Fenik, *Typical Battle Scenes in the Iliad* (1968). But the analysis of typical scenes also involves some problems. We stress the patterns and the formularity of the texts, but in a compositional view we seem to lose the unity of the narrative action as it was thought by the singer. In the work by Arend we perceive the typical features of singular scenes, but they seem formulaic fragments which the poet inserts in a text that is a *continuum*.

We will now consider the beginning of the *Iliad*, following the suggestion of Mark Edwards. In his essay «Convention and individuality in *Iliad* 1» Edwards gives us a way for solution, when he analyzes the narrative structure and identifies the type-scenes of the first book of the poem, which cover uninterruptedly the whole text. We will quote here his definition of type-scene, which he proposes in another important essay on these topics, «Homer and Oral Tradition: The Type-Scene».

It will be useful to our work, because it is similar to our definition of theme: «A type-scene may be regarded as a recurrent block of narrative with an identifiable structure» (285) and «The whole of Homeric narrative can be analyzed into type-scenes» (287). But we have to observe that in Edwards’ work the perception of unity of the narrative action is still fragmentary. When he analyzes the assembly of the Achaeans in A 54-307, he identifies three type-scenes, *Summoning of the Assembly* (A 54-56), *Assembly* (A 57-305a), and *Dismissal of the Assembly* (305b-307). Then, inside the Assembly, he identifies three other type-scenes, Achilles’ μημπηζεων (A 188-194a), Athena’s Divine Visitation (A 194b-222), and Nestor’s Mediation (A 247-304).

4. Cf. Nagler 1974, 81 «it now seems equally plausible that all narrative episodes are equally type scenes, if one means by this term that they are realizations of poetically significant motifs». 

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Now we must consider that certainly this narrative action is unitary in terms of theme and composition. In this prospect, it does not begin with A 54, but with the transitional line that summarizes the preceding theme: A 53 Ἐννήμαρ μὲν ἀνά στρατόν ὀχέτο κῆλα θεοῖο. And it goes on with the general representation of Achilleus’ summoning of the Assembly, which introduces the new narrative action: A 54 τῇ δεκάτῃ δ’ ἄγορήν δὲ κυλέσσωσι λαὸν Ἀχιλλεύς. In particular, we cannot consider the Summoning and the Dismissal as separate units, since they represent the natural and traditional frame of this type of narrative action. Indeed, these two sections show a higher formular density, as it frequently happens for the beginning and the end of a theme, or of a motif. The Summoning and the Dismissal are components of the Assembly, that is integrated motifs making up the theme. Inside the Assembly, in the same way, Achilleus’ pondering and Nestor’s mediation are not independent scenes, but integrated motifs of the Assembly, too. We can define as an independent unit only the Divine Visitation of Athena (A 194b-222)⁵, quite similar to many other Divine Visitations in the Epos, on the basis of narrative patterns and diction. It constitutes a separate action in the Assembly. It is a recognizably different theme and has a well distinct beginning and ending, which are marked by two motifs, the arrival (A 194-195 ἡ δὲ Ἀθήνη / ὀφρανόθεν) and the departure of the goddess, the new subject of the narrative action (A 221-222 ἦ δ’ Οὐλμιπόν δὲ βεβήκει / δόματ’ εὐσεβίχοιο Δίως μετὰ δαίμονας ἄλλους). The Divine Visitation is made up of a conventional sequence of typical motifs that we can easily recognize because of the frequency of the theme, and it represents a turning-point in the events of the first Assembly of the Iliad, when they are going towards an unexpected outcome. It turns Achilleus towards the menis, that is the argument of the song and the main thread of the Iliad. Therefore, we must consider the intervention of Athena as a new and distinct thematic development within the Assembly. As it happens in battles, the events are getting to a critical situation out of the plot or out of the oime, but the divine intervention corrects them in the expected way⁶. Then, the Assembly resumes its course exactly in the moment when Athena goes away, and Achilleus comes back to insult Agamemnon in front of the Achaeans, with the indication of the new

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⁵. As a part of the new theme, we can consider the transition that precedes the arrival of Athena and recapitulates the pondering action of Achilleus, when he draws the sword: A 193-194α ἢς δ’ τοῦτ’ άρμαινε κατά φρένα καὶ κατὰ θυμόν, / ἐλκετο δ’ ἐκ κολεοίο μέγα ξίφῳ.

⁶. See de Jong 1987, 68-81; Morrison 1992, 61-71 «The poet uses this reversal passage abruptly to return the story to its expected – that is, its traditional – path» (62); 1997, 285.

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subject plus an adverb Πηλείδης δ’ ἔξαυτις (A 223), marking the thematic transition.

On the one hand this example can give us a concrete idea of what we call a theme, on the other it reveals some of the difficulties we find in the thematic analysis of epic poems. Now, we will try to formulate our working definition of theme and motif.

In the heroic epic poetry, essentially a narrative poetry, the theme is a unit of meaning, which introduces a fundamental action into the tale, causing the development of the events7. We can identify as themes, for example, the Assembly (Agora), the Battle (Mache), the Duel (Monomachia), the Intervention of a god (Enteuxis), the Sacrifice (Thysia), the Hospitality (Xenia), the Inspection of the army (Epipolesis), but we do not consider as themes the scenes of departure and arrival, the preparation of the meal, the arming, because they are subsidiary actions and components inside the theme. So, we observe that the concept of type-scene sometimes coincides with the theme, sometimes with the motif. This alternation depends on the dynamics of composition, because a theme as the Intervention of a god can be reduced to a motif, that is to the simple indication of helping, without other typical motifs of the thematic sequence. In only one hemistich Apollon can save Hektor (H 272 τὸν δ’ αἵν’ ὄρθωσεν Ἀπόλλων, Θ 311 παρέσφηλεν γὰρ Ἀπόλλων), when in other occurrences we have a larger and complex thematic development of the same action, as in O 220-262.

In the opposite direction, a motif as killing an enemy can be reduced to the simple verb or only to the name of the victim, as an iterated motif in the Battle and particularly in an androktasia, but when it is associated to a larger sequence of subsidiary motifs, it acquires the thematic autonomy and the relief of a Monomachia, or Duel.

The theme is composed by a discrete action with a beginning and an end well identified on the basis of the leading actor, a single character or a group, who is the principal protagonist, and on the basis of the kind of action, of the structure and the formulaic language. The end of a theme and the beginning of the following one are generally marked by transitional lines, often formulaic lines, which sum up the precedent events, or are underlined by adverbs or by chronological indications. The theme is an articulated unit, composed by a sequence of motifs, or smaller units of meaning. The length of a theme is variable, depending on the number

7. See Lord 1938, 440 «a subject unit, a group of ideas, regularly employed by a singer, not merely in any given poem, but in the poetry as a whole»; 1951, 73 «a recurrent element of narration or description in traditional oral poetry»; 1960, 68 «the groups of ideas regularly used in telling a tale in the formulaic style of traditional song». Cf. Cantileona 1997, 145-146.
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and the articulation of the motifs and on the richness of the ornamental elements.

The motif is the smallest unit of meaning that we identify in our analysis and it is a component of the theme, that is to say motifs make up the sequence of the smallest narrative elements, which build the development of the theme. As Albert B. Lord said, «although he [the singer] thinks of the theme as a unit, it can be broken down into smaller parts: the receipt of the letter, the summoning of the council, and so forth. Yet these are subsidiary to the larger theme.»

The motif is generally made up by a simple action and we can identify it by the presence of a verb and on the basis of its meaning. For example, the motif of the hero (or god) who is pondering about an action is identifiable on the basis of the verb μερμηρίζεσαι, inside less or more complex phrases: Ἡ 3 μερμηρίζει κατά φρένα ὃς..., Ἡ 455-456 διάδικα μερμηρίζεσαι ἦ... ἦ..., Ἡ 188-192 ἐν δὲ οἶ ἤτορ / στήθεσιν λασίας διάδικα μερμηρίζεσαι, ἦ... ἦ... Or the motif of plundering the victim’s armour can be identified by the simple verb ἐσύλλησαι (Ἑ 48) or by a phrase as ἔναρχος ἄπ' ἐντεα (Ὀ 343) or καὶ ἄπ' ἡμων τεύχει ἐσύλα (Ｚ 28).

The length of a motif can be reduced to a single verb (plus a grammatical subject, if there is one) or to a phrase, but it can be expanded to more phrases or more lines, when it is composed by a certain number of ideas or actions regularly associated with the same motif, or when it is amplified by ornamental elements, which do not constitute an independent development of the same action.

In this compositional freedom of contraction and expansion, the motif of the arming can be reduced to a hemistich, as for Μενελαος Η 103 κατεκάσκετο τεύχεα καλά, and Αιας Τελαιόνιος Η 206 κορύσσετο νάροπι χαλκῷ, it can be extended to a few lines, as in the arming of Τευκρος (Ὀ 478-482), or it can consist of a large and detailed description as in the famous arming scenes of Αγαμέμνων (Ἀ 15-55), Πατροκλος (Π 130-154), and Αχιλλες (Τ 364-424). In the duel between Παρις and Μενελαος, to make another example, for the arming of the Trojan hero we have eleven lines (Τ 328-338), while for the Αχαιαean champion, the winner of the match, the motif is reduced to the simple phrase ἔντει ἔδυνεν, united to the indication of the subject, Μενελαος ἄρης (Τ 339).

10. Cf. Ε 617-618 δ' ἐπεδραμε φαίδιμος Αιας τεύχεα συλήσεσαι, and then 621-622 οὕτ' ἄρ' ἑτ' ἄλλα δυνήσατο τεύχεα καλά ὡμοιον ἀφελέσθαι.
So, nor do we consider the similes as distinct motifs, because they always illustrate and ornament the motif, or the action, and they are integrated in it, as the simile of a lion killing a bull (Π 487-489) and the simile of wrestling between a lion and a boar (Π 823-826) are an expansion of the motif «killing an enemy» in the theme of the Monomachia.

The main function of themes and motifs, as we have said, is a matter of composition. Following the oime, the singer proceeds in his composition, using these units in sequence, with the same freedom with which he uses the formular diction and for the same requirements of oral composition. Themes and motifs are conventional and traditional. Repetition inside the same poem and in other poems of the rhapsodic tradition is the main evidence of the conventionality and of the function of themes and motifs as tools of oral composition itself.

Which concrete objectives do we set ourselves in this work?

First, we need a vertical analysis of the Homeric poems, allowing us to seek and follow the thematic development of the composition and to verify its peculiar dynamics.

Then, with the aid of information technology for research, we can carry out a horizontal analysis of themes and motifs, that is a virtual and simultaneous catalogue for a synoptic vision of all the single themes and motifs in their textual application.

Our last object is to obtain an instrument allowing us to match the results of thematic analysis with the results of the formular analysis, which has been produced by C.O. Pavese and F. Boschetti¹¹.

Now, we wish to suggest two brief samples of thematic analysis¹².

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E 1-58

Enteuxis

excitare Ἠνθ’ αὖ Τυδεῖδη Διομήδεϊ Παλλάς Ἀθήνη
dṓke μένος καὶ θάρσος, fama ἵν’ ἐκδηλος μετὰ πᾶσιν
’Ἀργείοισι γένοιτο ἰδὲ κλέος ἐσθλὸν ἄροιτο’
mutare δαίε οἱ ἐκ κόρυθος τε καὶ ἀσπίδος ἄκαματον πῦρ
5 ἀστέρ’ ὑπορινὸ ἐναλίγκιον, ὡς τε μᾶλιστα
λαμπρὸν παμφαίνησι λελουμένος ἀκεανοῖο·
τοῖον οἱ πῦρ δαίεν ἀπὸ κρατός τε καὶ ὃμων,
incitare ὄρσε δὲ μιν κατὰ μέσσον ὅθι πλεῖστοι κλονέοντο.

¹² The themes are identified by Greek terms with capital letter, e.g. Monomachia (Duel), the motifs by Latin terms, e.g. necare (killing an enemy), all in italics.
Monomachia

ex: genus ἵν δὲ τις ἐν Τρώεσσι Δάρος ἀφειτῶς ὀμύμων
10 ἱρεὺς Ἡφαιστοῖο· δόῳ δὲ οἱ υἱές ἡσθὲν
Φηγεῦς Ἰδαίος τε μάχης εὗ εἰδότε πᾶσης.
concurrere τῷ οἱ ἀποκριθήνετε ἐναντίο ὀρμηθήτην·
tὸ μὲν αὐτ' ἔπωον, δὲ ἀπὸ χθονὸς ὄρνυτο πεζὸς.
oi δ' ὅτε δὴ σχεδον ἤσαν ἐπὶ ἀλληλοισιν οἴντες
15 falli Φηγεῦς ὡς πρότερος προτεί δολιχόσκιον ἔγχος·
Τυδείδεω δ᾽ ὑπὲρ ὁμον ἀριστερῶν ἦλθ᾽ ἀκωκή
ἔγχος, οὐδ᾽ ἔβαλ᾽ αὐτόν· incurrere δ ὅ ὅστε ὄρνυτο χαλκῷ
Τυδείδες· necare τοῦ δ᾽ οὐχ ἄλιον βέλος ἐκφυγε χειρός,
ἀλλ᾽ ἔβαλε στήθος μεταμάζιον, ὅσε δ᾽ ἄφ᾽ ἔποιων.
20 fugere Ἰδαῖος δ᾽ ἀπόρτουσε λιπων περικαλλέα δίφρον,
relinquere οὐδ᾽ ἔτη περιβήναι ἄδελφειοι κταμένοι
eripere οὐδε γὰρ οὐδὲ κεν αὐτὸς ὑπέκφυγε κῆρα μέλαιαν,
ἀλλ᾽ Ἡφαιστος ἐρυτο, σάωσε δὲ νυκτὶ καλύψας,
-dolere ὡς δὲ οἱ μὴ πάχυν γέραν ἀκατίμηνες εἴη.
25 subducere ἔπωος δ᾽ ἐξελάσας μεγαθύμου Τυδεός νείς
dῶκεν ἐταῖροισιν κατάγειν κοίλας ἐπί νηας.
videre Τρώες μεγαθυμοὶ ἐπεὶ ἱδον ὑπὸ Δάριτος
fugere τὸν μὲν ἀλευμένον, necare τὸν δὲ κτάμενον παρ᾽ ὀχεσφι,
terreri πάσιν ὀρινθὴθα θυμός·

Enteuxis

bortari (egredi) ἀτὰρ γλαυκώπις Ἀθήνη
30 χειρὸς ἐλοῦσ᾽ ἐπέσεσι προσηύδα θοῦρον Ἀρηα·
Ἀρες ἂν ἄρες βροτολογὲ μιαφόνε τειχεσπλήτα
οὐκ ἂν δὴ Τρώας μὲν ἐάσαιμεν καὶ Ἀχαιοὺς
μάρνασθ᾽, ὅπποτέροισι πατὴρ Ζεὺς κύδος ὀρέξῃ,
νοὶ δὲ χαζόμεσθα, Διὸς δ᾽ ἀλεωμέθα μὴνιν;
35 Ὡς εἰποῦσα egredi μάχης ἔξηγαγε θοῦρον Ἀρηα·
tὸν μὲν ἐπειτα καθείσαν ἐπ᾽ ἡπόντινι Σκαμάνδρῳ,

Mache

pugnare Τρώας δ᾽ ἐκλιναν Δαναοί· caedere ἐλε δ᾽ ἄνδρα ἐκαστὸς
ήγεμόνων· necare πρῶτος δὲ ἀναξ ἄνδρῶν Ἀγαμέμνων
ἀρχὸν Ἀλιζῶν Ὀδίων μέγαν ἐκβαλε δίφρον·
40 πρῶτο γὰρ στρεφθέντι μεταφρένω ἐν δόρυ πῆξεν
ὀμῶν μεσοπῆς, διὰ δὲ στεθεσσιν ἐλασσέε,
dούπισεν δὲ πεσὼν, ἀράβησε δὲ τεῦχε ἐπ᾽ αὐτῷ.
necare Ἰδομενεὺς δ᾽ ἄρα Φαίστων ἐνήρατο Μήνως ύιὸν
Βάρους, [ex: locus ὃς ἐκ Τάρνης ἐρυβόλακος εἰληλοῦθει].
45 τὸν μὲν ἄρ᾽ Ἰδομενεὺς δουρίκλυτος ἐγχεὶ μακρῷ
The motifs of E 1-200 have been analyzed by G. Kirk in his chapter about Typical motifs and themes, in the second volume of The Iliad: A Commentary. The main difference between our analysis (E 1-58) and the one of Kirk is that we identify the themes too, and that the definitions of the motifs are more generic and synthetic, because in this way we can obtain a more comprehensive and simple, and therefore more useful comparative system. For example, we don’t identify as distinct motifs at 19 location of the wound, at 42 mode of dying, at 47 darkness/death envelops victim, but we consider these elements as variable components of the same motif necare, «killing an enemy».

In the second sample, we present the analysis of two Monomachiai or Duels, in which it is possible to compare the use of the motifs and their sequence, and to identify the thematic pattern.

Y 419-455 Duel between Hektor and Achilleus

Monomachia

videre ‘Εκτωρ δ’ ώς ενόησε κασάγιητον Πολύδωρον
420 necare έντερα χερουν ἐχούντα λιαζόμενον ποτὶ γαῖῃ
dolere κάρ ρά οί ὀφθαλμών κέχυτ’ ἄχλως: incurrire οὐδ’ ἄρ’ ἐτ’ ἐτηὶ
δηρὸν ἐκας στρωφασθ’ ἄλλ’ ἀντίς ήθο’ Ἀχιλῆς
δρ’ δόρι κραδάσων φλογὶ εἴκελος: videre αὐτὰρ Ἀχιλλεὺς
ὡς εἰδ’, incurrire ὡς ἀνεπάλτῳ, perpendere καὶ εὐχόμενος ἔπος ηὐδᾶ.
425 ἐγγύς άνὴρ δς ἐμὸν γε μάλιστ’ ἐσεμάσατο θυμόν,
ὡς μοι ἠταῖρον ἐπεφυε τετμένον’ οὖδ’ ἄν ἐτὶ δὴν
ἀλλήλους πτωόσομεν ἀνὰ πτολέμιο γεφύρας.

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"H, provocare καὶ ὑπόδρα ιδὼν προσεφώνεν Κτερος διὸν
ἀσσον θ' ὡς κεν θάσσον ὀλέθρου πείραθ' ἱκται.
430 provocare Τὸν δ' οὖ ταρβῆσαι προσέφη κορυβαιόλος "Εκτωρ:
Πηλεύθη μη δὴ ἐπέεσσι με νηπιῶν ὡς
ἐλπεο δειδίζεσθαι, ἐπεὶ σάφα οἶδα καὶ αὐτός
ἡμὲν κερτομίας ἡδ' ἀσύλα μυθησάσθαι.
οἶδα δ' ὅτι σὺ μὲν ἔσθλος, ἐγὼ δὲ σέθεν πολὺ χεῖρων.
435 ἀλλ' ἦτοι μὲν τὰῦτα θεῶν ἐν γούνασι κεῖται,
αἴ κέ σε χειρότερος περ ἕων ἀπὸ θυμὸν ἐλομαι
dουρὶ βαλῶν, ἐπεὶ ἦ καὶ εἰμὸν βέλος ὃς πάροιδεν.
"Η ῥα, icere καὶ ὁμπεπαιλῶν προῖε δόρυ, invare καὶ τὸ γ' Ἀθήνη
πνοιῆ 'Αχιλλῆος πάλιν ἐτραπε κυδαλίμοιο
440 ἦκα μάλα ψύχασα· τὸ δ' ἂν ἱκεθ' "Εκτορα διὸν,
αὐτοῦ δὲ προπάροιθε ποδῶν πέσεν. incurrere αὐτάρ 'Αχιλλεύς
ἐμμακας ἐπόρουσα κατακτάμεναι μενεαίνων,
σμερδαλέα ἰάχον· eripere τὸν δ' ἐξηρπαζέν Ἀπόλλων
ῥεία μάλ' ἡτε τα θεος, ἐκάλυφε δ' ἁρ' ἱέρι πολλῆ.
445 incurrere τρίς μὲν ἐπειτ' ἐπόρουσε ποδάρκης διὸς 'Αχιλλεύς
ἐγχει χαλκείω, τρίς δ' ἱέρα τύχε βαθεῖαν.
ἀλλ'. ὅτε δὴ τὸ τέταρτον ἐτέσσατο δαίμονι ἱσος,
iectare δεινά δ' ὀμοκλήσας ἔπεσα περάτευσα προσμύδα·
ἐξ αὐ τὸν ἐφυγες θάνατον κύουν· ἢ τε τοι ἄγχι
450 ἦλθε κακον· νὺν αὐτε σ' ἐρύσατο Φοῖβος Ἀπόλλων,
ὁ μέλλεις εἰχεσθαι ἱων ἐς δούπων ἀκόντων.
ἡ θην σ' ἔξανυο γε καὶ ὠστερον ἀντιβολής,
εἰ ποῦ τοσ καὶ ἐμονηθε κεθῶν ἐπιτάρροθος ἔστι.
νὺν αὐ τοὺς ἄλλους ἐπείσομαι, ὅν κε κυχείο.
455 Ὡς εἰπὼν ...

Φ 544-598 Duel between Agenor and Achilles

Monomachia

expugnare "Ενθά κεν ὑγίστυλον Τροίην ἔλον υἱὲς 'Αχαιῶν,
545 incitare εἰ μὴ Ἀπόλλων Φοῖβος 'Αγήνωρα διὸν ἀνήκε
φῶτ' Ἀντίνορος υἱὸν ἀμύμονα τε κρατερὸν τε.
excitare ἐν μὲν οἱ κραδίη βάρος βάλε, invare πάρ δὲ οἱ αὐτός
ἔστη, ὅπως θανάτου βαρείας χείρας ἀλάλκοι
φηγῷ κεκλιμένους χελαρε κεκάλυπτο δ' ἀρ' ἱέρι πολλῆ.
550 videre αὐτάρ δ' γ' ὡς ἐνόσην 'Αχιλλῆα πτολίπορθον
manere ἔστη, terreret πολλὰ δὲ οἱ κραδίη πόρφυρε μένοντι·
perpendere ὁχθῆςας δ' ἁρα ἐπεὶ προς ὄν μεγαλῆτορα θυμὸν·
ὁ μι αὐγὸν· εἰ μὲν κεν υπὸ κρατεροῦ 'Αχιλλῆος
φεύγω, τῇ περ οἱ ἄλλοι άτυχίμενοι κλονέονται,
555 αἰρῆσει με καὶ ὡς, καὶ ἀνάλκιδα διερσομήσει.
ei δ' ἂν ἐγὼ τούτος μὲν ὑποκλονέεσθαι ἐάσω
Πηλείδη Ἀχιλῆι, ποσίν δ’ ἀπὸ τείχεος ἄλλη
φεέω προς πεδίον Ἡλίου, δόφ’ ἄν ἱκώμαι
"Ἰδῆς τε κνήμως κατὰ τε ῥωπῆια δῶ’
560 ἐσπέριος δ’ ἂν ἔπειτα λοεσάμενος ποταμίο
ἴδρῳ ἄπωσυχθεὶς προτὶ Ἰλιον ἀπονεοίμην:
ἀλλὰ τί ἦ μοι ταῦτα φίλος διελέξατο θυμός;
μὴ μ’ ἀπαειρόμενον πόλιοι πεδίον δὲ νοήσῃ
καὶ μεταξάς μάρμῃ ταχέον πόλεις ποδεσσάι.
565 οὐκέτ’ ἔπειτ’ ἐσταὶ θάνατον καὶ κήρας ἀλύζαι:
λίθη γὰρ κρατερὸς περὶ πάντων ἔστ’ ἀνθρώπων.
εἰ δὲ κέ οἱ προπάροιθε πόλεος κατεναντίον ἐλθῶ.
καὶ γὰρ θην τοῦτο τραστός ἥρσις ὀξέι χαλκῶ,
ἐν δὲ ια ψυχῆ, θηνὸν δὲ ἐ φασ’ ἀνθραποι
570 ἐξεμενα’ αὐτὰρ οἱ Κρονίδες Ζεὺς κύδος ὁπάζει.
"Ὡς εἰπόν manere Ἀχιλῆα ἀλεῖς μένεν, ἐν δὲ οἱ ἦτορ
ἀλκίμον ὄρματο πολεμίζειν ἤδε μάχεσθαι.
ἡὕτε πάρδαλις εἰς βαθείης ἐκ χυλόχοιο
ἀνδρός θηρηπίρος ἐναντίον, οὐδὲ τι θυμή
575 ταρβεὶ οὐδὲ φοβεῖται, ἐπεὶ κεν ύλαγών ἀκούσῃ’
eἰ περ γὰρ φθάμενος μιν ἡ ὀυτάση ή ἐβάλησιν,
ἀλλὰ τε καὶ περὶ δουρὶ παρπαρέναι ὅμω ἀπολήγει
ἀλκῆς, πρὶν γ’ ἡ κυμβάλλεις ἢ δαμήναι.
ὡς Ἀντήνωρος υἱὸς ἄγαυο δίος Ἀγήνωρ
580 οὐκ ἐθελεν φεύγειν, πρὶν πευρήσαι’ Ἀχιλῆος.
incurrere ἀλλ’ ο’ γ’ ἄρ’ ἀσπίδα μὲν πρόσθ’ ἕσχετο πάντοσ’ ἑίςῃν,
ἐγχεῖδ’ δ’ αὐτοῦ τιτόσκετο, provocare καὶ μέγ’ ἀύτει:
ἡ δὴ που μάλ’ ἔσκεπας ἐνι φρεσὶ φαιδμ’ Ἀχιλλευ’
ἡματ’ τάδε πόλιν πέρσειν Τρώων ἄγεράχων
585 νηπτύτι’ ἢ τ’ ἐτί πολλά τετεύξεται ἄλγε’ ἐπ’ αὐτῆ.
ἐν γὰρ οἱ πολέες τε καὶ ἀλκιμοι ἀνέρες εἰμέν,
οἱ καὶ πρόσθε δίλοις τοκεὼν ἄλοχον τε καὶ υἱῶν
"Ἰλιον εἰρυόμεθα’ σὺ δ’ ἑνθάδε πότομν ἐφέσεις
ὡ’ ἐκτάγλος ἐναν καὶ παρασαλέος πολεμάσθησ.”
590 Ἔρα, icerre καὶ ὃνὶ δικαίναβε ερωτά τις ἄφηκε,
καὶ ρ’ ἔβαλε κνήμην ὑπὸ γούνατος οὐδ’ ἀφάμαρτεν.
ἀμφ’ δ’ οἱ κνῆμις γεοτεύκτοι κασσάγγεοι
σμερδαλέον κονάβησε: πάλιν δ’ ἀπό χαλκὸς ἄρουσε
βλημένον, οὐδ’ ἐπέτρησε, iuvare θεοῦ δ’ ἡρύκακε δῶρα.
595 incurrere Pηλείδης δ’ ὄρμασσατ’ Ἀγήνωρος ἀντιθεοί
dεύτερος εριπερε οὐδ’ ἐτ’ ἐασσεν Ἀπόλλων κύδος ἀρέσθαι,
ἄλλα μιν εξηρταζε, κάλυψε δ’ ἄρ’ ἥρι πολλῆ,
ἡσύχιον δ’ ἀρα μιν πολέμου ἐκπεμπε νέεσθαι.
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