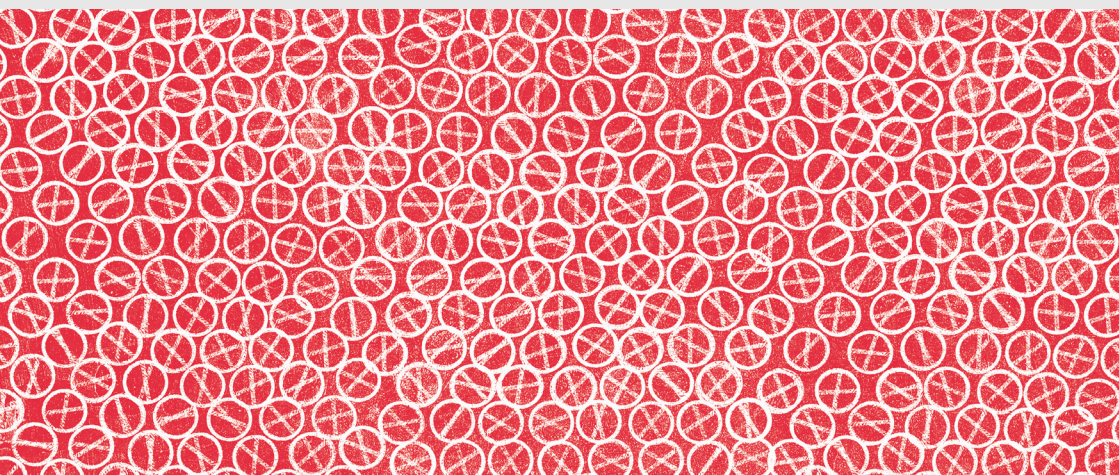


29

Bamberger Studien zu Literatur,
Kultur und Medien

A Commentary on Quintus of Smyrna,
Posthomerica 13

Stephan Renker



University
of Bamberg
Press

29 Bamberger Studien zu Literatur, Kultur und Medien

Bamberger Studien zu Literatur,
Kultur und Medien

hg. von Andrea Bartl, Hans-Peter Ecker, Jörn Glasenapp,
Iris Hermann, Christoph Houswitschka, Friedhelm Marx

Band 29



University
of Bamberg
Press

2020

A Commentary on Quintus of Smyrna, *Posthomerica* 13

Stephan Renker



Bibliographische Information der Deutschen Nationalbibliothek
Die Deutsche Nationalbibliothek verzeichnet diese Publikation in der Deutschen Nationalbibliographie; detaillierte bibliographische Informationen sind im Internet über <http://dnb.d-nb.de> abrufbar.

Stephan Renker is a DAAD Lecturer at Shanghai International Studies University.

Dissertation zur Erlangung des Grades des Doktors der Philosophie an der Fakultät für Geisteswissenschaften der Universität Hamburg in Griechischer Philologie vorgelegt von Stephan Renker. Hamburg, 2020.

Gutachter: Prof. Dr. Christian Brockmann (Universität Hamburg)

Gutachterin: Prof. Dr. Sabine Vogt (Universität Bamberg)

Tag der mündlichen Prüfung: 12.02.2020

Dieses Werk ist als freie Onlineversion über das Forschungsinformationssystem (FIS; <https://fis.uni-bamberg.de>) der Universität Bamberg erreichbar. Das Werk – ausgenommen Cover, Zitate und Abbildungen – steht unter der CC-Lizenz CC-BY.



Lizenzvertrag: Creative Commons Namensnennung 4.0
<http://creativecommons.org/licenses/by/4.0>

Herstellung und Druck: Digital Print Group, Nürnberg

Umschlaggestaltung: University of Bamberg Press

Umschlagbild: Hand Stamped Pattern 29/red and white © Helen Merrin

University of Bamberg Press, Bamberg 2020

<http://www.uni-bamberg.de/ubp>

ISSN: 2192-7901

ISBN: 978-3-86309-739-4 (Druckausgabe)

eISBN: 978-3-86309-740-0 (Online-Ausgabe)

URN: urn:nbn:de:bvb:473-irb-478372

DOI: <http://dx.doi.org/10.20378/irb-47837>

Zerpflücke eine Rose, und jedes Blatt ist schön.
(Brecht 1967, 393)

Contents

Acknowledgments	9
Introduction	11
Preliminaries	11
Note on Abbreviations and Transliterations	13
The Posthomeric, Quintus, and his Time	13
Quintus Scholarship, Commentaries, and Book 13	15
Book 13: General Design	16
Commentary	21
Bibliography	303
Abbreviations	303
Text Editions	304
Secondary Literature	309

Acknowledgments

This study was made possible by a three year Ph.D. grant (2015–8) from the *Doktorandenkolleg Geisteswissenschaften* at the University of Hamburg. Funding from this grant allowed for conference presentations in Leeds, Oxford, Shanghai, and Vancouver, along with a stay as a Visiting Doctoral Researcher at the University of Oxford in fall 2017. I would like to express my gratitude to all those who facilitated these opportunities for me to grow both as a scholar and as a person.

I am entirely grateful to my advisors, Christian Brockmann (University of Hamburg) and Sabine Vogt (University of Bamberg). My dissertation benefited greatly from working under their tutelage, and I am most thankful for the academic freedom and circumspect guidance they have given me throughout these past years. I would also like to thank Marc Föcking and Claudia Schindler for their support during my time at the University of Hamburg and Fiona Macintosh for her invitation to Oxford. Furthermore, I am most grateful again to Sabine Vogt and the Classics Department at Bamberg for a generous allowance supporting the publication of this book.

Finally, I thank Andrea Bartl and her fellow editors for accepting my study for this series, Christine van Eickels and Barbara Ziegler for their help in all technical aspects of the publication, and the University of Bamberg Press for their vision in supporting Open Access.

Bamberg, April 2020

Introduction

Preliminaries

Hans Ulrich Gumbrecht, in an engaging essay on the philological practice of commentary writing, pointed to the promising, yet disappointing, nature of this academic genre. He rightfully ascribes to every commentary an “ancillary function,” insofar as it aids to mediate “between the contexts shared by the text’s author and a primary readership and, on the other side, the context constituted by those readers who belong to later historical times or to different cultures” (Gumbrecht 1999, 443). He thus sees the commentary as an indispensable tool vital for every interpretative endeavor. However promising this may sound, Gumbrecht doesn’t fail to address the constitutively disappointing potential of every commentary, since it “will never be able to anticipate what exactly will have to be explained to the readers by the next generation” (Gumbrecht 1999, 444).

As a result, for the producer, the task of writing a commentary remains forever unfinishable, and consequently every commentary unfinished. Tongue in cheek, Gumbrecht raises the question of whether “any given commentary offers all kinds of interesting bits and pieces of knowledge – except that one information which you really need [...]” (Gumbrecht 1999, 444; see also Sprang 2019). In order to minimize this potential disappointment, I would like to lay out what this commentary aims to achieve and what kind of information the reader can expect from it.

Structurally, I have separated book 13 of Quintus’ *Posthomerica* into narrative units (see chapter “General Design” below). At the beginning of each unit, I give a short summary, accompanied by a further subcategorization. By doing so, I aim to give the reader a better orientation toward the literal sense of the passage and how I understand its internal structure.

Any reader with a certain degree of familiarity with the *Iliad* and the *Odyssey* is likely to agree that Quintus owes his diction (among other aspects covered below) to Homer. Wherever Quintus positions himself as decidedly Homeric or wherever he chooses to depart from a consider-

ate Homeric use, I aim to explain with the help of quantitative material and statistics. In addition, I aim to explain difficult grammatical and lexical phenomena.

I assume that the reader is familiar with the *Posthomerica*'s central characters and their names from their reading of the *Iliad* and the *Odyssey*. Nevertheless, I always try to give concise background information for every name appearing throughout this book and point to further literature both in the narrower context of the *Posthomerica* and in the wider context of the Homeric epics and beyond.

I aim to explain the poem in the context of its intertextually relevant genre- or content-specific predecessors and its (suspected) contemporaries as well as successors. That includes (in tentative chronological order) in particular the Homeric epics *Iliad* and *Odyssey*, Hesiod, the Epic Cycle, the Homeric hymns, Euripides' *Trojan Women* and *Hecuba*, Apollonius of Rhodes, Hyginus' *Fabulae*, Virgil's *Aeneid* (esp. book 2), Ovid's *Metamorphoses* (esp. book 13.404–622), Seneca's *Trojan Women*, Apollodorus (esp. *Epitome* 5.21–25), Triphiodorus, the two Oppians, Dictys Cretensis, Dares Phrygius, Pausanias (esp. 10), Nonnus of Panopolis, and Tzetzes' *Posthomerica*

If a word or a formula appears in a noteworthy manner (i.e. significantly more often or very infrequently), I try to point to it. I also try to quote the original lines as frequently as possible.

I try to sum up or point to research that has been conducted on the respective passages as often and as thoroughly as possible. I also aim to address further relevant literature on linguistic, literal, historical or further cultural phenomena that appear in the respective passage, wherever and whenever I feel it is helpful for the understanding of the passage.

In addition, I selectively give my own interpretations, including of matters of intertextuality, narratology, diction, genre, tradition, poetic self-awareness, and aesthetics. I also deal with matters of grammar, textual criticism, and *realia*. My guiding principle here is the seminal theories of modern literary criticism, claiming that Quintus is to be viewed as a *poeta doctus* who summons his predecessors' work in order to give the *lector doctus* the opportunity to appreciate the *arte allusiva* at play (see esp. Conte 1986, Fowler 1997, and Hinds 1998; see also Bär 2009, 42–3).

In light of the existence of four English translations (Way 1913, Combellack 1968, James 2004, and Hopkinson 2018), I have decided not to contribute what would have been a fifth.

Note on Abbreviations and Transliterations

The works of ancient Greek authors are cited according to the abbreviations used in the LSJ. For Latin authors, I follow the OLD. Wherever I deemed abbreviations not precise enough, I took the liberty of departing from them (e.g. for clarity in the case of the Homeric Hymns, where I follow Allen et al. 1936, whenever I do not, I refer to *h.Ap.*, *h.Bacch.*, *h.Cer.*, *h.Mart.*, *h.Merc.*, *h.Pan.*, or *h.Ven.*).

There are various systems for the transliteration of Greek names. In this commentary, I follow the spelling of Neil Hopkinson’s Loeb edition (Hopkinson 2018). I have thus used a Latinate method of transliterating (thus, “Calchas” instead of “Kalkhas,” for instance) and at times anglicizing (e.g. “Priam” rather than “Priamus”) Greek names. For names that do not appear in the *Posthomerica* and are consequently not in Hopkinson’s translation, I follow the OCD. See also Anthony Verity’s pragmatic comment on his translation of the *Iliad* in Verity 2012, 451.

The Posthomerica, Quintus, and his Time

I believe that there is little need for a further detailed introduction to Quintus and the *Posthomerica*, nor is this the place to explore its main poetic features. I will thus give a short but up-to-date overview and then recommend more thorough introductory works to the reader so that they will easily be able to navigate further literature.

The epic poem *Posthomerica* (τὰ μεθ’ Ὀμηρον or τὰ μετὰ τὸν Ὀμηρον or οἱ μεθ’ Ὀμηρον λόγοι; see Köchly 1850, 1, Vian 1963, vii–viii, Appel 1994a, 2–4, and Cerri 2015, 130–1) was presumably written between 200 and 300 AD (after Oppian but before Triphiodorus; see James/Lee 2000, 1–9, Baumbach/Bär 2007a, 1–8, and Bär 2009, 14–23) by a poet who is known to us as Quintus Smyrnaeus (Κόϊντος ὁ Σμυρναῖος since at least the Byzantine grammarian and poet John Tzetzes; see Vian 1963, vii and James/Lee 2000, 4 for exact quotations) due to a *sphragis* in the in-proem in book 12, where he claims to have received his *Dichterweihe* in the city of Smyrna (12.310 Σμύρνης ἐν δαπέδοισι; for the metapoetic allusion see

especially Bär 2007 and Greensmith 2018). We have no further biographical information. See especially Baumbach/Bär 2007a, 1–8.

In his poem, Quintus covers in fourteen books and ca. 8,800 hexameter lines the narrative gap between the Homeric *Iliad* and the *Odyssey* (i.e. the cyclic epics *Aethiopis*, *Little Iliad*, *Iliou persis*, and *Nostoi*): the death of Penthesileia (book 1), Memnon (book 2), and Achilles (book 3), his funeral games (book 4), the judgment of arms (book 5), the arrival at Troy of Eurypylos to help the Trojans (book 6) and of Neoptolemus to help the Greeks (book 7), Eurypylos' death (book 8), the arrival of Philoctetes (book 9), the death of Paris and Oenone (book 10), the last conventional attack against the city of Troy (book 11), the erection of the wooden horse (book 12), the capture of the city (book 13), and the return and destruction of the Greek fleet (book 14).

There have been made various suggestions about the narrative structure of the poem. On the one side of the spectrum is Włodzimierz Appel (1994a, 5–8), for whom the unexpected number of fourteen books indicates a certain lack of coherence. This analytical view has been criticized by the structural studies of Peter Schenk (1997) and Ernst A. Schmidt (1999), who both argued for a more coherent overarching design of the epic. A possible subdivision into three parts: 1. books 1–5 (with Achilles in the center of the attention), 2. books 6–10 (with Neoptolemus as the new hero), 3. books 11–14 (focusing on a change of tactics and the subsequent destruction of the city). On the episodic character, structure, and composition of the poem, see Appel 1994a, 5–8, Schenk 1997, Schmidt 1999, Bär 2009 92–103, and Scheijnen 2018, 32–5.

There are a handful of introductions of varying lengths to Quintus and the *Posthomerica*. For an international audience, the most helpful overview regarding his name, dating, the cultural background of the Second Sophistic (see also Bär 2010 and Bär 2018a), reception, scholarship, and the infamous verdicts of past research is Baumbach/Bär 2007a. Even more thorough is the German *Einleitung* to Silvio Bär's commentary on book 1 (Bär 2009, 11–91). Still helpful for its coverage of older literature is Rudolf Keydell's article in the RE (Keydell 1963). Further introductions can be found in Vian 1959 and 1963, 1966, 1969, James/Lee 2000, 1–31, Lelli 2013, xvii–lxxxviii, Scheijnen 2018, 1–15, Tsomis 2018, 9–34, and Carvounis 2019, xvii–lxviii. Viable for linguistic

research are Pompella 1981, Vian/Battegay 1984, and Papathomopoulos 2002. Very good English translations are James 2004 and Hopkinson 2018. The standard translation into German is Gärtner 2010, into Italian Lelli 2013, and into French Vian 1963, 1966, 1969.

Quintus Scholarship, Commentaries, and Book 13

An overview of general scholarship up until ca. 2007 can be found in Baumbach/Bär 2007a, 15–23. This publication has rightly been called a “real turning point in Quintus scholarship” (Scheijnen 2018, 14), since until then, source criticism was at the center of scholarly attention (see especially Gärtner 2005). Noteworthy publications since then include Silvio Bär’s partial commentary on book 1 (Bär 2009), Calum Maciver’s monograph on the relationship between the *Posthomerica* and the Homeric epics (Maciver 2012), and Tine Scheijnen’s book on heroic characterization and heroism (Scheijnen 2018), who all aim at reading Quintus in his own right, either in the context of the Second Sophistic (see especially Bär 2010) or as part of Late Antiquity in general (see also Carvounis/Hunter 2009). Apart from Bär 2009 on book 1, there are several commentaries on other books of the *Posthomerica*: Campagnolo 2011 and Ferreccio 2014 on book 2, James/Lee 2000 on book 5, Tsomis 2018a on book 7, Tsomis 2018 on book 10, Campbell 1981 on book 12, and Carvounis 2019 on book 14. My work has greatly benefited from these predecessors, and I do not shy away from citing them amply. To my knowledge, Katia Barbarsco is currently working on a commentary on book 3, Leyla Ozbek on a commentary on book 9, and Stefanie Schmerbauch on a study of the funeral games in book 4. Birgit Breuer aims to investigate Hellenistic and Imperial traces throughout the *Posthomerica*.

A short synopsis of scholarship on the rather understudied book 13: there has been no full-scale commentary on this book to date. Short and selective notes can be found in the following editions and translations: Köchly 1850 and 1853, Way 1913, Combellack 1968, Vian 1969, James 2004, Gärtner 2010, and Lelli 2013. Only a small number of other works deal very selectively with book 13. Important among these are Duckworth 1936, 70–1, 75–9 and Schmitz 2005, 122–3, who discuss book 13 with regard to the prophecies about the fall of the city of Troy. Gärtner

2005, 227–60 treats the book’s relationship to the *Aeneid*, especially book 2, as does Tomasso 2010, 144–55. Schubert 2007, 347–52 treats the Aethra episode, Hadjittofi 2007, 358–74 deals with Aeneas and Sinon and compares the figure of Electra in Quintus with that in Nonnus. Tomasso 2012 deals with the relationship between Triphiodorus’ and Quintus’ sack of the city. Scheijnen 2018, 271–314 covers the concept of heroism in book 13, and Avlami 2019 discusses the aspect of the conflation of banquet and battle. I aim at including the findings of those scholars throughout the lemmata of this commentary.

Book 13: General Design

Traditionally, Quintus’ *Posthomerica* was regarded as lacking any structural coherence (see Bär 2009 92 n311 for quotes). Later on, apart from attempts to find an overarching macrostructure of the whole poem (most notably Schenk 1997 and Schmidt 1999), there have been various attempts to divide individual books into elaborate narrative subunits (as did e.g. Vian in his edition with all books, or especially Schmiel 1986 and Bär 2009, 94–103 with book 1). Regarding book 13, Francis Vian, in his edition, proposed a general division into five parts (see Vian 1969, 115–6 for a more precise subcategorization):

1. the “préliminaires” (1–77)
2. a first “tableau général du carnage” (78–167)
3. a first set of “épisodes individuels” (168–429)
4. a second “tableau général” (430–95)
5. a second set of “nouveaux épisodes” (496–563)

Following this scheme, the content of book 13 can be briefly described as follows: Vian aims to establish an opening scene (lines 1–77), in which the drunken Trojans fall asleep, which in turn allows Sinon to inform the Greeks on Tenedos and the others inside the horse. In the following four chapters, we encounter an alternating succession of “general” (lines 78–167 and 430–95) and “individual” (lines 168–429 and 496–563) episodes. In the first general scene (78–167), no individual characters are at the center of attention, but we encounter unknown dying Trojans and Greeks. In the first individual scene (168–429), specific heroes are named (most importantly, for example, Diomedes and his

exploits, the death of Priam and Astyanax, the enslavement of Andromache, the sparing of Antenor, the flight of Aeneas, the death of Deiphobus, the reunion of Menelaüs and Helen, and the rape of Cassandra). The second general chapter (430–95) includes the collapse of buildings and more dying Trojans. Finally, the second individual episode (496–563) features Aethra, Laodice, and Electra.

This subdivision, along with the episodic character of the book, has been widely accepted. Ursula Gärtner (2010, 245), for example, follows the structure in the *Anmerkungen* in her translation, adding that there is no “streng gegliederter Aufbau” and that the book consists of “einer recht losen Folge einzelner Szenen, die sich jedoch zu größeren Bildern ordnen” (see also Scheijnen 2018, 272). One problematic aspect of Vian’s subcategorization is the fact that the “préliminaires” include an individual scene, too, namely the opening of the horse by Sinon. Furthermore, during the second “tableau général” the burning houses of e.g. Aeneas (431a) are mentioned. It is difficult, however, to propose a parallel and symmetrical analysis for book 13, as Schmiel 1986 did for book 1 (but see 1–20 n. below for such a structure).

A more simplistic division of the book could look like this:

1. 1–290: Death
2. 291–563: Life

In the first half, we encounter almost without exception death and dying individuals, namely (in chronological order) anonymous Greeks and Trojans, Coroebus, Eurydamas, Ilioneus, Abas, Eurycoön, Amphimedon, Damastor’s son, Mimas, Deïopites, Pammon, Polites, Tisiphonus, Agenor, Priam, and Astyanax. Only Andromache survives the first half of the book (at the very end, though). In contrast, in the second half of the book, we hear almost exclusively of survivors of the sack of the city. Starting with Antenor, the Trojans Aeneas, Anchises, Ascanius, Helen, Cassandra (who is raped by Ajax the Lesser), and Aethra are not killed during the capture. The case of Laodice (who is swallowed by the earth) is difficult. Only Deiphobus (354–73) and various Trojans (374–84 and 428–63) are murdered. The first half can accordingly be subdivided into seven, and the second half into eight, episodes of varying length, the longest being the general description in 78–167 (89 lines), the shortest

the sparing of Antenor in 291–9 (9 lines). These episodes generally follow Vian's subdivision. An alternative structure could thus look like this:

1–290: Death

1–20: The Trojans celebrate in the city

1–4: General remarks on the feast

5–14: The drunken individual

15–20: His speech and the foreshadowing of the city's fall

21–77: Sinon gives the sign; the army arrives from Tenedos

21–9: Sinon waves the torch

30–61a: Sinon informs the Greek heroes inside the horse

61b–77: The fleet arrives

78–167: The battle inside the city begins; both parties loose men

78–144: Trojan losses

78–85: The Greeks enter the city

86–102: Male victims

103–23: Female victims

124–44: General scenes of killing

145–67: Greek losses

168–212: Diomedes' Aristeia

168–80: The death of Coroebus and Eurydamas

181–208: The death of Ilioneus

209–12: The death of Abas, Eurycoön, Amphimedon, Damastor's son, Mimas, and Deïopites

213–50: Neoptolemus and Priam

213–20a: Neoptolemus kills Pammon, Polites, Tisiphonus, and Agenor

220b–50: Neoptolemus and Priam

220b–4: Neoptolemus and Priam meet

225–36: Priam asks Neoptolemus to kill him

237–40: Neoptolemus' speech

241–50: Neoptolemus kills Priam

251–90: The death of Astyanax and the enslavement of Andromache

251–63: The Greeks throw Astyanax from the walls of the city

264–90: Andromache's enslavement

291–563: Life

291–9: Antenor's sparing

- 300–53: *Aeneas' flight*
 300–32: Aeneas flees Troy
 333–53: Calcha's prophecy
- 354–84: *Menelaüs and Deïphobus*
 354–73: Menelaüs kills Deïphobus
 374–84: Menelaüs kills various other Trojans
- 385–414: *Menelaüs and Helen*
 385–8: Menelaüs' jealousy
 389–402: Helen's beauty
 403–5: Menelaüs' fake attempt to kill Helen
 406–14: Agamemnon's speech
- 415–29: *The rape of Cassandra*
 415–9: The gods look down on Troy
 420–9: The rape of Cassandra by Ajax the Lesser
- 430–63: *The collapse of the city*
 430–7: Collapsing buildings
 438–63: Dying Trojans
- 464–95: *A fisherman sees the burning city*
- 496–563: *Aethra, Laodice, and Electra*
 496–543: Aethra
 544–51a: Laodice
 551b–63: Electra

Commentary

1–20: The Trojans celebrate in the city

1–4: General remarks on the feast

5–14: The drunken individual

15–20: His speech and the foreshadowing of the city's fall

The first 20 lines of book 13 describe the feast and celebrations of the Trojans after they have pulled the horse into their city (12.422b–443). On a microstructural level, the passage can be subdivided into three smaller parts. The first part (1–4) covers general remarks on the Trojan party. Key elements are music (2 αὐλοὶ ὁμῶς σύριγξι), song and dance (3 μολπή ἐπ' ὀρχηθοῖσι), as well as wine and food (4 παρὰ δατὶ καὶ οἴνω). In the second part (5–14), Quintus focuses on an unspecified individual representing the crowd (5 τις) who gets drunk from too much wine. The effects of the inebriation are dizziness (6 βαρῦθοντο δὲ οἱ φρένες ἔνδον and 7 ὀφθαλμοὶ στρεφεδίνεον), slurred speech (8 προῖσκεν ἔπος κεκολουμένα βάζων), and lack of visual as well as cognitive capabilities (11–2 ὄσσε δ' ἄρ' ἀγλῦς / ἄμπεχεν and 12–3 ἀμαλδύνονται ὀπωπαὶ / καὶ νόος). For a discussion of physiological and psychological symptoms in Quintus, see Ozbek 2007. The third and last part (15–20) consists of the above-mentioned individual ridiculing (16 σχέτλιοι and 18 νηπιάχοις παίδεσιν εὐικότες ἠὲ γυναιξίν) the supposedly departed Greek army in direct speech and foreshadowing the fall of the city (20 ἐπὶ προθύροισιν Ὀλεθρον). This passage is the only incident (with the exception of perhaps 5.348–50 Ἀργεῖοι δ' ἐπὶ νησὶ τανυπύροισιν ἴαυον / ὕπνω ὕπ' ἀμβροσίῳ δεδημημένοι ἠδὲ καὶ οἴνω / ἠδέι) in the *Posthomerica* in which drunkenness occurs. See also Shorrock 2007, 385. Otherwise, meals are briefly referred to in 1.88–90 during Penthesileia's reception, 2.113–5 during Memnon's reception, 6.93–8 during the departure of Diomedes and Odysseus, 6.166–75 of the celebrating Trojans, 7.238–41 on the island of Scyros, 7.685 in celebration of Neoptolemus, 8.492–3 of the dining Neoptolemus, and 14.101–6 (see Carvounis 2019, 70–1) after the sack of the city.

The passage features an intricate microstructure, including multiple and complex ring compositions (see Schmiel 1986, who did something

similar with book 1). Firstly, Quintus frames the scene by making use of two prepositional phrases referring to a place. By doing so, he contrasts the celebrating Trojans within the city (1 ἀνὰ πολιεῖθρον) to the imminent danger outside (20 ἐπὶ προθύροισιν), as well as formally marking the scene as one coherent entity. Another *Ringkomposition* can be found in lines 13.1–4. Here lines 1 and 4, containing aspects of food and drink (1 ἐδόρπεον and 4 δαινυμένων ... πάρα δαιτὶ καὶ οἴνω) frame lines 2 and 3, where the vocabulary of music and dance (2 αὐλοὶ ὁμῶς σύριγξι and 3 μολπὴ ἐπ’ ὀρχηθμοῖσι) is prominently featured. In addition, Quintus places two further prepositional phrases, each also referring to a place, at the center of the passage: ἐν μεγάροις (9) and ἀνὰ πτόλιν (11). Thus, he puts emphasis on the very centerpiece of the passage, line 10 (φαίνεται κινυμένοισιν εὐκότα). Around this phrase, in lines 6–14, Quintus arranges symptoms of drunkenness in “reverse order” (Schein 1997, 347 and Whitman 1958, 255 in their work on geometrical patterns in the Homeric epics speak of “circularity, including concentricity”).

First, we encounter the symptom of “impaired vision”: line 7 features ὀφθαλμοὶ as the subject and στρεφεδίνεον as the predicate. Correspondingly, we find etymologically and semantically related lexemes in lines 11 and 12 respectively: ἀμφιπεριστροφᾶσθαι (11) shares the same root as στρεφεδίνεον (7), while ὄσσε (11) and ὄπωπαι (12) resemble ὀφθαλμοὶ (7). The expression ἀμαλδύνονται ὄπωπαι (12) denotes a lack of vision, just as ὀφθαλμοὶ στρεφεδίνεον does in line 7. In a second ring, Quintus arranges the symptom of a “heavy mind” around the center (10), too: in line 6 we find βαρύθοντο ... φρένες and in line 13 and 14 respectively νόος ... φρένα and κρηβαρέων. As we see, Quintus again engages semantically related words: φρένες (6) and νόος ... φρένα (13), as well as the etymologically related words βαρύθοντο (6) and κρηβαρέων (14). Thus, Quintus employs etymologically and semantically related vocabulary in both instances. This leaves us with the following scheme: a) “heavy mind” (6), b) “impaired vision” (7), c) “they seem to resemble moving things (φαίνεται κινυμένοισιν εὐκότα)” (10), b’) “impaired vision” (11–2), a’) “heavy mind” (13–4).

It is noteworthy that Quintus “moves” semantically and etymologically related lexemes around the passage’s centerline (10), which contains the verb κίνεσθαι (“to move”). However, by doing so, our poet does more

than showcasing “his craftsmanship at a mechanical level” (Cairns 1979, 195). He deliberately employs a structural device well-known in Homer—be it for mnemonic or pragmatic purposes—as an interpretative tool. Quintus emphasizes the description of symptoms of drunkenness by the formal representation of “moving” related lexemes. Just as the κειμήλια and the δόμος in line 9 appear to be moving toward the drunken Trojan, so the symptoms of drunkenness seem to move around a line containing the word “to move.” The relevance of *Ringkomposition* to the *Iliad*, the most preeminent pretext for the *Posthomerica*, has long been noted. For the mnemonic and aesthetic function of ring compositions, see Whitman 1958, 249–84, Gaisser 1968, Lohmann 1970, 12–30, Edwards 1991, 44–8, Stanley 1993, 3–38, Schein 1997, and Steinweg 1997, 1–94. For a more general approach to the topic of ring compositions, see Otterloo 1944 and Thalmann 1984, 8–21. For the pragmatic function of ring compositions, see Minchin 2002, 182–202. Quintus uses this device in order to emphasize the content of the passage—the intoxication of the celebrating Trojans—by means of formal representation. For scholarly work on structural devices in the *Posthomerica*, see Schmiel 1986, Schenk 1997, Schmidt 1999, Cantilena 2001, Bär 2009 92–4, and Scheijnen 2018, 32–5 for a useful overview.

The Trojan celebrations were a topic mythic element in the epic tradition and in other sources. Cf. e.g. *Little Iliad* arg. 5 West 2003 εὐωχοῦνται ὡς νενικηκότες τοὺς Ἑλληνας, *Sack of Iliion* arg.1 West 2003 τραπέντες δὲ εἰς εὐφροσύνην εὐωχοῦνται ὡς ἀπηλλαγμένοι τοῦ πολέμου, Bac. 13.162–3, Apollod. *Epit.* 5.17 τραπέντες ἐπὶ θυσίαν εὐωχοῦντο, Dio Chr. 11.128–9, Verg. *A.* 2.248–9 *nos delubra deum miseri, quibus ultimus esset / ille dies, festa velamus fronde per urbem* and 265 *invadunt urbem somno vinoque sepultam*, Petron *Sat.* 89.56, Hyg. *Fab.* 108.3 *noctu lusu atque vino lassi obdormissent*, Tryph. 448–53 εἰλαπίνη δ’ ἐπίδημος ἔην καὶ ἀμήχανος ὕβρις, / ὕβρις ἐλαφρίζουσα μέθην λυσήνορος οἴνου. / ἀφραδίη τε βέβυστο, μεθημοσύνη τε κεχίηνη / πᾶσα πόλις, πυλέων δ’ ὀλίγοις φυλάκεσσι μεμήλει. / ἤδη γὰρ καὶ φέγγος ἐδύετο, δαίμονη δὲ / Ἴλιον αἰπεινήν ὀλεσίπτολις ἀμφέβαλεν νύξ and 498–502 οἱ δὲ χοροῖο / παυσάμενοι καμάτῳ ἀδδηκότες ἤριπον ὕπνω. / καὶ δὴ που φόρμιγξ ἀνεπαύσατο, κεῖτο δὲ κάμωνων / αὐλὸς ἐπὶ κρητῆρι, κύπελλα δὲ πολλὰ χυθέντα / αὐτομάτως ῥέεισκε καθελκομένων ἀπὸ χειρῶν (see Miguélez-

Cavero 2013, 360–64), and Tz. *Posthomerica*. 716–17 Ἄλλ’ ὅτε δὴ ἐπέρεξαν ἐνὶ βωμοῖς ἑκατόμβας / Κρατῆρες θανάτοιο περι πτόλιν ἦσαν ἀπαντῆ. See Vian 1959, 58–9, Vian 1969, 128 n1, West 2013, 208 and 229–30, and Kelly 2015, 322–3.

Keydell (1963, 1289) states that the episode is “ausgemalt mit Hilfe von E. *Tr.* 542ff. and *Hec.* 914ff.” In the *Hecuba*’s third Stasimon, the chorus consisting of Trojan captives is lamenting the fallen city of Troy (905–13), after which it recounts the events surrounding the sack of Troy: the futile relief of the Trojan inhabitants (914–22), the beginning of the fight within the city’s walls (923–33) and the deportation of the Trojan women (934–42). Finally, it damns the ill-fated marriage of Helen and Paris (943–51). As one can see, Euripides’ focus during the section mentioned by Keydell is not on the description of the feast, but on the relief and rest of the exhausted Trojan city. Unlike Quintus, he uses words of sleep and relaxation (915 ὕπνος ἡδύς, 917 καταπαύσας, 919 ἐν θαλάμοις ἔκειτο, and 921 οὐκεθ’ ὄρων). In contrast, Quintus uses a whole range of words indicating the very opposite: festivities, noise, and bawling (1 ἐδόρπεον, 3 αὐλοῖ, σύριγξι, ἤπυον, 3 μόλπη, ὀρχηθμοῖσι, ἀντή, 4 δαιτὶ, οἴνω, 8 προΐεσκεν ἔπος, and 11 ἀμφιστροφᾶσθαι). When Euripides mentions feasts (915 δεῖπνον), songs (916 μολπᾶν), and dances (916–7 χοροποιῶν θυσιάς), he stresses their end. When Quintus again mentions sleep, it is only a half-drunk unconsciousness (16–7 ὄσσε δ’ ἐπ’ ἄρ’ ἀχλύς / ἄμφοχεν; for the specific meaning of ἀχλύς cf. LfrgE, s.v. 1b). On the Stasimon see Collard 1989/90.

In the *Women of Troy*, it is again a Stasimon in which Euripides lets his chorus—again consisting of captive Trojan women—tell us about the night of the end of the city (542–57). Here we find indeed a closer relation to the beginning of book 13, since Euripides does in fact mention song and dance here too (544 λωτὸς, 545 μέλαια, and 547 βοᾶν ἔμελλον). As James 2004, 334 points out, both Euripides and Quintus compare the wooden horse to a ship (*E. Tr.* 535–41 and *Q.S.* 12.427–32). That being said, I think it is bold to conclude from the very general scenes of festivities that there is a direct influence. Both Euripides and Quintus chose to write about the events surrounding the sack of the city of Troy; inevitably, they have to deal in some respect with the Trojans celebrating the supposed end of the war. Hence, I think that Quintus did

not use Euripides as a model, but instead describes general scenes of drinking and celebrating. See Gärtner 2005, 227: “Von einem Gelage der Troer wird in zahlreichen Darstellungen berichtet, so daß Ähnlichkeiten der Topoi wenig Aussagekraft haben” and Torrance 2013, 218–22.

The warning signs in the last 200 lines of book 12 do not bode well for the events about to happen in book 13. Firstly, Laocoön is punished twice for trying to persuade the Trojans not to pull the horse into the city. His blinding is described in 12.389–417, his and his sons’ death in 12.444–97 (for Laocoön in Quintus see Bassett 1925, Campbell 1981, 133–7, Gärtner 2005, 195–217, and Gärtner 2009). Secondly, a series of bad omens overshadows the Trojan sacrifices in lines 12.503–24 (see Campbell 1981, 169–70, James 2004, 332–3, and Gärtner 2005, 218–21). Thirdly, Cassandra’s vain intervention is featured in 12.525–85 (see Campbell 1981, 176–8 and Gärtner 2005, 221–6). Clearly depicted as a trustworthy person (12.525–6 Οἷη δ’ ἔμπεδον ἦτορ ἔχον πινυντόν τε νόημα / Κασσάνδρη, τῆς οὐ ποτ’ ἔπος γένετ’ ἀκράατον), she foresees the end of the city by deciphering the bad omens (12.540–3 Ἄ δειλοί, νῦν βῆμεν ὑπὸ ζόφον· ἀμφὶ γὰρ ἡμῖν / ἔμπλειον πυρὸς ἄστρῳ καὶ αἵματος ἠδὲ καὶ οἴτου / λευγαλέου· πάντῃ δὲ τεράατα δακρυόεντα / ἀθάνατοι φαίνουσι, καὶ ἐν ποσὶ κείμεθ’ Ὀλέθρου). However, she knows that no one is going to believe her (12.546 ἀλλὰ μοι οὐ πείσεσθ’, οὐδ’ εἰ μάλα πόλλ’ ἀγορεύσω). And indeed, a τις replies in 12.553–4 Ἦ κούρη Πριάμοιο, τί ἢ νῦ σε μάργος ἀνώγει / γλῶσσα κακοφραδὴ τ’ ἀνεμῶλια πάντ’ ἀγορεύειν;.

In addition, the feast of the Trojans is anticipated multiple times toward the end of book 12: in 12.523–4 Quintus gives the reason why the Trojans misinterpret—or rather neglect—the bad omens: Κῆρες γὰρ πάντων νόον ἐκβαλον, ὄφρ’ ἐπὶ δαιτὶ / πότμον ἀναπλήσωσιν ὑπ’ Ἀργείοισι δαμέντες. In 12.549–51, Cassandra gives the warning command ἐπ’ εἰλαπίνῃ δ’ ἀλεγείνῃ / δαίνυσθ’ ὕστατα δόρπα κακῶ πεφορύγμενα λύθρῳ / ἦδη ἐπιψαύοντες ὁμῆν ὁδὸν εἰδώλοισιν. Lastly, in 12.574–5, the Trojans ἀκηδέες ἐντόνοντο / δαῖτα λυγρῆν while the Greeks, waiting inside the wooden horse, in 12.576–7 ἔντοσθεν ἐγήθειον εἰσαῖοντες / δαιτυμένων ὁμαδον.

The very last lines of book 12 (580–85) cover the sorrows of Cassandra, depicted by means of a simile containing a leopard being driven off by dogs and shepherds from a grange (see 44–9 n. for literature on simi-

les in the literary tradition and in the *Posthomerica*). The last sentence (584–5), in fact the last line with the last word of the book, makes more than clear what is about to happen in book 13: ὧς ἢ γ' εὐρέος ἵππου ἀπέσσυτο τειρομένη περ / Τρώων ἀμφὶ φόνω· μάλα γὰρ μέγα δέχυντο πῆμα. Thus, the connection of book 12 to book 13 is, as Gärtner (2010, 245: “Zu Beginn wird das Fest der Troer geschildert, wodurch ein direkter Anschluss an das Ende von Buch 12 gebildet wird.”) argues, indeed, reasonably close. Even on a syntactical level, books 12 and 13 are closely linked. Quintus creates contrast by juxtaposing Cassandra fleeing from the horse on the one side (12.584 ὧς ἢ γ' ...) and the celebrating Trojans (13.1 Οἱ δ' ...) on the other. However, Denniston 1934 lists no incident of γε corresponding with δέ.

The Trojan feast right at the beginning of book 13 also stands programmatically for the chaos with which the reader is confronted throughout the whole book (see Glover 1901, 87: “Quintus gives us nothing but a string of second-hand horrors, without movement or connexion, neither Greek nor Trojan having any plan of action.”). Similarly, Viktor Pöschl in his influential monograph *Die Dichtkunst Virgils* argues that the storm in the first scene of *Aeneid* 1 symbolically anticipates the whole poem: “Er [the storm] versetzt die Seele des Lesers in den Zustand großgestimmter Erregung, der sie zur Aufnahme des gewaltigen Geschehens bereit macht, das an ihr vorbeiziehen wird” and compares it with the beginning of the *Iliad*: “Eher könnte die Pest des Iliasanfangs verglichen werden, wie denn die Äneis an dramatischer Wucht der Ilias näher steht als die Odyssee” (Pöschl ³1977, 13). The Trojan feast right at the beginning of book 13 can be read as such a “Frontispiz” (Pöschl ³1977, 24) of the ensuing chaotic massacre (esp. lines 78–167; see also Whitmarsh 2002 with his similar concept of “ekphrastic contagion,” coined in his work on Heliodorus’ *Aethiopica*). Just as the Trojans feast throughout the whole city (1 ἀνὰ πολίεθρον ἐδόρπεον, 2–3 ἀμφὶ δὲ πάντη / μολπή ἐπ’ ὄρχηθοῖσι, and 21 ἀνὰ πτόλι), the murder is going to take place throughout the whole city. The adverb πάντη appears 11x in book 13, significantly more often than in the rest of the *Posthomerica* (e.g. 82–3 Πᾶν δ’ εὗρον πολίεθρον ἐνίπλειον πολέμοιο / καὶ νεκῶν, πάντη δὲ πυρὶ στονόεντα μέλαθρα / καιόμεν’ ἀργαλέως and 86 Πάντη δ’ αἶμα κελαινὸν ὑπέρρεε, δεύετο δὲ χθῶν; see 2 n.). The element of chaos mani-

fest in many scenes is reflected in many ways during the description of the feast. For example, we encounter many words from the semantic field of “mixing” (3 ἄκριτος, 7 ἄλλο δ’ ἐπ’ ἄλλο, and 12 ἀκρήτω), “spinning” (7 στρεφεδίνειον, 10 κινυμένοισιν, and 11 ἀμφιπεριστροφᾶσθαι), “destroying” (8 κεκολουμένα and 12 ἀμαλδύνονται), or “similitude” (10 φαίνετο, εἰκότα, and ἐώλπει). That the symptoms of drunkenness are especially stressed by means of a complex ring composition has been shown above. What also adds to the sense of chaos is the *construzione ad accumululo quasi anacolutica* (Lelli 2013, 859). Quintus starts line 5 with a typical Homeric tis-speech line (ᾠδε δέ τις), but finishes it no sooner than line 14 (μῦθον ἔειπεν). In between, he features the above-mentioned symptoms of drunkenness. On the conflation of drunkenness and poetics, see also Crowther 1979, Knox 1985, Nünlist 1998, 199–205 and 317–25, Bakola 2008, and Avlamiis 2019, 166 n48.

Noteworthy also is the drunken Trojan’s utterance in 15–8. In these lines, he compares the Greek army to children and women (18 νηπιάχους παίδεσσιν εἰκότες ἠδὲ γυναῖξιν). Ironically, those are exactly the ones who are about to suffer the most during the sack of the city. We encounter e.g. general scenes of crying in lines 103 Οἰμογῆ δὲ πέλε στονόεσσα γυναικῶν, and 122–3 Οἰμογῆ δ’ ἀταλάφρονας ἔκβαλεν ὕπνου / νηπιάχους τῶν οὐ πω ἐπίστατο κήδεα θυμός, the death of Astyanax and the enslavement of Andromache in 251–90, 306 ἐλκομένας ἀλόχους ἅμα παίδεσσιν, the crying Ascanius, who has to step over corpses in 322–26, the rape of Cassandra in 422 Κασσάνδρην ἤσχυεν Ὀϊλέος ὄβριμος υἱός, uxoricide and infanticide in 443–4 οἱ δ’ ἄρ’ ὁμῶς τεκέεσσι κατακτείναντες ἀκοίτις / κάππεσον, and women dying with their children in collapsing houses in 453–6 πολλαὶ δ’ αὖτε γυναῖκες ἀνηρῆν ἐπὶ φύζαν / ἐσσύμεναι μνήσαντο φίλων ὑπὸ δώμασι παίδων / οὐδ’ ἴππον ἐν λεχέεσσιν· ἄφαρ δ’ ἀνὰ ποσσὶν ἰοῦσαι / παισὶν ὁμῶς ἀπόλοντο δόμων ἐφύπερθε πεσόντων. Lastly, Aethra is saved only because she runs into her grandsons in 496–543, and Laodice is saved from enslavement by the help of the gods in 544–51a. Ironically, the book ends with the goddess of war, Eris (563), controlling the end of the battle (πεῖρατα χάρις).

Jonas Grethlein (Grethlein 2017, 217–8) points to a similar conflation of celebration and massacre in the banquet of the suitors in the *Odyssey*. Telemachus asks the unwelcomed suitors to leave in 1.374–80 2.139–

45 with the words ἐξίεναι μεγάρων· ἄλλας δ' ἀλεγύνετε δαΐτας / ὑμὰ κτήματ' ἔδοντες, ἀμειβόμενοι κατὰ οἴκουσ. / εἰ δ' ὕμιν δοκέει τόδε λωϊτερον καὶ ἄμεινον / ἔμμενοι, ἀνδρὸς ἐνὸς βίοντον νήποινον ὀλέσθαι, / κείρετ'· ἐγὼ δὲ θεοῦσ ἐπιβῶσμοι αἰὲν ἐόντας, / αἶ κέ ποθι Ζεὺσ δῶσι παλίντιτα ἔργα γενέσθαι· νήποιποι κεν ἔπειτα δόμων ἔντοσθεν ὀλοισθε. Grethlein argues that the description of the suitors' banquet with vocabulary reserved for murder (ὄλλυσθαι and νήποινος) leaves only one option: that “die einzige mögliche Antwort auf das Treiben der Freier ihr Tod ist.” Consequently, he similarly draws the attention to the fact that the later on ensuing real killing of the suitors after Odysseus' return conflates banquet and murder: *Od.* 20.392–4 δόρπου δ' οὐκ ἄν πως ἀχαρίστερον ἄλλο γένοιτο, / οἶον δὴ τάχ' ἔμελλε θεὰ καὶ καρτερὸς ἀνήρ / θησέμεναι (see also Russo et al. 1992, 127: “the poet points a sharp contrast between their ‘dinner,’ which is described with words denoting delight (γελοῖωντες, ἠδύ, μενοεικές), and their ‘supper,’ which they never literally will have, [...]”) and 21.428–9 νῦν δ' ὄρη καὶ δόρπον Ἀχαιοῖσιν τετυκέσθαι / ἐν φάει. See also Saïd 1979, 25 and Bakker 2013, 47.

Anja Bettenworth (2004, 395–477; esp. 470–7) treats this Homeric scene (as well as the Cyclops episode in *Iliad* 9, the battle of Perseus and Phineus in Ovid's *Metamorphoses* (4.757–5.235), the episode of the Lapiths and the Centaurs in Ovid (*Met.* 12.210–535) and Valerius Flaccus (1.140–8), as well as the Lemnian women in Statius (*Theb.* 5.186–264) and Valerius Flaccus (2.186–214)) as an “Antigastmahl,” in a far as it turns into a fight in which “die Mehrzahl der Beteiligten den Tod findet” (Bettenworth 2004, 395). She does not include the Trojan feast in the *Posthomerica*. However, according to her definition, one could argue that the Trojan feast is in fact a “Gastmahl” (Bettenworth 2004, 15: “Im folgenden wird “Mahl” als allgemeine Bezeichnung für ein gemeinsames Essen gebraucht, und zwar ohne Rücksicht auf Zahl und Art der Teilnehmer, den betriebenen Aufwand oder den Anlaß des Beisammenseins. Von einem “Gastmahl im eigentlichen Sinn sprechen wir nur, wenn es sich tatsächlich um ein Mahl zum Empfang eines Gastes handelt [...]”). The guest in this case is Sinon, who is welcomed into the city in 12.418–22 καὶ σφιν ἐς αἰνὸν ὄλεθρον ἀνεγνάμφοθι νόοσ ἔνδον, / δειδιώτων, μὴ δὴ σφι καὶ αὐτοῖσ ἄλγοσ ἔπηται / οὔνεκα λωβήσαντο δέμασ μογεροῖο Σίνωνοσ / ἐλπόμενοι κατὰ θυμὸν ἐτήτυμα πάντ' ἀγορεύσειν· /

τοῦνεκα προφρονέως μιν ἄγον ποτὶ Τρώϊον ἄστῃ / ὀψέ περ οἰκτείραντες. In a further step, it is the very Greeks who are—by way of the horse—brought as guests into the city. Again, with Bettenworth (2004, 395), the whole of book 13 could then be described as one gigantic “Antigastmahl,” since after lines 1–20, “die Bewirtungen nicht in mehr oder weniger normgetreuer Weise zu Ende geführt werden, sondern unvermittelt in einen blutigen Kampf umschlagen, bei dem die Mehrzahl der Beteiligten den Tod findet.” The conflation of feast and battle is thus also manifest in the syncretism of guest and enemy. Naturally, as do most epic poems discussed by Bettenworth, Quintus diverges from the “Schema” (p. 45) of an ideal feast in various ways. Bettenworth’s scheme of an epic “Gastmahlszene” looks as follows:

I. Ankunft des Gastes

[II. Warten auf der Türschwelle]

III. Beschreibung

- a. des Schauplatzes
- b. der anwesenden Personen

[IV. *supplicatio* (Hikesie) als Ersatz für Elemente II oder V]

V. Begrüßung

- a. durch Gesten
- b. durch Reden

VI. Platz bei Tisch

VII. Das eigentliche Mahl

- a. Die Vorbereitung des eigentlichen Mahles: Dienerschaft
- b. Der Genuß von Speisen und Getränken
- c. Das Ende des eigentlichen Mahles

VIII. religiöse Handlungen (Libation, Opfer, Gebet)

IX. Gespräch zwischen Gastgeber und Gast

[X. Vortrag des Sängers]

XI. Nachtlager

As we shall see, we find a significant number of elements, some subtle, some overt, in the feast here. One by one we encounter the “Ankunft des Gastes,” as the Greeks lead Sinon to the city of Troy (12.421–22 τοῦνεκα

προφρονέως μιν ἄγον ποτὶ Τρώϊον ἄστυ / ὄψέ περ οἰκτεῖραντες; see above). The element “Warten auf der Türschwelle” is realized in a most brutal way by means of the Trojans torturing Sinon (12.366–8 ὄψέ δ’ ἄρ’ αὐτοῦ / οὐαθ’ ὁμῶς καὶ ῥίνας ἀπὸ μελέων ἐτάμοντο / πάμπαν ἀεικίζοντες, ὅπως νημερτέα εἴπη) before they accept him into their city. Thus, Quintus places step II before step I. The next element, “Beschreibung des Schauplatzes,” is realized in lines 1–4 and “Beschreibung der anwesenden Personen” in 1–20 passim. No Trojans are mentioned by name, only anonymous Οἱ (1), α τις (5), and a νήπιος (20) appear. A “*supplicatio*” is harder to detect, but Sinon’s lie in 12.375–86 has him throwing himself at the feet of the horse (12.384 παρὰ ποσὶ κάππεσον ἵππου) and thus features a common supplicating gesture. We could also argue that this supplication replaces the “Warten auf der Türschwelle.” If we extend the role of the guest to the wooden horse, the “Begrüßung” takes place in 12.422b–443, where the Trojans drag the horse into their city. The subcategory “durch Gesten” is realized by means of decorating the horse with floral wreaths (12.434–5 ἀμφὶ δ’ ἄρ’ αὐτῷ / πολλὸν ἄδην στεφῶν ἐριθηλέα κόσμον ἔθεντο), the subcategory “durch Reden” by the warning speech of Cassandra in 12.540–51 and the rebuttal of an unknown Trojan (12.553–61). The structural element “Platz bei Tisch” is, in so far as it is realized, in Quintus stating that the Trojans feast and celebrate throughout the city (13.1 ἀνὰ πτολίεθρον). Thus, the whole city functions as one giant table. “Das eigentliche Mahl” features no distinct preparation, food and drink is consumed in lines 13.1–14, and the end of the feast is not decidedly marked (but see 13.21 εὔτε γὰρ ὕπνος ἔρυκεν ἀνὰ πτόλιν ἄλλοθεν ἄλλον, coinciding with the “Nachtlager”; see below). “Religiöse Handlungen” are conducted before the feast in lines 12.500–2 Τρῶες δ’ ἀθανάτοισιν ἐπεντύνοντο θυηλὰς / λείβοντες μέθυ λαρόν, ἐπεὶ σφισιν ἦτορ ἐώλπει / λευγαλέου πολέμοιο βαρὺ σθένος ἐξυπαλύξειν. The failure of the rites and the ensuing bad omens are described in the following lines (13.503–4). The obligatory “Gespräch zwischen Gastgeber und Gast” is replaced by a monologue delivered by the drunken Trojan in lines 13.15–8. There is no “Vortrag des Sängers,” yet the Trojans themselves sing while feasting (13.2–4) ἀμφὶ δὲ πάντη / μολπή ἐπ’ ὀρηθημοῖσι καὶ ἄκριτος ἔσκεν αὐτὴ / δαινυμένων, οἷη τε πέλει παρὰ δαιτὶ καὶ οἴνω. Das “Nachtlager” follows in lines 13.21 εὔτε γὰρ ὕπνος ἔρυκεν

ἀνά πτόλιν ἄλλοθεν ἄλλον. As we see, Quintus plays with the typical elements of a “Gastmahl” or an “Antigastmahl” respectively. For a reader-oriented approach to this banquet, see Avlamiis 2019, 178–84.

1–4: *General remarks on the feast*

The Trojans feast in their city to loud song and dance, as well as to eating and drinking. Shorrock 2007, 385 suggests parallels between Q.S. 13.1–4 and Nonn. *D.* 40.222–6 (on the commemoration of the dead by Dionysus) ἀμφὶ δὲ νεκροῖς / Μυγδονίς αἰολόμολπος ἐπέκτυπεν αἶλινα σύριγξ, / καὶ Φρύγες αὐλητῆρες ἀνέπλεκον ἄρσενα μολπὴν / πενθαλέοις στομάτεσσιν, ἐπωρχήσαντο δὲ Βάκχαι / ἄβρα μελίζομένοιο Γανύκτορος Εὐάδι φωνῆ.

1. ἀνά πτολίεθρον: occurs 7x in Quintus (here, 1.8, 1.15, 11.317, 12.549, 13.208, and 13.563) and twice in A.R. (1.825 and 3.824). It does not occur in Homer. The semantic range of ἀνά πτολίεθρον in Quintus covers “into the city” (11.317), “in the city” (1.8 and 1.15) and “through(out) the city” (here, 12.549 with πάντη, 13.208, and 13.563 with πάντη). Quintus revisits the phrase at the last line of book 13, thus framing the whole book by means of a prepositional phrase. It is noteworthy, however, that the party that has control over the city in line 563 is the goddess of war (Ἐρις).

ἐδόρπεον: occurs five times in Quintus (here, 4.65, 6.185, 9.67, and 14.116). As in Homer (e.g. *Il.* 23.11 ἵππους λυσάμενοι δορπήσομεν ἐνθάδε πάντες and *Od.* 8.539 ἐξ οὗ δορπέομέν τε καὶ ὄρορε θεῖος ἀοιδός), always in the meaning of “to have dinner.”

2–3. αὐλοὶ ὁμῶς σύριγξι μέγ’ ἦπνον· ἀμφὶ δὲ πάντη / μολπῆ ἐπ’ ὀρχηθμοῖσι καὶ ἄκριτος ἔσκεν ἀντή: similar scenes of song and dance appear in Quintus in association with Orpheus in 3.638 Ὀρφεύς, οὗ μολπῆσιν ἐφέσπετο πᾶσα μὲν ὕλη, the Muses and Graces in 4.140–1 αἰ δ’ ἄρ’ ἐς ὀρχηθμόν Χάριτες τράπεν ἡμερόντα, / Μοῦσαι δ’ ἐς μολπὴν, and the reception of Eurypylos in 6.170–5 ἐπίαχε δ’ ἠπύτα σύριγξ / αὐλοῖ τε λιγυροῖσιν ἀρηρέμενοι καλάμοισιν, / ἀμφὶ δὲ φορμίγγων ἰαχὴ πέλεν ἡμερόεσσα. / Ἀργεῖοι δ’ ἀπάνευθεν ἐθάμβεον εἰσορόωντες / αὐλῶν φορμίγγων τ’ ἰαχὴν αὐτῶν τε καὶ ἵππων / σύριγγος θ’ ἢ δαιτὶ μεταπρέπει ἠδὲ νομεῦσι. At the beginning of *Iliad* 10, Agamemnon looks toward the

Trojan plain, where after Hector’s successful exploits in book 8, the Trojans, together with their allies, are camping outside the city and are thus posing an imminent threat to the Greek ships. Agamemnon observes their celebration in lines 12–3 θαύμαζεν πυρὰ πολλὰ, τὰ καίετο Ἴλιόθι πρὸ, / αὐλῶν συρίγγων τ’ ἐνοπήν ὁμαδὸν τ’ ἀνθρώπων. Similar to the feast in the *Posthomeric*, Bryan Hainsworth sees the celebration in the *Iliad* as an early symbol of “Trojan arrogance in victory” characteristic of book 10 (Hainsworth 1993, 158).

2. αὐλοὶ: occurs four times in Quintus: here, 5.66 on the shield of Achilles (see Bassett 1925a, Kakridis 1962, Baumbach 2007 and Maciver 2007), 6.171, and 6.174 (both during the reception of Eurypylos). It is always plural, always in the context of food being consumed, and always has the meaning of an instrument. Not a flute as it is often translated (so Way 1913; Gärtner 2010 “Flöten”; Lelli 2013 “flauti”) but a reed instrument (more precise is Hopkinson 2018, who translates it as “oboes”; for further discussion, see West 1992, 1–2 and 81–5).

σύριγξι: three times in Quintus (here, 6.170–1 σῦριγηξ / αὐλοὶ τε, and 6.175 σύριγγος θ’ ἢ δαιτι μεταπρέπει ἡδὲ νομεῦσι). In Homer only *Il.* 10.13 αὐλῶν συρίγγων τ’ ἐνοπήν, 18.525–6 δὴ δ’ ἄμ’ ἔποντο νομηῆς / τερπόμενοι σύριγξι, and 19.387–8 (as a sheath for Achilles’ spear) ἐκ δ’ ἄρα σύριγγος πατρώϊον ἐσπάσατ’ ἔγχος, / βριθὺ μέγα στιβαρόν.

ἦπυον: only twice in Quintus. Here and 12.436–7 μέγα δ’ ἦπυε λαὸς / ἀλλήλοισ ἐπικεκλομένων. Both times it refers to the Trojans rejoicing about what they think represents the end of the war. In the lines following 12.437 they pull the wooden horse into the city. Cf. *Od.* 17.270–1, where Odysseus observes the suitors celebrating for the last time: φόρμυξ / ἦπυει, ἦν ἄρα δαιτι θεοὶ ποίησαν ἐταίρην.

ἀμφὶ δὲ πάντῃ: 12x in Q.S. (here, 5.3, 5.52, 6.2, 7.118, 7.717, 10.185, 11.418, 13.42, 13.75, 13.371, and 14.571) and always at the end of a line (cf. also Hes. *Th.* 778, Opp. C. 1.335, 1.461, and 3.273). The word πάντῃ occurs significantly more often (11x) in book 13 than in the other books. For comparison: book 1: 2x, book 2: 3x, book 3: 3x, book 4: 0x, book 5: 4x, book 6: 4x, book 7: 2x, book 8: 1x, book 9: 1x, book 10: 1x, book 11: 4x, book 12: 4x, and book 14: 3x. Just as the music—and thus the Trojan celebration—takes place everywhere, so the slaughter and killing during

the sack prevail everywhere throughout book 13. Cf. especially lines 82–3 πάντη δὲ πυρὶ στονόεντα μέλαθρα / καιόμεν’ ἀργαλέως, 86 Πάντη δ’ αἷμα κελαιὸν ὑπέρρεε, 100 Πάντη δ’ ἀμφὶ πόλῃα κυνῶν ἀλεγεινὸς ὀρώρει / ὠρυθμός, 218–9 πάντη δὲ μέλας ἀνεφαίνεται’ ὄλεθρος / ὄλλυμένων, 430–1 Πάντη δ’ ἄλλοθεν ἄλλα κατηρεῖποντο μέλαθρα / ὑψόθεν, and 562–3 Ἀργεῖοι δ’ ἔτι θυμὸν ἐπὶ Τρώεσσιν ὄρινον / πάντη ἀνὰ πτολίεθρον (ring composition, see 1 and 563 n.).

3. μολπή ἐπ’ ὀρχηθμοῖσι: whereas μολπή denotes both song and dance in Homeric epics, the noun ὀρχηθμός is reserved for dance only (see Kaimio 1977, 81 and Wegner 1968, 42–3). The combination of these two nouns also appears in Q.S. 4.140–1 (Nestor’s description of Peleus’ and Thetis’ wedding) αἰ δ’ ἄρ’ ἐς ὀρχηθμὸν Χάριτες τράπεν ἱμερόεντα, / Μοῦσαι δ’ ἐς μολπὴν, *Il.* 13.637 (Menelaüs comparing the desire for war with that for song and dance) *Od.* 23.145 (the minstrel arousing the desire for song and dance in the suitors) μολπῆς τε γλυκερῆς καὶ ἀμύμονος ὀρχηθμοῖο, *Od.* 1.152 μολπή τ’ ὀρχηστὺς τε, and Tryph. 341–2 (also of the celebrating Trojans) νύμφαι τε πρόγαμοὶ τε καὶ ἴδμονες Εἰλειθυίης, / μολπῆ τ’ ὀρχηθμῶ τε περὶ βρέτας εἰλίσσοντο.

The noun μολπή (5x in Q.S.) also appears in Q.S. 3.638 as Orpheus’ song (Ὀρφεύς, οὗ μολπῆσιν ἐφέσπετο πᾶσα μὲν ὕλη). In contrast to the celebrating Trojans here, it is used in book 14 to refer to the now celebrating Greek army (14.89 Μολπή δ’ οὐρανὸν ἴκε δι’ αἰθέρος and 14.108–10 καὶ ῥά ἐ πάντες / μολπῆ καὶ γεράεσσιν ἀπειρεσίοισι τέκσον / αἰέν).

The noun ὀρχηθμός (3x in Q.S.) also appears in 5.69 (in the description of Achilles’ shield) ἄγχι δ’ ἄρ’ ὀρχηθμοῦ τε καὶ εὐφροσύνης ἐρατεινῆς. A singer appears in antique Epic in e.g. Hom. *Od.* 8.72–82, 8.266–366, 8.499–20, A.R. 1.496–511, Verg. *A.* 1.740–7, and Sil. 11.288–97. For music, singers, and songs in ancient epic, see Wegner 1968, Segal 1994, and Ford 1997.

ἄκριτος: in Quintus, always in the context of indistinct sound. In 3.474, Phoinix uses it to characterize the utterances of the young Achilles: ἄκριτα χεῖλεσι βάζων (cf. *Il.* 2.796 μῦθοι φίλοι ἄκριτοὶ εἰσιν). In 11.382, it describes the sound of the Greek army approaching the walls of Troy: περίαχε δ’ ἄκριτος αὐδῆ. Tryph. 573 uses the adjective to describe the anonymous dying Trojans: φόνος δὲ τις ἄκριτος ἦεν. Cf. A.R. 4.911 (of

waves) ται δ' ἄκριτον ἴεσαν αὐδήν. For ἄκριτος see 12 n. and Avlamiis 2019, 171 n58 for ἄκριτος and ἄκριτος as homophones.

ἔσκειν: iterative imperfect. For an accumulation of forms of -(ε)σκ- cf. *Od.* 11.586–7 τοσσάχ' ὕδωρ ἀπολέσκει' ἀναβροχέν, ἀμφὶ δὲ ποσσὶ / γαῖα μέλαινα φάνεσκε, καταζήνασκε δὲ δαίμων. For an exhaustive list of iterative forms in Quintus, see Ferreccio 2014, 109–10 n148. See Wathelet 1973 for a detailed discussion of frequentative forms of -(ε)σκ-*

ἄυτή: only here in Quintus does the word occur in a cheerful way. Moreover, with the exception of 14.287—where, in a simile, it describes the lament of a bitch over her puppies—it is always used in the meaning of “battle cry” (see LSJ, s.v.; the noun appears in Quintus besides here in 2.226, 3.417, 4.303, 6.337, 6.358, 7.18, 7.551, 7.562, 7.605, 9.73, 9.132, 11.267, 11.436, 14.287, and 14.634). For its use in Homer and Apollonius Rhodius, see Serafimidis 2016, 222–30 and 230 in particular: “Bei Apollonios besitzt ἄυτή einen wesentlich weiteren semantischen Spielraum als bei Homer, wo es immer als ‘Kriegsgeschrei’ im kriegerischen Kontext steht.” See also Trümpy 1950, 153–4. Similarly, in the *Halieutica* and *Cynegetica*, it appears always in the context of killing during the hunt (cf. *H.* 3.391, 5.243, *C.* 2.58, 2.79, 2.542, and 4.408). Not in Nonnus. Quintus plays with the reader’s horizon of expectation by using a noun reserved for a negative context here in a positive context. In addition, Quintus foreshadows the fall of the city by reminding the reader of the bloody outcome of the celebration (esp. lines 78–167).

ἄυτή / δαινυμένων: refers back to lines 12.576–7 Ἀργεῖοι δ' ἔντοσθεν ἐγήθειον εἰσαΐοντες / δαινυμένων ὄμαδον κατὰ Ἴλιον, where the Greeks inside the horse rejoice hearing the Trojans feasting in the city. The use of the noun δαῖς and the verb δαίνυμι in the *Posthomerica* (occurring 39x combined) ranges from general meals (often associated with mourning: e.g. for Achilles in 4.70, for Ajax the Greater in 5.660, and for Machaon in 7.62) to spectacular feasts (e.g. the marriage of Peleus and Thetis in 3.101, 4.53, 4.134, and 5.76). As in this scene, the Trojan hope for a justified celebration has proved false in previous banquets: e.g. after the respective arrivals of Penthesilea (1.90 and 1.120), Memnon (2.148, 2.150, and 2.159), Eurypylos (6.167, 6.169, 6.175, and 6.181), and around the wooden horse (12.523, 12.550, 12.575, 12.577, and 13.4). The Greeks,

however, tend to have a better reason to celebrate having received help by means of a feast. For example, Neoptolemus welcomes the embassy to Scyryus with a banquet (7.238). There is a feast celebrating his victory over Eurypylus (8.493), as well as one in honor of Philoctetes' arrival (Q.S. 9.432, 9.515, and 9.533). Eventually, the Greeks also celebrate the sack of Troy (14.141 and 14.143) and the sacrifice of Polyxena (14.331) with a banquet (see Scheijnen 2018, 274–6). However, both feasts are followed by disastrous events. See Anderson 1997, 114–5.

παρὰ δαιτὶ καὶ οἴνω: παρὰ δαιτὶ in Quintus in 2.148 (during Memnon's reception) Οὐ μὲν χρῆ παρὰ δαιτὶ πελώριον εὐχετάσθαι, 9.515 (Agamemnon to Philoctetes) αἰεὶ τοι παρὰ δαιτὶ γέρας βασιλῆιον ἔσται, and 13.383–4 οἱ δ' ἀνὰ ἄστῳ / τερπόμενοι παρὰ δαιτὶ καὶ ἠυκόμοις ἀλόχοισιν. In Homer in *Od.* 3.37 (during Telemachus' reception at Nestor's palace) ἴδρυσεν παρὰ δαιτὶ. For another combination of food and drink, see Q.S. 1.120 παύσαντο ποτοῦ δαιτός τ' ἐρατεινῆς and the Homeric line αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο (e.g. *Il.* 1.469, 2.432, 7.323, 9.92, 9.222, 23.57, 24.638, 14x *Od.*, and *h.Ap.* 513). Again, the noun δαίς is anticipated at the end of book 12 (12.575 δαῖτα λυγρήν).

5–14: *The drunken individual*

A drunken individual representing the celebrating crowd picks up a goblet full of wine and empties it carelessly. His vision impaired, he babbles nonsense while the household furniture and the very building itself appear to be moving, and the whole city is going around and around.

5. **Ἵδδε δέ τις:** Quintus features a complex tis-speech. The phrase here reminds one of the popular beginning of tis-speeches in Homer, which often start with the phrase Ἵδδε δέ τις εἶπεσκεν (8x *Il.*, 12x *Od.*; often completed with the hemistich ἰδὼν ἐς πλησίον ἄλλον (5x *Il.*, 6x *Od.*; similar Q.S. 1.353–7 καὶ τις ἐνὶ Τρώεσσιν ἀγάσσατο μακρὰ γεγηθώς / ... καὶ ῥ' ὃ γε μασιδίησιν ἐπ' ἐλπωρήσιν ἔειπεν, 1.750 καὶ ῥά τις ὦδ' εἶπεσκεν ἀρηιθῶων Ἀργείων). However, in this case, the ἔειπεν comes only in line 14, after which the direct speech (15–8) starts. After the speech, Quintus picks up the τις again in line 19 Ἵς ἄρ' ἔφη Τρώων τις (cf. 1.755 Ἵς ἄρ' ἔφη Δαναῶν τις). See Lelli 2013, 859: “qui però il discorso diretto inizierà

solo al verso 15, con una costruzione ad accumululo quasi anacolutica—di grande efficacia narrativa per descrivere l’ubriachezza—che distanzia di molto il soggetto e il verbo di dire finale.”

Besides here, various other tis-speeches appear in the *Posthomerica*: 1.211–19 (a Greek during Penthesileia’s arrival, 1.353–75 (a Trojans amazed at the sight of Penthesileia), 1.750–5 (a Greek on Thersites’ death), 4.19–32 (a joyful Trojan), 10.470–7 (a Nymph on Oenoe’s suicide), 12.254–9 (a Greek on Sinon’s valor), 12.552–62 (a Trojans on Cassandra’s speech), 13.468–79 (see n.), 14.121–41 (a Greek singer on Troy’s end), and 14.602–4 (a Greek on the storm). Similar is the anonymous speech of an ἄλλος in 4.33–42. The *Iliad* features 10, the *Odyssey* 18 tis-speeches (see Hentze 1905, 255). In total, 24% of the *Posthomerica* consists of speeches (for comparison: *Il.*: 44%, *Od.*: 56%, A.R.: 29%, Nonn. D.: 29%; see James/Lee 16). For further discussion and a list of tis-speeches in Quintus, see Bär 2009, 516–7 and Carvounis 2019, 257–8. On tis-speeches in general see de Jong 1987. On the influence of rhetoric in the *Posthomerica* see Vian 1963, xxxviii–xl.

ἐμπλειον: apart from here, this adjective occurs in Quintus only in 12.541, where Cassandra predicts a city full of fire and blood (ἐμπλειον πυρὸς ἄστου καὶ αἵματος), and in the different version ἐνίπλειος in 13.81–2 πτολιεθρον ἐνίπλειον πολέμοιο / καὶ νεκύων. The use of the adjective here represents the partying Trojans being surrounded by the—at first predicted, and later on real—destruction of their city, thus creating a subtle, yet sharp, contrast between the celebrating Trojans and the negative outcome of the festivities. Rare in Homer, too (7x). Twice in ἐμπλείην κνίσης τε καὶ αἵματος (*Od.* 18.119 and 22.26) and in κουρίδιον, μάλα καλὸν, ἐνίπλειον βίοτοιο (*Od.* 19.580 and 21.78).

ἀκηδέστως: a *hapax legomenon* in Quintus. In Homer, it appears only in *Il.* 22.464–5 ταχέες δέ μιν ἵπποι / ἔλκον ἀκηδέστως κοίλας ἐπὶ νῆας Ἀχαιῶν and 24.416–8 ἧ μὲν μιν περὶ σῆμα ἐοῦ ἐτάροιο φίλοιο / ἔλκει ἀκηδέστως, ἦ ὥς ὅτε δῖα φανήη, / οὐδέ μιν αἰσχύνει. Both times it refers to Hector’s corpse being dragged around by Achilles. See de Jong 2012, 181–2. It is noteworthy that Quintus employs a word with a meaning “reserved” for the dead Hector in a context in which Trojans are celebrating. Quintus deliberately employs the adverb’s meaning here with the goal of remind-

ing the *lector doctus* of Hector's, and thereafter the city's, fate. For a similar idea, see Bär 2009, 146–7, for the use of prolepses and analepses in Quintus, see Duckworth 1936 and Schmitz 2007.

6–7. βαρύθοντο δέ οι φρένες ἔνδον, / ἀμφὶ δ' ἄρ' ὀφθαλμοὶ στρεφεδίνεον: James 2007, 156 links the blindness of the drunken Trojans to the blinding of Laocoön in Q.S. 12.399–415: “The physical blinding of Laocoön foreshadows the metaphorical blinding of the Trojans to their approaching doom, which is emphasized in the following narrative and actually includes impairment of their eyesight by an excess of wine.” Cf. especially Q.S. 12.400–1 μέλαινα δέ οἱ περὶ κρατὶ / νύξ ἐχύθη-
στυγερὸν δὲ κατὰ βλεφάρων πέσεν ἄλγος, 12.404 περιστροφῶντο δ' ὄπωπαί, and 12.411–2 μαινομένῳ δ' ἦκτο καὶ ἔδρακε διπλόα πάντα / αἰνὰ μάλα στενάχων.

βαρύθοντο: in Quintus, only here and in 4.343–4 (of Acamas and Epeüs before the boxing match) ἄμφω χεῖρας ἐὰς περὶώμενοι, εἴ περ ἔασιν / ὡς πρὶν ἐυτρόχαλοι μῆδ' ἐκ πολέμου βαρύθοιεν. In Homer in *Il.* 16.518–9 οὐδέ μοι αἶμα / τερσῆναι δύναται, βαρύθει δέ μοι ὤμος ὑπ' αὐτοῦ. The motif of the Trojans as weighed down by alcohol resonates throughout book 13. Cf. lines 14 κερηβαρέων τοῖον ποτὶ μῦθον ἔειπεν, 28 ἀκρήτω βεβαρηότες, 164 βεβαρηότες οἴνω, and 449 ἀκρήτω βεβαρημένον.

φρένες ἔνδον: cf. Q.S. 1.605–6 ἅ τε φρένας ἔνδον ἰαίνει / θνητῶν ἀνθρώπων and 7.691 καὶ μέγεθος καὶ θάρσος ἰδὲ φρένας ἔνδον ἔοικας. Cf. also *h. Ven.* 216 οὐκέτ' ἔπειτα γόασκε, γεγήθει δὲ φρένας ἔνδον. The prepositional phrase φρένας ἔνδον also in *Od.* 11.337, 14.178, 18.249, 24.382, and A.R. 2.639. ἔνδον in Homer otherwise occurs mostly with regard to buildings, rooms, etc. (exceptions are e.g. *Il.* 11.98, 12.186, 20.400 ἐγκέφαλος δὲ ἔνδον, and *Il.* 21.362 λέβης ζεῖ ἔνδον). One of Quintus' favorites is κέαρ ἔνδον (cf. e.g. 3.492, 3.551, 5.531, 5.583, 5.613, 7.421, 9.76, and 13.271).

7. στρεφεδίνεον: *hapax legomenon* in Quintus and Homer, but cf. Q.S. 12.404 (Laocoön's blinding) περιστροφῶντο δ' ὄπωπαί and 13.10–1 πάντα δ' ἐώλπει / ἀμφιπεριστροφᾶσθαι ἀνὰ πτόλιν. A striking parallel to this is *Il.* 16.791–2 στή δ' ὀπιθεν, πλῆξεν δὲ μετάφρενον εὐρέε τ' ὤμω / χεῖρὶ καταπρηνεῖ, στρεφεδίνθηεν δὲ οἱ ὄσσε, Phoebus Apollo steps behind Patroclus and hits him. This hit is the beginning of Patroclus' end. In the

following lines, Euphorbus stabs Achilles' friend with a spear, and Hector kills him eventually. The verb appears in Quintus in a reverse situation. Here it is the Trojans' eyes that are rolling; in the *Iliad*, it is the eyes of a Greek hero. In the *Iliad*, a god causes Patroclus' eyes to grow misty; in the *Posthomerica*, the Trojans bring the dimness on themselves. Both, however, will eventually be fatally wounded, incapable of defending themselves due to their impaired vision and dizziness. See Newbold 1981.

ἄλλο δ' ἐπ' ἄλλω ... ἔπος: in Homer, ἐπί with the dative can express accumulation or clustering ("zur Bezeichnung eines Hinzukommens, einer Häufung," Seiler 1878, s.v. II.2.d.). Cf. e.g. *Il.* 14.130 ἐφ' ἔλκει ἔλκος ἄρηται and *Od.* 7.120 ὄγχη ἐπ' ὄγχη γηράσκει.

8. προΐεσκεν: this frequentative form only here in Quintus. Cf. Hes. *Th.* 157 ἐς φάος ἀνίεσκε. See Wathélet 1973 and 3 n. for a detailed discussion of frequentative forms of -(ε)σκ-^{*}.

ἐκ στόματος: cf. Q.S. 1.745–6 ἐκ δέ οἱ αἶμα διὰ στόματος πεφόρητο / ἄθρόον, 4.245 πουλὺς δ' ἐκ στομάτων χαμάδις κατεχεύεται ἀφρός, 5.391–2 Ἄπλετος δέ οἱ ἔρρεεν ἀφρός / ἐκ στόματος, and 10.108–9 ἀνά δ' ἔβλυσεν αἶμα / ἐκ στόματος. Cf. *Batr.* 77 ἀπὸ στόματός τ' ἀγόρευσεν (omitted by some manuscripts; see Christensen/Robinson 2018, 96). The noun στόμα in Quintus also occurs meaning the foremost line of an armed force, e.g. in 1.194, 1.813, 11.298 στόμα δημοτήτος, and 1.487 στόμα χάρμης. See Bär 2009, 491–3 for a detailed discussion.

κεκολλυμένα: *harax legomenon* in Quintus. Just as in Homer, it is used here metaphorically. Cf. *Il.* 20.369–70 (Hector on Achilles) οὐδ' Ἀχιλεὺς πάντεσσι τέλος μύθοις ἐπιθήσει, / ἀλλὰ τὸ μὲν τελεεί, τὸ δὲ καὶ μεσηγὺ κολουεί. However, the literal meaning of the word (LSJ, s.v. "cut short, dock, curtail"; cf. Hdt. 5.92.ζ.2 καὶ ἐκόλυε αἰεὶ ὄκως τινὰ ἴδοι τῶν ἀσταχίων ὑπερέχοντα) prevails throughout this book, as people actually become mutilated in battle (cf. especially lines 13.78–102).

9. κειμήλια: in Quintus only here and in 3.722 (Achilles' funerary objects) ὄβριμον ἀμφὶ νέκυν κειμήλια θῆκαν Ἄχαιοί (on Achilles in book 3 see Sodano 1947). In Homer, κειμήλια denotes the treasure stored in the dwellings of affluent people. Cf. e.g. *Il.* 6.47 πολλὰ δ' ἐν ἀφνειοῦ πατρὸς

κειμήλια κείται, 11.132 πόλλα δ' ἐν Ἀντιμάχοιο δόμοις κειμήλια κείται, *Il.* 18.288–92 and *Od.* 2.74–8. Otherwise, they denote war booty *Il.* 9.330–1, *Od.* 10.40–1, Tryph. 667–8, gifts *Od.* 1.312–3, 4.600, *Il.* 23.618, and prizes in games Nonn. *D.* 37.615–6.

10–13. πάντα δ' ἐώλπει / ἀμφοπεριστρωφᾶσθαι ἀνὰ πτόλιν· ὅσσε δ' <ἄρ'> ἄχλυσ / ἄμπεχεν· ἀκρήτω γὰρ ἀμαλδύονται ὀπωπαὶ / καὶ νόος αἰζήων, ὀπότ' ἐς φρένα χανδὸν ἵκηται: see 6–7 n.

κινυμένοισιν ἐοικότα: we encounter a similar grammatical structure in the ekphrastic descriptions of shields in Q.S. 5.42 (shield of Achilles) οὐνεκ' ἔσαν ζωοῖσιν ἐοικότα κινυμένοισι and 7.203 (shield of Neoptolemus) ζῶα πέριξ ἦσκηται ἐοικότα κινυμένοισι (see Baumbach 2007, 113–5 and 121–3) and *Il.* 18.548–9 (shield of Achilles) ἦ δὲ μελαίνετ' ὀπισθεν, ἀρηρομένη δὲ ἐώκει, / χρυσεῖη περ ἐοῦσα· τὸ δὴ περὶ θαῦμα τέτυκτο (see Becker 1990, 143–8). On ekphrastic discourse in antiquity, see especially Webb 1999, Webb 2009, 1–11 and 61–86, and Squire 2013. Cf. also Q.S. 6.201–2 δοιῶ κινυμένοισιν ἐοικότες οἶμα δράκοντες / σμερδαλέον μεμαῶτες and Hes. *Th.* 583–4 τῶν ὅ γε πόλλ' ἐνέθηκε, – χάρις δ' ἀπελάμπετο πολλή, – / θαυμάσια, ζῶοισιν ἐοικότα φωνήεσσιν.

ἐώλπει: as pluperfect 4x in Homer. Thrice θυμὸς ἐνὶ στήθεσσι ἐώλπει (*Il.* 19.328, *Od.* 20.328, and 21.96). 10x in Quintus, half of which ἦτωρ ἐώλπει (2.107, 3.477, 6.69, 8.37, and 12.501).

11. ἀμφοπεριστρωφᾶσθαι: *harax legomenon* in Quintus, the only incident of this verb in the passive voice (see Appel 1994, 85). Cf. Q.S. 12.404 περιστρωφᾶντο δ' ὀπωπαὶ and 13.7 ἀμφὶ δ' ἄρ' ὀφθαλμοὶ στρεφεδίνεον. In Homer cf. *Il.* 8.348 Ἔκτωρ δ' ἀμφοπεριστρώφα καλλίτριχας ἵππους / Γοργοῦς ὄμματ' ἔχων ἠὲ βροτολοιοῦ Ἄρηος.

ἀνὰ πτόλιν: cf. Q.S. 13.1 ἀνὰ πτολίεθρον. In Homer, only in *Il.* 8.55 Τρῶες δ' αὐτ' ἐτέρωθεν ἀνὰ πτόλιν ὀπλίζοντο. 11x Q.S., 6x A.R. (cf. esp. 4.1281 ἀνέρες εἰλίσσονται ἀνὰ πτόλιν), 2x Nonn. *D.* 44.12547.34 οὐδὲ τίς ἦν ἀχόρευτος ἀνὰ πτόλιν. On the variants πτ- and π- see Dunkel 1992.

ἀχλὺς: in Quintus only here in the context of blindness. However, cf. 1.79 (in a simile of an old man who is cured of his blindness) ὄμματ' ἀπαχλύσαντος ἴδη φάος ἠριγενεΐης. In the *Iliad*, in 5.127 (Athena to Diomedes) ἀχλὺν δ' αὐτὸι ἀπ' ὀφθαλμῶν ἔλον ἢ πρὶν ἐπῆεν, 15.668–9 τοῖσι δ'

ἀπ' ὀφθαλμῶν νέφος ἀχλύς ὤσεν Ἀθήνη / θεσπέσιον, 20.321–2 αὐτίκα τῷ μὲν ἔπειτα κατ' ὀφθαλμῶν χέεν ἀχλὺν / Πηλεΐδῃ Ἀχιλῆϊ, and 20.341–2 (Poseidon) αἶψα δ' ἔπειτ' Ἀχιλῆος ἀπ' ὀφθαλμῶν σκέδασ' ἀχλὺν / θεσπεσίην gods cover someone's eyes with ἀχλύς or remove it. In *Il.* 5.696 τὸν δ' ἔλιπε ψυχῇ, κατὰ δ' ὀφθαλμῶν κέχυτ' ἀχλύς, the noun describes the unconsciousness of Sarpedon, in 16.344 ἦριπε δ' ἐξ ὀχέων, κατὰ δ' ὀφθαλμῶν κέχυτ' ἀχλύς, it describes Acamas' death, in *Od.* 22.88 Eurymachus' killing: κατ' ὀφθαλμῶν δ' ἔχυτ' ἀχλύς. It is used in a concrete sense in *Od.* 20.356–7 ἠέλιος δὲ / οὐρανοῦ ἐξαπόλωλε, κακὴ δ' ἐπιδέδρομεν ἀχλύς (cf. Q.S. 1.67 ὄψε δ' ὑπηγλύνθη μέγας οὐρανός and see Rutherford 1992, 234). See Bär 2009, 279–82.

12. ἄμπεχεν: common in Quintus. However, it occurs only once in Homer (*Od.* 6.224–5 αὐτὰρ ὁ ἐκ ποταμοῦ χροά νίζετο δῖος Ὀδυσσεὺς / ἄλμην, ἣ οἱ νότα καὶ εὐρέας ἄμπεχεν ὤμους). For the variant ἄμφεχεν see Vian 1959, 165.

ἀκρήτω: as a nominalized adjective with the meaning of wine occurs in Quintus only in book 13 in the context of the drunken Trojans (here, 13.28 πολλῶ ὑπ' ἀκρήτῳ βεβαρηότες, and 13.448–9 ὄλεσσε / θυμὸν ὑπ' ἀκρήτῳ βεβαρημένον). As a regular adjective in 14.144–5 (now describing the celebrating Greeks) δὴ τότε που δόρποιο καὶ ἀκρήτιο ποτοῖο / παυσάμενοι Δαναοί. Here again as a contrast between the celebrating Trojans and the celebrating Greeks. In *Il.* 2.341 and 4.159 it is used during sacrifices and not consumed by humans σπονδαί τ' ἄκρητοι καὶ δεξιαί, ἧς ἐπέπιθμεν.

ἀμαλδύνονται: this verb appears only 3x in Homer (*Il.* 7.463 ὡς κέν τοι μέγα τεῖχος ἀμαλδύνηται Ἀχαιῶν, 12.18 τεῖχος ἀμαλδύναι, ποταμῶν μένος εἰσαγαγόντες, and 12.31–2 αὐτίς δ' ἠϊόνα μεγάλην ψαμάθοισι κάλυψε, / τεῖχος ἀμαλδύνας), always in regard to the Greek wall about to be destroyed by the gods. For this concrete meaning in Quintus, cf. especially 7.417–8 (also on the Greek wall) Τὸ δ' ἄρ' ἤδη ὑπ' Εὐρυπύλοιο χέρεσσι / μέλλεν ἀμαλδύνεσθαι ἐρειπόμενον ποτὶ γαίῃ, 12.169–70 Καὶ ῥ' οἱ μὲν δολόεντα κοτεσσάμενοι μενείαινον / ἵππον ἀμαλδύναι σὺν νήεσιν and 12.444–5 Λαοκόων δ' ἔτ' ἔμμιεν ἐποτρύνων ἐτάροισιν / ἵππον ἀμαλδύναι μαλερῶ πυρί (both on the destruction of the wooden horse). In a transferred sense in Quintus in 1.72–3 (after Penthesileia's arrival) ἐλπῶρῃ

γάρ ὄτ' ἐς φρένας ἀνδρὸς ἵκηται / ἀμφ' ἀγαθοῦ, στονόεσσαν ἀμαλδύνει κακότητα, 2.80 (Paris to Polydamas) πάντων γὰρ ἀμαλδύνεις θρασὺν κάρτος, and 13.401–2 πάντα γὰρ ἡμάλδυνε θεῆ Κύπρις, ἥ περ ἀπάντων / ἀθανάτων δάμνησι νόον θνητῶν τ' ἀνθρώπων. Besides 2x A.R. (1.834 and 4.112), 2x Opp. C. (1.253 and 1.464), and 13x Nonn. D. (9.137, 16.116, 18.349, 25.263, 25.357, 29.378, 31.142, 38.84, 39.47, 39.97, 42.522, 43.121, and 48.324). See also Bär 2009, 264–5 and Ferreccio 2014, 61–2 for further parallels.

ὄπωπαί: 6x in Quintus, almost always in descriptions of impaired vision: 9.374 (of Philoctetes), 11.250 (of soldiers afflicted by dust), 12.404 and 12.414 (of Laocoön). The exception is 13.426, where Athena looks the other way during Cassandra's rape. 4x in Homer. Cf. the formula ἀλλ' εὔ μοι κατάλεξον ὅπως ἦντησας ὄπωπῆς in *Od.* 3.97, 4.327, and 17.44.

ἐς φρένα χανδὸν ἵκηται: the prepositional phrase with a wide range of verbs in Q.S. 1.597–8 ἀμφὶ δέ οἱ νύξ / ὀφθαλμοὺς ἤχλυσε καὶ ἐς φρένα δῦσαν ἀνῆαι, 3.465–6 (= 5.538–9) Οὐ γὰρ ἔμοιγε / ἄλλο χερείτερον <πο>τ' ἐσήλυθεν ἐς φρένα πῆμα, and 7.540–1 ἵνα μὴ δέος αἰνὸν ἵκηται / ἐς φρένα Κητειῶν μηδ' Εὐρυπύλοιο ἄνακτος. James 2007, 156 makes a valid point by connecting the blindness of the Greeks with the blinding of Laocoön in Q.S. 12.399–415. Cf. the Homeric ἐς φρένα θυμὸς ἀγέρθη (*Il.* 22.475, *Od.* 5.458, and 24.349). Polyphemus gets drunk περὶ φρένας in *Od.* 9.362.

13. χανδὸν: *hapax legomenon* in Quintus and in Homer. Cf. *Od.* 21.293–4 (Antinous scolding the disguised Odysseus) οἶνός σε τρώει μελιθής, ὅς τε καὶ ἄλλους / βλάπτει, ὅς ἂν μιν χανδὸν ἔλη μηδ' αἴσιμα πίνῃ. It is noteworthy that in both passages, it refers to the harmful consequences of the consumption of alcohol. See Appel 1994, 59–60.

14–5. καὶ ῥα κερηβαρέων τοῖον ποτὶ μῦθον ἔειπεν· / ἧ ῥ' ἄλιον Δαναοὶ πουλὸν στρατὸν ἐνθάδ' ἄγειραν: these lines seem to recall the beginning of the τις-speech in 1.211–2 Καὶ τις ἅμ' ἀγρομένοισιν ἔπος ποτὶ τοῖον ἔειπεν· / 'Τίς δὴ Τρῶας ἔγειρε μεθ' Ἑκτορα δηωθέντα. Both start with a similar hemistich: 1.211 ἔπος ποτὶ τοῖον ἔειπε, 13.14 τοῖον ποτὶ μῦθον ἔειπεν. Additionally, in both cases, the speaker talks about an army being gathered: 1.212 Τρῶας ἄγειρε, 13.15 στρατὸν ... ἄγειραν. See Bär 2009, 516–7. Also very similar is *Il.* 4.176–82, especially 179 ὡς καὶ νῦν ἄλιον στρατὸν ἠγαγεν ἐνθάδ' Ἀχαιῶν. Here Agamemnon, after Pandaros' arrow

hit Menelaüs, imagines his brother dead and thus mimics a Trojan who celebrates on Menelaüs' grave over the departed Greek army. See Lelli 2013, 859 for the here intended double sense of ἄλιος meaning “fruitless, idle, in vain” and “of the sea.” The adjective occurs in Homer mostly with gods (e.g. *Il.* 24.84 ἄλλαι θεάι). Cf. *Pi. O.* 9.72–3 ἀλίαισιν πρύμναις and *Orph. A.* 236 ἀλίη νηῦς.

14. κερηβαρέων: cf. *Q.S.* 6.265–6 (of the defeated Cerberus) ῥεῖα δέ μιν Διὸς υἱὸς ὑπὸ πλεγγῆσι δαμάσσας / ἦγε κερηβαρέοντα παρὰ Στυγὸς αἰπὰ ῥέεθρα and 13.355 (of the drunken Deiphobus) Δηίφοβον κατέπεφνε κερηβαρέοντα κιχήσας; not in Homer, but three times in Aristotle (*PA*653^a14, *HA*534^a4, and *Ph.*2.123). Cf. also *Od.* 9.374 (of Polyphemus) ὁ δ' ἐρεύγετο οἰνοβαρείων. See 6 n. for further parallels throughout book 13.

τοῖον ποτὶ μῦθον ἔειπεν: a common hemistich in Quintus. It appears in 4.19, 5.414, 5.440, 7.178, 7.688, 9.49, 10.283, 14.154, and 14.307 and with slight variations in 1.211, 1.756, 3.56, 6.57, 9.260, 10.470, 11.134, and 12.7. *A.R.* 4.738 and 4.1097 has ἔπος δ' ἐπὶ τοῖον ἔειπεν and *Theoc.* 25.77 ἔπος δ' ὄγε τοῖον ἔειπεν. The phrase πρὸς μῦθον ἔειπεν appears 29x in Homer. See also 5 n.

15–20: His speech and the foreshadowing of the city's fall

The drunken individual begins to speak. He claims that the Greeks have gathered their army in vain, that their careful planning was useless, and that they finally departed from Troy like foolish children or women. The narrator calls the drunk himself a fool and foretells the fall of the city.

15. ἄλιον: as an adverb in Quintus indicating that a missile has not left a soldier's hand in vain in 10.211 τὸ δ' οὐχ ἄλιον φύγε χειρῶν and 11.118 τὸ δ' οὐχ ἄλιον φέρε δαίμων, thus corresponding with the meaning in Homer. Cf. e.g. *Il.* 5.18 τοῦ δ' οὐχ ἄλιον βέλος ἔκφυγε χειρός, 11.376 οὐδ' ἄρα μιν ἄλιον βέλος ἔκφυγε χειρός, 13.410 οὐδ' ἄλιόν ῥα βαρείης χειρὸς ἀφήκεν, 13.505 ἐπεὶ ῥ' ἄλιον στιβαρῆς ἀπὸ χειρὸς ὄρουσεν, 14.454–5 οὐ μὲν αὐτ' ὄϊω μεγαθύμου Πανθοῖδαο / χειρὸς ἄπο στιβαρῆς ἄλιον πηδῆσαι ἄκοντα, 16.480 τοῦ δ' οὐχ ἄλιον βέλος ἔκφυγε χειρός, and 16.615 ἐπεὶ ῥ' ἄλιον στιβαρῆς ἀπὸ χειρὸς ὄρουσεν. For the alternative version ἀλίως cf.

Q.S. 2.291 δούρατα δ' οὐχ ἄλιως χαμάδις πέσεν (cf. also S. *Ph.* 839–40 θήραν / τήνδ' ἄλιως ἔχομεν τόξων). See also 14–5 n.

Δαναοί: just as in Homer, in Quintus the Greeks are called Δαναοί, Ἀργεῖοι, and Ἀχαιοί. 1089x in Homer, 444x in the *Posthomerica* (see Campbell 1981, 60). Homer's favorite is Ἀχαιοί (723x, 66.3%), followed by Ἀργεῖοι (206x, 18.9%) and lastly Δαναοί (160x, 14.7%). Quintus most often employs Ἀργεῖοι (225x, 50.5%), then Ἀχαιοί (118x, 26.5%), and then Δαναοί (102x, 22.9%). Both have once Πανελλήνες (*Il.* 2.530 and Q.S. 13.50; see n.). See Ferreccio 2014, 25, Fowler 2011, and López-Ruiz 2011.

στρατὸν: see 515 n.

16. σκέτλιοι: recalls the vocative σκέτλιοι in Cassandra's warning speech in 12.544–5 Σκέτλιοι, οὐδέ τι ἴστε κεκὸν μόρον, ἀλλ' ἄρα πάντες / χαίρετε ἀφραδέοντες. In 1.452–3 Theano tries to persuade the Trojan women not to go to battle: Τίπτε ποτὶ κλόνον αἰνόν, ἐελδόμεναι πονέεσθαι, / σκέτλιοι, οὐ τι πάροιθε πονησάμεναι περὶ χάρμης. For its use in Homer, see Hoffmann 1914, 60, Yamagata 1994, 7–8 and 6n, Vanséveren 1998, and Brügger et al. 2003, 42.

ἐτέλεσσαν ὅσα φρεσὶ μηχανώοντο: cf. Q.S. 3.752 Καὶ νύ κεν αἴψ' ἐτέλεσσαν ὅσα σφισι μῆδετο θυμός and 12.93 Καὶ νύ κεν αἴψ' ἐτέλεσσαν ὅσα σφισιν ἦθελε θυμός.

17. αὐτως: Vian, in his critical edition, always opts for αὐτως and not for αὐτῶς. Whereas the critical editions of Aratus, Nicander, and the Oppians always use αὐτῶς, in Homer, Hesiod, and A.R., we find both versions. See Ferreccio 2014, 99 for a discussion and statistics.

ἀπόρουσαν ἀπ': in the *Iliad*, the verb appears always (save for 21.251 (Achilles escaping Apollo) Πηλεΐδης δ' ἀπόρουσεν ὅσον τ' ἐπὶ δουρὸς ἐρωή) with someone jumping from a war chariot (cf. e.g. 5.20 Ἴδαϊος δ' ἀπόρουσε λιπὼν περικαλλέα δίφρον, 5.297–8 Αἰνείας δ' ἀπόρουσε σὺν ἀσπίδι δουρὶ τε μακρῷ / δεισας μὴ πῶς οἱ ἐρυσαιάτο νεκρὸν Ἀχαιοί, 5.835–6 ὡς φαμένη Σθένελον μὲν ἀφ' ἵππων ὄσε χαμάζε, / χειρὶ πάλιν ἐρύσσασ', ὃ δ' ἄρ' ἐμμαπέως ἀπόρουσεν, 11.145–6 Ἰππόλοχος δ' ἀπόρουσε, τὸν αὖ χαμαὶ ἐξενάρηξε / χεῖρας ἀπὸ ξίφεϊ τμηξας ἀπὸ τ' αὐχένα κόψας, and

17.483 Ἀυτομέδων δ' ἀπόρουσε). Only once in the *Odyssey* (22.95–6 Τηλέμαχος δ' ἀπόρουσε, λιπὼν δολιχόσκιον ἔγχος / αὐτοῦ ἐν Ἀμφινόμῳ). Never with the preposition ἀπό. In Quintus with ἐξ in 3.288–9 ἀπόρουσεν / ἐξ ὀλοῦ πολέμοιο, with ἐς in 3.656 Ἥελιος δ' ἀπόρουσεν ἐς Ὠκεανοῖο ῥέεθρα, with the genitive in 6.395 ἀπόρουσεν ἀταρτηροῖο κυδομοῦ, and 7.503 ἀπόρουσαν ἀταρτηροῖο κυδομοῦ.

18. νηπιάχοις παιδεσσιν ἐοικότες ἢ ἐ γυναιξίν: νηπιάχος is one of Quintus' favorite adjectives (15x). With παιδεσσιν in 1.434, 3.407, and 14.32. With ἐοικότες in 2.449. Only three times in Homer, all with παῖς. Cf. *Il.* 2.337–8, 6.408, and 16.260–2. Cf. also *Il.* 22.502 αὐτὰρ ὄθ' ὕπνος ἔλοι παύσαιτό τε νηπιαγέων. For similes involving children, see Fränkel 1921, 90–5 and Scott 1974, 73–4. Trojan children, most prominently Astyanax (cf. 13.251–8), will suffer greatly throughout this book. Cf. lines 13.122–3 Οἰμωγὴ δ' ἀταλάφροννας ἐκβαλεν ὕπνου / νηπιάχους τῶν οὐ πω ἐπίστατο κήδεα θυμός, 13.305–6 ἔκ τε μελάθρων / ἔλκομένας ἀλόχους ἅμα παιδεσιν, and 13.383–4 τοῦνεκ' ἄρ' οἱ μὲν ὄλοντο πρὸ τείχεος, οἱ δ' ἀνά ἄστῳ / τερπόμενοι παρὰ δαίτι καὶ ἠγκόμοις ἀλόχοισιν.

19. Ὡς ἄρ' ἔφη Τρώων τις: cf. Q.S. 1.373, 4.32, and 12.562. Similar is 1.755 and 14.605 Ὡς ἄρ' ἔφη Δανῶνας τις, 10.477 Ὡς ἄρ' ἔφη Νύμφη τις, 12.259 Ὡς ἄρ' ἔφη ... τις Ἀχαιῶν, and 13.478 Ὡς ἄρ' ἔφη μερόπων τις.

Τρώων: the Trojans in book 13 move from being unaware of their situation (here, 25–6 μή μιν ἴδονται / Τρῶες εὐσθενέες, τάχα δ' ἀμφοδὰ πάντα γένηται, and 31 μή πού τις ἐνὶ Τρώεσσι πύθηται) to being attacked (58–9 ἐξεχέοντο / ἐς Τρώων πτολιέθρον, 70 Τρώων ποτὶ ἄστῳ νέοντο, and 84 Ἐν δὲ καὶ αὐτοὶ Τρωσὶ κακὰ φρονέοντες ὄρουσαν) to dying (e.g. 87 Τρώων ὀλλυμένων, 132 Ὀλέκοντο δὲ Τρῶες, 143 οὐδ' ἄρ' ἔην Τρώων τις ἀνούτατος, 207 Τρῶας ἐναίρων, 360–1 οὐδέ σε διὰ κιχῆσεται Ἥριγένεια / ζῶν ἔτ' ἐν Τρώεσσι, 438 Τρῶες δ' οἱ μὲν παισὶν ὑπ' Ἀργείων ὀλέκοντο, and 493 ὥς Τρῶες κτείνοντο). Only rarely are they depicted as defending themselves (e.g. 162–4; see generally 145–67 with n.) and few are saved (notably Antenor in 291–9, Aeneas in 300–53, and Aethra in 496–543 (see n.)). For a concise overview with literature, see Kelly 2011a.

τις: refers back to the τις in line 5.

ἐργόμενος: unlike here in a concrete sense in e.g. Q.S. 6.125–6 ὡς δ' ὀπόθ' ἔρκεος ἐντὸς ἐεργμένοι ἀθρήσωσιν / ἥμεροι ἀνέρα χῆνες and 7.455–7 ὡς δ' ὄτ' ἀν' εὐρέα πόντον ἐρημαίη περὶ νήσῳ / ἀνθρώπων ἀπάτερθεν ἐεργμένοι ἀσχαλώωσιν / ἀνέρες. In the *Iliad* cf. 13.524–5 ἐνθά περ ἄλλοι / ἀθάνατοι θεοὶ ἦσαν ἐεργόμενοι πολέμοιο.

ἐργόμενος φρένα οἴνω: the only other incident in Quintus in which someone is mentally confused due to too much wine is 5.348–50 (after the judgment of arms; see Bär 2010 and Maciver 2012a) Ἀργεῖοι δ' ἐπὶ νηυσὶ τανυπρόροισιν ἴαον / ὕπνω ὑπ' ἀμβροσίῳ δεδμημένοι ἠδὲ καὶ οἴνω / ἠδέϊ. Cf. *Od.* 9.454 (of Polyphemus) δαμασσάμενος φρένας οἴνω and 19.122 (Odysseus to Penelope) φῆ δὲ δάκρυ πλώειν βεβαρηότα με φρένας οἴνω.

20. νήπιος: 46x in *Il.*, 25x in *Od.*, 16x in Q.S. The primary narrator picks up the νηπιάχος spoken by the secondary narrator in line 18. The irony in this scene here is that the narrator calls the unknown Trojan a “child,” who himself compared the departing Greeks to children (18 νηπιάχος παιδεσσιν εὐκότες). See Schmitz 2007, 68 (with regard to 10.89–96): “This use of νήπιος [...] is of course a well-known technique of the Homeric epics, especially of the *Iliad*; Quintus employs it with the same effect as the Homeric narrator: it creates an instance of tragic irony and makes us appreciate the frailness of all human endeavors.” Cf. Q.S. 1.96–7 (of Penthesileia) νηπίη· οὐδέ τι ἦδη ἐϋμμελίην Ἀχιλῆα, / ὅσσον ὑπέρτατος ἦεν ἐνὶ φθισήνορι χάρμη, 1.134–5 (of Penthesileia) νηπίη· ἢ ῥ' ἐπίθησεν οἴζυρᾶ περ Ὀνείρω / ἐσπερίω, 1.374–5 (of an unknown Trojan) νήπιος· οὐδ' ἄρ' ἐφράσσατ' ἐπεσσύμενον βαρὺ πῆμα / οἷ' αὐτῶ καὶ Τρωσὶ καὶ αὐτῇ Πενθεσυλείῃ, 10.94 (of the Trojan Galenus) νήπιος· οὐδ' ἄρ' ἐφράσσαθ' ἐὸν μόρον, 10.329 (of Oinone) νηπίη· οὐδ' ἄρ' ἐφράσσαθ' ἐὸν μόρον, and 13.174 (of Coroebus) νήπιος, οὐδ' ἀπόνητο γάμων. See Duckworth 1936, 62–4. Cf. also *Il.* 2.38, 2.873, 5.406, 12.113, 16.46, 17.497, 20.296, 20.466, *Od.* 1.8, A.R. 2.65–66, 2.137–8, 4.873–5, Opp. *Hal.* 3.370, 3.45–8, 3.567–9, and 4.572). See also Frisk II, s.v., LfgrE, s.v., Edmunds 1977, Ulf 1990, 53–5, de Jong 1987a, 86–7, Bär 2009, 315–8, Boyten 2010, 261–2, and Scheijnen 2018, 50 n10.

ἐφράσσατο ... Ὀλεθρον: with the meaning “to realize, recognize” with a direct object in e.g. Q.S. 1.374–5 (of an unknown Trojan) νήπιος· οὐδ'

ἄρ' ἐφράσσατ' ἐπεσσύμενον βαρὺ πῆμα / οἷ αὐτῶ καὶ Τρωσὶ καὶ αὐτῇ Πενθεσιλείῃ, 10.94 (of the Trojan Galenus) νῆπιος· οὐδ' ἄρ' ἐφράσσαθ' ἐὸν μόρον, 10.329 (of Oinone) νηπίη· οὐδ' ἄρ' ἐφράσσαθ' ἐὸν μόρον, and 11.143 (of the Trojans) οἱ δὲ νόω φράσσαντο θεοῦ μένος.

ἐπὶ προθύροισιν: cf. Q.S. 13.441–2 ἄλλοι δὲ ξιφέεσσιν ἐὸν διὰ λαιμὸν ἔλασσαν / πῦρ ἅμα δυσμενέεσσιν ἐπὶ προθύροισιν ἰδόντες and *Il.* 18.495–6 αἱ δὲ γυναικες / ἰστάμεναι θαύμαζον ἐπὶ προθύροισιν ἐκάστη. In Quintus *προθύρον* appears also with the meaning of “vestibule, doorway” and always in the plural (cf. 6.130–1 ἀπὸ προθύρων δὲ γυναῖκες / θάμβειον ἀνέρα διὸν and 7.334–5 ἄλλοτε δ' εὐτύκτοισι περὶ προθύροισι ποτᾶται / αἰνὰ κινυρομένη τεκέων ὕτερ). In Homer, it mostly bears this meaning, too. Exceptions are *Il.* 11.776–7 (Achilles' tent) σφῶϊ μὲν ἀμφὶ βοῶς ἔπετον κρέα, νῶϊ δ' ἔπειτα / στήμεν ἐνὶ προθύροισι, 15.123–4 (Hera's palace) εἰ μὴ Ἀθήνη πᾶσι περιδείσασα θεοῖσιν / ὄρτο διὲκ προθύρου, *Od.* 14.33–4 ἀλλὰ συβώτης ὄκα ποσὶ κραιπνοῖσι μετασπῶν / ἔσσυτ' ἀνὰ πρόθυρον, and 16.11–2 (both Eumaeus' hut) οὐ πω πᾶν εἶρητο ἔπος, ὅτε οἱ φίλος υἱὸς / ἔστη ἐνὶ προθύροισι.

Ἵλεθρον: a reference to Cassandra's warning in 12.543 ἐν ποσὶ κείμεθ' Ἵλέθρου. The personification of destruction (only in Quintus) appears also in 2.486 μέλας δ' ἐπετέρπετ' Ἵλεθρος, 12.543 καὶ ἐν ποσὶ τέρματ' Ἵλέθρου, 13.218 πάντη δὲ μέλας ἀνεφαίνετ' Ἵλεθρος, and 14.588 ἀμφὶ δέ μιν θανάτοιο μέλας ἐκτιήσατ' Ἵλεθρος. See Vian 1959, 210, Ferreccio 2014, 256–7, and 76 n.

The most important personifications in the *Posthomerica* are Aisa (see 280 n.), the Moirai (see 440 n.), and the Keres (see 125–6 n.). Less important and at times uncertain are e.g. Anangke (11.17), Ate (1.753), Deimus (11.13), Morus (8.324–5), Potmus (1.763, 3.85, and 11.464–5), Phoebus (11.12), Phonus (6.350–1), and Thanatus (1.103–4, 1.309–10, 5.34–5, and 6.350–1). On personifications in Quintus, see Wenglinsky 2002, 75–83 and Gärtner 2007, 213–4 with further literature.

21–77: Sinon gives the sign; the army arrives from Tenedos

21–9: Sinon waves the torch

30–61a: Sinon informs the Greek heroes in the horse

61b–77: The Greeks exit the horse; the fleet arrives

The second sequence of book 13 falls neatly into three parts. Lines 21–9 describe Sinon waving—unnoticed by the sleeping Trojans—with a torch in order to inform the Greeks waiting on the island of Tenedos. They prepare their ships. The second part consists of lines 30–61a, in which Sinon informs the Greek warriors inside the horse. Odysseus opens the horse and exits with his comrades. Here we encounter two similes: Odysseus is being compared to a wolf entering a hutch (44–9a), while the other Greek soldiers are compared to a swarm of wasps (54–59a). Lastly, in 61b–77, the Greek heroes leave the horse and start with the killing. Again, Quintus employs two similes: one compares the Greek army to sheep hurrying to their hutch (67–71). The other simile has some lines missing; hence, we cannot say for sure what kind of animal enters a stall. It makes sense to assume that it is a wolf or a herd of wolves (71–5; see n.).

In part one, Quintus again (cf. 1–20 n.) employs a noteworthy micro-structure. Firstly, we again encounter a ring composition featuring the sleeping Trojans inside the city (21 ἀνὰ πτόλι) and the Greeks outside (29 ἐκ Τενέδου). Within this frame, Quintus creates a sharp contrast between the sleeping and intoxicated Trojans surrounding an active and alert Sinon. Just as he is formally at the center of the piece (lines 23–26), he is also at the center of the city and the attention. And just as the actions, or better the lack of action, of the Trojans surround him on a textual level (lines 21–2 ὕπνος ἔρυκεν and οἴνω ἐνιπλήθοντας ἀπειρεσίω and 27–8 πανύστατον ὕπνον ἴαυον and πολλῶ ὑπ’ ἀκρήτω βεβαρηότες), so do the Trojans on the literal level surround him. In addition, in contrast to the Trojans, he is depicted as active and alert: whereas the Trojans are heavy from too much wine (28 βεβαρηότες), he lifts up a torch (23 ἀνὰ πυρσὸν ἄειρε). They are depicted as sleeping (see above), whereas his heart is beating rapidly (24–5 κῆρ / ἄσπετα πορφύρεσκε κατὰ φρένα). Notice also the many a-sounds in line 23 δὴ τότ’ ἄρ’ αἰθαλόεντα Σίνων ἀνὰ πυρσὸν ἄειρε, vividly contrasting him to the Trojans who are filled (22 ἐνιπλήθοντας) with alcohol and food. Noteworthy also is that our poet stresses the fact that the Greeks on their ships are supposed to see what he shows (24 δεικνὺς Ἀργείοισι) and the Trojans are not (25–6 μὴ μιν ἴδονται / Τρῶες ἐυσθενέες, τάχα δ’ ἀμφοδὰ πάντα γένηται). One last contrast: just as the Greek fleet is outside the city, so Quintus mentions the

fleet in the very last sentence and thus outside the above-mentioned frame (28–9 οἱ δ' ἐσιδόντες / ἐκ Τενέδου νήεσσιν ἐπὶ πλόον ἐντύνοντο). Here again, Quintus creates a striking contrast. Just as the Trojans are in their beds (27 λεχέεσσι), so the Trojans are on their ships (29 νήεσσιν). Notice the parallel use of the dative as locative. And just as the Trojans are without vision (25–6 μὴ μιν ἴδωνται / Τρῶες ἐυσθενέες, τάχα δ' ἀμφοδὰ πάντα γένηται), the Greeks on their ships are perfectly capable of seeing (28–9 οἱ δ' ἐσιδόντες / ἐκ Τενέδου). To sum things up, Quintus vividly contrasts the wide-awake Greeks with the lethargic Trojans. In addition, he depicts the local conditions (i.e. Sinon surrounded by the Trojans, the Greeks outside) by means of formal representation. Semantically related words frame Sinon, while the Greeks on their ships remain outside of the frame structure.

In part two (30–61a), Quintus shifts his focus gradually from Sinon (lines 30–33) to Odysseus (34–49a) and finally to the rest of the Greek heroes (49b–61a). The short Sinon passage moves quickly toward Odysseus (34–5 ἐς δ' Ὀδυσῆα / πάντες ἐπ' οὔατ' ἔνευσαν), who, as the leader of the Greeks in the horse, deserves close attention. He asks his fellow comrades to exit the horse just to hold them back so that he can open the horse himself and—following Epeüs' instructions—scan the perimeter for enemies. When he finally lowers himself, he is compared to a wolf entering a sheepfold. After the simile, Quintus focuses on the other Greek heroes exiting the horse. They too leave the horse, lowering themselves on the ladder designed by Epeüs. They are compared to a swarm of wasps. Both similes are fitting, since Odysseus is, fittingly for a leader, compared to a wolf. The remaining Greek heroes on the other side, since they are not described in any more detail, as a more or less unidentified mass, are compared to wasps disturbed by a woodcutter. The comparison to wasps is also apt since the Greek heroes leave a wooden construction that has been cut open too.

The last part describes the actions of the Greeks on their ships. They are on the sea first (61 ἔσω ἄλός), then they move toward the shore and land (61–6 ὑπὲρ μέγα χεῦμα; ἐπ' ἠόνας Ἑλλησπόντου), finally they storm the city (67–77).

There are many versions by different authors of how the Greek warriors left the horse and who gave the sign to the fleet. According to *Sack*

of *Iliou* arg. 2 West 2003, Sinon holds up a torch for the Achaeans (καὶ Σίνων τοὺς πυρσοὺς ἀνίσχει τοῖς Ἀχαιοῖς), after which they sail in from Tenedos (οἱ δὲ ἐκ Τενέδου προσπλεύσαντες). In Lycophron's *Alexandra* (335–47), Sinon signals to the Trojans while Antenor opens up the horse. In Apollod. *Epit.* 5.19–20, Sinon gives the sign on Achilles' grave (καὶ Σίνων αὐτοῖς ἀπὸ τοῦ Ἀχιλλέως τάφου πύρσον ἤπτειν). Then Helen imitates the Greek heroes' wives. When Anticlus wants to answer, Odysseus covers his mouth (cf. *Od.* 4.277–89). When the Greeks think the Trojans are asleep, they open the horse and Echion jumps out and is killed. Just then, the rest let themselves down on a rope (οἱ δὲ λοιποὶ σειρᾶ ἑξάψαντες ἑαυτοὺς ἐπὶ τὰ τεῖχη παρεγένοντο, καὶ τὰς πύλας ἀνοίξαντες ὑπεδέξαντο τοὺς ἀπὸ Τενέδου καταπλεύσαντας) and open the gates.

In Virgil (*A.* 2.254–58a), it is the Greek fleet that gives the sign to Sinon, so that he may open the horse: *et iam Argiva phalanx instructis navibus ibat / a Tenedo tacitae per amica silentia lunae / litora nota petens flammam cum regia puppis / extulerat fatisque deum defensus iniquis / inclusas utero Danaos et pinea furtim / laxat claustra Sinon*. Here, too, they lower themselves on a rope (262 *demissum lapsi per funem*). But cf. *A.* 6.515–19: *cum fatalis equos saltu super ardua venit / Pergama et armatum peditem gravis attulit alvo, / illa chorum simulans euhantis orgia circum / ducebat Phrygias; flammam media ipsa tenebat ingentem et summa Danaos ex arce vocabat*. See Austin 1964, 120 and Horsfall 2013, 375.

In Triphiodorus, both Sinon and Helen give the sign: 495–6 (Athena to Helen) χάζεο καὶ θαλάμων ὑπερώιον εἰσαναβάσα / σὺν πυρὶ μελιχίῳ ποτιδέχγυσο νῆας Ἀχαιῶν and 510–3 αὐτίκα δ' Ἀργείοισιν Ἀχιλλῆος παρὰ τύμβον / ἀγγελίην ἀνέφαινε Σίνων εὐφεγγεῖ δαλῶ. / παννυχίη δ' ἐτάροισιν ὑπὲρ θαλάμοιο καὶ αὐτῆ / εὐειδῆς Ἑλένη χρυσέην ἐπεδείκνυτο πεύκην. In Tz. *Posthomeric* 721, it is also Sinon who waves the torch: Καὶ τότε δὴ Δαναοῖσι Σίνων φλόγα δεῖξεν ἐταίροις.

21–9: Sinon waves the torch

As soon as the Trojans are asleep, the anxious Sinon raises a blazing torch in order to give a signal to the Greeks, who are waiting at the island of Tenedos. They see the fire and prepare to sail.

21–2. εὔτε γὰρ ὕπνος ἔρυκεν ἀνὰ πτόλιν ἄλλοθεν ἄλλον / οἶνω ἀναπλήθοντας ἀπειρεσίῳ καὶ ἐδωδῆ: the motif of the drunken and sleeping Trojans is ubiquitous in ancient literature. Cf. e.g. Verg. A. 2.265 *invadunt urbem somno vinoque sepultam* (Gärtner 2005, 228: “Während Vergil den Zustand der Menschen auf die Stadt überträgt, sind es bei Quintus die Menschen selbst, die vom Wein berauscht schlafen.”) and 6.520–3 *tum me, confectum curis somnoque gravatum, / infelix habuit thalamus, pressitque iacentem / dulcis et alta quies placidaequae similima morti*, Tryph. 503–5 ἡσυχίη δὲ πόλιν κατεβόσκειτο, νύκτος ἑταίρη, / οὐδ’ ὕλακῆ σκυλάκων ἠκούετο, πᾶσα δὲ σιγῇ / εἰστήκει καλέουσα φόνον πνεύουσαν αὐτήν, Dict. 5.12 *fessis dein multo vino atque somno barbaris, quae utraque per laetitiam securitatemque pacis intervenerant*, Hyg. Fab. 108.3 *noctu lusu atque vino lassu obdormissent*, Apollod. *Epit.* 5.19 ὡς δὲ ἐγένετο νύξ καὶ πάντας ὕπνος κατεῖχεν, οἱ ἀπὸ Τενέδου προσέπλεον, and Tz. *Posthomerica* 719 Ἄλλ’ ὅτε δὴ κατέμαρψεν ἐπ’ ἄμβροτος ὕπνος ἅπαντας.

21. ὕπνος ἔρυκεν: Quintus revisits the topic of a banquet in 14.101–48 and even employs the same phrase at the end of both the Trojans’ and of the Greeks’ feasts. Cf. Q.S. 14.148 ὕπνος ἄδην ἀέκοντας ἔρυκεν. By doing this, he provides the sack of Troy with a frame of joyfulness. Shorrock 2007, 387 points to the fact that both Trojans and Greeks are celebrating in vain since they are both about to encounter their doom: “In Quintus, the sack of the city is framed by intoxicating and sleep-inducing banquets – both clearly differentiated: the one celebrated in ignorance by the Trojans that leads to their slaughter (Q.S. 13.1–29), the other by the Greeks on the evening before their own ill-fated attempts to sail away from Troy (Q.S. 14.101–148).” In the *Odyssey*, the verb appears almost exclusively in the context of holding back a visitor, most prominently Odysseus by Calypso (cf. *Od.* 1.14 νύμφη πότνι’ ἔρυκε Καλυψὼ δῖα θεάων, 4.373 ὡς δὴ δῆθ’ ἐνὶ νήσῳ ἐρύκειαι, 4.594 Ἄτρεΐδη, μὴ δὴ με πολὺν χρόνον ἐνθάδ’ ἔρυκε, 4.599 σὺ δέ με χρόνον ἐνθάδ’ ἐρύκεις, and 9.29 ἦ μὲν μ’ αὐτόθ’ ἔρυκε Καλυψὼ). Semantically related in Quintus is ὕπνος ἔμαρπτε (Q.S. 3.661 Ἄλλ’ οὐχ ὕπνος ἔμαρπτε θεῆν Θέτιν, 7.242 Ἄλλ’ οὐ Δηιδάμειαν ἐπήρατος ὕπνος ἔμαρπτεν, and 10.259 Ἄλλ’ οὐχ ὕπνος ἔμαρπτε θεὸν Πάριν ἄχρις ἐς ἠώ). Cf. Apollod. *Epit.* 5.19 ὡς δὲ ἐγένετο νύξ καὶ πάντας ὕπνος κατεῖχεν.

ἀνὰ πτόλιν: see 11 n.

ἄλλοθεν ἄλλον: the ἄλλοθεν ἄ-construction is one of Quintus' favorites (43x). In Homer only 21x. See Paschal 1904, 63: "After a while the reader tires of ἄλλοθεν ἄλλος, but Quintus never does." This combination describes a group of people, "die alle die gleiche Handlung ausüben" while stressing the "Einmütigkeit oder Dringlichkeit ihre Anliegen" (see LfgrE, s.v. ἄλλοθεν). The form here appears as a direct object in Q.S., almost always in the context of battle (cf. e.g. 1.395 ἔναυρον, 3.294 κτείνων, 6.202 ὑπεδάματα, 8.88 Δάματα, 8.228 δάματα, 8.337 ἐτίντο (uncertain), 9.176 δάματα, 10.101 Δάματα, and 13.160 σεύοντες). Exceptions are 2.557 ἀγειράμενοι (of drops of blood) and 14.11 καταγίνεον (the Greeks leading the Trojan women). In Homer, ἄλλοθεν ἄλλον appears only once. Cf. *Od.* 12.391–2 (Odysseus scolding his comrades) αὐτὰρ ἐπεὶ ῥ' ἐπὶ νῆα κατήλυθον ἠδὲ θάλασσαν, / νείκεον ἄλλοθεν ἄλλον ἐπισταδόν. Otherwise only ἄλλοθεν ἄλλος (cf. *Il.* 2.75, 9.311, 9.671, 13.551, *Od.* 9.401, 9.493, 10.119, 10.442, 11.42, 18.231, and 24.415).

22. ἐνιπλήθοντας: a *dis legomenon*, only attested in Quintus. It appears here and in 2.471–3 (in a simile) Εὗτ' ὀμίχλη κατ' ὄρεσφιν ὀρνομένου ὑετοῖο, / ὀππότε δὴ κελάδοντες ἐνιπλήθονται ἔναυλοι / ὕδατος ἔσσυμένοιο. But the alternative form ἐμπύπλημι appears in 1.526–7 ἄχρις μέλαν αἶμα πίνοντες / σπλάγγων ἐμπλήσονται εἶην πολυχανδέα νηδύν and 4.390–1 τοὺς δ' ἠὺς Διόνυσος ἐῶ πόρεν υἱεὶ δῶρον / νέκταρος ἐμπλήσας. In Homer, it appears twice with the genitive: cf. *Il.* 22.312–3 ὀρμήθη δ' Ἀχιλεὺς, μένεος δ' ἐμπλήσατο θυμὸν / ἀγρίου and 22.503–4 εὐδεσκ' ἐν λέκτροισιν ἐν ἀγκαλίδεσσι τιθήνης, / εὐνῆ ἐνι μαλακῆ, θαλέων ἐμπλησάμενος κῆρ. The simplex πλήθω also in e.g. *Il.* 21.218 πλήθει γὰρ δὴ μοι νεκῶν ἐρατεινὰ ῥέεθρα.

ἀπειρεσίω: 70x in Q.S. (according to Pompella 1981, 47–8; James/Lee 2000, 41 list 65x). Only 4x in Homer. See 548 n.

ἔδωδῆ: in Quintus, food for both humans (cf. 2.113, 4.278, 6.96, 9.534, and 10.23) and animals (cf. 3.211, 6.49, 13.45, and 13.258). In Homer only in *Il.* 8.503–4 ἀτὰρ καλλίτριχας ἵππους / λύσαθ' ὑπέξ ὀχέον, παρὰ δέ σφισι βάλλετ' ἔδωδῆν for horses.

23–4. δὴ τότε ἄρ' αἰθαλόεντα Σίνων ἀνὰ πυρσὸν ἄειρε / δεικνὺς Ἀργείοισι πυρὸς σέλας: Sinon's shining torch stands in stark symbolic

contrast to the cognitive darkness (11 ἀγλὺς and 12 ἀμαλδύνονται ὀπώπαι) of the Trojans. Notice the accumulation of a-sounds in line 23.

23. αἰθαλόεντα: in Quintus, the adjective αἰθαλόεις appears always with fire: cf. 1.613 ὑπὲρ πυρὸς αἰθαλόεντος, 6.169 πυρὸς μένος αἰθαλόεντος, 12.43 αἰθαλόεντα θοῶς ἀνὰ πυρσὸν ἀείρας, and 14.584–5 (of the fire under the island of Sicily) ἢ ῥ' ἔτι καίεται αἰὲν ὑπ' ἀκαμάτιο Γίγαντος / αἰθαλὸν πνεῖοντος ἔσω χθονός, or lightning (cf. 11.403 ῥήξι ὑπὸ βροντῆσι καὶ αἰθαλόεντι κεραυνῶ). Quintus here uses the same phrase as in 12.43 τοῖς μὲν ἄρ' αἰθαλόεντα θοῶς ἀνὰ πυρσὸν ἀείρας, where Odysseus devises the plan of the wooden horse.

Σίνων: see 21–77 n. Sinon appears in Quintus only in the context of the Trojan horse. In 12.243–52, he volunteers to deceive the Trojans, is interrogated and mutilated in 12.360–86 (cf. also 12.418–22 and 14.107–14) before he delivers his speech. In 13.30–3 he informs the Greeks inside the horse and is admired for his bravery in 14.107–11. For Sinon's role in other versions, cf. *Little Iliad* arg. 5 West 2003 καὶ καταλιπόντες Σίνωνα, ὃς ἔμελλεν αὐτοῖς πυρσὸν ἀνάπτειν, fr. 14 West 2003 ὁ Σίνων, ὡς ἦν αὐτῶι συντεθειμένον, φρυκτὸν ὑποδείξας τοῖς Ἑλλησιν, *Sack of Ilium* fr. 2 West 2003 καὶ Σίνων τοὺς πυρσοὺς ἀνίσχει τοῖς Ἀχαιοῖς, Apollod. *Epit.* 19 Σίνων αὐτοῖς ἀπὸ τοῦ Ἀχιλλέως τάφου πυρσὸν ἤπτεν, Verg. *A.* 2.258–9 *et pinea furtim / laxat claustra Sinon*, Tryph. 510–11 αὐτίκα δ' Ἀργείοισιν Ἀχιλλῆος παρὰ τύμβον / ἀγγελίην ἀνέφαινε Σίνων εὐφεγγεῖ δαλῶ, Hyg. *fab.* 108.3 *Achivi ex equo aperto a Sinone exierunt*, Dict. 5.12 *quod igni elato Sinon ad eam rem clam positus sustulerat*, Tz. *Posthom.* 721 Καὶ τότε δὴ Δαναοῖσι Σίνων φλόγα δεῖξεν ἑταίροις. See Campbell 1981, 117–26 and Carvounis 2019, 68–70 for a detailed discussion of Sinon's role, as well as Hadjittofi 2007, 358–70 for the representation of Aeneas and Sinon in Q.S. books 11–13.

πυρσὸν: three times in Q.S. (here, 12.43 αἰθαλόεντα θοῶς ἀνὰ πυρσὸν ἀείρας, and 12.349 πυρσὸς ἐελδομένοισι φανείη). It always refers to the torch that is to be lit by Sinon. In Homer only once. Cf. *Il.* 18.210–1 ἅμα δ' ἠελίῳ καταδύντι / πυρσοὶ τε φλεγέθουσιν ἐπήτριμοι. Similarly, here it bears the meaning “beacon,” guiding ships in the night.

24. Ἀργεῖοισι: for the Greeks see 15 n.

πυρὸς σέλας: σέλας only three times in Q.S. and always with πυρὸς (here, 7.572 μαρμαίρει περι νῆα πυρὸς σέλας, and 13.166 πολλοὶ ἔχον χεῖρεςσι πυρὸς σέλας). It always has the meaning “torch.” In 13.166 in order to illuminate the nightly city of Troy, in 7.572 in a simile, featuring a fishing technique using a torch on board (see Kneebone 2007). In Homer in *Il.* 19.365–7 (of Achilles) τοῦ καὶ ὀδόντων μὲν καναχὴ πέλε, τῷ δὲ οἱ ὄσσε / λαμπέσθην ὡς εἶτε πυρὸς σέλας, ἐν δὲ οἱ ἦτορ / δύν’ ἄχος ἄτλητον; 4x in A.R. 3.230–1 καὶ οἱ χαλκόποδας ταύρους κάμε, χάλκεα δὲ σφραγῶν / ἦν στόματ’, ἐκ δὲ πυρὸς δεινὸν σέλας ἀμπνείεσκον, 3.1292 ἄμφω ὁμοῦ προγένοντο πυρὸς σέλας ἀμπνείοντες, 3.1327 λάβρον ἐπιπνείοντε πυρὸς σέλας, and 4.68 ἀντιπέρην λεύσσοῦσα πυρὸς σέλας. Frequently in Greek tragedy: cf. e.g. A. *Pr.* 7–8 τὸ σὸν γὰρ ἄνθος, παντέχνου πυρὸς σέλας, / θνητοῖσι κλέψας ὥπασεν and E. *Ph.* 226–7 ἰὼ λάμπουσα πέτρα πυρὸς / δικόρυφον σέλας. See Tsomis 2018a, 313 for further parallels.

24–5. Ἀμφὶ δὲ οἱ κῆρ / ἄσπετα πορφύρεσκε κατὰ φρένα: cf. Q.S. 5.355 (of Ajax the Greater) εἴλετο δὲ ξίφος ὄξύ, καὶ ἄσπετα πορφύρεσκεν (see James/Lee 2000, 112–3) and 14.41–2 Ἐν δὲ οἱ ἦτορ / ἄσπετα πορφύρεσκε κατὰ φρένα. Here Quintus features a near doublet. It is Helen who worries about what might happen to her after following Menelaüs to the Greek ships. Again (as with the banquet in 13.1–20 and 14.101–148), it seems like Quintus wants to frame the sack of Troy. Here he employs two people—Sinon and Helen—pondering what the future, or, more precisely, the opposing side might bring to them. The phrase is close to the Homeric πορφύρη πέλαγος μέγα κύματι κωφῶ (*Il.* 14.16) and πολλὰ δὲ (μ)οὶ κραδίη πόρφυρε (*Il.* 21.551, *Od.* 4.427, 4.572, and 10.309). Cf. also the nervousness of the Greek heroes inside the wooden horse in 13.59–60 ἐν δ’ ἄρα τοῖσι / πάλλειτ’ ἐνὶ στέροισι κέαρ.

25. ἄσπετα: here functioning as an adverb (as in Q.S. 1.632, 2.499, 2.604, 3.683, 5.246, 5.355, 7.344, 14.42, and 14.66). ἀάσπετα 4x in Quintus, 3x with κωκύειν (3.460, 10.309, and 13.93). The adverbial form does not occur in Homer. But cf. ἄσπετον in *Il.* 17.332 (Apollo to Aeneas) ἀλλ’ αὐτοὶ τρεῖτ’ ἄσπετον οὐδὲ μάχεσθε. See Brügger et al. 2003, 134 and 142. On the adjective, see 274 n.

πορφύρεσκε: with the exception of 14.47 (the blushing Helen) αἰδοῖ πορφύρουσα παρήιον (cf. Theoc. 5.125 and Ferreccio 2014, 65 for further

parallels), and 14.317–9 (the blood of an injured boar or bear welling up) ἢ τ' ἐν ὄρεσσι / ἢ συδὸς ἢ ἄρκτιοιο κατουταμένης ὑπ' ἄκοντι / αἵματι <πορ>ποφύροντι θοῶς ἐρυθθαίνεθ' ὑπερθεν, the verb in Quintus always refers to a cognitive action: cf. 1.706 Πολλὰ δὲ πορφύροντα θοῶς νόος ὀτρύνεσκεν, 2.84–5 ἄλλα δὲ θυμῶ / πορφύρη καὶ κρύβδα τὸν οὐ παρεόντα χαλέπτῃ, 4.76–7 δὴ τότε' ἀνέγρετο λαὸς ἐυσθενέων Ἀργείων / πορφύρων Τρώεσσι φόνον καὶ κῆρ' αἰδηλον, 5.355 εἶλετο δὲ ξίφος ὄξυ καὶ ἄσπετα πορφύρεσκεν, 6.32–3 ἄλλα δὲ οἱ κῆρ / ἐν κραδίῃ πόρφυρε περὶ ζηλήμονι θυμῶ, 9.245–6 ὧς υἱὸς Πριάμοιο σὺν ἄρμασι μίμνε καὶ ἵπποις / πορφύρων φρεσὶ πολλὰ καὶ ἀμφαφῶν δόρυ χερσὶ, and 14.41–2 (of Helen) Ἐν δὲ οἱ ἦτορ / ἄσπετα πορφύρεσκε κατὰ φρένα (see 24–5 n.). In A.R. in e.g. 1.461, 2.546, 3.23, 3.397, 3.456, 3.1406, 3.1161. Similar is the Homeric formula πολλὰ δὲ (μ)οι κραδίῃ πόρφυρε μένοντι/κίοντι (*Il.* 21.551, *Od.* 4.427, 4.572, and 10.309). The Homeric meaning “to well, well up” in the context of the sea (as in *Il.* 14.16 πορφύρη πέλαγος μέγα κύματι κωφῶ) does not occur in Quintus. See Wathelet 1973 and 3 n. for a detailed discussion of frequentative forms of -(ε)σκ-*, Tichy 1983, 280–8 for etymological matters, and Krieter-Spiro 2015, 21 for further discussion.

κατὰ φρένα: in Quintus only here, in 5.662 αἰνῶς γὰρ φοβέοντο κατὰ φρένα and 14.41–2 (of Helen) Ἐν δὲ οἱ ἦτορ / ἄσπετα πορφύρεσκε κατὰ φρένα. Common in the *Iliad* (1.555–6 νῦν δ' αἰνῶς δεῖδοικα κατὰ φρένα μὴ σε παρεῖπῃ / ἀργυρόπεζα Θέτις θυγάτηρ ἀλίοιο γέροντος, 2.3–4 ἀλλ' ὄγε μερμήριζε κατὰ φρένα ὡς Ἀχιλλῆα / τιμήση, 5.406 νήπιος, οὐδὲ τὸ οἶδε κατὰ φρένα Τυδέος υἱὸς, 9.244 αὐτ' αἰνῶς δεῖδοικα κατὰ φρένα, 10.507 ἦος ὃ ταῦθ' ὄρμαινε κατὰ φρένα, 10.538–9 ἀλλ' αἰνῶς δεῖδοικα κατὰ φρένα μὴ τι πάθωσιν / Ἀργείων οἱ ἄριστοι ὑπὸ Τρώων ὀρυμαγδοῦ, and 19.125 ὧς φάτο, τὸν δ' ἄχος ὄξυ κατὰ φρένα τύψε βαθεῖαν). In the *Odyssey* only in 24.353. The common Homeric phrase κατὰ φρένα καὶ κατὰ θυμόν (e.g. *Il.* 1.193, 4.163, 5.671, 6.447, 8.169, 11.411, 15.163, 17.106, 18.15, 20.264, *Od.* 4.120, 5.365, 5.424) does not occur in Quintus.

μῆ: governed by πορφύρεσκε as in KG 510.4.bδ.

26. Τρῶες ἐυσθενέες: cf. Q.S. 1.178, 1.232, 4.454, and 6.557. The adjective ἐυσθενής (31x in Quintus) refers mostly to Ἀργεῖοι (Q.S. 1.716, 2.390, 3.435, 4.76, 4.293, 6.85, 7.3, 9.3, 9.289, 11.332, and 14.633), once to Δαναοί (Q.S. 4.44). Besides also to Priam (1.361), Peleus (4.190 and

5.256), Telamon (5.482 and 5.580), θεράποντες (1.414 and 2.363), weapons (1.224), animals (3.681 and 10.184) and other warriors (1.414). It does not occur in Homer but cf. *Aethiopsis* fr. 5 West 2003 εὐσθενὲς εἶδος ἔχουσιν. See also Bär 2009, 469, Ferreccio 2014, 198 and 210–1, Tsomis 2018, 129, and Tsomis 2018a, 62–3. On the Trojans see 19 n.

ἀμφοδὰ: in Quintus, only here and in 12.242 (ὄφρα μὴ ἀμφοδὰ Τρωσὶν Ἀχαιῶν ἔργα πέληται) as an adjective, where it denotes Odysseus' plan to bring the wooden horse into the city. It is also a reminiscence of *Od.* 19.390–1, when Odysseus is afraid of Eurycleia discovering his scar (αὐτίκα γὰρ κατὰ θυμὸν ὄϊσαστο, μὴ ἐ λαβοῦσα / οὐλήν ἀμφράσσαιτο καὶ ἀμφοδὰ ἔργα γένοιτο; see Rutherford 1992, 182–3). Cf. also A.R. 3.614–5 (Medeia pondering on whether to help Jason) ἡὲ λιτῆσιν / ἐσπομένης ἀριδιῆλα καὶ ἀμφοδὰ ἔργα πέλοιτο.

27. λεχέεσι: as a dative of place without a preposition in Homer only in the meaning of “bier” (cf. *Il.* 21.123–4 οὐδέ σε μήτηρ / ἐνθεμένη λεχέεσσι γοῖσεται and 22.352–3 οὐδ' ὄς σε γε πότνια μήτηρ / ἐνθεμένη λεχέεσσι γοῖσεται, ὃν τέκεν αὐτή). Thus the Trojans—in the night of their doom—are lying in what in Homeric grammar always represents a “bier.” See 400 n. for the prepositional phrase ἐν λεχέεσσιν and Brügger 2009, 210.

πανύστατον ὕπνον: the adjective is *harax legomenon* in Quintus. 3x in Homer: *Il.* 23.532 υἱὸς δ' Ἀδμήτιοι πανύστατος ἦλυθεν ἄλλων, 23.547 τὸ κ οὐ τι πανύστατος ἦλθε διώκων (both times referring to contestants in the funeral games) and *Od.* 9.451–2 (referring to the ram under which Odysseus hangs) πρῶτος δὲ σταθμόνδε λιλαιεὶ ἀπονέεσθαι / ἐσπέριον· νῦν αὖτε πανύστατος. Similar foreshadowings including someone doing something for the last time occur frequently in Quintus. Cf. e.g. 1.171–3 (of Penthesileia) λυγρὰ δὲ μιν ὀτρύνεσκον / Κῆρες ὁμῶς πρῶτην τε καὶ ὕστατην ἐπὶ δῆριν / ἐλθέμεν, 1.393–5 (of Penthesileia) τὴν δ' ὀρόθυνεν / αἰὲν ἄιστος εὐῶσα καὶ ἐς κακὸν ἦγεν ὄλεθρον / ὕστατα κυδαίνουσ', 1.584 (Achilles to Penthesileia) ἀλλὰ σοὶ εἶθαρ ἐλεύσεται ὕστατον ἡμῶν, 2.161–2 (of Memnon) Ὡς φάθ'· ὃ δ' ἐκ δόρποιο μεθίστατο· βῆ δὲ πρὸς εὐνὴν / ὕστατην, 2.186–7 (of Memnon) τῆμος ἀρήιον ὑἷα φαεσφόρου Ἥριγενείης / ὕστατος ὕπνος ἀνῆκεν, 3.172–4 (of the Greeks) ὧς ἄρα λαοὶ / Τρώων ἱποπόλων ἠδ' ἀλλοδαπῶν ἐπικούρων / ὕστατην Ἀχιλλῆος ὑποτρομέεσκον

ὀμοκλήν, 3.345 (Ajax the Greater to Paris) ἀλλὰ σοὶ εἶθαρ ἐλεύσεται ὕστατον ἤμαρ, 5.331–2 (of Ajax the Greater) ὃ δ' ὕστατὴν ποσὶν οἶμον / ἦεν οὐκ ἐθέλων· σχεδόθεν δέ οἱ ἔσπετο Μοῖρα, 10.209 (of Paris) τῷ γάρ ῥα συνήεν ὕστατον ἤμαρ, 12.549–51 (Cassandra to the Trojans) ἐπ' εἰλαπίνῃ δ' ἀλεγεινῇ / δαίνυσθ' ὕστατα δόρπα κακῶ πεφορυγμένα λύθρῳ / ἦδη ἐπιμαύοντες ὀμῆν ὁδὸν εἰδώλοισι, and 12.575 (of the Trojans) μάλα γάρ τάχ' ἐπήεν ὕστατὴ νύξ. See Bär 2009, 460–2. Cf. A.R. 2.65–6 οὐδέ τι ἦδειν / νήπιοι ὕστατα κείνα κακῇ δήσαντες ἐπ' αἴσῃ and Verg. A. 2.248–9: *nos delubra deum miseri, quibus ultimus esset / ille dies, festa velamus fronde per urbem*. Sleeping Trojans are also mentioned in lines 13.124–5 οἱ δ' ἐκέχοντο / πότμον ὁμῶς ὀρόωντες ὀνειράσιν. See also Schmitz 2007.

ἴαυον: in Quintus only here as a transitive verb. In Homer, when taking an internal accusative, it means “to stay awake” in *Il.* 9.325 ὧς καὶ ἐγὼ πολλὰς μὲν ἀπνους νύκτας ἴαυον, 9.470 εἰνάνυχες δέ μοι ἀμφ' αὐτῷ παρὰ νύκτας ἴαυον, *Od.* 19.340 κείῳ δ' ὧς τὸ πάρος περ ἀπνους νύκτας ἴαυον, and *Od.* 5.154–5 might be an exception (Odysseus sleeping in Calypso's cave) ἀλλ' ἦ τοι νύκτας μὲν ἰάυεσκεν καὶ ἀνάγκη / ἐν σπέσσι γλαφυροῖσι παρ' οὐκ ἐθέλων ἐθελούσῃ. With the meaning “to sleep” in *h.Merc.* 289 (Apollo to Hermes) ἀλλ' ἄγε, μὴ πύματόν τε καὶ ὕστατον ὕπνον ἰάυσης and *h.Ven.* 177 (Aphrodite to Anchises) ὄρσεο, Δαρδανίδη· τί νυ νήγρετον ὕπνον ἰάυεις. Cf. Tryph. 503–5 ἡσυχίη δὲ πόλιν κατεβόσκετο, νύκτος ἑταίρη, / οὐδ' ὕλακὴ σκυλάκων ἠκούετο, πᾶσα δὲ σιγῇ / εἰστήκει καλέουσα φόνον πνεύουσαν αὐτήν.

ἀκρήτω βεβαρήοτες: cf. Q.S. 7.734 εὔδον βεβαρήοτες ὕπῳ. See 6 n. for further parallels throughout book 13. Cf. also the constructions 2.341 γήραϊ γὰρ καθύπερθε πολυτλήτῳ βεβάρητο, 3.660 μεγάλη βεβαρήοτες ἄτη, 9.457 ὑπ' ἀτλήτῳ βεβαρημένον ἄλγεϊ φῶτα, *Od.* 3.139 οἶνῳ βεβαρήοτες υἷες Ἀχαιῶν, *Od.* 10.554–5 ὅς μοι ἄνευθ' ἐτάρων ἱεροῖς ἐν δώμασι Κίρκης / ψύχεος ἰμείρων, κατελέξατο οἰνοβαρείων, 19.122 φῆ δὲ δάκρυπλώειν βεβαρήοτα με φρένας οἶνῳ, Soph. A. 41 χόλω βαρυνθείς τῶν Ἀχιλλείων ὄπλων, and Tryph. 582 καὶ τινες ἀλγεινῷ κραδίην βεβαρήοτες οἶνῳ. For lines Q.S. 13.27–8 compare Verg. A. 2.265 *invadunt urbem somno vinoque sepultam* and Petr. 89.62–4 *hic graves alius mero / obtruncat et continuat in mortem ultimam / somnos*. See also Miguélez-Cavero 2013, 429 and Tsomis 2018a, 382. For the adjective ἄκρητος see 12 n.

οἱ δ' ἐσιδόντες: cf. Q.S. 1.67, 2.511, 9.459, and 13.500. Besides also in A.R. 1.322, 2.269, 2.581, 2.921, and Opp. *H.* 5.414.

29. ἐκ Τενέδου: the island of Tenedos appears in Quintus also in 7.407 Τένεδος δ' ἀπελείπετ' ὀπίσσω, 12.29–30 λαοὶ δ' ἀπὸ νόσφι νέεσθαι / ἐς Τένεδον σὺν νηυσίν, 12.235 Τενέδοιο πρὸς ἱερὸν ἄστυ μολόντες, 12.278 Τενέδοιο πρὸς ἠόνας ἀπονέεσθαι, 12.345 πρὸς ἠόνας Τενέδοιο, 13.467 ἀγχιάλου Τενέδοιο, and 14.411–2 ἀγχιάλιο φέροντο / ῥηγμῖνας Τενέδοιο. In *Od.* 3.159 ἐς Τένεδον δ' ἔλθόντες ἐρέξαμεν ἱρὰ θεοῖσιν. For the Greeks' retreat to Tenedos cf. e.g. *Little Iliad* arg. 5 West 2003 εἰς Τένεδον ἀνάγονται, *Sack of Iliion* arg. 2 οἱ δὲ ἐκ Τενέδου προσπλεύσαντες, Verg. *A.* 2.21–4 *Est in conspectu Tenedos / ... / huc se propecti deserto in litore condunt* and 2.255–6 *a Tenedo tacitae per amica silentia lunae / litora nota petens*, Apollod. *Epit.* 5.14 ἐπὶ τὴν Τένεδον ναυλοχεῖν καὶ μετὰ τὴν ἐπιούσαν νύκτα καταπλεῖν, 5.19 οἱ ἀπὸ Τενέδου προσέπλεον, Hyg. *fab.* 108 *castraque transtulerunt Tenedo*, Tryph. 217 ὄρμον ἐς ἀντιπέριον εὐστεφάνου Τενέδοιο, and Tz. *Posthom.* 680 Ἐς Τένεδον κατάγοντο. The Aegean island Tenedos is situated off the coast of the Troad. See Burgess 2011.

ἐπὶ πλόον ἐντύνοντο: cf. Q.S. 14.346 (Nestor to the Greeks) Ὡς φάτ' ἐελδομένο<ι>ς, οἱ δ' ἐς πλόον ἐντύνοντο and Tryph. 145 σημαῖνη παλινόρσον ἐπὶ πλόον ἐσπέριον πῦρ. Never in a *tnesis* in Homer. Cf. *Il.* 8.374 ἀλλὰ σὺ μὲν νῦν νῶϊν ἐπέντυε μώνυχας ἵππους and *Od.* 24.88–9 ὅτε κέν ποτ' ἀποφθιμένου βασιλῆος / ζώννυνταί τε νέοι καὶ ἐπεντύνονται ἄεθλα. See Carvounis 2019, 165 for further discussions.

30–61a: Sinon informs the Greek heroes inside the horse

Sinon proceeds to the horse and calls softly, so that only the Danaan leader—but not the sleeping Trojans—would hear him. As the heroes in the horse notice the signal, they wait for Odysseus' command to leave the horse. He calmly opens the flanks of the horse, puts his head out and peers around to see if any of the Trojans are still awake. He exits the horse (compared to a wolf entering a shepherd's steading) and descends, followed by the other Greek leaders (compared to wasps disturbed by a woodcutter). They start with the killing.

30. ἄγχ' ἵπποιο κίεν: cf. Q.S. 12.239 (Odysseus planning Sinon's role) μιμέντω ἄγχ' ἵπποιο σιδήρεον ἐνθέμενος κῆρ. In Q.S. 9.405–6 (of Odysseus and Diomedes at Philoctetes' cave) Οἱ δέ οἱ ἄγχι / ἤλυθον ἀχνυμένοισιν εὐοκότε as an adverb denoting movement.

Σίνων: see line 23.

ἦκα: only four times in Quintus. Cf. Q.S. 4.301 (the Greeks before the boxing competition) ἦκα δὲ πάντες ἔμιμνον ἀναινόμενοι τὸν ἄεθλον, 13.31 ἦκα μάλ' (see below), 13.35–6 ὁ δὲ σφεας ὀτρύνεσκεν / ἦκα καὶ ἀτρεμέως ἐκβήμεναι, and here. Three times in this passage, stressing how quietly and cautiously the Greeks act. The Greeks' cautious alertness (cf. 13.32–3 ὦν ἀπὸ νόσφιν / ὕπνος ἄδην πεπότητο λιλαιομένων πονέεσθαι) is opposed to the Trojans' condition, as they are sound asleep after heavy drinking. (e.g. 27–8 ἀλλ' οἱ μὲν λεχέσει πανύστατον ὕπνον ἴαυον / πολλῶ ὑπ' ἀκρήτῳ βεβαρηότες). For the use of ἦκα in Homer cf. *Il.* 3.154–5 (of the Greek leaders) οἱ δ' ὡς οὖν εἶδονθ' Ἑλένην ἐπὶ πύργον ἰοῦσαν / ἦκα πρὸς ἀλλήλους ἔπεα πτερόεντ' ἀγόρευον and *Od.* 14.492 φθεγξάμενος δ' ὀλίγη ὅπῃ με πρὸς μῦθον ἔειπε. See Kaimio 1977, 38. On silence in Homer and Quintus, see Fernández Contreras 1994–5.

ἄυσεν: as in Homer, the verb in Quintus always bears the meaning of “screaming loudly” (with μέγ' in 2.512, 3.37, 3.462, 5.531, and 13.271, with μακρόν in 8.326, 11.490, and 12.177). A rather odd expression with the adverb ἦκα. Way 1913 translates: “... softly he called / Full softly ...”.

31. ἦκα μάλ': see 30 n. In Homer, the adverb of degree μάλα appears once with a verb expressing sound. *Il.* 12.51 (Hector's horse) μάλα δὲ χρεμέτιζον. Otherwise always emphasizing another adverb stressing the degree of loudness: e.g. *Il.* 3.214 and *Od.* 21.56 μάλα λιγέως, *Il.* 17.595 μάλα μεγάλ' ἔκτυπε, and *Il.* 18.318 and 21.417 πυκνὰ μάλα στενάχων. See Kaimio 1977, 36–7.

ἐνὶ Τρώεσσι: a common prepositional phrase in *Il.* (cf. e.g. 5.9, 10.207, 11.470, 16.750, 17.575, and 17.16). Not in *Od.* On the Trojans, see 19 n.

32. Δαναῶν: see 15 n.

ἡγήτορες: *harpax legomenon* in Quintus. In Homer often in the phrase ἡγήτορες ἠδὲ μέδοντες (*Il.* 14x and *Od.* 9x). See Brügger et al. 2003, 31:

“[...]Anrede an die (polit., milit., soziale) Führungsklasse unter Betonung ihrer Verantwortlichkeit für Menschen und Handlungen.”

ἀπὸ νόσφιν: common in Quintus (18x as a preposition, 6x as an adverb). *Il.* 7x, *Od.* 0x.

33. ὕπνος ἄδην πεπότητο: the verb is pluperfect. Cf. Q.S. 1.16 ἀμφὶ δ' ἄρα σφίσι πένθος ἀνιηρὸν πεπότητο, 14.152 ἀλλὰ Κύπρις πεπότητο περὶ φρένας, *Il.* 2.90 αἰ μὲν τ' ἔνθα ἄλις πεποτήαται, αἰ δέ τε ἔνθα, *Od.* 11.222 ψυχὴ δ' ἦϋτ' ὄνειρος ἀποπταμένη πεπότηται, A.R. 3.446–7 νόος δέ οἱ ἦϋτ' ὄνειρος / ἐρπύζων πεπότητο μετ' ἴχνια νισσομένοιο, 3.683–4 μῦθος δ' ἄλλοτε μὲν οἱ ἐπ' ἀκροτάτης ἀνέτελλεν / γλώσσης, ἄλλοτ' ἔνερθε κατὰ στήθος πεπότητο, and 3.1151 ψυχὴ γὰρ νεφέεσσι μεταχρονίη πεπότητο. See Bär 2009, 164–5. The absence of sleep is here contrasted with the sleeping Trojans. Cf. 13.21 εὔτε γὰρ ὕπνος ἔρκεεν ἀνὰ πτόλιν ἄλλοθεν ἄλλον and 13.27 ἀλλ' οἱ μὲν λεχέεσσι πανύστατον ὕπνον ἴαον.

ἄδην: common in Quintus (37x), rare in Homer (4x; *Il.* 5.203, 13.315, 19.423, and *Od.* 5.290). See Ferreccio 2014, 190 for semantic discussions and Janko 1992, 87 for the potential aspiration of ἄδην.

λιαιομένων πονέεσθαι: the verb λιαίεσθαι occurs considerably more often in Quintus than in Homer (Q.S. 43x, *Il.* 9x, *Od.* 15x, and A.R. 7x). With the infinitive also in Q.S. 7.293 and 12.286 καὶ ρά μιν ἰωχοῖο λιαιόμενον προσέειπεν, *Il.* 11.574 (= 15.317 21.168) ἐν γαίῃ ἴσαντο, λιαιόμενα χροὸς ἄσαι, 13.252–3 οὐδέ τοι αὐτὸς / ἦσθαι ἐνὶ κλισίῃσι λιαίομαι, ἀλλὰ μάχεσθαι, 16.89 λιαίεσθαι πολεμίζειν, and *Od.* 22.349 τῷ με λιαίεο δειροτομήσαι. It appears with the genitive e.g. in Q.S. 1.214 νῦν δ' ἄφαρ αἴσσουσι λιαιόμενοι μέγα χάρμης, 2.283 λιαιόμενοι μέγα θήρης, 4.36 ἀλλ' οὐ μὰν δεισουσι λιαιόμενοι μέγα χάρμης, 7.356 πολέμοιο λιαίετο δακρυδόντος, 10.443 and 14.178 λιαιομένη φιλότητος. In Homer e.g. *Il.* 3.133 ὄλοσῖο λιαιόμενοι πολέμοιο, *Od.* 1.315 λιαιόμενόν περ ὁδοῖο, 12.328 and 24.536 λιαιόμενοι βιότοιο. In Hesiod, cf. *Th.* 665 πολέμου δ' ἐλ리아ίετο θυμός. See Bär 2009, 518. The verb πονέεσθαι, as mostly in Quintus, functions here as a synonym of μάχεσθαι. 4x in the formula ἐποτρυν- ... πονέεσθαι (1.137, 1.215, 8.14, and 9.536). Cf. *Il.* 10.116–8 σοὶ δ' οἴω ἐπέτρυνεν πονέεσθαι. / νῦν ὄφελεν κατὰ πάντα ἀριστήας πονέεσθαι / λισσόμενος. See Bär 2009, 400.

34. ἔνδον ἐόντες: this combination always in the same sedes in Q.S. 7.517 μάρνασθ' ἔνδον ἐόντες ἀλευόμενοι φόνον αἰπύν, *Il.* 11.767–8 νῶϊ δὲ ἔνδον ἐόντες, ἐγὼ καὶ δῖος Ὀδυσσεύς, / πάντα μάλ' ἐν μεγάροις ἠκούομεν ὡς ἐπέτελλε, and 12.141–2 οἱ δ' ἦτοι ἦος μὲν εὐκνήμιδας Ἀχαιοὺς / ὄρνυον ἔνδον ἐόντες ἀμύνεσθαι περὶ νηῶν. See also φρένες ἔνδον in 13.6.

ἐπέκλυον: 5x in Quintus. Cf. Q.S. 1.509 κλαγγὴν γὰρ στονόεσσαν ἐπέκλυεν οὐασιν οἴσιν, 7.30 εἰ μὴ Νηλέος υἱὸς ἐπέκλυεν, 7.343–4 Οὐδ' ὃ γε μητρὸς / ἄσπετ' ὄδυρομένης ἔτ' ἐπέκλυεν, and 14.620 Τοῦ δὲ Ποσειδάων τὰ μὲν ἔκλυεν. Twice in Homer. Cf. *Il.* 23.651–2 Ὡς φάτο, Πηλεΐδης δὲ πολὺν καθ' ὄμιλον Ἀχαιῶν / ὄχετ', ἐπεὶ πάντ' αἶνον ἐπέκλυε Νηλεΐδαο and *Od.* 5.149–50 ἢ δ' ἐπ' Ὀδυσσῆα μεγαλήτορα πότνια νύμφη / ἦϊ', ἐπεὶ δὴ Ζηνὸς ἐπέκλυεν ἀγγελιάων. Cf. also A.R. 1.1240, 3.477, 3.598, 3.695, and Orp. *H.* 2.107–8 τοῖα καὶ ἀγκυλόμητιν ἐπέκλυον ἐντύνασθαι / κερδῶ.

Ὀδυσῆα: it is fitting that Odysseus, the inventor of the horse and thus the driving force behind the events in book 13, is the first of the major heroes to be mentioned in book 13. Just as in Homer, both accusative forms Ὀδυσῆα and Ὀδυσσεά (only in 5.571) appear in Quintus.

Odysseus appears in book 13 only in the context of the wooden horse (here and in line 49 ὡς Ὀδυσσεὺς ἵπποιο κατήεν; also during the planning and construction in 12.52, 12.247, 12.310, and 12.350) as well as in line 296 in his role during the embassy with Menelaüs to the Trojans. Otherwise he is prominent in the judgment of arms in book 5 (121–332; see James/Lee 2000, 68–70 and 80) and the embassy to Scyrus in books 6 and 7 (6.1–115 and 7.169–411; see Tsomis 2018a, 131–7), as well as less importantly in various battle scenes. Famous for his cunning, he frequently appears with epithets denoting intelligence (e.g. 7.347 and 11.358 δαΐφρων, 5.358 and 5.449 δολόεις, 5.292 δολόμετης, 5.571 μητιών, 5.143 περιφραδῆς, 6.92 περίφρων, 14.630 πινυτόφρων, and 7.189 and 7.438 πυκιμηδῆς). The common Iliadic epithets πολύμητις (e.g. the in repeated whole-verses τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς in *Il.* 10.382, 10.423, 10.554, 19.154, and 19.215) and πολυμήχανος (e.g. in Διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεῦ in *Il.* 2.173, 4.358, 8.93, 9.308, 9.620, 10.144, and 23.723) do not appear in Quintus, neither does πολύτλας, which is common in the *Odyssey* (but cf.

πολύτρλητος in Q.S. 5.361). On Odysseus in the Homeric epics, see Rutherford 2011.

35. ἐπ' οὐατ' ἔνευσαν: ἐπινεύω in a *tnesis*. See Pompella 1981, s.v. νεύω: *aves praebeo*. A meaning that does not occur in Homer. Cf. *Il.* 1.528 Ἥη καὶ κυανέησιν ἐπ' ὄφρῦσι νεύσε Κρονίων and 15.75 ἐμῶ δ' ἐπένευσα κάρητι with the meaning “to grant a wish” and 22.314–5 as a general nod κόρυθι δ' ἐπένευε φαεινῆ / τετραφάλῳ.

ὀτρύνεσκε: this form occurs 14x in Quintus and only once in Homer (*Il.* 24.24 κλέψαι δ' ὀτρύνεσκον εὐσκοπον Ἀργειφόντην; but cf. 24.109 with discussion in Brügger 2009, 59). See Wathelot 1973 and 3 n. for a detailed discussion of frequentative forms of -(ε)σκ-^{*}.

36. ἦκα: see 30 n.

ἀτρεμέως: *harax legomenon* in Quintus. Not in Homer, only ἀτρέμα (*Il.* 15.318 ὄφρα μὲν αἰγίδα χερσὶν ἔχ' ἀτρέμα Φοῖβος Ἀπόλλων) and ἀτρέμας (8x), but never with a verb of motion. (Cf. *Il.* 5.524, 13.280, 13.557, and 15.318; but also *Il.* 2.200, 14.352, and *Od.* 13.92).

ἐκβήμεναι: this verb occurs only three times in Quintus and always in the context of the Greeks leaving the wooden horse. Cf. 12.44 ἐποτρύνας ἐκβήμεναι εὐρέος ἵππου and 13.67 αἴψ' ἐκβάντες ἐς Ἴλιον ἐσσεύοντο. In Homer, especially in the context of leaving a ship. Cf. *Od.* 5.415–6 μὴ πῶς μ' ἐκβαίνοντα βάλῃ λίθακι ποτὶ πέτρῃ / κῦμα μέγ' ἀρπάξαν, 8.37–8 δησάμενοι δ' εὖ πάντες ἐπὶ κληῖσιν ἐρετμὰ / ἔκβητ', and 10.103 οἱ δ' ἴσαν ἐκβάντες λείην ὁδόν.

ἐπίθοντο: in Homer, almost exclusively in the formula Ὡς ἔφαθ' οἱ δ' ἄρα τοῦ μάλα μὲν κλύον ἠδ' ἐπίθοντο (cf. *Il.* 7.379, 9.79, 14.133, 14.378, 15.300, 23.54, 23.738, *Od.* 3.477, 15.220, 22.178, 23.141, and *h.Ap.* 502). Not in Quintus.

37. ἐς μόθον ὀτρύνοντι: the noun μόθος 56x in Q.S., but only 5x in *Il.* (7.117, 7.240, 18.159, 18.537, and 21.310), not in *Od.*, and not in A.R. Cf. *Il.* 2.589 ὀτρύνων πόλεμόνδε and 15.59 Ἔκτορα δ' ὀτρύνῃσι μάχην ἐς Φοῖβος Ἀπόλλων. Synonymous with πόλεμος. In Homer, it never appears with an adjective, in Quintus with e.g. αἱματόεις (1.340 and 7.123),

δουσηχῆς (1.376, 2.166, 3.321, and 7.313), κακός (11.162 and 11.499), ὀκρυοίεις (1.133 and 1.539), ὀλοός (9.257), οὐλόμενος (13.321), στονοίεις (3x: 2.517, 9.139, and 12.204), and στυγερός (1.436). Besides this prepositional phrase in Quintus appears ἀνά μόθον (1.133, 1.340, 1.539, 3.95, 5.204, 5.273, 8.271, 8.276, 11.292, 11.350, 13.168, and 14.134), ἐπὶ μόθον (7.519 and 12.62), ἐς μόθον (2.432, 3.257, 7.601, 8.183, 8.241, 9.130, 11.446, 13.37, and 13.186), and κατὰ μόθον (2.517 στονόεντα κατὰ μόθον and 7.123 αἰματόεντα κατὰ μόθον). Later in Nicander, Orpian, and Nonnus. See Bär 2009, 394 and Ferreccio 2014, 272–3.

χαμᾶζε: in Quintus only here and in 6.591–2 (of Eurypylos' spear) τοῦ δὲ χαμᾶζε / κάππεσε λοίγιον ἔγχος. More common in Homer (29x). 5x in the formula αὐτίκα δ' ἐξ ὀχέων σὺν τεύχεσιν ἄλτο χαμᾶζε (*Il.* 3.29, 5.494, 6.103, 12.81, and 13.749).

38. ὄρμαινον πονέεσθαι: for πονέεσθαι see 33 n. This combination also in Q.S. 9.119, 11.78, 12.88, and 13.447. The verb ὄρμαινειν in Homer often in the formula ἦως ὁ ταῦθ' ὄρμαινε κατὰ φρένα καὶ κατὰ θυμόν (cf. *Il.* 1.193, 11.411, 17.106, 18.15, *Od.* 4.120, 5.365, and 5.424) or ἦος ὁ ταῦθ' ὄρμαινε κατὰ φρένα καὶ κατὰ θυμόν (*Od.* 4.120, 5.365, and 5.424). In Homer never with an infinitive, common in Quintus (e.g. 10.112, 12.88, and 13.388). James 2004, 334 connects the “urge to jump out of the horse” with Apollod. *Bibl.* 5.20, where Echion dies by leaping out. See Vian 1959, 206.

ιδρεῖσιν: 5x in Quintus, twice in Homer (*Il.* 7.197–8 οὐ γάρ τις με βίη γε ἐκὼν ἀέκοντα δίηται, / οὐδέ τι ιδρεῖη and 16.359–61 ὁ δὲ ιδρεῖη πολέμοιο, / ἀσπίδι ταυρεῖη κεκαλυμμένος εὐρέας ὤμουσ, / σκέπτειτ' οἷστων τε ῥοῖζον καὶ δοῦπον ἀκόντων). The instance here is in accordance with the Homeric meaning of military cleverness (see Barck 1976, 63 and Brügger 2016, 162) The other four instances in Quintus are within the wider context of a competition. Cf. Q.S. 4.226–7 ὁ δ' ἄρ' ιδρεῖη τε καὶ ἀλκῆ / πλευρὸν ὑποκλίνας Τελαμώνιον ὄβριμον υἷα, 4.360–1 καὶ ιδρεῖησι διατηξίας ἐκάτερθε / χεῖρας ἐς ὄφρυά τύψεν ἐπάλμενος, 4.580–1 Ἄτρείδης δὲ παρήλασεν ὠκὸν ἐόντα / ιδρεῖη (all during the funeral games), and 5.222–3 (during the judgment of arms) Νῦν δ' ἄρα μύθων / ιδρεῖη πίσυνοσ μεγάλων ἐπιμαίεαι ἔργων.

ἔρυκε / πάντας ἐπεσσυμένους: for ἐρύκειν see 21 n. The lines resemble *Od.* 4.284 ἀλλ' Ὀδυσσεὺς κατέρυκε καὶ ἔσχεθεν ἱεμένω περ in Menelaüs' account of the events during the night of Troy's fall.

39. χερσὶ θοῆσιν: cf. *Q.S.* 4.333, 6.463, and 13.115. θοός is one of Quintus' favorite adjectives (163x), in fact, it is the second-most common adjective next to μέγας (497x; followed by κακός 120x, μακρός 116x, φίλος 112x, αἰνός 99x, ἀθάνατος 95x, κρατερός 92x, ὄβριμος 91x, δῖος 89x, and ἀλεγεινός 81x; see Bär 2009, 58). In Homer, when in the dative plural, only with νησί(ν) / νήεσσι / νήσοισιν (*Q.S.* only 3.498 ἐπὶ νησί θοῆσι). With χεῖρ in Homer only in *Il.* 12.306 θοῆς ἀπὸ χειρός.

40. ἵππου δουρατέοιο: cf. the mentions of the wooden horse in 12.139 ἵππου δουρατέοιο πόδας κάμεν and 12.394 ἵππον δουράτεον καὶ γνῶμε>ναι εἶ τι κέκευθε. So in Homer, cf. *Od.* 8.492–4 ἀλλ' ἄγε δὴ μετάβηθι καὶ ἵππου κόσμον ἄεισον / δουρατέου, τὸν Ἐπειὸς ἐποίησεν σὺν Ἀθήνῃ and 8.511–2 αἶσα γὰρ ἦν ἀπολέσθαι, ἐπὶν πόλις ἀμφικαλύψη / δουράτεον μέγαν ἵππον.

ἀτρέμας: see 36 n.

41. πλευρᾶ: “kollektiver neutr. Pl. zu πλευρῆ ‘Rippe’” (Coray et al. 2017, 208). In Quintus only here and in 4.227–8 πλευρὸν ὑποκλίνας Τελαμώνιον ὄβριμον νῆα / ἐσσυμένως ἀνάειρεν. In Homer only in *Il.* 4.467–8 νεκρὸν γὰρ ἐρύοντα ἰδὼν μεγάλθυμος Ἀγέτωρ / πλευρά. In both cases it is used anatomically.

διεξώϊζεν: < διεξοίγνυμι. A *harax legomenon*.

ἔμμελίω: *Q.S.* 23x, *Il.* 6x, and *Od.* 1x. This adjective appears in Quintus 7x with Agamemnon (4.127, 4.407, 5.165, 5.427, 9.203, 9.490, and 14.20), 4x with Achilles (1.96, 2.632, 3.12, and 4.173), 2x with Teucer (6.546 and 11.357), 1x with Acamas (13.179), Agapenor (4.466), Eurydamas (10.168), Glaucus (14.136), Menalcas (8.294), Podaleirius (12.321), Polydamas (6.317), Scylacus (10.147), and Thrasymedes (2.342). Cf. *Il.* 4.47 4.165

6.449, where it occurs as the only martial epithet for Priam καὶ Πρίαμος καὶ λαὸς ἔμμελίω Πριάμοιο, with Panthous' sons in *Il.* 17.9, 17.23, 17.59, and *Od.* 3.400 πὰρ δ' ἄρ' ἔμμελῖν Πεισίστρατον. Rare in other epic poems. 2x in A.R. (1.96 ἔμμελῖς τε Φάληρος and 1.1043 αὐτὰρ ἔμμελῖς Τελαμὼν Βασιλῆα κατέκτα), 1x Opp. C. 1.362 ἔμμελῖν

θ' Ὑάκινθον, and 1x Nonn. *D.* 32.188 ἐυμμελῆς τε Μοληγεύς). See Bär 2009, 318–22, Ferreccio 2014, 183–4, and Coray et al. 2017, 34 for further discussion.

Ἐπειός: Epeüs appears as a participant in the boxing competition during the funeral games (Q.S. 4.329 δῖος Ἐπειός, 4.337, 4.356, and 4.395; see Appel 1993, 83–92) and once during a regular battle scene (Q.S. 10.110, as the master of his servants Deileon and Amphion). Otherwise, he is only mentioned in the context of the wooden horse. Cf. especially 12.330–1 (Epeüs) ἐπίστατο δ' ὃ ἐνὶ θυμῷ / ἡμὲν ἀνωΐξει κείνου πτόχας ἠδ' ἐπερεῖσαι. In the *Iliad*, he is featured in the funeral games, too (23.665, 23.689, and 23.83–40; see Richardson 1993, 241 and Kullmann 1960, 132 and 340), in the *Odyssey*, in Odysseus' narration (*Od.* 8.492–4 ἀλλ' ἄγε δὴ μετάβηθι καὶ ἵππου κόσμον ἄεισον / δουρατέου, τὸν Ἐπειός ἐποίησεν σὺν Ἀθήνῃ and 11.523 αὐτὰρ ὄτ' εἰς ἵππον κατεβαίνομεν, ὃν κάμ' Ἐπειός). Cf. also e.g. Verg. *A.* 2.264 *et ipse doli fabricator Epeos*, Apollod. *Epit.* 5.14 ὕστερον δὲ ἐπινοεῖ δουρείου ἵππου κατασκευὴν καὶ ὑποτίθεται Ἐπειῶ, ὃς ἦν ἀρχιτέκτων, Dict. 5.11 *per Erium fabricatorem eius operis*, Tryph. 57–8 ἤδη καὶ βουλήσι θεῆς ὑπεργός Ἐπειός / Τροίης ἐχθρὸν ἄγαλμα πελώριον ἵππον ἐποίει, Hyg. *fab.* 108 *Epeus monitu Minervae equum mirae magnitudinis ligneum fecit*, and Tz. *Posthom.* 650 Πὰρ δ' ἄρα τοῖσιν Ἐπειός καὶ Ὀδυσσεὺς πολύβουλος. See Anderson 2011a.

42. βαιόν: occurs 30x in Quintus as an adverb, 2x as an adjective. Cf. also Q.S. 3.479 βαιὸν χρόνον and 4.347 κατὰ βαιὸν. Not in Homer, where only the adjective ἠβαιός appears. As an adverb in *Il.* 2.380, 2.386, 13.106, 20.361, *Od.* 9.462, and 13.14. Cf. Hes. *Erg.* 417–9 δὴ γὰρ τότε Σείριος ἀστήρ / βαιὸν ὑπὲρ κεφαλῆς κηριτρεφῶν ἀνθρώπων / ἔρχεται ἡμάτιος, πλεῖον δέ τε νυκτὸς ἐπαυρεῖ. In epic poetry, also in Hes. *Op.* 418, Arat. 358, A.R. 2.86, Opp. *H.* 1.295, 5.126, Opp. *C.* 1.176, 1.469, 2.227, 2.470, 3.92, 3.394, 3.506, and Colluth. 111. See Leumann 1950, 50, Bär 2009, 282–3, and Ferreccio 2014, 46–7.

ἐξαναέδου: *hapax legomenon* in Quintus. In Homer only twice, both times in the context of water. Cf. *Od.* 4.405 πολιῆς ἀλὸς ἐξαναδῦσαι and 5.438 κύματος ἐξαναδύς. Paus. 1.23.7–8 tells us about a horse made out of bronze in Brauron, out of which Menestheus and Teucer, Theseus' sons,

are peering out (καὶ Μενεσθεὺς καὶ Τεῦκρος ὑπεκρύπτουσιν ἐξ αὐτοῦ, προσέτι δὲ καὶ οἱ παῖδες οἱ Θησέως). See Lelli 2013, 860.

σανίδων: in Quintus also in 12.136 (while the horse is built) δούρατα καὶ σανίδας διεμέτρεον. In 14.527 (of the Greeks with their destroyed ships) ἄλλοι δ' αὖ σανίδεσσιν ἐπέπλεον. In Homer usually in the meaning of “door.” Cf. e.g. *Il.* 9.583 σείων κολλητὰς σανίδας, γουνούμενος υἱόν, 12.120–1 οὐδὲ πύλησιν / εὖρ' ἐπικεκλιμένας σανίδας καὶ μακρὸν ὄχηα, *Od.* 2.344 κληῖσται δ' ἔπεσαν σανίδες πυκινῶς ἀραρυῖαι, 21.1372.164 κλίνας κολλητῆσιν εὐξέστης σανίδεσσιν, and 23.42 σανίδες δ' ἔχον εὖ ἀραρυῖαι.

ἀμπὶ δὲ πάντη: see 2 n.

43. Τρῶας: see 19 n.

παπταίνεσκεν: with a direct object, παπταίνω bears the meaning of “sich nach jemandem umsehen, den man vermisst” (Seiler 1878, s.v. and Kelly 2007, 264–5 for ample discussions). So in *Il.* 4.199–200, where Thalybius is looking out for Machaon so that he may help the wounded Menelaüs: βῆ δ' ἰέναι κατὰ λαὸν Ἀχαιῶν χαλκοχιτῶνων / παπταίνων ἦρωα Μαχάονα. Another instance is *Il.* 17.114–5, where now Menelaüs himself is seeking Ajax the Greater's help in order to rescue Patroclus' body: στή δὲ μεταστρεφθεῖς, ἐπεὶ ἴκετο ἔθνος ἐταίρων / παπταίνων Αἴαντα μέγαν, Τελαμώνιον υἱόν. Cf. also *Il.* 12.333–6 and 22.463. This iterative form appears also in Q.S. 14.383 (see Carvounis 2019, 177), A.R. 3.953, and Tryph. 672. See Wathelet 1973 and 3 n. for a detailed discussion of frequentative forms of -(ε)σκ-*

ἐγρηγορότ': is perfect active in the meaning “to be awake, keep watch.”

εἶ που ἴδοιτο: cf. Q.S. 5.376 εἶ που ἔτ' ἐν ξυλόχοισιν ἴδοι θυμήρεα τέκνα, 7.341 ἀμφὶ δὲ οἱ καὶ ἄκοντα λελειμμένον εἶ που ἴδοιτο, 10.445 εἶ που ἐνὶ ξυλόχοισιν ὀμήθεα ταῦρον ἴδοιτο, *Il.* 12.333–4 (of the Trojan Menestheus keeping an eye on attackers) πάπτηνεν δ' ἀνά πύργον Ἀχαιῶν, εἶ τιν' ἴδοιτο / ἠγεμόνων. Cf. *Il.* 4.88, 5.168, 13.760, and *Od.* 5.439 for the metrically identical εἶ που ἐφεύροι.

44–9 Ὡς δ' ὅταν ἀργαλέῃ λιμῶ βεβολημένος ἦτορ / ἐξ ὀρέων ἔλθῃσι λύκος χατέων μάλ' ἐδωδῆς / ποίμνης πρὸς σταθμὸν εὐρύν, ἀλευόμενος δ' ἄρα φώτας / καὶ κύνας, οἳ ρά τε μῆλα φυλασσέμεναι μεμάσσι, /

βαίνει ποσσὶν ἔκηλος ὑπὲρ ποιμνίῳν ἔρκος / ὧς Ὀδυσσεὺς ἵπποιο κατήϊεν: in this first simile of the book, Quintus compares Odysseus exiting the horse to a wolf attacking a flock of sheep. This image outlines the expected roles during the carnage. Here we have Odysseus as the predatory wolf. On the other side, the Trojans will be slaughtered like helpless sheep. There are only two similes involving wolves before book 13 in the *Posthomerica* (see Spinoula 2000, 41–54). The first one depicts the Greeks resisting the attacking Eurypylus (Q.S. 7.503–9 Ἄλλ' οὐδ' ὧς ἀπόρουσαν ἀταρτηροῖο κυδοιμοῦ, / ἀλλ' ἔμενον θώεσσιν εἰκότες ἠὲ λύκοισι, / μήλων ληιστήρσιν ἀναιδέσιν, οὓς τ' ἐν ὄρεσσι / ἄντρων ἐξελάσσωσιν ὁμῶς κυσὶν ἀγροῖῳται / ἰέμενοι σκύμοισι φόνον στονόεντα βαλέσθαι / ἐσσυμένως, τοὶ δ' οὐ τι βιαζόμενοι βελέεσσι / χάζοντ', ἀλλὰ μένοντες ἀμύνουσι<v> τεκέεσσι). Here the Greeks are compared to wolves or jackals attacked by herdsmen who are accompanied by dogs (the Trojans) in their own lairs. In the second simile (Q.S. 8.268–70 ἠὲ ἐνὶ ξυλόχοισι κύνες κατέναντα λύκοιο / φεύγοντες τὸ πάροιθε βίην στρέψωσι μάχεσθαι, / ταρφέα μηλονόμοιο παροτρύνοντος ἔπεσσι), Quintus portrays the Trojans as dogs, who are encouraged by men (in this simile by Helenus) to defend themselves against a wolf (again the Greeks). Wolves appear in a lesser role in a simile in 3.353–5 οὐτιδανοῖς γύπεσσι εἰκότες, οὓς τε φοβήσῃ / αἰετὸς οἰωνῶν προφερέστατος, εὔτ' ἐν ὄρεσσι / πῶεα δαρδάπτουσι λύκοις ὑποδηθόντα. Here vultures are chased away by an eagle from the carcasses of herd animals who were previously killed by wolves. These similes can be compared to the one here. The Greeks are wolves (or jackals respectively) with their own lair located at the ships, whereas the stables of the sheep represent Troy. In the two cases in books 7 and 8 the hunters or herdsmen with their dogs refer to the defending Trojans. Just like the herdsmen, they stand between the danger of wolves (the Greeks) and the stables (Troy) that they are supposed to defend. The sheep, however, then represent the helpless victims, i.e. the remaining inhabitants of the city. The simile in book 13 maintains these roles. However, the situation has drastically changed now. When Odysseus exits the horse, he (as the wolf) no longer encounters resistance from the protectors (the herdsmen with their dogs). He is thus able to enter the stable (Troy) and kill the defenseless sheep at his leisure. For Barbara Spinoula the comparison of Odysseus to a wolf

implies a moral judgment. She argues that the lower frequency of appearances of lion similes in the second part of the *Posthomerica* is indicative “of the unheroic nature of the war at that stage” (Spinoula 2000, 26), since the use of a wolf simile evokes a more treacherous atmosphere than that of a heroic lion (see Spinoula 2000, 61–75 and Scheijnen 2018, 281–3).

In the *Aeneid* and in Triphiodorus the attacking Greeks in the city are also compared to wolves: cf. Verg. *A.* 2.355–60 *inde, lupi ceu / raptores atra in nebula, quos improba ventris / exegit caecos rabies catulique relictis / faucibus exspectant siccis, per tela, per hostis / vadimus haud dubiam in mortem mediaeque tenemus / urbis iter; nox atra cava circumvolat umbra* and Tryph. 615–9 *καρχαλέοισι λύκοισιν εοικότες, οἷθ' ὑπὸ νύκτα / χειμερινὴν φονόωντες ἀσημάντοις ἐπὶ μήλοις / οἴχονται, κάματον δὲ κατατρύχουσι νομήων. / ἔνθα δῶ περ ἐόντες ἀπειρεσίοισιν ἔμιχθεν / ἀνδράσι δυσμενέεσσι.* At times, sheep are compared to warriors (most often Trojans), too. Cf. e.g. Q.S. 1.174–5 *πολλοὶ ἔποντ' ἐπὶ δῆριν ἀναϊδέα τλήμονι κούρη / ἰλαδόν, ἥτε μήλα μετὰ κτίλον, 1.277–8 μάλα δ' ὄκα, λέων ὡς πῶεσι μήλων, / ἔνθορε, 1.524–8 ὡς δ' ὅτε πίονα μήλα βοοδημητῆρε λέοντε / εὐρόντ' ἐν ζυλόχοισι φίλων ἀπάνευθε νομήων / πανσυδίη κτείνωσιν, ἄχρῃς μέλαν αἶμα πίνοντες / σπλάγγων ἐμπλήσωνται ἐὴν πολυχανδέα νηδῶν· / ὡς οἱ γ' ἄμφω ὄλεσσαν ἀπειρέσιον στρατὸν ἀνδρῶν, 2.330–7, 3.181–5, 3.369, 3.497, and 8.371.*

For comparable similes within book 13, cf. lines 72–7 and 133–40. Similes involving wolves appear in Homer in *Il.* 4.471–2, 11.72, 13.101–4, 16.156–7, 22.263–4. Closely related to the simile here is A.R. 2.123–9. It follows a boxing match in which the king of the Bebrycians (a people in Mysia and Bithynia), Amycus, is killed by Polydeuces. After the fight, the Bebrycians seek to avenge their dead king. Now Ancaeus, the two sons of Aeacus (Telamon and Peleus), and Jason himself rush to the scene. Here the simile takes place, where the three are compared to dogs invading a stall. On an intertextual level, a comparison between the two similes is justified by four nouns appearing in both versions: *λύκος* (Q.S. 13.45 and A.R. 2.124), *σταθμός* (Q.S. 13.46 and A.R. 2.123), *κύων* (Q.S. 13.47 and A.R. 2.125), *μήλον* (Q.S. 13.47 and A.R. 2.123). Apart from that, both similes begin and end with the typical formula *Ὡς δ'... ὡς* (Q.S. 13.44, 13.49, A.R. 2.123, and 2.128). So, in both similes, we have

the same intruders, an intrusion into the same space, the same defenders, and the same reason for an intrusion. In both versions, the defending dogs are accompanied by men: φῶτες (Q.S. 13.46), νομείς (A.R. 2.125). Both authors stress, too, that the intruders operate by means of avoiding the guarding dogs and men: ἀλευόμενος (Q.S. 13.46), ἔκηλος (Q.S. 13.48), and ὀρμηθέντες / λάθρη (A.R. 2.124–5). On similes generally, see e.g. Nimis 1987, in Homer see Fränkel 1921, Moulton 1974, Moulton 1977, Scott 1974, Larsen 2007, and Scott 2009, in the *Posthomerica* see Vian 1954, Spinoula 2000, Spinoula 2005, Scheijnen 2011, Maciver 2012, 127–8, and Scheijnen 2017. See Scheijnen 2018, 39–40 for a quantitative analysis of similes and comparison in the *Iliad*, the *Odyssey*, the *Argonautica*, Triphiodorus, and the *Posthomerica*.

44. Ὡς δ' ὅταν ἀργαλέη λιμῶ βεβολημένος ἦτορ: cf. Q.S. 5.407 (of the mad Ajax the Greater compared to a lion) λιμῶ ὑπ' ἀργαλέη δεδμημένος ἄγριον ἦτορ and 8.177–8 (the fighting Neoptolemus and Eurypylos compared to animals) ὀππότε λευγαλέη λιμῶ βεβολημένοι ἦτορ / ἦ βοὸς ἢ ἐλάφοιο περὶ κταμένου πονέωνται.

ἀργαλέη λιμῶ: cf. Q.S. 5.407 and 13.72 (cf. *h.Cer.* 311). In Quintus, λιμῶς is feminine in 4.67, 5.407, 8.177, 10.35, 13.44, and 13.72 (it could be feminine or masculine in Q.S. 2.199, 8.391, 9.360, and 9.369). It is never clearly masculine and appears in Quintus with the epithet αἰκίης (2.199), ἀνιρῆς (10.35), ἀταρτηρή (4.67), ἀτερπής (9.360), and λευγαλέη (8.177). The adjective ἀργαλέης also occurs with “thirst” in Q.S. 10.277–8 ἀργαλέη μέγα δίψη / αἰθόμεος.

βεβολημένος ἦτορ: cf. Q.S. 3.763 Τοῦνεκα καὶ στυγερῆ βεβολημένοι ἦτορ ἀνίη, 7.537 Οἱ δ' ἄρ' ἀμηχανίη βεβολημένοι ἔνδοθεν ἦτορ, 8.177 ὀππότε λευγαλέη λιμῶ βεβολημένοι ἦτορ, 10.276 Τεῖρετο δὲ στυγερῆ βεβ<ο>λημένος ἦτορ ἀνίη, and 11.325 Καὶ ῥ' οἱ μὲν στυγερῆ βεβολημένοι ἦτορ ἀνίη. In Homer, cf. *Il.* 9.9 Ἀτρεΐδης δ' ἄχεϊ μεγάλῳ βεβολημένος ἦτορ and *Od.* 10.247 κῆρ ἄχεϊ μεγάλῳ βεβολημένος.

45. ἐξ ὀρέων: this prepositional phrase in Quintus otherwise only in similes involving rivers in the mountains (cf. 10.173, 12.410, and 14.6). In the *Odyssey* once in 22.302–3 οἱ δ' ὥς τ' αἰγυπιοὶ γαμψώνυχες ἀγκυλοχεῖλαι / ἐξ ὀρέων ἐλθόντες ἐπ' ὀρνίθεσσι θόρωσι, where the suitors

are compared to smaller birds unable to defend themselves against attacking vultures.

λύκος χατέων μάλ' ἐδωδῆς: cf. Q.S. 13.258 λύκοι χατέοντες ἐδωδῆς. Wolves in Quintus are always depicted in their role as predatory animals (cf. 2.475, 3.355, 7.504, 8.268, 12.518, 13.133, and 13.258). Cf. also 10.183–4 τῶν δ' ἄγχι λύκοι ἔσαν ὀβριμόθυμοι / καὶ σῦες ἀργιόδοντες ἐυθενέες τε λέοντες, where wolves are depicted on Philoctetes' girdle.

46. ποιμνης: in Homer only in *Od.* 9.122 (of the goat island) οὐτ' ἄρα ποιμνησιν καταΐσχεται οὐτ' ἀρότοισιν. In Quintus in 1.207–8 οἱ τ' ἐν ὄρεσσι / ποιμνης εἰροπόκοισι φόνον στονόεντα φέρουσι. In this simile, Penthesileia and the Trojans are compared to wild animals attacking a flock of sheep.

πρὸς σταθμόν: cf. ποτὶ σταθμόν in Q.S. 6.341–2 εὔτε βόεσσι / πόρτιες ἐκ ξυλόχοιο ποτὶ σταθμόν ἐρχομένησιν, 13.68–9 ἤυτε μῆλα ποτὶ σταθμόν αἰσσοντα / ἐκ νομοῦ ὑλήεντος ὀπωρινὴν ὑπὸ νύκτα, and 14.33–4 Ὡς δ' ὀπὸτ' ἀργιόδουσιν ὁμῶς συσὶ νῆπια τέκνα / σταθμοῦ ἀπὸ προτέροιο ποτὶ σταθμόν ἄλλον ἄγωσιν.

ἀλευόμενος: other than the Homeric aorist participle ἀλευάμενος, this unhomeric form appears for the first time in A.R. 4.474. See Bär 2009, 177 for an analysis.

ἀλευόμενος δ' ἄρα φῶτας / καὶ κύνας: cf. A.R. 2.124–5 (in the simile mentioned in lines 44–9) ὀρμηθέντες / λάθρη ἐυρρίνων τε κυνῶν αὐτῶν τε νομήων.

47. μῆλα φυλασσέμεναι: cf. *Od.* 12.136 (the cattle on the island of Thrinacia) μῆλα φυλασσέμεναι πατρώϊα καὶ ἔλικας βοῦς. In Quintus, the verb appears only here and in 6.177 (of the Greeks after the arrival of Eurypylos) νῆας ἀμοιβαίησιν φυλασσέμεν ἄχρις ἐς ἡῶ.

μεμάσσι: cf. Q.S. 3.183 παρελθέμεναι μεμάσιν. For an in-depth discussion of μέμονα see Bär 2009, 262–3.

48. βαίνει: in Homer in the present singular only in *Il.* 4.443, 13.618, 16.503, 19.93, and *Od.* 4.653.

ποιμνήιον ἔρκος: the adjective ποιμνήιος is a *hapax legomenon* in Quintus and in Homer. Cf. *Il.* 2.469–71 Ἦυτε μυιάων ἀδινάων ἔθνεα πολλά, / αἶ τε κατὰ σταθμὸν ποιμνήιον ἠλάσκουσιν / ὄρη ἐν εἰαρινῇ. Here also in a simile in which flies represent the Greek army. It is striking that Quintus uses this adjective just as Homer does in a simile representing the Greek army. Cf. also Hes. *Op.* 787 σηκόν τ' ἀμφιβαλεῖν ποιμνήιον ἠπιον ἦμαρ.

49. Ὀδυσσεὺς: we are to understand that Odysseus is the first to exit the horse. In Apollod. *Epit* 5.20 it is Echion (not mentioned in Quintus) who jumps out and dies (Ἐχίων Πορθέως ἀφαλλόμενος ἀπέθανεν). For Odysseus, see 34 n.

κατήϊεν: cf. line 54. The verb κάτειμι appears in Q.S. 2.488–9 ὀππὸσον ἀμφὶ ρόης Σιμόεις καὶ Ξάνθος ἐέργει / Ἴδηθεν κατιόντες ἐς ἱερὸν Ἑλλήσποντον and in *Il.* 4.474–6 ὄν ποτε μήτηρ / Ἴδηθεν κατιοῦσα παρ' ὄχθησιν Σιμόεντος / γείνατ' with the locative Ἴδηθεν. In *Od.* 10.159–60 ὁ μὲν ποταμόνδε κατήϊεν ἐκ νομοῦ ὕλης / πιώμενος.

50–1. ὄβριμοι ἄλλοι ἔποντο Πανελλήνων βασιλῆες / νισόμενοι κλίμαξι κατὰ στίχας: cf. Q.S. 14.46 (of Helen following Menelaüs) ἔσπετο νισομένοιο κατ' ἵχνιον ἀνδρὸς ἐοῖο. Quintus links the intrusion into the city by the Greeks with Helen's departure.

ὄβριμοι: one of Quintus' *Lieblingswörtern* (Q.S. 91x, *Il.* 29x, *Od.* 6x, and 1x A.R.). See Bär 2009, 58 and 157–8 (on pages 61 and 157 he erroneously speaks of 119x).

Πανελλήνων: *hapax legomenon* in Quintus. Only once in Homer (*Il.* 2.530) too and in a much-disputed line. See Kirk 1985, 202 and Brügger et al. 2003, 169. For the Greeks see 15 n.

51. νισόμενοι: see Vian 1959, 166.

κλίμαξι: a ladder appears in Quintus apart from the scenes with the wooden horse (cf. also 12.332–3 Εἴρυσε δ' εἴσω / κλίμακας ἧς ἀνέβησαν) in 11.447–73 when Alcimedon tries to climb the Trojan wall but is defeated by Aeneas (11.450–1 θοοῖς ἐπεβήσεται ποσσὶ / κλίμακος and 11.463 κλίμακα οἱ συνέαξεν). Not in the *Iliad*. In the *Odyssey* four times. Twice in the Elpenor episode (10.55811.63 ἄψορρον καταβῆναι ἰὼν ἐς κλίμακα

μακρήν), twice in the context of Penelope (1.330–21.5 κλίμακα δ' ὑψηλὴν κατεβήσετο οἶο δόμοιο). Cf. Apollod. *Bibl.* 5.20 and Verg. *A.* 2.262 *demissum lapsi per funem*, where not ladders but a rope is used. See Austin 1964, 123.

κατὰ στίχας: cf. Q.S. 9.544 Ἄλλος δ' ἄλλον ἔρειδε κατὰ στίχας. In *Il.* 3.326, 5.590, 11.343, 16.820, and 17.84 always with Hector. For the disputed meaning of the noun, see Brügger 2016, 86–7.

Ἐπειός: see 41 n.

52. τεῦξεν: this form appears four times in short succession during the shield description in *Il.* 18 (609, 610, 612, and 613; see Fehling 1969, 193–4 and 212).

ἀριστήεσσιν: this noun appears notably often in the context of the wooden horse in books 12 and 13 (cf. e.g. 12.3, 12.28, 12.50, 12.71, 12.84, 12.234, 12.268, 12.269, 12.344, 13.52, and 13.71). See Bär 2009, 447–8 for the formula ἄνδρες ἀριστῆες and Scheijnen 2018, 259 for statistical material on the usage of ἀριστεὺς in the *Iliad*, the *Odyssey*, the *Argonautica*, the *Posthomerica*, and Triphiodorus.

εὐσθενέεσσιν: see 26 n.

53. ἵππον ἐς ἐρχομένοισι: cf. Q.S. 12.224 ἐς δ' ἵππον βαίνωμεν εὐξοον and 12.314–5 Πρῶτος μὲν κατέβαινε ἐς ἵππον κητόνετα / υἱὸς Ἀχιλλῆος.

54–7. οἱ ῥα τότε ἄμφ' αὐτῆσι κατήιον ἄλλοθεν ἄλλοι, / θαρσαλέοι<ς> σφήκεσσιν ἐοικότες οὓς τε κλονήση / δρθτόμος, οἱ δ' ἄρα πάντες ὀρινόμενοι περὶ θυμῷ / ὄζου ὑπεκπροχέονται, ὅτε κτύπον εἰσαῖουσιν: wasps or bees appear frequently in Homeric similes. In *Il.* 2.87–8 (cf. Q.S. 8.41–4 where the Greeks flock around Neoptolemus like wasps), the Greeks proceed to the place of assembly like throngs of bees: ἦῦτε ἔθνεα εἷσι μελισσῶν ἀδινῶν, / πέτρης ἐκ γλαφυρῆς αἰεὶ νέον ἐρχομενῶν. In 12.167–9 the Trojans defending their city are compared to bees or wasps: οἱ δ', ὥς τε σφήκες μέσον αἰόλοι ἠὲ μέλισσαι / οἰκία ποιήσονται ὀδῶ ἔπι παπυλοέσση, / οὐδ' ἀπολείπουσιν κοῖλον δόμον. The Myrmidons rush to the battlefield in *Il.* 16.259–65 like wasps: αὐτίκα δὲ σφήκεσσιν ἐοικότες ἐξεχέοντο / εἰνοδοίς. Both in Homer and in Quintus the animals are disturbed and thus angry (see Brügger 2016, 118–9 for ample discus-

sions). Further Homeric similes involving insects are *Il.* 2.469–71, 4.130–1, 16.641–3, 17.570–2 (flies), *Il.* 3.151–2 (crickets), *Il.* 21.12–4 (grasshoppers), and *Od.* 22.299–301 (gadflies). For bee similes cf. also Hes. *Th.* 794–6 and *Op.* 304–6.

In Q.S. 6.322–7, the Trojan soldiers march like swarms of bees, in 10.115, Aeneas kills Deïleon and Amphion (Epeüs' servants), who are about to despoil the dead Eurymenes, like wasps: σφήκας τερσομένησι παρὰ σταφυλῆσι δαμάσση. In 11.146–7, Quintus compares Eurymachus and Aeneas to wasps attacking bees: ἀργαλέοις σφήκεσσιν ἐοικότες οἳ τ' ἀλεγεινὸν / ἐκ θυμοῦ κοτέοντες ἐπιβρίσωσι μέλισσας. For bee similes in Quintus, see Maciver 2012b, who does not deal with the passage here.

Similar also is Tryph. 534b–8, where the Greeks leaving the wooden horse are also compared to bees: ἀπὸ δρυὸς οἶα μέλισσαι, / αἶτ' ἐπεὶ οὖν ἔκαμον πολυχανδέος ἔνδοθι σίμβλου / κηρὸν ὑφαίνουσαι μελιγδέα ποικιλοτέχνη, / ἐς νομὸν εὐγυάλιοι κατ' ἄγγελος ἀμφιχυθεῖσαι / νύγμασι πημαίνουσι παραστείχοντας ὀδίτας. On animal similes, see Spinoula 2000, Latacz et al. 2003, 34, Maciver 2012b, Miguélez-Cavero 2013, 409–10. On insects as social animals in antiquity, see Berrens 2018.

54. ἀμφ' αὐτῆσι: the use of the preposition ἀμφί with the dative to denote a person which “um und über ein Obj. [...] eine Bewegung ausführt” (ThLG, s.v. C I. 1.) is rare in Homer. Cf. *Od.* 5.370–1 (of Odysseus before Scheria) αὐτὰρ Ὀδυσσεὺς / ἀμφ' ἐνὶ δούρατι βαῖνε, κελήθ' ὡς ἵππον ἐλαύνων.

κατήμιον: see 49 n.

ἄλλοθεν ἄλλοι: see 21 n.

55. θαρσαλέοι<ς>: the adjective appears Q.S. 24x, *Il.* 7x, *Od.* 9x, and A.R. 3x. In Homer in the meaning “tapfer, mutig” (cf. LfgrE, s.v.) in the combination θαρσαλέος πολεμιστής (*Il.* 5.602, 16.493, 22.269, and 24.589). See Serafimidis 2016, 332. The adverb θαρσαλέως appears *Il.* 6x, *Od.* 6x, A.R. 7x, and Q.S. 21x. See Bär 2009, 391–2 and Ferreccio 2014, 182.

σφήκεσσιν ἐοικότες: cf. Q.S. 8.41 λευγαλέοις σφήκεσσιν ἐοικότες. See 54–7 n.

κλονήση: this verb appears in Quintus often in similes involving storms and waves. Cf. 7.302 ὅτε χεῖμα λυγρὸν κλονέουσιν ἄελλαι, 8.59 Ὡς δ' ὅτε

κύματα μακρὰ δὺω κλονέουσιν ἀήται, 13.396–7 τὸ περ οὔτε θοαὶ Βορέαο θύελλαι / ἐσσόμεναι κλονέουσι δι' ἠέρος οὔτε Νότιοιο, and 13.480–1 ἦντ' ἀήται / λάβροι ἀπείρονα πόντον ὀρινόμενοι κλονέουσιν. In early Greek epic, cf. e.g. *Il.* 20.492 κλονέων ἄνεμος and Hes. *Op.* 552–3 ἄλλοτ' ἄησι / πυκνὰ Θρηκίου Βορέω νέφεα κλονέοντος.

56. οἱ δ' ἄρα πάντες: see Vian 1959, 199 with a comparison to Q.S. 2.474 (οἱ δ' ἄρα πάντες ἐπιτρομέουσι νομῆς): “ou bien, au cours d'une comparaison, elle annonce la proposition importante qui justifie la comparaison.” Cf. also 2.530, 12.211, 12.541, and 13.143.

δρυτόμος: already attested in Mycenaean (*du-ru-to-mo*; see DMic, s.v.). Appears here and also in similes in Q.S. 9.162–3 Ὡς δ' ὄτ' ἀν' οὔρεα μακρὰ θορῶν εἰς ἄγκρα βήσσης / δρυτόμος ἐγκονέων νεοθηλέα δάμναται ὕλην and 9.453 ὅσον λίπε δρυτόμος ἀνήρ. In Homer 3x, too. Cf. *Il.* 11.86–7 ἦμος δὲ δρυτόμος περ ἀνήρ ὠπλίσσατο δεῖπνον / οὔρεος ἐν βήσσησιν, 16.633–4 τῶν δ' ὥς τε δρυτόμων ἀνδρῶν ὀρυμαγδὸς ὀρώρεν / οὔρεος ἐν βήσσης, and 23.315 μήτι τοι δρυτόμος μέγ' ἀμείνων ἠὲ βίηφι. For timber processing in antiquity, see Buchholz 2004 (esp. 24–5.)

ὀρινόμενοι περὶ θυμῷ: the verb describes various mental states of sorrow and anger in Quintus. Cf. e.g. 1.233–4 τοῦ δ' ἄρ' ἀποφθιμένοιο Ποδάρκει θυμὸς ὀρίνθη / Ἰφικληιάδῃ (cf. *Il.* 14.459), 1.439 ὀρίνετο δὲ σφισι θυμὸς, 3.630 μνήσω ἀκηχεμένη, ἵνα οἱ σὺν θυμὸν ὀρίνω (cf. *Il.* 4.208, *Od.* 4.366, 14.361, and 15.486), 7.473 θυμὸν ἐπὶ Τρώεσσιν ἐνπτολέμοισιν ὄρινεν (cf. *Od.* 8.178), and 13.562 Ἀργεῖοι δ' ἔτι θυμὸν ἐπὶ Τρώεσσιν ὄρινον. Cf. also in Q.S. 3.582–3 Καὶ τότε δὴ ῥ' ἐσάκουσαν ὀρινομένοιο γόοιο / θυγατέρες Νηρηῆος ὅσα μεγά βένθος ἔχουσι.

The verb also occurs in similes involving storms and waves. Cf. e.g. Q.S. 4.553–4 ὄτ' εὐρέα πόντον ὀρίνει / λαίλαπι καὶ ῥίπῃσι, 10.172–3 ὅτε λάβρον ὀρινόμενος περὶ πέτραις / ἐξ ὀρέων ἀλεγινὰ μεμιγμένος ἔρχεται ὄμβρω, 13.480–1 ἦντ' ἀήται / λάβροι ἀπείρονα πόντον ὀρινόμενοι κλονέουσιν, 14.5–6 οἱ τε φέρονται / ἐξ ὀρέων καταχρηδὸν ὀρινομένου ὑετοῖο, 14.447–8 σὺ δὲ σῶ κρατερόφρονι θυμῷ / αὐτὴ χεῖμ' ἀλεγινὸν ἐπ' Ἀργεῖοισιν ὄρινον, 14.507 Ποσειδάων γὰρ ἀνηλέα πόντον ὄρινεν, 14.578–9 μορμῦρον δὲ οἱ αἰὲν ὀρινομένος περὶ κῦμα / ἀφρὸς ἄδην λεύκαινε κάρη λάσιόν τε γένειον, and 14.611–2 Ἄλλοι δ' ἄλλην κῆρα κακὴν λάχον: οἱ μὲν ἀν' εὐρὸν / πόντον ὀρινομένης ἀλὸς ἄσχετον, <οἱ> δ' ἐνὶ πέτρῃς. See

Tsomis 2018a, 274–5. For the prepositional phrase *περὶ θυμῷ* cf. Q.S. 2.35 ἀχνύμενος *περὶ* θυμῷ, 3.285 μέγ' ἀχνυμένοις *περὶ* θυμῷ, 7.480 ὀιομένους *περὶ* θύμῳ, 12.396 κοτεσσαμένη *περὶ* θυμῷ, and *Il.* 22.70 ἀλύσσαντες *περὶ* θυμῷ. Semantically similar is the prepositional phrase *ἐνὶ θυμῷ* in e.g. Q.S. 1.755 and 7.228.

57. ὄζον: in the *Iliad* almost only in the phrase ὄζος Ἄρηος (e.g. 2.540, 2.663, 2.704, 2.745, 2.842, 3.147, 12.188, 20.238, 23.841, and 25.474), which does not appear in Quintus. See Brügger et al. 2003, 174 for discussions on etymology and meaning.

ὑπεκπροχέονται: a *hapax legomenon*.

κτύπον εισαΐουσι: cf. Q.S. 8.450–1 Δαναοὶ δὲ Διὸς κτύπον εισαΐοντες / θάμβειον. Besides, the verb appears in Quintus in 2.64, 7.432, 8.450, 9.422, 10.45, 12.121, and 12.576. The verb *εἰσαΐω* does not appear in Homer. See Ferreccio 2014, 56 for further parallels.

58. μεμαότες ἐξεχέοντο: cf. Q.S. 3.13 ἐξεχέοντο μεμαότες. See 47 n. for μεμαότες. Cf. *Il.* 16.259 σφήκεσσιν ἐοικότες ἐξεχέοντο, 19.356 τοὶ δ' ἀπάνευθε νεῶν ἐχέοντο θοάων, and *Od.* 8.514–5 ἦειδεν δ' ὡς ἄστυ διέπραθον υἴες Ἀχαιῶν / ἰππόθεν ἐκχύμενοι, κοῦλον λόχον ἐκπρολιπόντες. The verb is typically used with mass movements (see Kurz 1966, 140 and Fenno 2005, 478–9).

59. Τρώων: see 19 n.

πτολίεθρον ἐύκτιτον: cf. Q.S. 12.91 (also of Troy) ἐλπόμενοι πτολίεθρον ἐύκτιτον ἐξαλαπάξαι. The adjective ἐύκτιτος is a Homeric *hapax legomenon* (*Il.* 2.592 ἐύκτιτον Αἰπύ; cf. Hes. fr. 211.5 MW πόλιν ... ἐύκτιτον) and semantically equivalent to ἐυκτίμενος (see 353 n. and Visser 1997, 119). See Appel 1994, 28.

59–60. ἐν δ' ἄρα τοῖσι / πάλλετ' ἐνὶ στέρνοισι: reflects the nervousness of Epeüs while he is waving the torch in 13.24–5 Ἄμφι δὲ οἱ κῆρ / ἄσπετα πορφύρεσκε κατὰ φρένα.

60. πάλλετ' ἐνὶ στέρνοισι κέαρ: the verb is usually used to mean swinging a weapon such as a spear. Cf. Q.S. 1.337–8 ἄλλοτε δ' αὖτε / πάλλουσ' ὀξὺν ἄκοντα, 3.150 πάλλων ὄβριμον ἔγχος, 3.441 ἐν παλάμῃ δόρυ πῆλαι, 7.609 μακρὸν ἐπισταμένως δόρυ πῆλαι, 8.163 πάλλων ἐγχεῖην περιμήκετον,

8.248 πῆλε δόρυ βριαρόν, 10.61 πάλλε δὲ λοίγιον ἔγχος ἐς ἠέρα, 11.223 πάλλων ἐν χεῖρεςσι θοδὸν δόρυ, 11.239 υἱὸς Ἀχιλλῆος πῆλεν δόρυ πατρὸς ἑοῖο, and 11.454–5 ἐν δ' ἄρα χειρὶ / ἄλλοτε μὲν δόρυ πάλλεν ἀμείλιχον. Denoting a mental state in 6.637–8 κραδίη ἀλεγεινὴ / ταρφέα παλλομένη and 10.376 μοι κραδίη <ἐνι> πάλλεται ἦτορ and 13.114–5 ἀμηχανίη πεπέδηντο / παλλόμεναι κραδίην it denotes the beating of a heart. In Homer in this sense in e.g. *Il.* 22.451–2 ἐν δ' ἔμοι αὐτῆ / στήθεσι πάλλεται ἦτορ ἀνὰ στόμα and 22.461 παλλομένη κραδίην.

ἐνὶ στέρνοισι κέαρ: cf. Q.S. 5.171 Καὶ δ' ἔμοι ἔνδοθεν ἦτορ ἐνὶ φρεσὶ ταῦτα μενοινᾷ and 5.583–4 Εἰ γάρ μοι κέαρ ἔνδον ἐνὶ στέρνοισιν ἐώλπει / κεῖνον ἀλαστήσει καθ' ἐὸν νόον. The prepositional phrase ἐν(ι) στέρνοισι is ubiquitous in Quintus (15x). In Homer in e.g. *Il.* 13.282 ἐν δέ τέ οἱ κραδίη μεγάλη στέρνοισι πατάσσει / κῆρας δίομενῳ. Cf. also *Il.* 9.609–10 εἰς ὃ κ' αὐτμῆ / ἐν στήθεσσι μένη καὶ μοι φίλα γούνατ' ὀρώρη, 20.169 ἐν δέ τέ οἱ κραδίη στένει ἄλκιμον ἦτορ, 22.451–2 ἐν δ' ἔμοι αὐτῆ / στήθεσι πάλλεται ἦτορ ἀνὰ στόμα, and 22.460–1 Ὡς φαμένη μεγάροιο διέσσυτο μαινάδι ἴση, / παλλομένη κραδίην. In Quintus, we regularly find the prepositional phrase ἐνὶ στέρνοισι or ἐνὶ στήθεσσι with the expression θάρσος βάλλειν. Cf. e.g. Q.S. 1.289 ἐν γάρ οἱ στέρνοισι θάρσος βάλε Τριτογένεια, 1.409 ἄλκιμον ἦτορ ἐνὶ στέρνοισι βαλοῦσαι, 3.14 Κῆρες ἐνὶ στέρνοισι θάρσος βάλον, 8.260–1 Ἄλλ' ἄγε θυμῷ / τλήτε, φίλοι καὶ θάρσος ἐνὶ στήθεσσι βάλεσθε, and 9.275–6 Κλυτε, φίλοι καὶ θάρσος ἐνὶ στήθεσσι βάλεσθε / ἄτρομον. Cf. also *Il.* 5.513 ἐν στήθεσσι μένος βάλε ποιμένι λαῶν and *h. Ven.* 73 καὶ τοῖς ἐν στήθεσσι βάλ' ἕμερον.

61b–77: *The fleet arrives*

The fleet approaches the shore, where the Greeks disembark and hurry to the city (compared to flocks hurrying back from their forest pasture and to wolves entering a sheepfold).

61. Köchly 1850 is responsible for the lacuna here. According to him, the transition from the exiting Greeks and the approaching fleet is too abrupt (*nimis abruptus*). In his opinion, the content of the missing lines were the approaching Greeks killing the guards and opening the gates. Vian 1969, 116 n2 explains: “La première et la troisième lacune, aux v. 61 et 75, semblent solidaires et peuvent s'expliquer par la mutilation du

haut d'un Feuillet au recto et au verso, en début de quaternation, sur l'ancêtre de Ω." For further information, see Vian 1959a, 118 n3 and Lelli 2013, 861 n19.

ἔσω ἄλός: ἔσω with genitive is common in Quintus. Together with ἄλός in 1.635, 6.98, 7.309, 9.174, 12.217, 12.429, 12.453, 14.354, 14.361, and 14.452. In Homer only in *Od.* 7.135 καρπαλίμως ὑπὲρ οὐδὸν ἐβήσετε δώματος εἴσω and 8.290 ὁ δ' εἴσω δώματος ἦει.

62. μέγα χεῦμα: the noun appears in Quintus always in the meaning "stream" or "sea." Cf. Q.S. 14.606–7 ἀμφὶ δὲ νεκρῶν / πλήθεθ' ἄλός μέγα χεῦμα. In Q.S. 5.14 and 7.311 βαθὺ χεῦμα, in 7.303, 8.60, 8.463, 9.337, and 9.440 πλατὺ χεῦμα. In Homer only in *Il.* 23.561 χεῦμα φαεινοῦ κασσιτέριοι (LSJ), s.v.: "stream of molten tin"). In later epic poetry, e.g. in Nonn. *D.* 5.487 παρὰ χεῦμα παλίμπορον Ὠκεανοῖο.

62–3. Θέτις δ' ἴθουε κέλευθα / οὔρον ἐπιπροΐεῖσα: cf. Q.S. 5.637–8, where she sends winds in order to set flames to Ajax the Greater's pyre: ἦλθε δὲ πνοὴ / ἐξ ἄλός, ἦν προέηκε θεὰ Θέτις and 9.436–7 where Athena sends favorable winds after Odysseus and Diomedes have fetched Philoctetes: Ἐπιπροέηκε δ' Ἀθήνη / ἐξόπιθεν πνεύοντα τανυπόρου νεὸς οὔρον. In Tryph. 527–9 it is Poseidon who helps with the navigation: αἱ δ' ἄρα νῆες / ὠκύτεραι κραιπνῶν ἀνέμων τεχνηθεῖ ῥιπή / Ἴλιον εἰσανάγοντο Ποσειδάωνος ἀρωγῆ. See Miguélez-Cavero 2013, 407.

Θέτις: in the *Posthomeric*, Thetis laments her son in 3.606–30 and appears prominently during his funeral games in book 4 (esp. 74–595) and the judgment of arms in book 5. On Thetis generally, see Slatkin 1991 and Slatkin 2011.

ἴθουε: in Quintus often in the meaning "directing a missile," either an arrow (1.273, 3.438, 4.417, 9.361, 10.233, 11.101, and 11.477) or a spear (1.385 and 2.245). In the *Odyssey* often in the meaning "to navigate a ship" (5.270, 9.78, 11.10, 12.82, 12.152, and 14.256). In the *Iliad* only once in this meaning (23.317).

63. οὔρον ἐπιπροΐεῖσα· νόος δ' ἄρ' ἰαίνεται Ἀχαιῶν: for metrical issues see Vian 1959, 226.

νόος δ' ἰαίνεται Ἀχαιῶν: cf. Q.S. 1.75 (of Priam) καὶ μέγ' ἀκηχεμένοιο περὶ φρεσὶ τυτθὸν ἰάνθη (cf. *Il.* 24.320–1 *Od.* 15.164–5 οἱ δὲ ἰδόντες / γήθησαν, καὶ πᾶσιν ἐνὶ φρεσὶ θυμὸς ἰάνθη), 7.382 (of Neoptolemus) τοῦ δ' ἰαίνετο θυμὸς, and 11.168 (of Apollo) ἰαίνετο δ' ἄμβροτον ἦτορ. For the verb ἰαίνω see Latacz 1966, 228–31 and Bär 2009, 266. For the Achaeans see 15 n. and Fowler 2011a.

64. ἐπ' ἠόνας Ἑλλησπόντου: cf. Q.S. 2.353–4 ὡς Μέμνων σεύεσκεν ἐπ' ἠόνας Ἑλλησπόντου / Ἀργείους and 12.130–1 Ἀχαιοὶ / ἐσυμένους φορέεσκον ἐπ' ἠόνας Ἑλλησπόντου. In Q.S. 4.81, 9.172, and 12.353 we find ἐπ' ἠόσιν Ἑλλησπόντου, in Q.S. 3.4 and 3.391 παρ' ἠόσιν Ἑλλησπόντου. On contracted forms of ἠόνες see Campbell 1981, 50. The Hellespont, linking the Sea of Marmara with the Aegean Sea, meant in the Homer epics not only today's Dardanelles but also the northeastern Aegean Sea. See Jachmann 1958, 250–1, Luce 1998, 37–44, and Burgess 2011a.

65. αὖτις: in the manuscripts aspirated just as in 1.269, 4.102, 5.62, 5.291, and 13.403. See Vian 1959a, 165.

ἄρμενα: only here and in Q.S. 6.99 καρπαλίμως δ' ἦα καὶ ἄρμενα πάντα βάλοντο. Not in Homer. Cf. Hes. *Op.* 807–8 ὑλοτόμον τε ταμεῖν θαλαμῆα δοῦρα / νηῖά τε ξύλα πολλά, τά τ' ἄρμενα νηυσὶ πέλονται.

66. εἶλον ἐπισταμένως ὄσα νήεσιν αἰὲν ἔπονται: cf. Q.S. 7.372b–3 <τ>οὶ δ' ἔκτοθι πείσματ' ἔλυσαν / εὐνάς θ' αἷ νήεσσι μέγα σθένος αἰὲν ἔπονται.

67–9. Αὐτοὶ δ' αἴψ' ἐκβάντες ἐς Ἴλιον ἐσσεύοντο / ἄβρομοι, ἠύτε μῆλα ποτὶ σταθμὸν αἴσσοντα / ἐκ νομοῦ ὑλήεντος ὀπωρινῆν ὑπὸ νύκτα: only here in book 13, the *comparandum* for the sheep are the Greeks. This is a puzzling simile, as the Greeks are compared to wolves in similes shortly before (Odysseus in 13.44–8) and directly after the sheep simile here (13.72–5). In addition, whenever the Greeks are compared to sheep, they are the victims of an attack: cf. e.g. during Ajax the Greater's madness (5.406–9 and 5.493–8) and Eurypylus' attack (6.606). Most often, it is the Trojans who are sheep (cf. e.g. 1.175–8, 1.277–8, 1.524–8, 2.330–7, 3.181–5, 3.369, 3.497, 8.371, 13.133–42; see Scheijnen 2018, 281 n23). Scheijnen 2018, 284 explains the use of the simile with the fact that the “two images could obtain one visual effect, namely that of the predators

in pursuit of sheep,” claiming that the quick succession of wolves and sheep creates the imagination in the reader’s mind that the predatory wolves hunt the sheep. I suggest a further explanation: just as the carnage throughout the feast (1–20; see n.) and in the following first tableaux (13.78–167; see n.) is characterized by utter chaos, so the similes become confounded and entangled. Thus, the confusion and disorder of the battle transcends the narrative and also extends to formal devices.

67. ἐς Ἴλιον: cf. Q.S. 13.68 ποτὶ σταθμὸν, 13.70 Τρώων ποτὶ ἄστν, 13.78 ποτὶ τείχεα Τροίης, 13.80 ἐς Πριάμοιο πόληα, and 13.84 Ἐν δὲ καὶ αὐτοὶ Τρωσὶ κακὰ φρονέοντες ὄρουσαν. The city is named after its founder Ilos. In later Greek literature, the neuter form becomes prevalent, which appears only once in the *Iliad* (15.71), otherwise always the feminine Ἴλιος. In the *Posthomerica*, it is neuter in 6.62, 10.153, and 13.487, female in 6.551, 7.263, 9.54, 9.319, 12.171, 13.233, 13.551, and 14.81. See Burgess 2011b and Carvounis 2019, 169–70.

68. ἄβρομοι: *harax legomenon* in Quintus as well as in Homer. Cf. *Il.* 13.39–41 Τρῶες δὲ φλογὶ ἴσοι ἀολλέες ἠὲ θυέλλη / Ἔκτορι Πριαμίδῃ ἄμοτον μεμαῶτες ἔποντο, / ἄβρομοι ἀνῆαχοι. Here, the Trojan warriors follow Hector, who is about to burn the Greek ships. See Kaimio 1977, 78–9, Janko 1992, 47, Rengakos 1994, 29, and Appel 1994, 12–4, 21 for a discussion on the α- as a privative or an intensive. To me only an α-intensive makes sense here since sheep are unlikely to move to their fold quietly. However, the context indeed suggests a quieter approach by the attacking soldiers. More importantly, the use here correlates with the adjective ἀνῆαχοι in line 70 (see n.). In A.R. 4.153 κῦμα μέλαν κωφόν τε καὶ ἄβρομον, it appears, other than here, as a privative.

ποτὶ σταθμὸν: see 46 and 67 n.

αἰσسونτα: this is a common verb both in Homer and in Quintus. LfgrE, s.v.: “sich aus eigenem Antrieb eilig, heftig, schnell bewegen; dahineilen, -stürmen”. In Homer also of eagles (*Od.* 15.164; cf. also *Il.* 15.690–2, 21.254, A.R. 2.1249–50 and 2.1258–9) and horses (*Od.* 15.183), in A.R. of dogs (4.1393–4). It appears in Quintus 14x in similes with a variety of nouns. Cf. 1.180 ἦ Ἐρις ἐγρεκύδομος ἀνὰ στρατὸν αἰσσοντα, 1.638 ἐξ ἄλδος αἰσσοῦσι μέγ’ ἀχνύμενοι περὶ νηὸς, 2.284 ἦ συδὸς ἦ ἄρκτοιο καταντίον αἰσσωσι, 3.220 ἀλλά οἱ ἀμφεμάχοντο περισταδὸν αἰσσοντες,

3.225–6 ἄλλ' ἄρα καὶ ὥς / ἀντίαι ἀίσσουσιν, 3.361 ταρφέες ἀίσσουσιν ἀλευόμενοι μέγα πῆμα, 6.294 Φαίνεται δ' ἴσος Ἄρηι μετὰ στίχας ἀίσσονται, 7.546–7 ἄνδρες ἀθρήσωσιν ἀπ' οὐρεος ἀίσσοντα / χεῖμαρρον, 7.572–4 οἱ δὲ κελαϊνῆς / ἐξ ἄλδς ἀίσσουσι μεμαότες ὕστατον αἶγλην / εἰσιδέειν, 8.383 ἐς νομὸν ἀίσσουσιν, 11.115 ἄλλη δ' εἰς ἐτέρην εἰλεύμεναι ἀίσσουσι, 11.231 ἀντίον ἀίξας μεγάλην περὶ λαίλαπι θύων, 13.104–5 ὄτ' αἰετὸν ἀθρήσωσιν / ὑψόθεν ἀίσσοντα δι' αἰθέρος, and 10x in battle scenes (1.214, 1.386, 1.580, 3.161, 3.264, 4.366, 6.574, 8.323, 10.5, and 10.220). See also 105 n.

69. ἐκ νομοῦ ὕληεντος: cf. *Od.* 10.159–60 (of a stag) ὁ μὲν ποταμόνδε κατήεν ἐκ νομοῦ ὕλης / πτόμενος. Besides here, the adjective ὕληής appears 3x in Quintus (2.282 πτύχας ὕληέσσας, 3.326 ἀν' ἄλσεα ὕληεντα, and 13.395 ἐν οὐρεῖ ὕληεντι).

ὀπωρινὴν ὑπὸ νύκτα: the adjective in Quintus only here and in 8.91 ἐπιόντος ὀπωρινοῦ Βορέας. Rare in Homer too. Cf. *Il.* 5.5 ἀστέρ' ὀπωρινῶ ἐναλίγκιον, 16.384–5 ὡς δ' ὑπὸ λαίλαπι πᾶσα κελαϊνὴ βέβριθε χθῶν / ἤματ' ὀπωρινῶ, 21.346–7 ὡς δ' ὄτ' ὀπωρινὸς Βορέης νεοαρδέ' ἄλωϊν / αἶψ' ἀγξηράνη, *Od.* 5.328–9 ὡς δ' ὄτ' ὀπωρινὸς Βορέης φορέησιν ἀκάνθας / ἄμ πεδίον. For the prepositional phrase ὑπὸ νύκτα cf. e.g. *Il.* 16.202 πάνθ' ὑπὸ μνηθμόν, καὶ μ' ἠτιάσθε ἕκαστος, 22.101–2 ὅς μ' ἐκέλευε Τρωσὶ ποτὶ πτόλιν ἠγήσασθαι / νύχθ' ὕπο τήνδ' ὀλοήν, and Q.S. 10.450–1 Οὐδέ τι θήρας ἐδεΐδτε λαχνηέντας / ἀντομένην ὑπὸ νύκτα.

70. αὐίαχοι: only here in Quintus. A Homeric *hapax legomenon*, too. Cf. *Il.* 13.39–41 Τρῶες δὲ φλογὶ ἴσοι ἀολλέες ἠὲ θυέλλη / Ἔκτορι Πριαμίδῃ ἄμοτον μεμαῶτες ἔποντο, / ἄβρομοι αὐίαχοι. Just as in line 68 (see n.), the α- could be either privative or intensive (see Kaimio 1977, 78–9). Quintus correlates this adjective with the one in line 68. Since the kettle in 68 most likely seeks the stall with the loud noise, the Greeks attack the city with shouts, too. It is striking that two Homeric *hapax legomena* appear so close together both in Quintus and in Homer. See Appel 1994, 12–4, 21 and Lelli 861, n20.

Τρώων ποτὶ ἄστν: see 67 n. The cluster Τρώων ποτὶ ἄστν appears not in Homer. But cf. e.g. *Il.* 2.332, 2.803, 9.136, 9.278 ἄστν μέγα Πριάμοιο, and Tryph. 174 ἤδη Τρώϊον ἄστν καθιπεύσουσιν Ἀχαιοί (also in Collut. 142). The nouns ἄστν and πόλις are used interchangeably in Homeric epics.

See Lévy 1983 and Brügger 2009, 121. On Troy generally, see Jablonka 2011 and Rose 2011. On the Trojans see 19 n.

véοντο: 109x in Homer, only 10x in Quintus. 3x with ἄϊψα. Cf. 4.35, 6.30, and 7.231.

71. ἀριστήεσιν: see 52 n.

ἀρηγέμεναι μεμαῶτες: cf. Q.S. 1.438, 8.239, 9.291, 10.25, 11.295, and 13.120. See 47 n. for μεμαῶτες.

72. ἀργαλή λιμῶ: see 44 n. Köchly 1850 is responsible for the lacuna after line 72 (... ἀργαλή λιμῶ περιπαιφάσσοντες). Vian 1969 places the lacuna after λιμῶ. Tychsen 1807, followed by Pompella 2002 and James 2004, adds παρδάλιες as a conjecture. Rhodomann 1604 suggests jackals or wolves, followed by Zimmermann 1913, Way 1913 and Gärtner 2010.

72–75. περιπαιφάσσοντες / σταθμῶ ἐπιβρίσωσι κατ’ οὔρεα μακρὰ καὶ ὕλην / εὐδοντος μογεροῦ σημάντορος, ἄλλα δ’ ἐπ’ ἄλλοις / δάμνανθ’ ἔρκεος ἐντὸς ὑπὸ κνέφας, ἀμφὶ δὲ πάντη: the Greeks appear here as attacking animals again. For the simile cf. Q.S. 1.524–7 ὡς δ’ ὅτε πίονα μῆλα βοοδιμητῆρε λέοντε / εὐρόντ’ ἐν ξυλόχοισι φίλων ἀπάνευθε νομῶν / πανσυδίη κτεινώσιν, ἄχρις μέλαν αἶμα πίνοντες / σπλάγχων ἐμπλήσονται ἐὴν πολυχανδέα νηδύν, *Il.* 11.172–4 οἱ δ’ ἔτι κάμ μέσσον πεδίον φοβέοντο βόες ὡς, / ἄς τε λέων ἐφόβησε μολῶν ἐν νυκτὸς ἀμολγῶ / πάσας· τῆ δέ τ’ ἰῆ ἀναφαίνεται αἰπὺς ὄλεθρος, and 15.323–6 οἱ δ’ ὡς τ’ ἠὲ βοῶν ἀγέλην ἠ πῶϋ μέγ’ οἰῶν / θῆρε δύω κλονέωσι μελαίνης νυκτὸς ἀμολγῶ / ἐλθόντ’ ἐξαπίνης σημάντορος οὐ παρεόντος, / ὡς ἐφόβηθεν Ἀχαιοὶ ἀνάλκιδες. See 67–9 n.

περιπαιφάσσοντες: a *harax legomenon*. ThLG, s.v.: *torvis oculis circumspicio*. The verb παιφάσσω appears once in Homer in *Il.* 2.450 (of Athena) σὺν τῇ παιφάσσουσα διέσσυτο λαὸν Ἀχαιῶν and once in Quintus in 8.177–9 (also in a simile) ὅπποτε λευγαλή λιμῶ βεβολημένοι ἦτορ / ἠ βοδὸς ἠ ἐλάφοιο περὶ κταμένου πονέωνται / ἄμφω παιφάσσοντες. See Rengakos 1994, 124–5.

73. σταθμῶ ἐπιβρίσωσι: see lines 13.45–6 ἐξ ὀρέων ἔλθησι λύκος χατέων μάλ’ ἐδωδῆς / ποιμνης πρὸς σταθμὸν εὐρύν and 68 ἦύτε μῆλα ποτὶ σταθμὸν αἴσσοντα. Quintus compares Troy with a σταθμός three times in less than 30 lines. The verb appears 18x in Quintus. Three times with

the dative (2.371 Ὡς δ' ὅτε τις κραιπνῆσιν ἐπιβρίσας ἐλάφοισι, 11.146–7 οἱ τ' ἀλεγινόν / ἐκ θυμοῦ κοτέοντες ἐπιβρίσωσι μελίσσαις, and 12.124 Οἱ δ' ἐλάτῃσιν ἐπιβρίσαντες <ἀν> ὕλην). 5x in Homer (*Il.* 5.91, 7.343, 12.286, 12.414, and *Od.* 24.344).

κατ' οὔρεα μακρά: this prepositional phrase is highly common in Quintus. Cf. Q.S. 1.315, 1.517, 1.665, 2.605, 3.177, 5.17, 6.472–3, 7.465, 8.167, 9.162, 10.249, 12.126, and 12.533. Cf. also Hes. *Th.* 129 γείατο δ' Οὔρεα μακρά, 835 ὑπὸ δ' ἤχεεν οὔρεα μακρά, A.R. 2.1238–40 ἡ δ' αἰδοῖ χῶρόν τε καὶ ἤθεα κείνα λιποῦσα / Ὡκεανὶς Φιλύρη εἰς οὔρεα μακρὰ Πελασγῶν / ἦλθ', and Opp. C. 3.308 ναίει δ' οὔρεα μακρὰ. Similar is κατ' οὔρεα μακρὰ καὶ ὕλην in *Il.* 13.18 and κατ' οὔρεα in *Il.* 21.485.

74. μογεροῦ σημάντορος: the adjective appears 15x in Quintus (2.577, 3.203, 3.458, 3.544, 3.575, 3.746, 7.310, 7.486, 7.666, 9.417, 10.142, 12.419, 12.581, 13.74, and 13.555), not in Homer, not in Hesiod. In Quintus, a common epithet of persons. Cf. e.g. Q.S. 12.581 μογεροὶ τε νομῆες. The sole exception is 3.201–3 ἡύτε λυγραὶ / πορδάλιες τεκέων κεχολωμέναι ἡὲ λείναι / ἀνδρὶ πολυκμητῷ μογερῆς ἐπίστορι θήρης. Common in tragedy and late epic: e.g. (A. A. 136, *Sept.* 827, 975, 986, *Pr.* 565, 594, S. *El.* 93, E. *Med.* 206, *Tr.* 783, and 790), Arat. 179, 577, 1101, A.R. 3.853, 4.37, Nic. *Ther.* 823, O. *H.* 4.486, Tryph. 380, Nonn. *D.* 2.314, 7.60, and 48.828. See Campbell 1981, 146 and 194.

The noun here in the meaning of shepherd (cf. *Il.* 15.325 ἐξαπίνης σημάντορος οὐ παρεόντος and *Od.* 17.21 ὥς τ' ἐπιτελαιμένῳ σημάντορι πάντα πιθέσθαι). In Quintus, besides here, twice in the formula Ὡ νύ μοι Ἀργείων σημάντορες (8.452 and 12.220).

75. ἔρκεος ἐντὸς: cf. Q.S. 6.125 ὡς δ' ὀπόθ' ἔρκεος ἐντὸς ἐεργμένοι ἀθρήσωσιν / ἡμεροὶ ἀνέρα χῆνες and 6.535–6 οἱ δ' ἔρκεος ἐντὸς ἐόντες / δμῶας δαρδάπτουσιν.

ὑπὸ κνέφας: in Homer always ἐπὶ κνέφας. 5x in the formula ἦμος δ' ἠέλιος κατέδου καὶ ἐπὶ κνέφας ἦλθεν. The only exception is *Il.* 8.500–1 ἀλλὰ πρὶν κνέφας ἦλθε, τὸ νῦν ἐσάωσε μάλιστα / Ἀργείους καὶ νῆας ἐπὶ ῥηγμῖνι θαλάσσης.

ἀμφι δὲ πάντη: see 2 n. Scaliger and Rhodomann 1604 were the first to declare that multiple lines must be missing after line 75. For the lacuna, see 61 n. and Lelli 2013, 861 n21.

76. αἷματι καὶ νεκύεσσι: for this combination cf. Q.S. 2.538–9 Οἱ δέ που ἐν νεκύεσσι καὶ αἷματι δηριώοντο / υἷηες μακάρων ἐρικυδέες, *Il.* 15.118 κείσθαι ὁμοῦ νεκύεσσι μεθ' αἷματι καὶ κονίησιν, and 21.324–5 Ἥη, καὶ ἐπῶρτ' Ἀχιλλῆϊ κυκώμενος, ὑψόσε θύων / μορμύρων ἀφρῶ τε καὶ αἷματι καὶ νεκύεσσι.

ὀρώρει δ' αἰνὸς ὄλεθρος: the combination αἰνὸς ὄλεθρος appears also in Q.S. 1.685, 3.169, 9.338, 10.269, 12.355, and 12.418. In Quintus, we also find the noun in combinations with αἰπύς (8.424 and 13.452), λυγρός (10.215), and ὠκύς (2.259) Cf. e.g. Q.S. 8.424–5 Ὀρώρει δ' αἰπύς ὄλεθρος / βαλλομένων ἐκάτερθε. In Homer, the noun ὄλεθρος appears together with the adjectives αἰπύς (e.g. *Il.* 6.57, 10.371, 11.174, 11.441, 12.345, 12.358, 13.773, 14.99, 14.507, 16.283, 16.859, 17.155, 17.244, 18.129, *Od.* 1.11, 1.37, 5.305, 9.286, 9.303, 12.287, 12.446, 17.47, 22.28, 22.43, and 22.67), and λυγρός (e.g. *Il.* 2.873, 6.16, 10.174, 20.289, 20.296, 24.735, *Od.* 3.87, 3.93, 3.194, 4.292, 4.323, 10.115, 14.90, 15.268, 16.371, and 24.96). The pluperfect ὀρώρει 9x with δῆρις (2.519, 3.277, 5.219, 5.305, 6.454, 7.474, 8.183, 11.278, and 11.497; see Kaimio 1977, 79 n189). The adjective αἰνός appears in Homer 13x in the formula ἐν αἰνῇ δηϊοτήτι (e.g. *Il.* 3.20). See also 3 n.

77. Δαναῶν: for the Greeks see 15 n.

78–167: The battle inside the city begins; both parties loose men

78–144: Trojan losses

78–85: The Greeks enter the city

86–102: Male victims

103–23: Female victims

124–44: General scenes of killing

145–67: Greek losses

The scene can be divided into two parts: the first part consists of lines 78–144, dealing with the losses of the Trojans, the second and smaller part with the losing Greeks (145–167). As we see, Quintus devotes almost three times more lines to the dying Trojans than to the Greeks. This shows how dominant the Achaeans are in battle. The focus of this scene is not on individual warriors (no hero's name is mentioned) but

on general scenes of war and carnage. See Glover 1901, 87: “Quintus gives us nothing but a string of second-hand horrors, without movement or connexion, neither Greek nor Trojan having any plan of action.” On battle scenes generally in Quintus and Homer, see Fenik 1968, Jahn 2009, and Kauffmann 2015.

78–144: Trojan losses

The Greek fleet has landed, and the soldiers storm to the city where they find the battle in full action (85 *μαίνεται δ' ἐν μέσσοισιν Ἄρης στονόεσσα τ' Ἐνυώ*). It is noteworthy that Quintus focuses on the Trojans being victims of the war by not mentioning the invading Greeks at all. Instead, he mentions the Trojans three times (78 *ποτὶ τείχεα Τροίης*, 80 *ἐς Πριάμοιο πόλῆα*, 84 *Ἐν ... Τρωσὶ ... ὄρουσαν*; cf. also earlier 67 *ἐς Ἴλιον*, 68 *ποτὶ σταθμὸν*, and 70 *Τρώων ποτὶ ἄστῳ*). As we see, Quintus always places the Trojans in a prepositional phrase, marking them as the target of an attack. To make clear that the upcoming lines are about general scenes of battle, he employs vocabulary indicating that the massacre happens everywhere and includes everyone (78 *πάντες*, 81 *Πᾶν*, and 82 *πάντη*).

In this passage, Quintus focuses on the Trojan losses (87 *Τρώων ὀλλυμένων*). If we feel inclined to further subdivide the passage, we observe that Quintus first depicts how the Greeks enter the city (78–85). Second, he focuses on men dying (86–102), then on women dying (103–23). Finally (124–44), we encounter more general scenes of death and killing, dominated by two similes, brutally comparing the Trojans to slaughtered pigs (127–8) and sheep (132b–40; see below).

78–85: The Greeks enter the city

The Greek soldiers have arrived from their ships and invade the city, where ubiquitous destruction and chaos already prevail.

78. ποτὶ τείχεα Τροίης: see 67 n. Cf. Apollod. *Epit.* 5.21 *χωρήσαντες δὲ μεθ' ὀπλων εἰς τὴν πόλιν*.

79. μαιμώωντες: in the *Iliad* twice with a personified spear: *Il.* 5.661 *αἰχμὴ δὲ διέσσυτο μαιμώωσα* and *Il.* 15.542 *αἰχμὴ δὲ στέρνοιο διέσσυτο μαιμώωσα*. In Quintus, it appears frequently absolute (2.213, 2.286, 4.342, 6.194, 6.217, 8.136, 10.113, 12.570, and 13.220), as well as with

various adverbs: 4.241 ἄσχετα, 10.103 αἰνὸν, 14.509 ἀμειλιχὰ, 1.177, 1.620, 3.307, 7.525, 8.325, and 10.59 μέγα. 6x in Orprian, not in Nonnus.

ἀνηλεγῶς: in Homer, only as ἀπηλεγῶς. Cf. e.g. *Il.* 9.309 (Achilles to Odysseus) χρῆ μὲν δὴ τὸν μῦθον ἀπηλεγῶς ἀποειπεῖν and *Od.* 1.372–4 (Telemachus to the suitors) ἠῶθεν δ' ἀγορήνδε καθεζώμεσθα κίοντες / πάντες, ἴν' ὕμιν μῦθον ἀπηλεγῶς ἀποείπω, / ἐξίναί μεγάρων. Both times, it is the introduction to a great speech. In the *Iliad*, it is Achilles who refuses Odysseus' plea to return to the battlefield. In the *Odyssey*, it is Telemachus who wants the suitors to leave his house. In Quintus, the form ἀνηλεγῶς appears 7x (1.226, 2.414, 5.168, 7.24, 9.346, 11.252, and 13.79) as an adverb and once as an adjective (2.75 ἀνηλεγῶς πολέμοιο). Cf. also A.R. 1.784–6 ὁ δ' ἐπὶ χθονὸς ὄμματ' ἐρείσας / νίσειτ' ἀπηλεγῶς, ὄφρ' ἀγλαὰ δώμαθ' ἴκανεν / Ὑψιπύλης. A variation of the Homeric adjective δυσηλεγής (cf. e.g. *Il.* 20.154–5 ἀρχέμεναι δὲ δυσηλεγῶς πολέμοιο / ὄκνεον ἀμφοτέροι, Ζεὺς δ' ἤμενος ὕψι κέλευε, *Od.* 22.325 τῷ οὐκ ἂν θανάτον γε δυσηλεγέα προφύγοισθα, and *h.Ap.* 367–8 οὐδέ τί τοι θανάτον γε δυσηλεγέ' οὔτε Τυφωεὺς / ἀρκέσει οὔτε Χίμαιρα δυσώνυμος) or τανηλεγής (cf. e.g. *Il.* 8.70 22.210 ἐν δὲ τίθει δύο κῆρε τανηλεγῶς θανάτοιο, *Od.* 2.99–100, 3.237–8, 19.144–5, and 24.134–5 εἰς ὅτε κέν μιν / μοῖρ' ὀλοὴ καθέλῃσι τανηλεγῶς θανάτοιο). See Ferreccio 2014, 60–1 and Tsomis 2018a, 73–4 for further discussion.

ἐσέχυντο: this verb in Quintus only here and in 3.367 (of the Trojans fleeing from Ajax the Greater back into their city) πύλης ἐσέχυντο πόληα. Here it is the Trojans fleeing into the city due to the attacking Ajax. In Homer, too, this verb appears only twice and both times in the context of someone fleeing behind walls. In *Il.* 12.469–70 (the Greeks fleeing the attacking Hector) αὐτίκα δ' οἱ μὲν τεῖχος ὑπέρβασαν, οἱ δὲ κατ' αὐτὰς / ποιητὰς ἐσέχυντο πύλας and in *Il.* 21.610–1 (the Trojans who escape Achilles) ἀλλ' ἐσσυμένως ἐσέχυντο / ἐς πόλιν, ὄν τινα τῶν γε πόδες καὶ γούνα σαώσαι

80. ἐς Πριάμοιο πόληα: see 67 n. This hemistich in the same *sedes* also in Q.S. 3.28–9 Δαναοῖσι δ' ἔθηκε κέλευθον / ἐς Πριάμοιο πόληα, where Achilles is about to invade the city only to be stopped by Apollo. Cf. also Q.S. 3.362 ποτὶ Πριάμοιο πόληα, 8.370 and 8.502 Πριάμοιο κατὰ πτόλιν, 10.360 ἐς Πριάμοιο πολυχρύσοιο πόληα, 14.211 περὶ Πριάμοιο πόληα, and

Il. 22.165 Πριάμοιο πόλιν πέρι. Troy is frequently referred to as “Priam’s city” in book 13. Cf. e.g. 141 Πριάμοιο κατὰ πόλιν, 160 ἀμφὶ δόμους Πριάμοιο, 175 ἐπὶ Πριάμοιο <πόλιν>, and 301 and 419 ἄστῃ θεηγενέος Πριάμοιο. See Bär 2009, 149 n398 and n399 for further parallels.

Priam, son of Laomedon (cf. Q.S. *Il.* 3.250, 1.83, 1.183, 2.26, and 2.107) and father of Hector and Paris, appears in Quintus regularly with the epithets εὔσθενής (1.361), θεηγενής (9.14, 11.388, 13.419, 13.502, 14.140), πολυδάκρυτος (14.248), πολύτλητος (8.411, 10.369, 13.544, 14.267; Tsomis 2018, 209), and πολύχρυσος (9.40, 10.21, 10.360; cf. E. *Hec.* 493 Πριάμου τοῦ μέγ’ ὀλβίου δάμαρ). In Homer as ἀγακλῆς (*Il.* 16.738), δαΐφρων (*Il.* 9.651 and 11.197), διοτροφής (*Il.* 5.464 and 24.803), ἐυμελής (e.g. *Il.* 4.47 and 4.165), θεοειδής (e.g. *Il.* 24.217, 24.299, and 24.372), μεγαλήτωρ (*Il.* 6.283, 24.117, and 24.145), and μέγας (*Il.* 7.427 and 24.477). For Priam in Quintus, see Bär 2009, 284–6, in Homer van Nortwick 2011a.

μένος πνείοντες: cf. *Od.* 22.203 ἔνθα μένος πνείοντες ἐφέστασαν, οἱ μὲν ἐπ’ οὐδοῦ / τέσσαρες, οἱ δ’ ἔντοσθε δόμων πολέες τε καὶ ἐσθλοί. The scene in the *Odyssey* resembles the scene here in two ways. First, both here and in the *Odyssey*, Odysseus and his comrades have invaded a space: in the *Odyssey* the room where the suitors dine, in the *Posthomerica* Troy. Second, in both scenes, a massacre is about to start. Otherwise in Homer μένεα πνείοντες (*Il.* 3.8, 11.508, and 24.364), πνεύση μένος (19.159). See Brügger et al. 2003, 172 (“auf die intensive Atemtätigkeit in einem Zustand bes. körperlicher oder seelischer Anspannung anspielend”).

Ἄρηος: see 85 n.

81. πτολίεθρον ἐνίπλειον πολέμοιο / καὶ νεκύων: the adjective also in Q.S. 12.540–2 ἀμφὶ γὰρ ἡμῖν / ἔμπλειον πυρὸς ἄστῃ καὶ αἵματος ἦδὲ καὶ οἴτου / λευγαλέου and 13.5–6 τις χεῖρεσσι λαβῶν ἔμπλειον ἄλεισον / πῖνευ ἀκηδέστω. See 5 n. for discussion.

82. πάντη: see 2 n.

στονόεντα: see 359 n.

μέλαθρα: 8x in Homer, 25x in Quintus. 3x with the adjective αἰπὰ (1.170, 6.145, and 7.557). 6x in book 13 (cf. also Q.S. 13.102 περὶ δ’ ἴαχε πάντα μέλαθρα, 13.305–6 κτήσιν ἀπείριτον ἔκ τε μελάθρων / ἐλκομένας ἀλόχους

ἄμα παίδεσιν, 13.430–1 Πάντη δ' ἄλλοθεν ἄλλα κατηρέποντο μέλαθρα / ὑπόθεν, 13.432a–3 καίοντο δὲ πάντα / Ἀντιμάχοιο μέλαθρα, and 13.439 οἱ δ' ὑπὸ λευγαλείοιο πυρὸς σφετέρων τε μελάθρων). For the metric anomalies of this line, see Vian 1959, 194.

83. καίόμεν': on Troy in flames during the sack of the city, cf. Verg. *A.* 2.310–1 *iam Deiphobi dedit ampla ruinam / Volcano superante domus, iam proximus ardet / Ucalegon*, 2.336–7 *talibus Oithryadae dictis et numine divum / in flammis et in arma feror*, 2.624–5 *Tum vero omne mihi visum considerare in ignis / Ilium et ex imo verti Neptunia Troia*, 9.144–5 *at non viderunt moenia Troiae / Neptuni fabricata manu considerare in ignis?*, Dict. 5.13 *urbs incendiis complanata est*, and Tryph. 442–3 (of Cassandra) ἔβλεπε δ' ἤδη / πατρίδος αἰθομένης ἐπὶ τείχεσι μαρνάμενον πῦρ. Different is the *Sack of Ilium* fr. 4 West 2003, where the Greeks divide up the booty and then set fire to the city: ἔπειτα ἐμπρήσαντες τὴν πόλιν, and Apollod. *Epiit.* 5.23, where the killing precedes the blaze: κτείναντες δὲ τοὺς Τρῶας τὴν πόλιν ἐνέεπρῃσαν.

ἀργαλέως: the adverb appears 19x in Quintus. Often at the beginning of a line. Not in Homer.

μέγα δὲ φρεσὶν ἰαίνοντο: cf. Q.S. 7.199 Ἡφαιστος μέγα θυμὸν ἐν ἀθανάτοισιν ἰάνθη, 7.692 Τῷ σοὶ ἐγὼ μέγα θυμὸν ἰαίνομαι, 9.540 τοῖσι δὲ θυμὸς ὑπὸ κραδίῃ μέγ' ἰάνθη, and 14.451 τῆς δ' ἄρα θυμὸς ὑπὸ κραδίῃ μέγ' ἰάνθη. Similar also A.R. 3.382–3 μέγα δὲ φρένες Αἰακίδαο / νειόθεν οἰδαίνεσκον and 4.92–3 μέγα δὲ φρένες Αἰσονίδαο / γήθειον. See also 63 n.

84. Ἐν δὲ καὶ αὐτοὶ Τρῶσι κακὰ φρονέοντες ὄρουσαν: cf. line 67. This is the only incident in Quintus where ὀρούω stands with ἐν and the dative. This line goes after *Il.* 16.258 ἔστιχον, ὄφρ' ἐν Τρῶσι μέγα φρονέοντες ὄρουσαν (≈ 10.486 and 16.783). For ὀρούω with ἐν + dative cf. also *Il.* 15.635–6 ὁ δὲ τ' ἐν μέσσησιν ὀρούσας / βοῦν ἔδει and 21.182–3 Ἀχιλεὺς δ' ἄρ' ἐνὶ στήθεσσι ὀρούσας / τεύχεά τ' ἐξενάρτιζε καὶ εὐχόμενος ἔπος ἠΐδα. On the Trojans see 19 n.

κακὰ φρονέοντες: also in Q.S. 6.248 αὐτῷ σὺν βασιλεῖ κακὰ φρονέοντι δάϊζεν, 13.220–1 Ἐνθα καὶ αὐτῷ / δυσμενέων βασιλεῖ κακὰ φρονέων ἐνέκυρσεν, and 13.376–7 καὶ πολλὰ περὶ φρεσὶ θαρσαλέησι / Τρῶσι κακὰ φρονέεσκε. The construction φρονέω with an adjective in the neuter

plural is one of Quintus' favorites. It appears with *πύκα* (1.449, 4.33, 6.84, 7.404, 12.219, and 14.165), *μέγα* (1.100, 1.335, 2.287, 8.134, 11.222, and 11.355), *φίλα* (2.458, 5.559, 7.207, and 8.148), *κράτερα* (6.216 and 12.86), *ἀγαθά* (14.194), *ὕψηλά* (2.327), and *τά* (6.399). Cf. also *Il.* 10.486 *αἴγεσιν ἢ οἶεσσι, κακὰ φρονέων ἐνορούση*, 12.67–8 *εἰ μὲν γὰρ τοὺς πάγχυ κακὰ φρονέων ἀλαπάξει / Ζεὺς ὑπιβρεμέτης*, and 16.783 *Πάτροκλος δὲ Τρωσὶ κακὰ φρονέων ἐνόρουσε*. Similar also *Il.* 11.296 (= 13.156 22.21) *αὐτὸς δ' ἐν πρώτοισι μέγα φρονέων ἐβεβήκει*, 11.325 *ἐν κυσὶ θηρευτήσι μέγα φρονέοντε πέσητον*, 16.258 *ὄφρ' ἐν Τρωσὶ μέγα φρονέοντες ὄρουσαν*, and 16.758 16.824 *ἄμφω πεινάοντε, μέγα φρονέοντε μάχεσθον*. On φρονέοντες see also Bär 2009, 337–8.

85. μαίνεται δ' ἐν μέσσοισιν Ἄρης: cf. Q.S. 6.396–7 (in a simile of a lion or a boar) *ὥς τίς τε λέων ἢ ἄγριος οὔρεσι κάπρος / μαίνεται' ἐνὶ μέσσοισιν*. The verb *μαίνομαι* appears in Quintus with a huge variety of subjects. With Ἄρης in 7.17 and 10.10. Other frequent subjects are *πόντος* (5.369, 5.386, 9.272, and 10.70) and *θυμός* (1.512, 7.360, 11.144, and 13.375). It appears in the *Odyssey* once with Ἄρης as subject (not in the *Iliad*), interestingly also in the very context of the battle within the city walls. Cf. *Od.* 11.537 *ἐπιμῖξ δὲ τε μαίνεται Ἄρης*. In *Od.* 11.505–37, Odysseus tells Achilles the deeds of his son Neoptolemus. Here he lets him know that Neoptolemus left Troy with rich spoils and unhurt, even though Ares raged wildly.

In the *Posthomerica*, we encounter a variety of deities on the battlefield: e.g. 1.308–11 *Κυδοιμός, Θάνατος, Κῆρες*, 2.482–8 *Κῆρες, Ἄρης*, and *Ὀλεθρος*, 5.29–38 *Φόβος, Δεῖμος, Ἐννώ, Ἔρις, Ἐριννύες, Κῆρες, Θάνατος, Ὑσμῖναι*, and *Γοργόνες*, 6.350 *Κυδοιμός* and *Φόνος*, 8.324–6 *Κῆρες, Μόρος, Ἔρις*, and *Ἄρης*, 9.145–7 *Ἔρις* and *Κῆρες*, 10.53–65 *Ἔρις, Φόβος*, and *Δεῖμος*, 11.8–13 *Ἔρις, Ἐννώ, Κῆρες, Φόβος, Ἄρης*, and *Δεῖμος*, 11.151–3 *Κῆρες, Ἄρης*, and *Ἐννώ*. See Ferreccio 2014, 252–3. On Ares see Purves 2011 with further literature.

στονόεσσα Ἐννώ: the goddess Enyo appears 11x in Quintus. Cf. e.g. Q.S. 2.525 *Τοῦνεκ' ἄρα σφίσι δῆριν ἴσην ἐτάνυσσεν Ἐννώ*, 5.29 *Ἐν δὲ Φόβος καὶ Δεῖμος ἔσαν στονόεσσά τ' Ἐννώ*, 8.186–7 *Τοὺς δ' αἰὲν ἐποτρύνεσκεν Ἐννώ / ἐγγύθεν ἰσταμένη*, 8.425–6 *λυγρῆ δ' ἐπετέρπετ' Ἐννώ / Δῆριν ἐπικλονέουσα κασιγνήτην Πολέμοιο*, 11.8–9 *Ἐν γὰρ δὴ*

μέσσοισιν Ἔρις στονόεσσα τ' Ἐνυὼ / στρωφῶντ', 11.151–3 Κεχάροντο δὲ Κῆρες ἐρεμναί / μαρναμένων, ἐγέλασσε δ' Ἄρης, ἰάχησε δ' Ἐνυὼ / σμερδαλέον, and 11.236–8 μένειν δ' ἀνὰ φύλοπιν αἰνὴν / θαρσαλέως Ἐκάτερθε δ' ἴσην ἐτάνυσσεν Ἐνυὼ / ὕσμίνην. Already a personification of war in early Greek poetry: cf. *Il.* 5.333 πολίπορθος Ἐνυὼ, 5.592 πότνι Ἐνυὼ, and Hes. *Th.* 273 Ἐνυὼ τε κροκόπεπλον. Later on in imperial and byzantine epic also in e.g. Tryph. 559–61 παννυχίη δ' ἐχόρευσεν ἀνὰ πτόλιν, οἶα θύελλα, / κύμασι παφλάζουσα πολυφλοίσβου πολέμοιο / αἵματος ἀκρήτοιο μέθης ἐπίκωμος Ἐνυὼ, Orp. *H.* 2.23–5 δῶρα δ' Ἄρηος / φάσγανα χάλκκειοί τε περὶ μελέεσσι χιτῶνες / καὶ κόρυθες καὶ δοῦρα καὶ οἷς ἐπιτέρπετ' Ἐνυὼ, 4.383–4 τοὺς δ' οἷστρος ποτὶ μῶλον ἐπόρορεν εὐνητῆρας / μάρνασθαι, πολλὴ δὲ γαμήλιος ἴστατ' Ἐνυὼ, Nonn. *D.* 2.418–9 καὶ ἀσπίδα κούφισε Νίκη / πρόσθε Διὸς τανύουσα, καὶ ἀντιάχησεν Ἐνυὼ, 21.261–2 χαλκοχίτων δὲ / ἡμέας ἠέξιζε μόθων ἀκόρητος Ἐνυὼ, and Tz. *Posthomerica* 718 χαῖρε δ' Ἐνυὼ. See Campell 1981, 151. Enyo is the female counterpart to Enyalios. According to Hes. *Th.* 270–4, she is one of the three Graians (Enyo, Pempredo, Deino). In the *Iliad*, she appears with the epithet πότνια (5.592) and πολίπορθος (5.333), in the *Theogonia* with κροκόπεπλος. See Ferrecio 2014, 277–8, for further parallels and generally, Currie 2011a. On στονόεις (in Q.S. 11.8 also with Eris) see 463 n. See note above on deities on the battlefield.

86–102: *Male victims*

I observe two lexemic peculiarities in this second passage. 1. We encounter a strong focus on men dying (87 Τρώων ὄλλυμένων ἠδ' ἄλλοδαπῶν ἐπικούρων; constant use of masculine articles and pronouns). 2. Quintus employs the vocabulary of body parts in almost every line (86 αἶμα, 89 ἐν αἵματι, 90 χερσὶ, 91 ἔγκατ', 92 ποδῶν, 93 νεκρούς, 95 χεῖρες, κεφαλῆσι, 96 νῶτα, 97 μαζούς, ἰζύας, and 98 αἰδοίων). What adds to the brutality of the passage is the fact that those body parts are always mutilated, cut off or displaced. Some people are lying in their blood (89 κείντο κατὰ πτολίεθρον ἐν αἵματι), some have their legs and hands and heads cut off (92 ποδῶν κοπέντων and 95 χεῖρες ἀπηράχθησαν κεφαλῆσι), some hold their entrails from falling out with their bare hands (90–1 χερσὶ / δράγδην ἔγκατ' ἔχοντες), others have their bodies pierced by weapons (96–7 μελῖαι διὰ νῶτα πέρησαν / ἄντικρυς ἐς μαζούς). Thus, the sheer chaos Quintus depicted in the feast (cf. 1–20 n.; the disorder also trans-

gresses into the sheep simile in lines 13.67–71) is transported into this passage. Throughout the lines, a regular state of affairs is no longer in action. Disorientation, disintegration and dysfunction prevail. Just as the drunken Trojan utters κεκολυμένα in line 8, the Trojans are now actually mutilated with their hands, feet and heads cut off. Triphiodorus features similar brutalities in 556–628. However, as Miguélez-Cavero 2013, 393 puts it: “Triph[iodorus] appears restrained when his treatment is compared with [Q.S.] 13.86–99, 127–30, 143–4, 146–56.” See Friedrich 1956 and Fenik 1968, 15, 57, 82–5, 181–2 and 192 for slayings in the *Iliad*.

86. Πάντη: see 2 n. Just as the Trojan festivities were ἀμφὶ δὲ πάντα, so the carnage occurs everywhere.

αἷμα κελαινὸν ὑπέρρει: cf. Q.S. 8.234 ὑπέρρειν αἷμα κελαινόν. Cf. also 3.139–40 ἐνὶ γούσις / ἔξεν αἷμα κελαινόν and 3.310–1 περὶ δὲ κνημίδα φαεινὴν / ἔβλυσεν αἷμα κελαινόν. In the *Iliad*, the combination αἷμα κελαινόν in 1.303, 7.329, 11.829, 11.845. Otherwise frequently in the *Odyssey* in the *Nekyia* in book 11 (11.98, 11.228, 11.232, and 11.390). Blood in Greek Epic tradition is regularly described as dark, rather than red (cf. also the adjectives κελαινεφές, κελαινόν, and μέλαν). See Dürbeck 1977, 156 and Neal 2006, 296. The darkness of the blood stands in stark contrast to the light skin and metaphorically for death itself (cf. e.g. *Il.* 5.83, 16.334, and 20.477 πορφύρεος θάνατος, 13.350 θανάτου μέλαν νέφος, and 16.687 κακὴν μέλανος θανάτοιο; see Brügger 2016, 237). In Quintus, a variety of nouns are described as κελαινός (1.288 δόρυ, 3.647 πένθος, 6.332 κῶμα, 6.498 Κῆρες, 7.572 ἄλς, 10.306 φρήν, 12.176 γαῖα, and 14.417 οἶδμα). The verb ὑπορρέω does not appear in Homer.

δεῦτο δὲ χθών: the earth becomes moist due to blood in Q.S. 1.346–7 μέγα δ’ ἔστενεν ἄσπετος αἶα / αἷματι δευομένη, 2.355–7 Πολλοὶ δ’ ἐν κονίησι καὶ αἷματι θυμὸν ἔλειπον / Αἰθιόπων ὑπὸ χερσὶ, λύθρω δ’ ἐφορύνετο γαῖα / ὄλλυμένων Δαναῶν, 3.22–3 πάντα δὲ φερέσβιος αἷματι γαῖα / δεῦτο, 6.354–5 περὶ δ’ αἷματι πάντα / δεῦτο γαῖα μέλαινα, and 9.147–8 Κόνις δ’ ἐρυθθαίνετο λύθρω / κτεινομένων and due to tears in 2.623–5 and 3.601–3. This common Homeric motif appears e.g. in *Il.* 4.451 8.65 ῥέε δ’ αἷματι γαῖα, 10.484 ἐρυθθαίνετο δ’ αἷματι γαῖα, 11.394–5 αἷματι γαῖαν ἐρεῦθων / πύθεται, 13.655 21.119 ἐκ δ’ αἷμα μέλαν ῥέε,

δεῦε δὲ γαῖαν, 15.715 20.494 ῥέε δ' αἵματι γαῖα μέλαινα, and 17.360–1 αἵματι δὲ χθῶν / δεῦτε πορφυρέω. Cf. Tryph. 542 νήχετο δ' αἵματι γαῖα. See Barbaresco 2019.

87. Τρώων ὄλλυμένων: cf. Q.S. 2.357 ὄλλυμένων Δαναῶν, *Il.* 8.202 and 8.353 ὄλλυμένων Δαναῶν, and *Od.* 10.123 ἀνδρῶν ὄλλυμένων. On the Trojans see 19 n.

ἀλλοδαπῶν ἐπικούρων: cf. Q.S. 3.172–4 ὡς ἄρα λαοὶ / Τρώων ἱποπόλων ἠδ' ἀλλοδαπῶν ἐπικούρων / ὑστατὴν Ἀχιλῆος ὑποτρεμέσκον ὀμοκλήν. In the *Iliad*, the Trojans are regularly accompanied by ἐπίκουροι. Cf. the formula κέκλυτέ μεν, Τρῶες καὶ Δάρδανοι, ἠδ' ἐπίκουροι (e.g. *Il.* 3.456, 7.348, 7.368, and 8.497).

88. δεδμημένοι: this perfect passive participle in Homer always with ὕπνος or κάματος (cf. *Il.* 14.482–3 Πρόμαχος δεδμημένος εὔδει / ἔργει ἐμῷ (with Latacz et al 2015, 220–1), 24.678 μαλακῷ δεδμημένοι ὕπνω, and *Od.* 14.318 αἰθρῷ καὶ καμάτῳ δεδμημένον ἦγεν ἐς οἶκον; cf. also *Il.* 24.4–5 ὕπνος / ἦρει πανδαμάτωρ). In Quintus in 5.349 ὕπνω ὑπ' ἀμβροσίῳ δεδμημένοι.

θανάτῳ δεδμημένοι ὀκρυόεντι: the adjective 5x in Quintus. Cf. Q.S. 1.133 and 1.539 ἀνὰ μόθον ὀκρυόεντα, 6.262 ἄντρῳ ὑπ' ὀκρυόεντι, and 13.367 ὑπὸ ζόφον ὀκρυόεντα. In Homer in *Il.* 6.344 δᾶερ ἐμεῖο κυνὸς κακομηγάνου ὀκρυοέσσης (a doubtful line, see Stoevesandt 2008, 115–6), 9.63–4 ἀφρήτωρ ἀθέμιστος ἀνέστιός ἐστιν ἐκεῖνος / ὃς πολέμου ἔραται ἐπιδημίου ὀκρυόεντος, A.R. 2.607 Οἱ δὲ που ὀκρυόεντος ἀνέπνεον ἄρτι φόβοιο, and 2.737–8 ὀκρυόεντος ἀναπνεύουσα μυχοῖο / συνεχῆς. Quintus uses the adjectives κρυόεις and κρυερός synonymously. Cf. e.g. Q.S. 1.487 ἐκίχανεν ἀνὰ κρυερὸν στόμα χάρμης, 1.625 Εὐτ' ἐλάτη κλασθεῖσα βίη κρυεροῦ Βορέας, 2.601 χειμῶνος κρυεροῖο καὶ εἶαρος ἀνθεμόεντος, 3.527 ὕδατος ἐν πυρὶ θέντας ἄφαρ κρυεροῖο λέβητας, 5.366 ἦ τε φέρει ναύτησι τέρας κρυεροῖο φόβοιο, 6.262 ἄντρῳ ὑπ' ὀκρυόεντι, μελαίνης ἀγχόθι Νυκτὸς, 7.134 ὃς τε φέρει νιφετόν τε πολὺν κρυερὴν τε χάλαζαν, 7.363 κάλλος ὀμοῦ κρυόεντι φόβῳ καταειμέναι αἰεὶ, 7.543 μεσσηγὺς κακότητος ἔσαν κρυεροῦ τε φόβοιο, 8.205 ἦ πίτυς ἦ ἐλάτη κρυεροῦ Βορέας βίηφιν, 9.72 ταρφέες ἐκ νεφέων κρυερῆ ὑπὸ χειμάτος ὥρη, and 10.420 πίδακος ἐσσυμένης κρυερὸν περιτήκεται ὕδωρ. See Bär 2009, 395–6 for a detailed discussion.

89. κείντο: the impf. form in Quintus always occurs with corpses (the only exception are wounded warriors in 11.325–6 Καί ῥ' οἱ μὲν στυγερῆ βεβολημένοι ἦτορ ἀνὴρ / κείντο βαρυστενάχοντες ἐπ' ἄλγεσιν). Cf. 3.380–1 κείντο πολυκλαύτιο λελασμένοι ἰωχομοῖο / πρηγνές, 11.308–9 κείντο, παρ' αἰγιαλοῖσιν ἀλίγκιον ἐκχυμένοισι / δοῦρασιν, 11.315 κείντο πολυκλαύτιο λελασμένοι ἰωχομοῖο, and 14.524–5 οἱ δ' ἐν νήεσσι πεσόντες / κείντο καταφθιμένοισιν ἐοικότες.

κατὰ πτολίεθρον: this combination only here in Quintus, not in Homer. κατὰ ἄστῳ in *Il.* 2.803, 6.287, 7.296, 18.286, 21.225, 22.1, 22.394, 22.433, 24.327, and 24.662.

ἐν αἵματι: a common prepositional phrase with regard to dead soldiers in Quintus is ἐν κονίησι καὶ αἵματι (1.659, 2.355, 6.377, and 11.314). Cf. *Od.* 22.383–4 (Odysseus looking at the dead suitors) τοὺς δὲ ἶδεν μάλα πάντας ἐν αἵματι καὶ κονίησι / πεπεῶτας πολλούς and Verg. *A.* 2.364–6 *plurima perque vias sternuntur inertia passim / corpora perque domos et religiosa deorum / limina.*

ἐφύπερθε / πίπτον: cf. Q.S. 6.357–8 οἱ μὲν ἔτ' ἀσπαίροντες ὑπ' ἔγχεσιν, οἱ δ' ἐφύπερθε / πίπτοντες and 13.456 ἀπόλοντο δόμων ἐφύπερθε πεσόντων. In Homer, the adverb appears prominently in type scenes in which maidens are commanded to bring pillows and blankets (*Il.* 24.644–6 *Od.* 4.297–9 *Od.* 7.336–8 δέμνι' ὑπ' αἰθούσῃ θέμεναι καὶ ῥήγεα καλὰ / πορφύρε' ἐμβαλέειν, στόρεσαι τ' ἐφύπερθε τάπητας, / χλαίνας τ' ἐνθέμεναι οὐλας καθύπερθεν ἔσασθαι). Quintus employs a word known from a specific context in an opposing situation. The *lector doctus* knows that the word ἐφύπερθε appears in *Iliad* and *Odyssey* in this typical scene which is why his use of the word here is full of bitter irony. The Trojans do not fall into cushy blankets but into their death.

90. ἀποπνεύοντες ἐὼν μένος: with the meaning “to die” 8x in Quintus. With μένος only here. Otherwise with θυμός (cf. Q.S. 8.333–4 ἄλλοθεν ἄλλαι / θυμὸν ἀποπνεύουσι and 14.539–40 Οἱ δ' ἄποτον λάπτοντες ἀλὸς πολυηχέος ἄλμην / θυμὸν ἀποπνεύοντες ὑπὲρ πόντιο φέροντο) or absolute (1.198–9 Τῷ δ' αἰετὸς ὄξυ κεληγῶς / ἦδη ἀποπνεύουσαν, 6.211 ἀποπνεύοντι δ' ἐφάκει, 10.116 οἱ δ' ἄρ' ἀποπνεύουσι πάρος γεύσασθαι ὀπώρης, and 13.124 Ἄλλοι δ' ἀμφ' ἄλλοισιν ἀπέπνεον). In Homer with θυμός in *Il.* 4.522–4 ὁ δ' ὕπιος ἐν κονίησι / κάππεσεν, ἄμφω χεῖρε φίλοις

ἐτάροισι πετάσσας, / θυμὸν ἀποπνείων, and 13.653–4 ἐζόμενος δὲ κατ' αὐθι φίλων ἐν χερσὶν ἐταίρων / θυμὸν ἀποπνείων. See also Bär 2009, 502–3 and Carnounis 2019, 239. For μένος πνείνοντες see 80 n.

90–3. οἱ δ' ἄρα χερσὶ / δράγδην ἔγκατ' ἔχοντες οἰζυρῶς ἀλάληντο / ἀμφὶ δόμους, ἄλλοι δὲ ποδῶν ἐκάτερθε κοπέντων / ἀμφὶ νεκροὺς εἴρπυζον ἀάσπετα κωκύοντες: the fatally dismembered Trojans with their entrails falling out and their feet cut off stand symbolically for the city of Troy here. Just as the city is not yet taken, so the Trojan soldiers are not yet dead. However, there is no chance of living on longer, for both are hopelessly damaged. Cf. also Q.S. 13.151–6 Ἄλλοι δ' αὖ πελέκεσσι καὶ ἀξίνησι θοῆσιν / ἥσπαιρον δμηθέντες ἐν αἵματι· τῶν δ' ἀπὸ χειρῶν / δάκτυλοι ἐτμήθησαν, ἐπὶ ξίφος εὐτ' ἐβάλοντο / χεῖρας ἐελδόμενοι στυγεράς ἀπὸ Κῆρας ἀμύνειν. / Καί πού τις βρεχμὸν τε καὶ ἐγκέφαλον συνέχευε / λάα βαλῶν ἐτέροιο κατὰ μόθον and 13.438–63. See Avlamiis 2019, 190–5 for a discussion of this passage in light of Aelius Aristides' rhetorical description of an earthquake destroying Rhodes.

91. δράγδην: a *hapax legomenon*. The Mss. on Plutarch 2.418e have ράγδην, which Wyttenbach emended to δράγδην.

ἔγκατ' ἔχοντες: the noun 8x in Quintus. 3x with χέω. Cf. 3.70 ὄφρα κέ οἱ μέλαν αἶμα καὶ ἔγκατα πάντα χυθείῃ, 8.301–2 περὶ δ' ἔγχεϊ μακρῷ / ἔγκατα πάντ' ἐχύθησαν, and 9.189–90 αἰχμὴ δὲ ποτὶ ράχιν ἐξεπέρησεν. / ἔγκατα δ' ἐξεχύθησαν.

οἰζυρῶς: 16x in Quintus. 12x in this *sedes*. 8x in the formula οἰζυρῶς ἀπολέσθαι (cf. e.g. 3.81, 6.142, 10.44, and 14.159).

ἀλάληντο / ἀμφὶ δόμους: cf. Q.S. 13.160 ἀμφὶ δόμους Πριάμοιο κυδοίμεον ἄλλοθεν ἄλλον. This very verb form appears again in Q.S. 13.111–2 ἀλλ' αὐτῶς ἀλάληντο περὶ μελέεσσι χιτῶνα / μούνον ἐφεσσάμεναι, where the Trojan women are just like the Trojan men erring through their city. Otherwise in Quintus only in 14.63 Ὡς δ' ὄτ' ἄλω<ο>μένοισι δι' ἀκαμάτιοι θαλάσσης, where the victorious Greeks are compared to sailors who, after long travels, find land.

92. ἄλλοι δὲ ποδῶν ἐκάτερθε κοπέντων: cf. Q.S. 1.264 κόψας αὐχενίουσ στιβαρῷ βουπλήγι τένοντας, 6.585 κόψε δέ οἱ θοὰ νεῦρα, 11.71 ὄμου ἀπὸ βριαροῖο κεκομμένη ἄορι λυγρῷ, *Od.* 8.527–8 (of a prisoner of war) οἱ δέ

τ' ὄπισθε / κόπτοντες δούρεσσι μετάφρενον ἠδὲ καὶ ὤμους, and 22.477 (of the goatherd Melantheus) χειρᾶς τ' ἠδὲ πόδας κόπτον κεκοτηότι θυμῷ. The adverb ἐκάτερθε appears here and in Q.S. 4.258–9 Ὁ δ' ἄλκιμον ἄνδρα τινάξας / ἐξ ὤμων ἐκάτερθε and 4.360–1 καὶ ἰδρεῖσσι διατημῆξας ἐκάτερθε / χειρᾶς ἐς ὀφρύα τύψεν ἐπάλμενος in the meaning of “both” with regard to body parts.

93. ἀμφὶ νέκρους: parallel to ἀμφὶ δόμους in line 13.92.

ἀμφὶ νέκρους εἵρπυζον: cf. Q.S. 5.507–8 ὡς ὃ γε κωκύεσκε κασιγνήτιο δαμέντος / ἐρπύζων περὶ νεκρόν. This verb appears in the *Iliad* only in 23.225 ἐρπύζων παρὰ πυρκαϊήν, ἀδινὰ στεναχίζων, where Achilles is roaming around Patroclus' tomb. The scene here and in the *Iliad* share similarities. They both feature local information in a prepositional phrase, the same verb εἵρπυζειν and a participle with the meaning “to wail” combined with an adverb. Most importantly, both scenes feature a dead body.

ἀάσπετα κωκύντες: cf. Q.S. 3.460, 3.683, and 10.309, always at the end of a line. For ἄσπετα see 25 n. The verb κωκύειν appears in Quintus apart from here and later on in this book (line 108) only in the context of someone bewailing a specific person. Most notably of Achilles in 3.460, 3.505, 3.593, 3.628, 3.683, and 3.779 and Paris in 10.309, 10.413, 10.364, and 10.385. Cf. also Q.S. 2.591–2 καὶ πολλὰ θεαὶ περικωκύσαντο / υἷα κυδαινουσαι εὐθρόνου Ἥριγενείης, 3.484 κωκύσειν ἄλιαστον, 3.593–4 κωκύουσαι / ἐκπάγλως, and 3.779–80 κωκύουσα / ἔσσυμένως. In Homer, it is always of women (notably in a simile of the weeping Odysseus, comparing him to a mourning woman in *Od.* 8.527 ἀμφ' αὐτῷ χυμένη λίγα κωκύνει; cf. also 4.259 λίγ' ἐκώκυνον) and only once transitive (*Od.* 24.295 κώκυσεν ἐν λεχέεσσιν ἐὸν πόσιν). In the *Iliad* in 18.37 κώκυσέν τ' ἄρ' ἔπειτα and 18.71 ὄξυ δὲ κωκύσασα in Thetis' reaction to the wailing Achilles, 19.284 λίγ' ἐκώκυε, and 22.407 κώκυσεν δὲ μάλα, and 24.200 κώκυσεν δὲ γυνή καὶ ἀμειβετο μύθῳ in Hecuba's lament for Hector and Priam. See Krapp 1964, 38–9, Tichy 1983, 266, and Spatafora 1997, 12–3.

94. ἐν κονίῃσι: 11x in Homer, 42x in Quintus. A common phrase with regard to dead soldiers in Quintus is ἐν κονίῃσι καὶ αἵματι (e.g. 1.659, 2.355, 6.377, and 11.314). See also line 89 ἐν αἵματι.

μεμαώντων: see 47 n.

95. ἀπηράχθησαν: besides here in Quintus only in 10.217 Πουλυδάμας ἀπάραξε σάκος τελαμῶνα δαΐξας. In Homer with and without *tnesis* in *Il.* 13.577 ἀπό δὲ τρυφάλειαν ἄραξεν, 14.497 ἀπήραξεν δὲ χαμᾶζε / αὐτῇ σὺν πῆληκι κάρη, 16.116 ἀντικρὺ δ' ἀπάραξε, and 16.324 ἀπὸ δ' ὄστέον ἄχρισ ἄραξε. See Saunders 1999, 361.

96. μελίαι: appears 13x *Il.*, 3x *Od.*, and 14x Q.S. With the meaning of “ash wood” in *Il.* 13.178 and 16.767, in Quintus in 1.249 (of the dying Bremusa) Ἡ δ' ἔπεσεν μελίη ἐναλίγκιος. Otherwise always as a spear (see LfggrE s.v.: “Lanze(nschaft) aus Eschenholz”).

διὰ νῶτα πέρησαν: the verb *περαίνειν* otherwise in Quintus with *γναθμός* (cf. e.g. 3.158–9 Ἀλκιθόου δ' ἄρ' ἔπειτα διὰ γναθμοῖο περήσας / γλῶσσαν ὄλην ἀπέκερσεν and 6.640–1 τοῦ δ' αἴψα διὰ γναθμοῖο πέρησε / χαλκός· ὁ δ' ἔστονάχησε), στόμα (cf. e.g. 11.28–9 πέρησε δ' ἀνὰ στόμα χαλκός / γλῶσσαν ἔτ' αὐδῆεσσαν and 13.170 ἐγχεῖη κοῖλοιο διὰ στομάχοιο πέρησεν), ὄμφαλος (cf. e.g. 11.202 αἰχμῆ δὲ παρ' ὄμφαλὸν ἐξεπέρησεν / ἔγκατ' ἐφελκομένη), and ἵππος (cf. e.g. 1.348 ἵπποι δ' ἀμφὶ βέλεσσι πεπαρμένοι ἢ μελίησιν). Cf. also 11.307–8 (of dead soldiers) Καὶ ῥ' οἱ μὲν ξιφέεσσι πεπαρμένοι ἢ μελίησι / κεῖντο.

97–9. <τ>ῶν δ' ἰξῦας ἄχρισ ἰκέσθαι / αἰδοίων ἐφύπερθε διαμπερές, ἦχι μάλιστα / Ἄρεος ἀκαμάτοιο πέλει πολυῶδυνος αἰχμῆ: very similar to the “special pain of a wound in the groin” (James 2004, 335) is *Il.* 13.567–9 Μηριόνης δ' ἀπίοντα μετασπόμενος βάλε δουρὶ / αἰδοίων τε μεσηγὺ καὶ ὄμφαλοῦ, ἔνθα μάλιστα / γίγνεται Ἄρης ἀλεγεινὸς οἴζυροῖσι βροτοῖσιν. Cf. also *Il.* 4.492 βεβλήκει βουβῶνα and 5.66 βεβλήκει γλουτὸν κατὰ δεξιόν. See Janko 1992, 116, Brügger 2016, 147, and especially Morrison 1999, 144 for a list of deadly abdominal wounds.

97. ἐς μαζοῦς: otherwise, soldiers in Quintus receive chest wounds *παρὰ μαζόν* (1.248, 6.509, and 6.635), *ὑπὸ μαζόν* (10.123), *ὑπὲρ μαζοῖο* (1.594, 2.258, and 10.214) and *ἀγχόθι μαζοῦ* (6.506). Cf. also 2.463–5 πολλὰκις ἰθύνεσκον ἐὸν μένος, ἄλλοτε δ' αὐτε / βαιὸν ὑπὲρ κνημῖδος, ἔνερθε δὲ δαιδαλέοιο / θώρηκος βριαροῖσιν ἀρηρότος ἀμφὶ μέλεσσιν, 10.149–50 διὰ δὲ πλατὺν ἦλασεν ὦμον / αἰχμῆ ἀνηρή, and Hes. *Op.* 417–9 δὴ γὰρ τότε

Σείριος ἀστήρ / βαιὸν ὑπὲρ κεφαλῆς κηριτρεφῶν ἀνθρώπων / ἔρχεται ἡμάτιος.

<τ>ὼν δ' ἰζύας ἄχρισ ἰκέσθαι: ἰζύς in a strictly anatomical sense in Quintus only in 11.201–2 Αἰνείας δ' ἐδάμασσε βαλὼν ὑπὲρ ἰζύα δουρι / Αἰθαλίδην. In 12.140–1 τῆ δ' ἐφύπερθε συνήρμωσε νῶτα καὶ ἰζὺν / ἐξόπιθεν as a part of the Trojan horse. For ἄχρισ ἰκέσθαι cf. Q.S. 4.361–2 ἄχρισ ἰκέσθαι / ὀστέον, 8.464 καὶ ἐς πέρατ' ἄχρισ ἰκέσθαι, 9.376 ἐς ὀστέον ἄχρισ ἰκέσθαι, and 10.273–4 καὶ ἔνδοθι μέχρῃς ἰκέσθαι / μυελὸν ἐς λιπῶντα δι' ὀστέου. Similar also 1.830 μέχρῃς Ἡῶ δῖαν ἰκέσθαι. In Homer only as an adverb. Only once with the genitive in *Od.* 18.370 νήστιες ἄχρι μάλα κνέφαος.

98. αἰδοίων ἐφύπερθε: cf. Q.S. 6.553–5 τὸν δ' ὃ γε Μηριόνης νύξ' ἔγχεϊ ὀκρίοντι / αἰδοίων ἐφύπερθε. For the adverb see line 89.

διαμπερές: in Quintus only here and in 1.617 παμῆνη δὲ διαμπερές ὄβριμος αἰχμῆ. Very common in Homer.

99. Ἄρεος ἀκαμάτιο: the adjective 8x *Il.*, 2x *Od.*, 8x A.R., 60x Q.S. Cf. Q.S. 1.48–9 ἀκαμάτιο κατέρχεται Οὐλύμπιο / Ἡῶς, 1.54–5 ἐσίδοντο / Ἄρεος ἀκαμάτιο βαθυκνήμιδα θύγατρα, 1.154 Διὸς μένος ἀκαμάτιο, 2.380, 4.56, and 10.319 ἀκάματος Ζεὺς, and 10.47 and 11.419 ἀκαμάτου Διὸς. Besides also in the phrase χερσὶν ὑπ' ἀκαμάτοισι (6x; cf. Hes. *Th.* 519 and 747 ἀκαμάτησι χέρεσσιν), ἀκαμάτιο θαλάσσης (3x), and ἀσπίδος ἀκαμάτιο (3x). In Homer, always as an epithet of πῦρ (see Paraskevaides 1984, 74–5). Cf. Q.S. 5.387 πυρὸς ἀκαμάτιο θοὸν μένος, 11.94 δὴ γάρ οἱ ἐναίθεται ἀκάματον πῦρ, and 14.455–6 κρατεροὶ δὲ καὶ ἀκαμάτου πυρὸς ὀρμὴν / λάβρον ἀποπνείοντες ἔσαν καθύπερθε δράκοντες. See Bär 2009, 231–2, Ferreccio 2014, 26–8 and n341 for further discussion.

The god of war Ares appears in Homer 12x with the epithet βροτολογός (e.g. *Il.* 5.845, 5.909, 8.349, 11.295, 12.130, 13.298, 20.46, and 21.421; not in Quintus but cf. λοίγιος Ἄρης in 7.17). For Ares see 85 n.

πολυῶδνος αἰχμῆ: cf. Theoc. 25.238 πολυῶδνος ἰός. In Quintus, the noun appears also with the adjectives αἱματόεσσα (6.409), πολύστονος (6.412), περιμήκετος (8.217), and ἀνηρή (10.150). Cf. also αἰχμῆ χαλκείη (e.g. *Il.* 4.461, 4.503, 5.282, and 6.11), αἰχμῆ ... ἀλεγεινή (*Il.* 5.658), αἰχμὴν τριγλῶχνα (Opp. C. 1.152), and αἰχμησὶν δολιχῆσιν (Q.S. 3.384). The

adjective is a *harax legomenon* in Quintus and does not appear in Homer. But cf. the adjective πολυώνυμος in *h.Ap.* 82, *h.Cer.* 18 and 32 Κρόνου πολυώνυμος υιός.

100–1. Πάντη δ' ἀμφὶ πόλῃα κυνῶν ἀλεγεινὸς ὀρώρει / ὠρυθμός: cf. the bad omen in Q.S. 12.518–9 ἐν δὲ λύκοι καὶ θῶες ἀναιδέες ὠρύσαντο / ἔντοσθεν πύλων. Just as predicted, animals are roaming the streets of Troy during the battle. Also in 13.457–8 Ἴπποι δ' αὖτε κύνες τε δι' ἄστεος ἐπτοίηντο / φεύγοντες στυγεροῖο πυρὸς μένος. Cf. also A.R. 3.1216–7 ἀμφὶ δὲ τήγχε / ὄξειή ὑλακῆ χθόνιοι κύνες ἐφθέγγοντο, Theoc. 2.35 Θεστολί, ταὶ κύνες ἄμμιν ἀνὰ πτόλιν ὠρύονται. In Tryph. 607–12 dogs are eating their dead owners during the battle in the city: οἰωνοὶ τε κύνες τε κατὰ πτόλιν ἄλλοθεν ἄλλοι, / ἠέριοι πεζοὶ τε συνέστιοι εἰλαπινασταί, / αἶψα μέλαν πίνοντες ἀμείλιχον ἔλκον ἐδωδὴν, / καὶ τῶν μὲν κλαγγὴ φόνον ἔπνεεν, οἱ δ' ὑλάοντες / ἄγρια κοπτομένοισιν ἐπ' ἀνδράσιν ὠρύοντο, / νήλεες, οὐδ' ἀλέγιζον ἐοὺς ἐρύοντες ἄνακτας. This motif appears in Quintus in e.g. 1.329–30 οἰωνοῖς δὲ βόσις καὶ θηρσί θανόντες / κείσεσθ', 1.644 5.441 Κεῖσό νυν ἐν κονίησι κυνῶν βόσις ἠδ' οἰωνῶν / δευλαίη, 6.417–8 ὄτ' οἰωνοὶ δατέωνται / σάρκα τετὴν κταμένοιο κατὰ μόθον, 10.403–4 νέκυν δ' οὐ γαῖα καλύψει, / ἀλλὰ κύνες δάψουσι καὶ οἰωνῶν θοὰ φῶλα, and 11.244–5 οἰωνοὶ κεχάροντο μεμαότες ἔγκατα φωτῶν / δαρδάψαι καὶ σάρκας. See Miguélez-Cavero 2013, 438–40.

Πάντη: see 2 n.

κυνῶν: here, in 13.457–8 (also in the destroyed city) Ἴπποι δ' αὖτε κύνες τε δι' ἄστεος ἐπτοίηντο / φεύγοντες στυγεροῖο πυρὸς μένος, and 14.349 (Hecuba is transformed into a dog) ἐκ βροτοῦ ἀλγινόεσσα κύων γένετ' are the only incidents of dogs in the main narrative of the *Posthomerica*. Otherwise, they occur often in similes and insults (cf. 1.644 and 5.441 Κεῖσό νυν ἐν κονίησι κυνῶν βόσις ἠδ' οἰωνῶν and 100–1n. above). Cf. Priam's vision of the fall of his city, where he imagines his dogs drinking their owner's blood in *Il.* 22.70 οἱ κ' ἐμὸν αἶμα πίνοντες ἀλύσσοντες περὶ θυμῷ (see de Jong 2012, 75). On dogs in Homeric epics, see Lilja 1976, 13–36.

ἀλεγεινός: one of Quintus' *Lieblingswörter* (81x, 30x in Homer). In Homer with a plethora of nouns, most commonly with κύματα (e.g. *Il.*

24.8, *Od.* 8.183, 13.91, 13.264) and μάχη (e.g. *Il.* 18.248, 19.46, and 20.43).

ὄρωρει: see 76 n.

101. ὠρυθμός: only here in Quintus, not in Homer. Cf. Opp. C. 4.218–9 (of a howling puppy used as bait) ὁ δ' ἄρ' ὄκα περισπερχῆς ὀδύνησιν / ὠρυθμοῖς ὑλάει καὶ πορδαλίεσσιν ἀυτεῖ and Theoc. 25.217 (the roaring of a lion) ὠρυθμοῖο πυθέσθαι.

στοναχή δὲ δαΐκταμένων αἰζηῶν: cf. Q.S. 3.31 ὡς ἴδεν ἄσπετα φύλα δαΐκταμένον ἥρώων, 7.147 στοναχή δὲ δαΐκταμένων πέλε φωτῶν, 7.710 δαΐκταμένον ἥρώων, 14.515–6 Στοναχή δὲ καὶ οἰμωγὴ κατὰ νῆας / ἔπλετ' ἀπολλυμένων, *Il.* 21.146 ἐπεὶ κεχόλωντο δαΐκταμένων αἰζηῶν, and 21.301–2 πολλὰ δὲ τεύχεα καλὰ δαΐκταμένων αἰζηῶν / πλῶον καὶ νέκυες. Similar Tz. *Posthomerica* 724 Καὶ τότε δὴ στοναχή τε καὶ οἰμωγὴ γένετ' ἀνδρῶν.

102. λευγαλέη: 53x in Quintus, 6x *Il.*, 9x *Od.* Cf. especially *Od.* 16.273, 17.202, 17.337, and 24.157 (about the disguised Odysseus) πτωχῶ λευγαλέῳ ἐναλίγκιον ἠδὲ γέροντι. With people, only three times in Quintus: 1.103 (Andromache to Penthesileia) Λευγαλέη, τί μέμνηας ἀνὰ φρένας, 3.114 (Hera to Apollo) Σχέτλιε, οὐ νύ τι οἶδας ἐνὶ φρεσὶ λευγαλέησιν, and 14.429–30 ἐπεὶ ἦ τίσις οὐκέτ' ὀπηδεῖ / ἀνδράσι λευγαλέοισι. See Bär 2009, 340–2.

περὶ δ' ἴαχε: this verb in Quintus only here in *tmesis* (cf. *Od.* 9.295 and Hes. *Th.* 69). Without e.g. in Q.S. 2.605, 3.601, 11.382, 14.416, 14.483, and 14.534. It regularly appears with natural elements: e.g. *Od.* 9.395 περὶ δ' ἴαχε πέτρῃ, Hes. *Th.* 69 περὶ δ' ἴαχε γαῖα μέλαινα, 678 δεινὸν δὲ περιάχε πόντος ἀπείρων, Q.S. 2.605–6 περιάχε δ' οὖρεα μακρὰ / καὶ ῥόος Αἰσῆποιο, 3.601 ἀκταὶ δὲ περιάχον Ἑλλησπόντου, and 14.534 περιάχε δ' αἶα καὶ αἰθήρ, but mostly (19x *Il.*, 2x *Od.*) in a martial setting as “brüllen, bei kriegler. Angriff oder als Teil kriegler. Aktion” (see LfgrE, s.v.). See Ferreccio 2014, 309–10, Serafimidis 2016, 241–2, and Carvounis 2019, 237.

μέλαθρα: see 82 n.

103–23: *Female victims*

In these lines, Quintus moves away from the men toward the women (103 γυναικῶν and 108 Τρωιάδες). It is bitterly ironic that females are now the victims of the lost war, for the drunk τις has ridiculed the Greeks during the feast by comparing them to children and women (18 νηπιάρχους παίδεσσιν εὐκότους ἢ ἐ γυναιξίν). This insult backfires now. On female characters in the *Posthomerica* generally, see Calero Secall 2000 and Cotticelli Kurras 2004.

In lines 86–102, the depiction of body parts and their mutilation was dominant. Now, the focus is first on acoustic signals (103 Οἰμωγή, 103 στονόεσσα, 107 ἀνατρίζουσι, and 108 ἐκώκουν), then on covered body parts (111–2 περι μελέεσσι χιτῶνα / μούνον ἐφεσάμεναι, 115–6 χερσὶ θοῆσιν / αἰδῶ ἀπεκρύψαντο, and 117 κεφαλῆς, κόμην, στήθεα, and χερσὶ). Thus, we encounter many nouns for “dress” (110 μίτρης, 111 χιτῶνα, 112 καλύπτρην, and 113 πέπλον). But again, just as in the section above, we are faced with the general concept of displacement and chaos. Just as the men’s hands, feet and entrails are not where they are supposed to be (cf. lines 88–95), so the women’s dresses are out of place (110 οὐ τι μίτρης ἔτι μέμβλετο and 112–3 οὐ φθάσαν οὔτε καλύπτρην / οὔτε βαθὺν μελέεσσιν ἐλεῖν πέπλον).

The fear and lamenting of the women are justified in as much as women were a much sought-after γέρας in the Homeric world (cf. especially the quarrel between Achilles and Agamemnon over Chryseis and Briseis in *Il.* 1.26–31 and 110–85, Hector’s speech in *Il.* 6.441–65 and Nestor’s threat not to leave Troy before Trojan women are raped in *Il.* 2.354–6 τῷ μὴ τις πρὶν ἐπειγέσθω οἰκόνδε νέεσθαι, / πρὶν τινα παρ Τρώων ἀλόχῳ κατακοιμηθῆναι, / τείσασθαι δ’ Ἑλένης ὀρμήματά τε στοναχάς τε; similarly *Il.* 3.301, 4.161–3, 4.237–9, 6.57–60, 16.831–2, 18.121–3, and 24.731–76). Euripides treats the fate of captured women in his *Trojan Women*, *Hecuba* and *Andromache*. On women as victims of war, see Schaps 1982 and Carney 1996, on the topic of rape as a symbol of victory, see Wickert-Micknat 1982, 40–5, 84, Lerner 1986, 77–86, Hall 1995, 110–2, Feichtinger 2018, and Rollinger 2018.

It is noteworthy, however, that the Greeks do not harm the Trojan women in this passage. Only later in lines 13.443–4 (οἱ δ’ ἄρ’ ὁμός τεκέεσσι κατακτείναντες ἄκοιτις / κάππεσον ἄσχετον ἔργον ἀναπλήσαντες

ανάγκη) and 453–6 (Πολλαὶ δ' αὖτε γυναῖκες ἀνηρῆν ἐπὶ φύζαν / ἐσσύμεναι μνήσαντο φίλων ὑπὸ δώματι παίδων / οὓς λίπον ἐν λεχέεσσιν· ἄφαρ δ' ἀνά ποσσὶν ἰοῦσαι / παῖσιν ὁμῶς ἀπόλοντο δόμων ἐφύπερθε πεσόντων) are women killed by their husbands or burned in their collapsing homes. See also Cassandra's rape in 13.420–9. Women also hurt themselves (116–8 αἱ δ' ἀλεγεινῶς / ἐκ κεφαλῆς τίλλοντο κόμην καὶ στήθεα χερσὶ / θεινόμεναι). Violence directed toward the self is behavior typical of mourning women. See also the depiction of the Rape of the Sabines in Ov. *Ars.* 1.120–4 *constitit in nulla qui fuit ante color. / nam timor unus erat, facies non una timoris: / pars laniat crines, pars sine mente sedet / altera maesta silet, frustra vocat altera matrem; / haec queritur, stupet haec; haec manet, illa fugit.* Cf. also Plb. 2.56.7 εἰσάγει περιπλοκάς γυναικῶν καὶ κόμας διερριμμένας καὶ μαστῶν ἐκβολάς, πρὸς δὲ τοῦτοις δάκρυα καὶ θρήνους ἀνδρῶν καὶ γυναικῶν ἀναμιξ τέκνοις καὶ γονεῦσι γηραιοῖς ἀπαγομένων. See Lelli 2013, 862.

In Triphiodorus, women are the first victims of the battle. Some wish to be killed by their very own husbands: 549 ἀυχένας ἐς θάνατον δειλοῖς ὑπέβαλλον ἀκοίταις (cf. Q.S. 13.443–4 οἱ δ' ἄρ' ὁμῶς τεκέεσσι κατακτείναντες ἄκοιταις / κάππεσον ἄσχετον ἔργον ἀναπλήσαντες ἀνάγκη, Thuc. 3.81.3 οἱ δὲ πολλοὶ τῶν ἱκετῶν, ὅσοι οὐκ ἐπέισθησαν, ὡς ἐώρων τὰ γιγνόμενα, διέφθειρον αὐτοῦ ἐν τῷ ἱερῷ ἀλλήλους, καὶ ἐκ τῶν δένδρων τινὲς ἀπήγγοντο, οἱ δ' ὡς ἕκαστοι ἐδύναντο ἀνηλοῦντο, Plb. 16.31.5 καὶ τοῦτους ἐξώρκισαν ἐναντίον ἀπάντων τῶν πολιτῶν ἧ μὴν, ἐὰν ἴδωσι τὸ διατείχισμα καταλαμβανόμενον ὑπὸ τῶν ἐχθρῶν, κατασφάζειν μὲν τὰ τέκνα καὶ τὰς γυναῖκας, Liv. 21.14.4 *cui enim parci potuit ex iis qui aut inclusi cum coniugibus ac liberis domos super se ipsos concremauerunt aut armati nullum ante finem pugnae quam morientes fecerunt*, 31.17.7 *ibi delecti primum qui, ubi caesam aciem suorum pro diruto muro pugnantem vidissent, extemplo coniuges liberosque interficerent*, D.S. 17.28.3 παρεκάλεσαν αὐτοὺς τέκνα μὲν καὶ γυναῖκας καὶ τοὺς γεγηρακότας ἀνελεῖν, and 18.22.4 τέκνα μὲν καὶ γυναῖκας καὶ γονεῖς εἰς τὰς οἰκίας ἐγκλείσαντες ἐνέπρησαν, κοινὸν θάνατον καὶ τάφον διὰ τοῦ πυρὸς ἐλόμενοι; cf. Miguélez-Cavero 2013, 415–6), some are having miscarriages, leading to both the children's and their mothers' deaths: 556–8 πολλαὶ δ' ἠλιτόμηνα καὶ ἄπνοα τέκνα φέρουσαι / γαστέρος ὠμοτόκοιο χύδην ὠδῖνα μεθεῖσαι / ῥίγεδανῶς σὺν παῖσιν ἀπεψύχοντο καὶ αὐταί.

103. ἄσπετον: see 25 n. and Carvounis 2019, 24 for further parallels of the adverb with verbs of sound.

Οἰμωγή: 5x in Quintus, 6x in Homer. In the *Iliad* twice in the formula ἔνθα δ' ἄμ' οἰμογή τε καὶ εὐχολὴ πέλεν ἀνδρῶν (4.450 8.64). It is also featured prominently in Andromache and Hecuba wailing for the dead Hector (*Il.* 22.408–9 ἀμφὶ δὲ λαοὶ / κῶκυτῶ τ' εἴχοντο καὶ οἰμωγῆ κατὰ ἄστῳ and 22.447 κῶκυτοῦ δ' ἤκουσε καὶ οἰμωγῆς ἀπὸ πύργου). This noun only with men, other than the verb κῶκῶ, which is only used for women (see 108 n.).

στονόεσσα: see 359 n.

104. εἰδομένον: this participle in Quintus apart from 11.134–5 (Apollo in Polymestor's disguise: Τοῖς δ' αἴψα θεὸς ποτὶ μῦθον ἔειπε, / μάντι εἰδόμενος Πολυμήστορι τὸν ποτε μήτηρ) always in similes.

γεράνοισιν: cranes appear in Quintus only in similes. Cf. especially the similes in 5.297–9 (where Ajax the Greater compares his attack to an eagle hunting geese or cranes) τοὶ δ' ἀργαλέως φοβέοντο / χήνεσιν ἢ γεράνοισιν ἐοικότες, οἷς <τ' > ἐπορούση / αἰετὸς ἠϊέν πεδίον κάτα βοσκομένοισιν and 11.110–5 (of the Greek Euryalus scattering the Trojans), but also 3.589–91 ταὶ δ' ἐφέροντο / κλαγγηδόν, κραιπνήσιν εἰδόμεναι γεράνοισιν / ὄσσομένης μέγα χεῖμα where the Nereids are lamenting and rushing to the camp of the Greeks. Cf. also *Il.* 15.690–2, where Hector is compared to an eagle attacking a flock of birds (see Janko 1992, 303–4) ἀλλ' ὡς τ' ὀρνίθων πετεινῶν αἰετὸς αἴθων / ἔθνος ἐφορμᾶται ποταμὸν πάρα βοσκομενάων, / χηνῶν ἢ γεράνων ἢ κύκνων δουλιχοδείρων. For women being compared to birds cf. also Q.S. 7.330–1 (Deidameia crying for Neopolemus like a swallow) Οἷη δ' ἀμφὶ μέλαθρα μέγ' ἀσχαλώσα χελιδῶν / μύρεται αἰόλα τέκνα, 12.489–90 (Laocoön's wife crying for her children like a nightingale) Ὡς δ' ὄτ' ἐρημαίην περιμύρεται ἀμφὶ καλίην / πολλὰ μάλ' ἀχρυσμένη κατὰ δάσκιον ἄγκος ἀηδῶν, and Tryph. 550–1 (the Trojan women lamenting their children like swallows) αἰ δὲ φίλοις ἐπὶ παισὶ, χελιδόνες οἷάτε κοῦφαι, / μητέρες ὠδύροντο. See Miguélez-Cavero 2013, 417–8 for further parallels.

αἰετὸν: in similes, an eagle appears in Quintus also in 3.353–4 οὗς τε φοβήση / αἰετὸς οἰωνῶν προφερέστατος, 5.297–9 τοὶ δ' ἀργαλέως

φοβέοντο / χήνεσιν ἢ γεράνοισιν εἰκότες, οἷς <τ> ἐπορούση / αἰετὸς ἠίοεν πεδίον ἀτά βοσκομένοισιν, and 5.435–6 Ὡς δ' ὅταν αἰετὸν ὠκὺν ὑποπτώσσωσι λαγωὶ / θάμνοις ἐν λασίοισιν (all with respect to Ajax the Greater). For eagle similes in the *Iliad* cf. *Il.* 17.673–5 Ὡς ἄρα φωνήσας ἀπέβη ξανθὸς Μενέλαος, / πάντοσε παπταίνων ὥς τ' αἰετὸς, ὄν ῥά τέ φασιν / ὀξύτατον δέρκεσθαι ὑπουρανίων πετεηνῶν, 22.139–40 ἤυτε κίρκος ὄρεσφιν, ἐλαφρότατος πετεηνῶν, / ῥηϊδίως οἶμησε μετὰ τρήρωνα πέλειαν, and 22.308–10 οἶμησεν δὲ ἀλεις ὥς τ' αἰετὸς ὑψιπετήεις, / ὅς τ' εἶσιν πεδίονδε διὰ νεφέων ἐρεβεννῶν / ἀρπάζων ἢ ἄρν' ἀμαλῆν ἢ πτώκα λαγῶν. Besides, an eagle appears also three times in the context of Prometheus in 5.343–4 ὅτε οἱ μέγας αἰετὸς ἦπαρ / κείρεν ἀεξόμενον κατὰ νηδύος ἔνδοθι δύνων, 6.271–2 λυγρὸς δὲ οἱ ἀγχόθι κείτο / αἰετὸς ἀλγινόνεντι δέμας βεβλημένος ἰῶ, and 10.201–2 κείρε<ν> δὲ οἱ αἰετὸς ἦπαρ / αἰὲν ἀεξόμενον. In the *Iliad* in 8.247 24.315 αὐτίκα δ' αἰετὸν ἦκε, τελειότατον πετεηνῶν and 12.201 12.219 αἰετὸς ὑψιπέτης ἐπ' ἀριστερὰ λαὸν ἐέργων. Cf. also *On. Ars.* 1.117 *ut fugiunt aquilas, timidissima turba, columbae.*

104–5. ἀθρήσωσιν / ὑπόθεν αἰσسونτα δι' αἰθέρος: cf. Q.S. 1.63–4 ὡς δ' ὀπὸτ' ἀθρήσαντες ἀπ' οὐρεος ἀγροῖῶται / Ἴριν ἀνεγρομένην and 7.546–7 ἀνέρες ἀθρήσωσιν ἀπ' οὐρεος αἰσسونτα / χεῖμαρρον. See 68 n. and Tsomis 2018a, 304–5 for further parallels.

The verb αἰσσω with birds also in Q.S. 3.361 ταρφέες αἰσσοῦσιν ἀλευόμενοι μέγα πῆμα and 11.115–6 ἄλλη δ' εἰς ἐτέρην εἰλεύμεναι αἰσσοῦσι / κλαγγηδόν. Cf. also *Il.* 23.868 ἢ μὲν ἐπειτ' ἦϊξε πρὸς οὐρανόν, ἢ δὲ παρείθη / μήρινθος ποτι γαῖαν· ἀτὰρ κελάδησαν Ἀχαιοί, A.R. 2.1033–4 ἤδη καὶ τιν' ὑπερθεν Ἀρήιον αἰσσοντα / ἐνναέτην νήσοιο δι' ἠέρος ὄρνιν ἴδοντο, and A.R. 2.1258–9 μέσφ' αὐτίς ἀπ' οὐρεος αἰσσοντα / αἰετὸν ὠμησῆν αὐτὴν ὁδὸν εἰσενόησαν.

105–6. οὐδ' ἄρα τῆσι / θαρσαλέον στέρνοισι πέλει μένος: for the adjective θαρσαλέος see 55 n. and Q.S. 13.121–2 ἐπεὶ μέγα θάρσος ἀνάγκη / ὤπασεν.

106. στέρνοισι: see 60 n.

μῶνον: as an adverb only 5x in Quintus. 3x in this short passage (cf. lines 112 and 115).

107. ἀνατρίζουσι: a *hapax legomenon*. The Mss. read ἀνατρύζουσι (cf. also Q.S. 4.248, 6.109, 7.331, and 10.326 with the explanation in Vian 1966, 72 n4; see also Carvounis 2019, 37–8 for extensive discussions). The verb τρίζω appears three times in Quintus. In 7.330–2 χελιδιδὸν / μύρεται αἰόκα τέκνα τά που μάλα τετριγῶτα / αἰνὸς ὄφης κατέδαψε καὶ ἤκαχε μητέρα κεδνήν, Deidameia is compared to a swallow lamenting her chicks devoured by a snake.

φοβούμεναι: this participle also in Q.S. 7.133 φοβούμεναι αἰνὸν ἀήτην, 8.238 πόρτιες εὔτε λέοντα φοβούμεναι ἢ σύες ὄμβρον, 13.321 φοβούμενον ἔργα μόθοιο, and *Il.* 8.149 Τυδεΐδης ὑπ' ἐμεῖο φοβούμενος ἴκετο νῆας.

108. Τρωιάδες μέγ' ἐκώκουν ἄλλοθεν ἄλλαι: cf. Q.S. 7.287 (Deidameia to Neoptolemus) Φῆ μέγα κωκύουσα and 10.364 (the nymphs bewailing Paris) Ἀμφὶ δέ μιν Νύμφαι μέγ' ἐκώκουν. Cf. also *Il.* 22.407 κώκυσεν δὲ μάλα μέγα, *Od.* 4.259 Τρωαὶ λίγ' ἐκώκουν, and *Opp. Cyn.* 3.213 στονόεν μέγα κωκύουσιν. The female Τρωιάδες 9x in Quintus, out of which 4x in the last two books (here, 13.508, 14.11, and 14.30) as victims of the war. The Homeric combination Τρωιάδας δὲ γυναῖκας (cf. e.g. *Il.* 9.139, 9.281, and 16.831) does not appear in Quintus. But cf. Tryph. 340, 547, 688 Τρωιάδες δὲ γυναῖκες. For the verb ἐκώκουν see 93 n. It is also prominently featured in Andromache and Hecuba wailing for the dead Hector (cf. e.g. *Il.* 22.408–9 ἀμφὶ δὲ λαοὶ / κωκυτῶ τ' εἴχοντο καὶ οἰμωγῇ κατὰ ἄστῃ and 22.447 κωκυτοῦ δ' ἤκουσε καὶ οἰμωγῆς ἀπὸ πύργου). On the Trojans see 19 n.

ἄλλοθεν ἄλλαι: see 21 n.

109. αἱ μὲν ἀνεγρόμεναι λέγων ἄπο: < ἀνεγείρω. Lelli 2013, 862 links the passage to Mosch. 16 ἢ δ' ἀπὸ μὲν στρωτῶν λεχέων θόρε δειμαίνουσα (see Campbell 1991, 38–9). See 356 n.

110. μίτρης: 3x in Quintus. In 4.213–4 ἀμφὶ δὲ μίτρη / δῆσαντ' ἐνδουκέως, it is used as a bandage and in 4.587–8 δῶκε δ' ἄρα Σθενέλω βριαρὴν κόρυν Ἀστεροπαίου / χαλκείην καὶ δοῦρε δύω καὶ ἀτειρέα μίτρην as a belt. In Homer, it appears 4x and only in this sense. Cf. *Il.* 4.136–7 καὶ διὰ θώρηκος πολυδαϊάλου ἠρήρειστο / μίτρης, 4.185–7 ἀλλὰ πάροιθεν / εἰρύσατο ζωστήρ τε παναίολος ἠδ' ὑπένερθε / ζῶμά τε καὶ μίτρη, 4.215–6 λῦσε δὲ οἱ ζωστήρα παναίολον ἠδ' ὑπένερθε / ζῶμά τε καὶ μίτρη, and

5.856–7 ἐπέρισε δὲ Παλλὰς Ἀθήνη / νείατον ἐς κενεῶνα, ὄθι ζωννύσκειτο μίτρη. See Brandenburg 1977, 119–26.

λυγρῆς: often in this passage. Cf. 13.125–6 ἀμφὶ δὲ λυγραὶ / Κῆρες οὐζυρῶς ἐπεγήθειον ἀλλυμένοισιν, 13.129–30 λυγρῶ δ' ἀνεμίσγετο λύθρῳ / οἶνος ἔτ' ἐν κρητῆρσι λελειμμένος, and 13.140 κακὴν δ' ἄρα δαῖτα λυγρῶ τεύχουσι νομῆι). In Homer, most of the time with ὄλεθρος (16x 26%; see LfrgE, s.v.).

111. αὐτως: here in the sense of “in vain” (*frustra, temere* Pompella 1981). So in 11.73–4 οὐ γὰρ μιν ἀνὴρ εἰς ἔργον ἐνώμα / ἀλλ' αὐτως ἥσπαιρεν. Cf. *Il.* 2.342 αὐτως γὰρ ῥ' ἐπέεσσ' ἐριδαίνομεν and 18.583–4 οἱ δὲ νομῆες / αὐτως ἐνδίσσαν ταχέας κύνας ὀτρύνοντες. For the aspiration of αὐτως see 17 n.

ἀλάληντο: see 91 n.

περὶ μελέεσσι: for this prepositional phrase cf. Q.S. 3.316–7 (of Odysseus) περὶ μελέεσσι δὲ θώρηξ / δεύετο φοινῆεντι λύθρῳ, 4.461–2 (Ajax the Greater putting on Memon's armor) οἶφ γὰρ κείφω γε περὶ βριαροῖς μελέεσσιν / ἥρμοσεν ἀπλήτοιο κατὰ χροὸς ἀμφιτεθέντα, 7.446–7 (Neoptolemus putting on his father's armor) ἀμφὶ δ' ἐλαφρὰ / Ἥφαιστου παλάμησι περὶ μελέεσσιν ἀρήρει, 11.410–1 (of Aeneas) οὐνεκά οἱ μάρμαιρε περὶ βριαροῖς μελέεσσι / τέυχεα θεσπεσίησιν ἐειδόμενα στεροπῆσιν, Opp. *H.* 1.296–7 τόφρα δὲ θυμὸν ἔχουσιν ἀμήχανον ἀδρανέοντες, / ὄφρα περὶ μελέεσσι νέον σκέπας ἀμφιπαγεῖη, and 2.23–5 δῶρα δ' Ἄρηος / φάσγανα χάλκειοί τε περὶ μελέεσσι χιτῶνες / καὶ κόρυθες καὶ δοῦρα καὶ οἷς ἐπιτέρπετ' Ἐνωῶ. Not in Homer.

χιτῶνα: in Quintus only here and in 3.475–6 (where the young Neoptolemus spits on Phoinix' coat) καὶ μεν νηπιέησιν ὑπ' ἐνεσῆησι δίηνας / στήθεά τ' ἠδὲ χιτῶνας. Very common in Homer, where it denotes either a piece of garment worn under the θώρηξ or some piece of the armor itself (cf. the adjective *χαλκοχίτων*; see Catling 1977, 74–118 and Kirk 1990, 66–7).

111–2. χιτῶνα / μῶνον ἐφεσσάμεναι: cf. Q.S. 12.356–7 (of the Trojans running toward the wooden horse) Γηθόσουνοι δ' ἄρα πάντες ἐπέδραμον αἰγιαλοῖσι / τεύχε' ἐφεσσάμενοι. The participle otherwise often figuratively. Cf. e.g. Q.S. 1.19 ἦλυθε Πενθεσίλεια θεῶν ἐπιειμένη εἶδος, 1.60–1 τῶν

δ' ἐφύπερθε / θεσπεσίη ἐπέκειτο χάρις καταειμένη ἀλκὴν, 1.221 μένος καταειμένοι ὦμοις, 2.522–3 ἀλλ' ἄτε πρῶνες / ἔστασαν ἀδιμήτες καταειμένοι ἄσπετον ἀλκὴν, 6.151–2 ἔνθ<α δ'> ἄρ' ἦστο / ἀντιθέη Ἑλένη Χαρίτων ἐπιειμένη εἶδος, 6.241–2 ἀμφὶ σάκος πεπόνητο θεῶν ἐπιειμένη εἶδος / Ἰπολύτη, 6.295–6 εὗτ' ἐσίδοντο / τεύχεά τ' ἦδ' ἐκαὶ ἄνδρα θεῶν ἐπιειμένον εἶδος, and 13.219 ὃ δὲ πατρός ἐοῦ καταειμένος ἀλκὴν. See Bär 2009, 174 for a discussion of this participle.

112–3. ταὶ δ' οὐ φθάσαν οὔτε καλύπτρην / οὔτε βαθὺν μελέεσσιν ἐλεῖν πέπλον: the verb φθάνειν in Quintus only here and in 13.162–3 Τρῶες γὰρ ὅσοι φθάσαν ἐν μεγάροι<σ>ιϖ / ἢ ξίφος ἢ δόρυ μακρὸν ἔησ ἀνά χερσὶν ἀεῖραι. In Homer it does not appear with an infinitive.

καλύπτρην: in Quintus only here and in 14.45 (of Helen) Καὶ ῥα καλυψαμένη κεφαλὴν ἐφύπερθε καλύπτρην. 3x in Homer: *Il.* 22.406–7 (of Hecuba) ἀπὸ δὲ λιπαρὴν ἔρριψε καλύπτρην / τηλόσε, *Od.* 5.231–2 (of Calypso) περὶ δὲ ζώνην βάλετ' ἰξυῖ / καλὴν χρυσεῖην, κεφαλῆ δ' ἐφύπερθε καλύπτρην, and 10.545 (of Circe) κεφαλῆ δ' ἐπέθηκε καλύπτρην. See de Jong 2012, 165 and Carvounis 2019, 44 for further discussions.

113. πέπλον: only twice in Quintus (here and in 3.586 Ἀμφὶ δὲ κυανέοισι καλυψάμεναι χροῖα πέπλοις). 15x in Homer, never with the adjective βαθύς. Cf. E. *Hec.* 933–4 λέχη δὲ φίλια μονόπεπλος λιποῦσα. A πέπλος (cf. e.g. *Il.* 6.90 and *Od.* 18.292–3) was worn by females but also functioned as a cover for various items (cf. *Il.* 5.194, 24.795–6, and *Od.* 7.96–7). See Marinatos 1967, 6–8.

ἀμηχανίη: in Quintus also in 7.537 Οἱ δ' ἄρ' ἀμηχανίη βεβολημένοι ἔνδοθεν ἦτορ, 11.254 ἀμηχανίη δ' ἔχε λαούς, and 14.497–8 Οἱ δ' ἄρ' ἀμηχανίη βεβολημένοι οὔτ' ἐπ' ἐρετμῶ / χεῖρα βαλεῖν ἐδύναντο with the meaning of “helplessness.” Pompella 1981 makes a point differentiating two meanings. In 7.537 he translates with *dubia fortuna*. To me this seems unnecessary since the first part of the line is identical to 14.497. Gärtner 2010, for example, translates all passages with *Hilflosigkeit*. Never in the *Iliad* but once in the *Odyssey*. Cf. 9.295 (of Odysseus and his comrades in the face of Polyphemus) ἀμηχανίη δ' ἔχε θυμόν. See Appel 1994, 62–3, Lelli 2013, 776 and Tsomis 2018a, 301–2.

πεπέδηγτο: 3x in Q.S. Here, 4.200 δὴ τότε που Τεύκροιο μένος καὶ γυῖα πέδησαν / ἀθάνατοι and 12.473–4 πέδησε γὰρ οὐλομένη Κῆρ / καὶ θεός. In

Homer frequently with gods or μοῖρα. Cf. e.g. *Il.* 4.517 Ἐνθ' Ἀμαρυγκείδην Διώρεα μοῖρα πέδησε, 13.435 πέδησε δὲ φαίδιμα γυῖα, 19.94 κατὰ δ' οὖν ἕτερόν γε πέδησε, and 22.5 Ἐκτορα δ' αὐτοῦ μεῖναι ὁλοῦι μοῖρα πέδησεν / Ἰλίου προπάροιθε πυλάων τε Σκαιάων.

115. παλλόμεναι κραδίην: cf. Q.S. 10.376 εἰς ὃ κέ μοι κραδίη <ἐνι> πάλλεται ἦτορ and 13.60 πάλλετ' ἐνὶ στέρνοισι κέαρ (see n.). A powerful reference to *Il.* 22.460–1, when Andromache finds out that her husband Hector has been killed: Ὡς φαμένη μεγάραιο διέσσυτο μαινάδι ἴση, / παλλομένη κραδίην (see de Jong 2012, 181). Cf. also *Il.* 9.609–10 ἦ μ' ἕξει παρὰ νηυσὶ κορωνίσιν, εἰς ὃ κ' ἀϋτμή / ἐν στήθεσσι μένη καὶ μοι φίλα γούνατ' ὀρώρη, 10.94–5 κραδίη δέ μοι ἕξω / στηθέων ἐκθρόσκει, τρομέει δ' ὑπὸ φαίδιμα γυῖα, 20.169 ἐν δέ τέ οἱ κραδίη στένει ἄλκιμον ἦτορ, and 22.451–2 ἐν δ' ἐμοὶ αὐτῆ / στηθεσὶ πάλλεται ἦτορ. An almost identical half-line in Mosch. 17 παλλομένη κραδίην. See Campbell 1991, 39–40.

χερσὶ θεῆσιν: see 39 n.

116. αἰδῶ: with the meaning of “genitals” only here in Quintus (cf. *Il.* 2.262 τὰ τ' ἠδὲ χιτῶνα, τά τ' αἰδῶ ἀμφικαλύπτει and 22.75 αἰδῶ τ' αἰσχύνωσι κύνες κταμένοιο γέροντος). However, see Scheijnen 2018, 64–5 for a discussion on αἰδῶς as a “characteristic of Penthesilea’s female, virginal nature”. See Lelli 2013, 862 for a discussion of the Chaste Venus. See Claus 1975, Laser 1983, 34, Cairns 1993, and Llewellyn-Jones 2003, 155–88 for the concepts of honor and shame in ancient Greek literature.

δυσάμμοροι: 9x in Quintus (of Briseïs in 3.572, Oenone in 10.425, Sinon in 12.360, Priam in 13.227, Deiphobus in 13.356, the Trojan women in 14.386a and 14.543, and Ajax the Lesser in 14.586). Only 4x in Homer: *Il.* 19.315 (Achilles to Patroclus’ corpse) ἦ ῥά νύ μοι ποτε καὶ σὺ, δυσάμμορε, φίλταθ' ἐταίρων, 22.428 ἦ μιν ἔτικτε δυσάμμορος, ἠδ' ἐγὼ αὐτός, 22.484–5 πάϊς δ' ἔτι νήπιος αὐτως, / ὄν τέκομεν σύ τ' ἐγὼ τε δυσάμμοροι, and 24.727 ὄν τέκομεν σύ τ' ἐγὼ τε δυσάμμοροι. The last three incidents all with regard to the dead Hector, when Andromache laments her dead husband. A subtle hint for the *lector doctus*. Just as Andromache calls herself δυσάμμορος because she has lost her husband, so are the other Trojan wives called δυσάμμοροι because they share the

same fate. Coray 2009, 137 explains the word formation as a “steigernde Kontamination” of the adjectives ἄμμορος and δύσμορος.

ἀλεγεινῶς: this adverb does not occur in Homer. Besides here, 3x in Quintus (3.557–8 Ἀγλαΐη δὲ καὶ ἀχνυμένης ἀλεγεινῶς / ἱμερόεν μάρμαιρε, 4.203–4 τοῦ δ’ ἀλεγεινῶς / ἄκρον ἀνεγνάμφθη λαιοῦ ποδός, and 9.455–6a τὴν δ’ ἀλεγεινῶς / ἀχθομένην ἄνεμός <τε> καὶ ἀδρανὴ ποτικλίνη / ἔρνεσι εὐθαλέεσσι).

117. τίλλοντο κόμην: the verb is a *hapax legomenon* in Quintus. Just like the beating or scratching of breasts (see note below for literature), the tearing of hair is a common gesture of mourning in Homer: cf. e.g. *Il.* 18.27 (of Achilles) φίλησιν δὲ χερσὶ κόμην ἤσχυνε δαΐζων, 22.77 (Priam) Ἥ ρ’ ὁ γέρον, πολιὰς δ’ ἄρ’ ἀνά τρίχας ἔλκετο χερσὶ / τίλλων ἐκ κεφαλῆς, 22.405–6 (Hecuba) ἠ δὲ νυ μήτηρ / τίλλε κόμην, and 24.710–1 πρῶται τὸν γ’ ἄλοχός τε φίλη καὶ πότνια μήτηρ / τίλλεσθην. In *Od.* 10.566–7, Odysseus’ companions tear their hair when they hear they have to meet Teiresias in the underworld: Ἦς ἐφάμην, τοῖσιν δὲ κατεκλάσθη φίλον ἦτορ, / ἐξόμενοι δὲ καταῦθι γόων τίλλοντό τε χαιτάς. In Quintus cf. 3.411 (of the Greek women) χαιτάς ἐκ κεφαλῆς προθελύμους δηϊόωντες and 14.24–5 δεδάικτο δὲ χαιτάς / κράτος ἐκ πολιοῖο.

117–8. στήθεα χερσὶ / θεινόμεναι: besides the tearing of hair (see above), the beating or scratching of breasts is a common mourning gesture. In Quintus cf. e.g. Q.S. 3.548–9 στήθεά τ’ ἀμφοτέρησι πεπληγυῖαι παλάμησιν / ἐκ θυμοῦ στενάχεσκον εὐφρονα Πηλείωνα, 3.553–4 ἀμφοτέρης παλάμησι / δρυπτομένη χροῖα καλὸν αὐτεεν, 7.31–4 ἄλλοτε μὲν που / ἐκχόμενον περὶ σῆμα πολύστονον, ἄλλοτε δ’ αὐτε / ἀμφὶ κάρη χεύοντα κόνιν καὶ στήθεα χερσὶ / θεινόμενον κρατερῆσι, and 14.390–1 στήθεα λυγρὰ / ἀμφ’ ὄνυχεσσι δέδρυπτο. In the *Iliad*, in 18.29–31 ἐκ δὲ θύραζε / ἔδραμον ἀμφ’ Ἀχιλῆα δαΐφρονα, χερσὶ δὲ πᾶσαι / στήθεα πεπλήγοντο, 18.50–1 αἱ δ’ ἅμα πᾶσαι / στήθεα πεπλήγοντο, and 19.284–5 χερσὶ δ’ ἄμυσσε / στήθεά τ’ ἠδ’ ἀπαλὴν δειρὴν ἰδὲ καλὰ πρόσωπα. Other gestures of lament are the scratching of the face or cheeks (e.g. *Il.* 2.700 ἀμφιδρυφῆς ἄλοχος Φυλάκη ἐλέλειπτο and 11.393 τοῦ δὲ γυναικὸς μὲν τ’ ἀμφιδρυφοὶ εἰσι παρειαί; cf. also Hes. *Sc.* 243), smearing with ash, dirt or excrement (*Il.* 18.23–5, 22.414, 24.640, *Od.* 24.316–7, and Q.S. 3.412) and the holding of someone’s head (*Il.* 18.71, 24.712, and 24.724). On lament and grief in the

Iliad, see Grajew 1934, 14, Neumann 1965, 86–7, Vermeule 1965, 128, Iakovidis 1966, Alexiou 1974, 6, Sourvinou-Inwood 1983, 37, Wees 1998, 19–41, Huber 2001, 14–5, 33, 59, 82–86, 200–2, Tsagalis 2004, esp. 59–60, Haussker 2011, and DNP, s.v. *Trauer*.

118. γοάσσκον: see Wathélet 1973 and 3 n. for a detailed discussion of the frequentative form of $-(\epsilon)\sigma\kappa^*$. This form also in Q.S. 3.547 (the slave girls lamenting Paris) $\text{ιστάμεναι γοάσσκον ἀμύσσουσαι χροά καλόν}$, 6.649 $\text{Ἀργεῖοι γοάσσκον ἐπὶ ψαμάθοισι πεσόντες}$, 7.256 (Deïdameia to Neoptolemus) $\text{ἀργαλέως γοάσσκεν ἐς αἰθέρα μακρὰ βοῶσα}$, 13.415–6 $\text{Θεοὶ δ' ἐρικυδέα Τροίην / κυανέοις νεφέεσσι καλυψάμενοι γοάσσκον}$, and 14.384 (of the Trojan war prisoners) $\text{ληιάδες καὶ πολλὰ κινυρόμεναι γοάσσκον}$. Always in the context of mourning.

ἄδην: see 33 n.

κυδοιμὸν: only 7x in Homer and all in the *Iliad*. Cf. e.g. 11.52–3 $\text{ἐν δὲ κυδοιμὸν / ὄρσε κακὸν Κρονίδης}$ and 11.538–9 $\text{ἐν δὲ κυδοιμὸν / ἦκε κακὸν Δαναοῖσι}$. 39x in Quintus. Cf. e.g. 5.25–6 $\text{ἐν δὲ κυδοιμοὶ / ἀργαλέοι ἐνέκειντο}$ and 6.350–1 $\text{ἐν δὲ Κυδοιμὸς / στρωφᾶτ' ἐν μέσσοισι μετ' ἀργαλέοιο Φόνοιο}$. Just as in Homer, it describes the panicked confusion during battle. See Trümper 1950, 158–9. See Campbell 1981, 64 and Serafimidis 2016, 72–4 for a discussion on the word's usage in A.R. and Homer.

119. δυσμενέων ἔτλησαν ἐναντίον: similar in Quintus is 9.269, 11.188 and 14.378 ἀντία δυσμενέων ,

120. δείματος: see 190 n.

ὄλλυμένοισιν: see 126 n.

ἀρηγέμεναι μεμαυῖαι: cf. line 71. In Q.S. 1.404–35, Hippodameia wants to fight like Penthesileia (1.404 $\text{πολέμοιο δ' ἔρωσ λάβεν Ἴπποδάμειαν / Ἄντιμάχοιο θύγατρα}$) and help the Trojan men, but Theano (1.451–74) scolds her. It adds to the chaos of the battle that women want to fight and help their drunken husbands. See Lelli 2013, 69–2 for a discussion. On Penthesileia in the *Posthomeric*, see Sodano 1951, Schmiel 1986, Schubert 1996, Bouvier 2005, and Fratantuono 2016, on her generally see Blok 1995, Sánchez Barragán 2001 and the list in Bär 2009, 110

n338. In Verg. A. 11.891–5, the Latin women defend their city after Camilla has fallen: *ipsae de muris summo certamine matres / (monstrat amor verus patriae, ut videre Camillam) / tela manu trepidae iaciunt ac robore duro / stipitibus ferrum sudibusque imitantur obustis / praecipites, primaque mori pro moenibus ardent.*

121. τεκέεσσιν: Trojan children, most prominently Astyanax (13.251–8), will suffer greatly throughout this book. Cf. lines 13.122–3 Οἰμωγὴ δ’ ἀταλάφρονας ἔκβαλεν ὕπνου / νηπιάχους τῶν οὐ πω ἐπίστατο κήδεα θυμός, 13.305–6 ἔκ τε μελάθρων / ἔλκομένας ἀλόχους ἅμα παιδεσιν, and 13.383–4 τοῦνεκ’ ἄρ’ οἱ μὲν ὄλοντο πρὸ τείχεος, οἱ δ’ ἀνὰ ἄστῳ / τερπόμενοι παρὰ δαιτὶ καὶ ἠυκόμοις ἀλόχοισιν. See line 18 (νηπιάχοις παιδεσσιν εὐοκότες ἤε γυναιξίν) with n. and introduction to lines 1–20, as well as 103–23.

121–2. μέγα θάρσος ἀνάγκη / ὤπασεν: μέγα θάρσος is a common combination in Quintus (cf. Q.S. 2.275, 3.597, 8.327, 10.99, 12.60–1, 12.232–3, 12.254, and 12.265, and also Opp. *Hal.* 2.558 and 2.628). Only once in Homer: *Od.* 9.381 αὐτὰρ θάρσος ἐνέπνευσεν μέγα δαίμων. Similar are e.g. Q.S. 3.597 Ζεὺς δὲ μέγ’ Ἀργείοισι καὶ ἄτρομον ἔμβαλε θάρσος, 10.99 ὄρσε δὲ οἱ μέγα θάρσος ὑπὸ φρένας, and 12.60–1 Τρωσὶν γὰρ ἐνέπνευσεν μέγ’ ἀνάγκη / θάρσος. On such “psychic interventions” (Dodds 1951, 9), see García Romero 1986. At the beginning of the passage, the Trojan women had no θαρσαλέον μένος (106), but now the calamities of war give them μέγα θάρσος. Cf. Verg. A. 2.316–7 *furor iraque mentem / praecipitat, pulchrumque mori succurrit in armis* und 2.367–8 *quondam etiam victis redit in praecordia virtus / victoresque cadunt Danaï.* For the commonplace of courage induced by necessity, cf. e.g. *Il.* 4.300 οὐκ ἐθέλων τις ἀναγκαίῃ πολεμίζοι, Q.S. 2.275–6 ἐπεὶ μέγα κάρτος ἀνάγκη / πολλάκι μαρναμένοισι καὶ οὐτινδανοῖσιν ὀπάζει, 12.60–1 ἐνέπνευσεν μέγ’ ἀνάγκη / θάρσος, and 14.564 Μένος δ’ ἐνέπνευσεν ἀνάγκη. See Gärtner 2005, 231 and Campbell 1981, 22.

122. Οἰμωγὴ: see 103 n.

ἀταλάφρονας: in Quintus, only here and in 12.106–7 δὴ τότε Ἀθηναίη μακάρων ἔδος αἰπὺ λιποῦσα / ἤλυθε παρθενικῇ ἀταλάφρονι πάντ’ εἰκυῖα (see Campbell 1981, ad loc. for a discussion on the line). *Harax legomenon* in Homer: *Il.* 6.399–400 ἦ οἱ ἔπειτ’ ἦντησ’, ἅμα δ’ ἀμφίπολος κίεν αὐτῇ / παῖδ’ ἐπὶ κόλπῳ ἔχουσ’ ἀταλάφρονα, νήπιον αὐτῶς. It describes

Astyanax, who later on is thrown from the walls of Troy (13.251–7). The use here links Astyanax' fate with that of the other children of Troy. According to the LfgrE, the adjective is based on the combination ἀταλά φρονέοντες (cf. *Il.* 18.567; see Coray 2016, 247) or the verb ἀτιτάλλω. See LfgrE, s.v., Appel 1995, 18–20, and Stoevesandt 2008, 129. See Bär 2009, 150–1 and n387 for a discussion on adjectives on –ων.

122–3. ἔκβαλεν ὕπνου / νηπιάρχους: a subtle foreshadowing of Astyanax' death in 13.251–7. The Trojan children here are “thrown out of their sleep,” but Astyanax will be thrown from the very walls of the city. Cf. line 251 Οἱ δ' ἐπὶ Ἀστυάνακτα βάλλον Δαναοὶ ταχύπωλοι / πύργου ἄφ' ὑψηλοῖο and 256 οἱ παῖδ' ἐβάλλοντο καθ' ἔρκεος αἰπεινοῖο. It is here for the first time that the suffering of children is mentioned in the *Posthomerica* and again there is a bitter irony in the drunk τις comparing the seemingly departed Greek soldiers to women and children (18 νηπιάρχους παιδεσσιν εὐικότες ἢ γυναιξίν), who are depicted here as the victims of war. See line 18 and introduction to lines 1–20, as well as 103–23.

123. τῶν οὗ πω ἐπίστατο κήδεα θυμός: cf. Q.S. 14.389 (of the children deported from Troy) κηδέων γὰρ ἀπόπροθι νήπιον ἦτορ.

νηπιάρχους: see 18 n.

κήδεα: rare in Quintus. Besides here, only in 9.479 (of Philoctetes) κάλλιπε κήδεα πάντα τά οἱ περιδάμνατο θυμόν and 14.389 (of the children deported from Troy) κηδέων γὰρ ἀπόπροθι νήπιον ἦτορ. In Homer, denoting the sorrow for relatives who have passed away, as in *Il.* 1.445 ὃς νῦν Ἀργείοισι πολύστονα κήδε' ἐφήκεν and 6.241 πολλῆσι δὲ κήδε' ἐφήπτο. See Mawet 1979, 357–9.

124–44: General scenes of killing

After men (86–102) and women (103–23) have been at the center of attention, Quintus moves on to more general scenes of carnage before he describes the Greek losses (145–67). Two brutal similes dominate this passage. See 127–9 and 133–40 n. For the idea of an incongruous conflation of the two similes, see Avlamis 2019, 171–2. The short sentences in between all describe general scenes of death and wounding (124 Ἄλλοι δ' ἄμφ' ἄλλοισιν ἀπέπνεον, 132 Ὀλέκοντο δὲ Τρῶες, 143 οὐδ' ἄρ' ἔην Τρώων τις ἀνούτατος, and 143–4 πάντων / γναμπτὰ μέλη πεπάλακτο).

124. Ἄλλοι δ' ἀμφ' ἄλλοισιν ἀπέπνεον: cf. Q.S. 1.307–8 (during Penthesileia's attack) Ἄλλοι δ' ἀμφ' ἄλλοισι φόνον καὶ κῆρ' ἐτίθεντο / ἀργάλεον and 8.333–4 (of flies) ἄλλοθεν ἄλλαι / θυμὸν ἀποπνεύουσιν (see also Maciver 2012, 176). Equally ubiquitous is the killing in Tryph. 573–86. Cf. especially 573 φόνος δέ τις ἄκριτος ἦεν and similar expressions in Nonnus *D.* 4.454 32.237 καὶ φόνος ἄσπετος ἔσκε, 17.328 ἄλλων δ' ἄλλος ἔην φόνος ἄσπετος, 22.273 32.76 καὶ φόνος ἄσπετος ἦεν, 28.159 ἀλλὰ καὶ ἰππῆσσι ἐν φόνος, and 39.225 καὶ φόνος ἦν ἐκάτερθε. See Miguélez-Cavero 2013, 426.

124–5. οἱ δ' ἐκέχυντο / πότμον ὁμῶς ὀρόωντες ὄνειρασιν: this sentence can be understood in a triple sense. The semantic range of ἐκχεῖν (see note below) as known in Quintus legitimizes two readings. The Trojans could either “be stretched out” in order to lament others or to be dying themselves. A third meaning, motivated by the noun ὄναρ, could be that the Trojans are being killed in their sleep: Cf. e.g. Q.S. 3.542–3 (the dead Achilles being compared to a sleeping person) ὅς ῥ' ἐπὶ λέκτροις / ἐκχόμενος μάλα πούλυς ἄδην εὐδοντι ἐφκει. If we accept this interpretation, Quintus (just as in e.g. lines 13.7 ὀφθαλμοὶ στρεφεδίνεον and 9–11 δόμος αὐτὸς / φαίνεται κινυμένοισιν εὐκότα· πάντα δ' ἐώλπει / ἀμφιπεριστροφᾶσθαι ἀνὰ πτόλιν; see notes above) plays with a mode of distorted perception. The Trojans do not see their doom with their own eyes but only in their dreams. By doing this, Quintus mingles the real and the unreal, facts and imagination, alertness and dreams. The motif of mixing recurs in lines 129–30 λυγρῶ δ' ἀνεμίσητο λύθρῶ / οἶνος ἔτ' ἐν κρητῆρσιν λελειμμένος; see notes below.

ἐκέχυντο: most often this verb in Quintus in the meaning of “to pour out” (e.g. of people 1.221 νηῶν ἐξεχέοντο, 3.13 τεῖχος ἐξεχέοντο, and of a river 5.15 τῶν δ' ἄφαρ ἐξεχέοντο ῥοαὶ ποταμῶν ἀλεγεινῶν). As here, in the potential meaning “to stretch out” in a gesture of lament also in e.g. Q.S. 3.409–10 (the Greeks lamenting Achilles) κλαῖόν τ' αὐτ' ἀλίσστον ἐπὶ ψαμάθοισι βαθείαις, / πρηνέες ἐκχόμενοι μεγάλῳ παρὰ Πηλείωνι, 3.433–4 (Ajax the Greater lamenting Achilles) ὅτ' δ' αἶψα παρὰ ψαμάθοισι θαλάσσης / ἐκχόμενος μάλα πούλυς 7.31–2 (Podalirius lamenting Machaon) κίχεν δέ μιν ἄλλοτε μὲν που / ἐκχόμενον περὶ σῆμα πολύστονον. Similar is 3.413, 3.461, 5.491, and 10.481. The Homeric models are e.g. Achil-

les and the women lamenting Patroclus in *Il.* 19.4 and 19.284, Andromache with Hector *Il.* 24.723–4, and a woman throwing herself on her dead husband in *Od.* 8.526–7. Of a dead person, it appears in Quintus in e.g. 3.542–3 (of Achilles) ὃς ῥ' ἐπὶ λέκτροις / ἐκχόμενος μάλα πουλὺς ἄδην εὐδοντι ἐφάκει, 6.382–3 (of Nireus) ὧς τῆμος Νιρήος ἐπὶ χθονὸς ἄσπετον οὐδ' ἀσ / ἐξεχύθη δέμας ἠὺ καὶ ἀγλαΐη ἐρατεινὴ, 7.113–4 (the Greeks being slaughtered by Eurypylus) τοὶ δ' ἰλαδὸν ἄλλοθεν ἄλλος / ἀθρόοι ἐν κονίησι δεδουπότες ἐξεχέοντο, and 11.308–9 (the Trojans) παρ' αἰγιαλοῖσιν ἀλίγκιον ἐκχόμενοισι / δούρασιν. With the special meaning “to fall out” in 1.743–4 (Achilles killing Thersites; on Thersites in the *Posthomerica* see Schubert 1996, in the *Iliad* see Postlethwaite 1988 and Thalmann 1988) οἱ δ' ἅμα πάντες / ἐξεχύθησαν ὀδόντες ἐπὶ χθόνα and 9.190 (Deiphobus killing Amides) ἔγκατα δ' ἐξεχύθησαν.

125. πότημον ὁμῶς ὀρόωντες ὄνειρασιν: sleeping Trojans are mentioned during the banquet in lines 13.11–12 ὄσσε δ' <ἄρ' > ἀχλὺς / ἄμφοθεν, 21 Εὔτε γὰρ ὕπνος ἔρυκεν ἀνὰ πτόλιν ἄλλοθεν ἄλλον, 27 ἀλλ' οἱ μὲν λεχέεσσι πανύστατον ὕπνον ἴαυον, and later on in 109 αἶ μὲν ἀνεγρόμεναι λεχέων ἄπο. In Quintus, the noun ὄναρ only here and in 12.108–10 (Athena visits Deiphobus in his dream) ἀρηφιλοῦ δ' ἄρ' Ἐπειοῦ / ἔστη ὑπὲρ κεφαλῆς ἐν ὄνειρα<τ>ι καὶ μιν ἀνώγει / τεῦξαι δούριον ἵππον. The noun ὄνειρος in 12.119 (Ereüs relating his dream to his fellow Greeks) δὴ τότε θεῖον ὄνειρον ἐν Ἀργείοισιν Ἐπειός, / ὡς ἶδεν, ὡς ἤκουσεν, ἐελδομένοισιν ἔειπεν and in 14.273–4 (Hecuba dreaming of Achilles' grave) ἐν δέ οἱ ἦτορ / μνήσατ' οἰζυροῖο καὶ ἀλγινόεντος ὄνειρου, as well as personified in 1.125, 1.129, and 1.134 (see Bär 2009, 383–4, 386–7, and 396). Cf. Tryph. 540–1 εἰσέτι κοῖτον ἔχοντας / χαλκείου θανάτοιο κακοῖς ἐκάλυψαν ὄνειροῖς and Apollod. *Eph.* 5.21 χωρήσαντες δὲ μεθ' ὄπλων εἰς τὴν πόλιν, εἰς τὰς οἰκίας ἐπερχόμενοι κοιμωμένους ἀνήρουν. On dreams in Homer and Quintus, see Kessels 1978 and Guez 1999.

125–6. λυγραι / Κῆρες: Quintus calls Aisa (1.390), Ares (3.71), Enyo (8.425), Keres (1.171 and 13.125), Oneiros (1.129), and Prometheus 5.342 λυγρός. See 110 n.

The Κῆρες, daughters of Nyx (cf. Hes. *Th.* 211–22), when in Homer in the singular often synonymous with death, in the plural denoting various ways to die or being allotted to the mortals when they are born

(cf. *Il.* 9.410–1 μήτηρ γάρ τέ μέ φησι θεὰ Θέτις ἀργυρόπεζα / διχθαδίας κῆρας φερέμεν θανάτιο τέλοςδε and 23.78–9 ἀλλ’ ἐμὲ μὲν κῆρ / ἀμφέχανε στυγερή, ἣ περ λάχε γιγνόμενόν περ; similar to the Moirai, see 440 n. and 494 n.). However, the gods decide over the Keres in e.g. 18.115–6 and 22.202–4. The only personification in the *Iliad* appears in 18.535–8, where she fights along with Eris and Kydoimos wearing a bloodstained robe.

In Quintus, the Κῆρες come in various forms. Gärtner 2007, 227: “An der Ker und den Keren hat Quintus [...] am stärksten seine eigenen Vorstellungen zum Ausdruck gebracht” and Malten 1924, 891: “Galvanisiert werden die K[eren] noch einmal im Gedichte des Quintus von Smyrna, der an diesem Wort einen Narren gefressen hat.” They appear most often synonymous with death, too: cf. 1.307–8 Ἄλλοι δ’ ἀμφ’ ἄλλοισι φόνον καὶ κῆρ’ ἐτίθεντο / ἀργαλέον, 6.570 καὶ νῦ κεν αὐτοῦ κῆρα καὶ ὕστατον ἦμαρ ἀνέτλη, 6.605 τεύξωμεν Δαναοῖσι φόνον καὶ κῆρ’ αἰδηλον, 7.126–7 καὶ περ ποσὶ καρπαλίμοισι / κῆρας ἀλευόμενοι στυγερὰς καὶ ἀνηλέα πότμον, 7.272 οὐδὲ γὰρ οὐδὲ πατῆρ τεὸς ἔκφυγε κῆρ’ αἰδηλον, 10.226–7 ὦ κύον, ὡς σοὶ ἔγωγε φόνον καὶ κῆρ’ αἰδηλον / δώσω, ἐπεὶ νῦ μοι ἄντα λυαίαι ἰσοφαρίζειν, 14.559–60 οὐ πω γὰρ οἱ θυμὸν ἐμήδετο κηρὶ δαμάσσαι / κούρη ἐριγδοῦποιο Διὸς μάλα περ κοτέουσα, and 14.611 Ἄλλοι δ’ ἄλλην κῆρα κακὴν λάχον. When personified, they can be compared to other warriors: cf. 1.335–6 (of Penthesileia) Ἥ ῥα καὶ Ἀργείοισι μέγα φρονέουσ’ ἐνόρουσε, / Κηρὶ βίην εἰκυῖα and 10.101 (of Eurymenes) Δάμαντο δ’ ἄλλοθεν ἄλλον ἀνηλεῖ Κηρὶ εὐκῶς, indicate someone’s death: cf. 3.44 ἦδη γὰρ οἱ Κῆρες ἀμείλιχοι ἀμφεποτῶντο, 3.615 Κῆρές τ’ ἐγγὺς ἔασι τέλος θανάτιο φέρουσαι, 6.427 ἀλλὰ σοὶ ἄγχι παρίσταται οὐλομένη Κῆρ, 8.11–2 Κῆρες δὲ μάλα σχεδὸν ἐστηῖται / πολλὸν καγχαλάσκον ἐτώσια μητιῶντι, 10.329–31 ἦ γὰρ ἔμελλον / κείνου ἀποφθιμένιοι καὶ αὐτῇ Κῆρες ἔπεσθαι / ἐσσυμένως, and 14.563–4 περὶ γὰρ κακὰ μυρία Κῆρες / ἀνδρὶ περιστήσαντο or kill someone: cf. 1.193, 1.310–1, 1.591, 2.13–4, 2.266, 3.636, 5.611, 6.499, 8.152, 9.190, 10.418, 11.39–40, and 11.105–7. As here, they can also show emotions or move: cf. 5.34 ἀμφὶ δὲ Κῆρες ἔθνον ἀμείλιχοι, 8.11–2 Κῆρες δὲ μάλα σχεδὸν ἐστηῖται / πολλὸν καγχαλάσκον ἐτώσια μητιῶντι, 8.324 κεχάροντο δὲ Κῆρες, 9.145–6 ἀμφὶ δὲ Κῆρες γῆθεον, 11.11–2 ἀμφ’ αὐτοῖσι δὲ Κῆρες ἀναιδέα θυμὸν ἔχουσαι / ἀργαλέως μαίνοντο, 11.151–2 κεχάροντο δὲ Κῆρες ἐρμεναὶ / μαρναμένων,

and 12.548 καὶ Κῆρες ἀμείλιχοι ἀΐσσοισι / πάντη ἀνὰ πτολίεθρον. See Brügger et al. 2003, 93 for further literature and Gärtner 2007, 227–35, Gärtner 2014, and Tsomis 2018, 68–70 for extensive discussion. For Aisa see 280 n., for the Moirai see 440 n.

126. οἰζυρῶς: see 91 n.

Κῆρες ... ἐπεγήθειον: the verb does not occur in Homer. 4x in Quintus. Deities rejoice frequently about the slain in Quintus. Cf. e.g. 2.460 Ἔρις δ' ἐπεγήθειεν ἄμφω, 2.486 μέλας δ' ἐπετέρπετ' Ὀλεθρος, 2.493–4 οἱ μὲν θυμὸν ἔτερπον ἀτειρεὶ Πηλείωνι, / οἱ δ' ἄρα Τιθωνοῖο καὶ Ἡοῦς υἱεὶ δίῳ, 8.191 ἔρις δ' ἐπετέρπετο θυμῷ, 8. 11–2 Κῆρες ... / πολλὸν καρχαλάσκον, 8.324 (= 11.151) κεχάροντο δὲ Κῆρες, 8.425 λυγρὴ δ' ἐπετέρπετ' Ἐνωῶ, 9.145–6 Κῆρες / γήθειον, 9.324 Ἔρις δ' ἐπετέρπετο χάρμη, 11.152 ἐγέλασσε δ' Ἄρης, 11.161–2 Ἔρις δ' ἄρ' ἰαίνεται θυμῷ / ὀλλυμένων, 12.437 Ἐγέλασσε δ' Ἐνωῶ, and 12.439 Ἀθηναίη δ' ἐπεγήθειεν. In 12.148–9 of the Greeks: πολὺς δ' ἐπεγήθειε λαὸς / Ἀργείων. Also in Opp. *H.* 1.570–1 γάμω δ' ἐπιγηθήσαντες / ἡ μὲν ἄλὸς πάλιν εἴσι μετ' ἤθεα, 5.633 τῷ δ' ἐπιγηθήσαντες ἐπισπεύδουσι πόνοισι, and Nonn. *D.* 40.311 καὶ πόλιν ἀθρήσας ἐπεγήθειεν. See Campbell 1981, 54 for further discussion. For Aisa see 280 n., for the Moirai see 440 n. On the relationship between humans and personifications of fate, see Gärtner 2007, 236–8.

127–9. Οἱ δ' ὧς τ' ἀφνειοῖο σύες κατὰ δώματ' ἀνακτος / εἰλαπίνη λαοῖσιν ἀπείριτον ἐντύνοντος / μυρῖοι ἐκτείνοντο: in this simile, pigs are being slaughtered at the banquet of a rich man. It closely resembles *Od.* 11.412–15 περὶ δ' ἄλλοι ἑταῖροι / νωλεμέως κτείνοντο, σύες ὧς ἀργιόδοντες, / οἱ ρά τ' ἐν ἀφνειοῦ ἀνδρὸς μέγα δυναμένιοι / ἢ γάμω ἢ ἐράνω ἢ εἰλαπίνη τεθαλυῖη. Here the dead Agamemnon tells Odysseus how Clytemnestra (Agamemnon's wife) and Aegisthus (her new lover) killed Agamemnon, his comrades, and Cassandra. Thus, the use of the simile in Quintus can be understood as an intertextual connection to Cassandra, who has warned the Trojans in *Q.S.* 12.539–50. See Avlamiis 2019, 175 for a list of intertextual parallels.

Tine Scheijnen points to the inversion of roles in Homer and Quintus: in the *Odyssey*, it is the Greek Agamemnon who laments his unheroic death at home and unawares. In the *Posthomerica*, it is the Trojans who die at home and without honor (see Scheijnen 2018, 279). In the

Posthomerica, the simile is a bitter intratextual connection to the banquet of the opening lines 13.1–20 (1 ἐδόρπεον, 4 δαινυμένων, δαιτὶ καὶ οἴνω, and 6 πῖνευ). It is ironic that the Trojans themselves now become the victims of a feast, or to be more precisely, of their own feast. The blending of simile and reality finds its vivid, yet gory illustration in lines 129–30, where dirty blood (in itself a mixture) and wine are mixed in a cup: λυγρῷ δ' ἀνεμίσγετο λύθρῳ / οἴνος ἔτ' ἐν κρητῆρσι λελειμμένος. Cf. Vian 1969, 133 n6: “Le festin offert par l’άναξ au peuple est un anachronisme inspiré par les coutumes de l’έροque impériale.” Later on in line 13.148–9, the connection of banquet and slaughter becomes virulent again, when the Trojans kill the Greeks with the very skewers they have used during the feast, which in addition still have remains of meat on them: οἱ δ' ὀβελοῖσι πεπαρμένοι ἐκπνείσκον / οἷς ἔτι που καὶ σπλάγχνα συῶν περὶ θερμὰ λέλειπτο.

In Q.S. 14.33–7, the Trojan women who are forced to leave Troy are compared to distressed piglets, introducing a “network of animal imagery” (Carvounis 2019, 35) consisting of 14.258–62 (comparing Polyxena to a calf), 14.282–8 (comparing Hecuba to a suckling dog), and 14.316–9 (comparing the slaughtered Polyxena to a wounded boar or bear). See Carvounis 2019, 35–6.

127. ὤς ... σύες: cf. the killing of Agamemnon in *Od.* 11.413 σύες ὤς.

ἀφνειοῖο ... ἄνακτος: the adjective 5x in Quintus. 2x as an epithet to Laomedon: 1.183 Λαομέδοντος ἐὺς γόνος ἀφνειοῖο and 1.788 ἐς μέγα σῆμα βαλέσθαι ἀφνειοῦ Λαομέδοντος, 2x as an epithet to Agamemnon: 1.828 (≈ 9.486) ἐν κλισίῃς Ἀγαμέμνονος ἀφνειοῖο (cf. *Il.* 20.219–20 Δάρδανος αἰ̣ τέκεθ' υἱὸν Ἐριχθόνιον βασιλῆα, / ὃς δὴ ἀφνειότατος γένετο θνητῶν ἀνθρώπων). Cf. *Od.* 11.414–5 οἱ ρά τ' ἐν ἀφνειοῦ ἀνδρὸς μέγα δυναμένοιο / ἧ γάμῳ ἧ ἐράνῳ ἧ εἰλαπίνῃ τεθαλυῖη. See Bär 2009, 479. We can link the wealthy king feeding pigs to his guests here with the shepherd in line 140. On the one side, we have a powerful figure in control over the slaughter, on the other side we encounter a helpless person unable to prevent the killing of his own stock. See Avlamis 2019, 172 for a “moral or theological reading” of the similes with regard to book 14.

σύες: pigs in Quintus, as here, mostly in similes. Exceptions are 5.19–20 σύες θ' ἅμα τοῖσι πέλοντο / ὄβριμοι, 6.220–1 Ἐξείης δ' ἐτέτυκτο βῆη συὸς

ἀκαμάτιο / ἀφριῶν γενύεσσι, and 10.183–4 τῶν δ' ἄγχι λύκοι ἔσαν ὀβριμόθυμοι / καὶ σύες ἀργιόδοντες ἐνσθενέες τε λέοντες, where they appear on various weapons, as well as 3.682 σὺν δ' οἶας τε σύας τ' ἔβαλον βριθόντας ἀλοιφῆ, where they are being sacrificed.

κατὰ δόματ': cf. Q.S. 6.180–1 Ὡς δ' αὐτῶς κατὰ δόματ' Ἀλεξάνδροιο δαΐφρων / δαίνυτο Τηλεφίδης μετ' ἀ<γα>κλειτῶν βασιλῆων. In lines 13.141–2: ὡς Δαναοὶ Πριάμοιο κατὰ πτόλιν ἄλλον ἐπ' ἄλλῳ / κτείνον ἐπεσσύμενοι πυμάτην ἀνὰ δηιοτήτα, the Greeks kill the Trojans κατὰ πτόλιν. Again a connection between banquet and slaughter (see 127–9 above). Cf. also Agamemnon's killing in an equally domestic setting in *Od.* 11.420: ἐν μεγάρῳ.

128. εἰλαπίνη λαοῖσιν ἀπείριτον ἐντύνοντος: cf. *Od.* 3.32–3 (when Telemachus arrives at Nestor's palace) ἀμφὶ δ' ἑταῖροι / δαῖτ' ἐντυνόμενοι κρέα τ' ὄπτων ἄλλα τ' ἔπειρον. The noun εἰλαπίνη 10x in Quintus, only 5x in Homer. Importantly during Agamemnon's murder in *Od.* 11.415 (εἰλαπίνη). In Q.S. 12.549–50, Cassandra foresees the slaughter during the feast with the words ἐπ' εἰλαπίνη δ' ἀλεγεινῆ / δαίνυσθ' ὕστατα δόρπα κακῶ πεφορυγμένα λύθρω and in 14.105, the Greeks themselves celebrate their victory while feasting: Πολλὰ δ' ἐν εἰλαπίνη θυμηδεὶ κυδαίνεσκον. In Triphiodorus, it is used in the description of the banquet in line 448 εἰλαπίνη δ' ἐπίδημος ἔην καὶ ἀμήχανος ὕβρις.

ἀπείριτον: a Homeric *harax legomenon*: *Od.* 10.194–5 (of Circe's island) εἶδον γὰρ σκοπιῆν ἐς παιπαλόεσσαν ἀνελθῶν / νῆσον, τὴν πέρι πόντος ἀπείριτος ἐστεφάνωται (see Heubeck/Hoekstra 1989, 195). Cf. Q.S. 1.678–9 (of Zeus' thunderbolt) ὁ δ' ἀκαμάτης ἀπὸ χειρὸς / ἔσονται ἢ ἐπὶ πόντον ἀπείριτον and 4.78 (the Greeks being compared to the sea) Κίνυτο δ' ἦντε πόντος ἀπείριτος Ἰκαρίοιο. Common in Quintus (22x) with a wide variety of nouns: αὐδῆ (1.497), πόντος (e.g. 1.679 and 4.78), νέκυς (3.386), ὕλη (3.676), γαῖα (4.151 and 14.129), κόνις (4.557), μάχη (6.350), πρῶν (8.167), ἔργον (10.104), οἶδμα (10.145), γωρυτός (10.188), and κτήσις (13.305). See Appel 1994, 17–8.

129. μυρῖοι ἐκτείνοντο: cf. Agamemnon's slaughter in *Od.* 11.413–6 κτείνοντο ... / ... / ... / ... πολέων ... ἀνδρῶν, where many men also have to die.

129–30. λυγρῷ δ' ἀνεμίσγετο λύθρῳ / οἶνος ἔτ' ἐν κρητῆρσι
 λελειμμένος: this short sentence is paradigmatic of the collision of simile
 and banquet, of slaughter and celebration, of death and joy. The mixing
 (ἀνεμίσγετο) of λύθρον and οἶνος (notice the enjambement) happens in a
 κρητήρ (< κεράννυμι), a “mixing vessel, esp. bowl, in which wine was
 mixed with water” (LSJ, s.v.). Here, the water is replaced with blood.
 Instead of using the more neutral word αἷμα, Quintus engages the lexem
 λύθρον, whose stem is *lū- as in λῦμα “dirt,” cf. lat. *pol-luo*; LfgrE, s.v.
 translates *Verunreinigung*; Autenrieth/Kaegi, s.v. translate with
schmutziges Blut. So here, too, we have a word denoting a kind of mix-
 ture. Similarly, the depiction of the battle between the Centaurs and
 Heracles on Eurypylos’ shield Q.S. 6.281–2 οἶνῳ δ' αἷμα μέμικτο,
 συνηλοίηντο δὲ πάντα / εἶδατα καὶ κρητῆρες εὐξέστοι τε τράπεζαι (on
 Heracles in the *Posthomerica* see Bär 2018, 100–17), *Od.* 11.420 (= 22.309
 and 24.185) δάπεδον δ' ἅπαν αἷματι θῦεν, and *Od.* 22.21 σῖτός τε κρέα τ'
 ὀπτὰ φορύνετο. Cf. also Philostratus the Elder’s description of Agamem-
 non’s and Cassandra’s murder in Philostr. *Im.* 2.10.1 καὶ τὸ ἀναμιξ τῷ
 οἶνῳ αἷμα and 2.10.2 καὶ κύλικες δὲ ἐκ χειρῶν πίπτουσι πλήρεις αἰ
 πολλὰι
 λύθρου.

λυγρῷ: see 110 n.

ἀνεμίσγετο: *harax legomenon* in Quintus. Cf. *Od.* 10.235–6 (of Circe)
 ἀνεμίσγε δὲ σίτῳ / φάρμακα λύγρ', ἵνα πάγχυ λαθοῖατο πατρίδος αἴης.

λυγρῷ ... λύθρῳ: the noun 21x in Quintus. Cf. e.g. 3.395 ἀργαλέῳ ἐν
 λύθρῳ, 7.146–7 λύθρῳ / λευγαλέῳ, 8.287 ἀλγινόνεντι λύθρῳ, 11.319 and
 12.550 κακῷ πεφορυγμένα λυθρῳ. 5x in Homer, always in the dative and
 always with the verb παλάσσειν: *Il.* 6.268 αἷματι καὶ λύθρῳ πεπαλαγμένον
 εὐχετάσθαι, 11.169 and 20.503 αἷματι καὶ λύθρῳ δὲ παλάσσετο χεῖρας
 ἀάπτους. More interesting is *Od.* 22.402 and 23.48 αἷματι καὶ λύθρῳ
 πεπαλαγμένον ὥσ τε λέοντα. In the first instance, Eurycleia finds the
 bloodstained Odysseus, in the second instance, she reports the massacre
 to Penelope. Thus, both times we encounter an intertextual hint to the
 confusion of banquet and slaughter in the *Odyssey*.

130. λελειμμένος: cf. Q.S. 1.81–2 ἄλγος / αἶνον ὑπὸ βλεφάροισι
 λελειμμένον, 7.341 ἀμφὶ δὲ οἱ καὶ ἄκοντα λελειμμένον εἶ που ἴδοιτο, *Il.*
 24.686–7 σεῖο δὲ κε ζωῦ καὶ τρις τόσα δοῖεν ἄποινα / παῖδες τοῖ μετόπισθε

λελειμμένοι, *Od.* 9.448 οὐ τι πάρος γε λελειμμένος ἔρχεται οἴων, *Opp. H.* 1.324, 3.31, *Opp. C.* 1.190, and *Nonn. D.* 11.348.

131. ἄνευθε φόνοιο: the preposition ἄνευθε appears only 3x in Quintus (here, 7.42–3 σῶμα δ' ἄνευθε / πῦρ ὀλοὸν κατέδαψε καὶ ὄστέα δέξατο γαῖα and 10.154–5 δὴ τότε ἄρ' ἐκ πολέμοιο φυγῶν Λυκίην ἀφίκανεν / οἷος ἄνευ<θ'> ἐτάρων). 24x in Homer. E.g. in the formula ὃς σεῦ ἄνευθεν ἐὼν μέγα κήδετα ἠδ' ἐλαίρει (cf. *Il.* 2.27, 2.64, and 24.174)

στονόνετα σίδηρον: cf. *Q.S.* 12.573–5 τοὶ δὲ οἱ αἶψα χερῶν ἀπὸ νόσφι βάλόντες / πῦρ ὀλοὸν τε σίδηρον ἀκηδέες ἐντύνοντο / δαῖτα λυγρῆν. Whereas the Trojans have thrown away their swords (σίδηρον) before the feast, the Greeks remain ready for battle. For the adjective see 463 n.

132. ἄναλκις: 12x in Quintus, 20x in Homer. *LfrgE*, s.v.: “ohne Willen, Fähigkeit oder Möglichkeit, sich zu wehren wehrlos; ohne Willen oder Fähigkeit zu kämpfen unkriegerisch; ungeeignet oder untüchtig im Kampf.” The adjective in Quintus with Thersites' θυμός (1.746–7 αἶψα δ' ἄναλκις ἀπὸ μελῶν φύγε θυμός / ἀνέρος οὐτιδανοῖο), Pulydamas (2.68 Πουλυδάμα, σὺ μὲν ἐσσί φυγοπτόλεμος καὶ ἄναλκις), Odysseus (5.240–1 Οὐτιδανὸν δὲ μ' ἔφησθα καὶ ἀργαλέον καὶ ἄναλκιν / ἔμμεναι), Eurypylos to the Greeks (7.513 Ἄ δειλοὶ καὶ ἄναλκιν ἐνὶ φρεσὶ θυμὸν ἔχοντες), and Philoctetes to Aeneas (11.491–3 Αἰνεΐα, σὺ γ' ἔολπας ἐνὶ φρεσὶ σῆσιν ἄριστος / ἔμμεναι ἐκ πύργοιο πονεῦμενος, ἔνθα γυναῖκες / δυσμενέσι μάρνανται ἀνάλκιδες). Cf. e.g. *Il.* 5.349 (Diomedes shouting at Aphrodite) ἦ οὐχ ἄλις ὅτι γυναῖκας ἀνάλκιδας ἠπεροπεύεις and *A.R.* 3.562–3 (Idas yelling at his comrades) μῆδ' ὕμιν πολεμῆα ἔργα μέλοιο, / παρθενικάς δὲ λιτῆσιν ἀνάλκιδας ἠπεροπεύειν. See Tsomis 2018a, 294.

Ὀλέκοντο δὲ Τρῶες: cf. the famous lines in *Il.* 1.9–10 ὁ γὰρ βασιλῆϊ χολωθεὶς / νοῦσον ἀνὰ στρατὸν ὄρσε κακὴν, ὀλέκοντο δὲ λαοί. Just as the Greeks died due to Apollo's arrows, so the Trojans suffer now under the Greek weapons. On the Trojans, see 19 n.

133–42. ὡς δ' ὑπὸ θῶεσι μῆλα δαΐζεται ἠὲ λύκοισι, / καύματος ἐσσυμένιοι δυσαέος ἡματι μέσσω / ποιμένος οὐ παρεόντος, ὅτε σκιερῶ ἐνὶ χώρῳ / ἰλαδὸν ἀλλήλοισιν ὁμῶς συναρηρότα πάντα / μίμνωσι<ν>, κείνοιο γλάγος ποτὶ δῶμα φέροντος, / * * * / νηδῶα πλησάμενοι πολυχανδέα, πάντ' ἐπιόντες / αἶμα μέλαν πίνουσι, ἅπαν δ' ὀλέκουσι

μένοντες / πῶυ, κακὴν δ' ἄρα δαῖτα λυγρῷ τεύχουσι νομῆι· / ὧς Δαναοὶ Πριάμοιο κατὰ πτόλιν ἄλλον ἐπ' ἄλλω / κτείνον ἐπεσσύμενοι πυμάτην ἀνὰ διοιτήτα: in the second simile of this passage, jackals or wolves attack a herd of densely packed sheep while the shepherd is absent, bringing milk back home. The simile seems fitting since the Trojans are confined within their city (136 συναρηρότα) and thus easy prey for the Greeks. The shepherd's absence (135 ποιμένος οὐ παρεόντος) represents the lack of defenses the Trojans managed to maintain while the banquet took place. The simile ends on a bitter, yet again fitting note. The attacking animals prepare a horrible meal for the shepherd (140 κακὴν δ' ἄρα δαῖτα λυγρῷ τεύχουσι νομῆι). By contrast, the wild animals have a feast themselves by drinking blood (139 αἷμα πίνουσι; cf. the mixing of wine and blood in line 130). Thus, Quintus again conflates simile and the killing throughout the city. Both the shepherd and the Trojans are being served a regrettable feast for letting their sheep, or their city, respectively, without guard.

Intratextually, this simile resembles Q.S. 1.524–8 (Ajax the Greater and Achilles attacking the Trojans like lions a flock without a shepherd): ὧς δ' ὅτε πίονα μῆλα βοοδιμητῆρε λέοντε / εὐρόντ' ἐν ξυλόχοισι φύλων ἀπάνευθε νομῆων / πανσυδίη κτείνωσιν, ἄχρισ μέλαν αἷμα πίνοντες / σπλάγγων ἐμπλήσωνται ἐὴν πολυχανδέα νηδύν· / ὧς οἳ γ' ἄμφω ὄλεσσαν ἀπειρέσιον στρατὸν ἀνδρῶν and 13.72–5 (the Greeks exiting the horse; see notes above): περιπαιφάσσοντες / σταθμῷ ἐπιβρίσωσι κατ' οὔρεα μακρὰ καὶ ὕλην, / εὐδοντος μογεροῦ σημάντορος, ἄλλα δ' ἐπ' ἄλλοις / δάμνανθ' ἔρκεος ἐντὸς ὑπὸ κνέφας, ἀμφὶ δὲ πάντη. Intertextually relevant is *Il.* 10.485–8, where Odysseus and Diomedes attack the Thracians: ὧς δὲ λέων μῆλοισιν ἀσημάντοισιν ἐπελθῶν, / αἶγῃσιν ἢ ὄϊεσσι, κακὰ φρονέων ἐνορούση, / ὧς μὲν Θηρήϊκας ἄνδρας ἐπώχετο Τυδέος υἱός, / ὄφρα δυῶδεκ' ἔπεφνεν. Both the Doloneia (*Il.* 10) and the sack of the city happen at night. Cf. also *Il.* 11.172–4 οἳ δ' ἔτι καὶ μῆσσον πεδίον φοβέοντο βόες ὧς, / ἅς τε λέων ἐφόβησε μολῶν ἐν νυκτὸς ἀμολγῷ / πάσας and *Il.* 15.323–6 (here the Greeks are attacked by the Trojans) οἳ δ' ὧς τ' ἠὲ βοῶν ἀγέλην ἢ πῶϋ μέγ' οἶδ' / θῆρε δῶυ κλονέωσι μελαίνης νυκτὸς ἀμολγῷ, / ἐλθόντ' ἐξαπίνης σημάντορος οὐ παρεόντος, / ὧς ἐφόβηθεν Ἀχαιοὶ ἀνάλκιδες.

What Quintus adds to the scene is a pastoral setting. The sheep (133 μῆλα) evade the heat of the noon (134 καύματος ἔσσημένοιο δυσάεος ἤματι μέσσω) and seek shade (135 σκιερῶ ἐνὶ χώρῳ), while the shepherd (135 ποιμένος, 140 νομῆ) is absent because he has to bring milk (137 γάλας) back home. All these images are abundant in bucolic literature, such as Virgil's *Eclogues*. For the image of shade cf. e.g. Verg. *E.* 1.4–5 *tu, Tityre, lentus in umbra / formosam resonare doces Amaryllida silvas*, 1.51–2 *fortunate senex, hic inter flumina nota / et fontis sacros frigus captabis opacum*, 2.3–4 *tantum inter densas, umbrosa cacumina, fagos / adsidue veniebat*, 2.8 *nunc etiam pecudes umbras et frigora captant*, 5.4–6 *tibi me est aecum parere, Menalca / sive sub incertus Zephyris motantibus umbras / sive antro potius succedimus*. For the image of the burning sun cf. e.g. 2.10–1 *Thestylis et rapido fessis messoribus aestu / alia serpullumque herbas contundit olentis*, 2.13 *sole sub ardenti resonant arbusta cicadis*, and Verg. *G.* 4.425–7 *iam rapidus torrens sitientis Sirius Indos / ardebat caelo et medium sol igneus orbem / hauserat*. See Coleman 1977, 72–3: “Countrymen naturally seek *umbriferas rupes et arbores patulas* in the midday heat (Var. *R.* 2.2.11, cf. Hor. *C.* 3.29.21–2); but the image is especially associated with pastoral *otium* and music-making.” For the image of milk brought home cf. Verg. *E.* 3.6 *et sucus pecori et lac subducitur agnis* and 4.21–2 *ipsae lacte domum referent distenta capellae / ubera, nec magnos metuent armenta leones*. A wolf attacks sheep in Verg. *E.* 8.52 *nunc et ovis ultro fugiat lupus*. It adds brutality to the scene that the wild animals (the Greeks) invade a peaceful and serene scenery full of pastoral elements.

As Fränkel 1921, 75 noted, the majority of pastoral similes in Homer show shepherds as the guardians of their flock (cf. e.g. *Il.* 2.474–7 *Τοῦς δ', ὡς τ' αἰπόλια πλατέ' αἰγῶν αἰπόλοι ἄνδρες / ῥεῖα διακρίνωσιν, ἐπεὶ κε νομῶ μιγέωσιν, / ὡς τοὺς ἡγεμόνες διεκόσμεον ἔνθα καὶ ἔνθα / ὑσμίνηνδ' ἰέναι*). In this simile, however, the shepherd fails in taking care of his sheep, just as the Trojan warriors do in guarding their city. On pastoral elements in Homer, see Croft 1973, Himmelmann 1980, 37–51, Gutzwiller 1991, 24–35, Griffin 1992, and Bernsdorff 2001, 50–66.

133. θῶεσι μῆλα δαΐζεται ἠὲ λύκοισι: jackals appears 8x in Quintus. Cf. especially Q.S. 7.504–5 (of the Greeks) *ἀλλ' ἔμενον θῶεσσιν εὐικότες ἠὲ λύκοισι, / μῆλων ληιστῆρσιν ἀναιδέσιν*. In 12.518 (*ἐν δὲ λύκοι καὶ θῶες ἀναιδέες*), howling jackals appear as a bad omen. 4x in Homer: *Il.*

11.474, 11.479, 11.481 (in a simile in which Odysseus, surrounded by Trojans, is compared to a deer attacked by jackals), and 13.102–3 αἶ τε καθ' ὕλην / θῶων παραδάλιον τε λύκων τ' ἦτα πέλονται. In Quintus, mostly in similes. In 5.18 and 10.181 on shields or weapons. See Spinoula 2000, 79–82 for the evolution of jackals from unsuccessful predators in earlier books in the *Posthomerica* toward their last occurrence in book 13, where they eventually turn into successful hunters.

λύκοισι: see 45 n.

134. καύματος ἐσσυμένοιο δυσσαέος: the noun only here in Quintus. A Homeric *harax legomenon* too (same position, same case, same epithet; see Appel 1994, 67–8): *Il.* 5.864–5 (of Ares) Οἴη δ' ἐκ νεφῶων ἐρεβεννῆ φαίνεται ἀήρ / καύματος ἐξ ἀνέμοιο δυσσαέος ὀρνυμένοιο. Twice in Hesiod (*Th.* 700 καῦμα δὲ θεσπέσιον κάτεχεν Χάος and 844 καῦμα δ' ὑπ' ἀμφοτέρων κάτεχεν ἰοειδέα πόντον).

δυσσαέος: in Quintus only here and in 13.482 δυσσαέος Ἀρκτούροιο. In Homer only with ἄνεμος (*Il.* 5.865 and *Od.* 13.99) and Ζέφυρος (*Il.* 23.200, *Od.* 5.295, and 12.289).

ἦματι μέσσω: cf. Q.S. 11.377–8 (in a simile comparing the attacking Greeks to a cloud) ὡς νέφος ἠερόεν τό ρά που περι χεῖματι μέσσω / αἰθέρος ἐξ ὑπάτοιο μακρὸν διέτεινε Κρονίων. Cf. also *Il.* 12.278–9 ὡς τε νιφάδες χιόνος πίπτωσι θαμναι / ἦματι χειμερίω.

135. ποιμένος οὐ παρεόντος: cf. *Il.* 10.485–6 ὡς δὲ λέων μήλοισιν ἀσημάντοισιν ἐπελθών, / αἴγεσιν ἢ οἶεσσι, κακὰ φρονέων ἐνορούση and 15.325 ἐλθόντ' ἐξαπίνης σημάντορος οὐ παρεόντος. Compared to Homer (68x), the noun ποιμήν is surprisingly rare in Quintus. Only here and in 13.156–7 Οἶ δ' ἄτε θῆρες / οὐτάμενοι σταθμοῖς ἐνι ποιμένος ἀγραύλοιο.

σκιερῶ ἐνὶ χώρῳ: cf. Q.S. 7.138 θάμνοισι δ' ὑπὸ σκιεροῖσι, 7.469 βῆσση ἐνὶ σκιερῇ, *Il.* 11.480 ἐν νέμει σκιερῶ, and A.R. 4.1715 ἄλσει ἐνὶ σκιερῶ.

136. ἰλαδὸν ἀλλήλοισιν ὁμῶς συναρηρότα πάντα: almost identical is Q.S. 14.529 (of the storm destroying the Greek fleet) φαίνεσθ' ἀλλήλοισιν ὁμῶς συναρηρότα πάντα and A.R. 1.496–8 (Orpheus' song) Ἥειδεν δ', ὡς γαῖα καὶ οὐρανὸς ἠδὲ θάλασσα / τὸ πρὶν ἐπ' ἀλλήλοισι μῆ συναρηρότα μορφῇ / νεῖκεος ἐξ ὄλοοιο διέκριθεν ἀμφὶς ἕκαστα.

ἰλαδόν: *harpax legomenon* in Homer, Hesiod, and A.R. Related to ἴλη (LSJ, s.v. 1: “band, troop of men”) Cf. *Il.* 2.91–3 ὡς τῶν ἔθνεα πολλὰ νεῶν ἄπο καὶ κλισιάων / ἠϊόνος προπάροιθε βαθείης ἐστιχώωντο / ἰλαδὸν εἰς ἀγορήν, Hes. *Op.* 287–8 τὴν μὲν τοι κακότητα καὶ ἰλαδὸν / ἔστιν ἐλέσθαι ῥηιδίως, and A.R. 4.238–40 οὐδέ κε φαίης / τόσσον νηίτην στόλον ἔμμεναι, ἀλλ’ οἰωνῶν / ἰλαδὸν ἄσπετον ἔθνος ἐπιβρομέειν πελάγεσσιν. On ἰλαδόν (12x in Quintus: 1.175, 2.373, 3.360, 3.660, 7.113, 7.139, and 9.168) and ἰληδόν (3x in Quintus: 1.7, 2.397, and 6.643) see Bär 2009, 157, Ferreccio 2014, 202, and Tsomis 2018a, 115.

137. γάλαγος ποτὶ δῶμα φέροντος: the noun γάλαγος (an alternative form of γάλα) appears 2x in Homer. Cf. *Il.* 2.471 16.643 ὄρη ἐν εἰαρνῆῃ, ὅτε τε γάλαγος ἄγγεα δεῦει (see Richter 1968, 62–4). 6x in Quintus. Cf. especially 6.345 (in a simile during a scene of general battle) πλήθει δ’ αὐτὲ κύπελλα βοῶν γάλαγος ἠδὲ καὶ οἰῶν.

The first scholar to place a lacuna after line 137 was Cornelius de Pauw (Pauw/Dausque 1734). He also conjectured that one single line is missing, introducing a new grammatical subject. Vian 1969, Pompella 2002, and all following editions (e.g. Gärtner 2010, Hopkinson 2018) follow this conjecture. See Vian 1954, 242–3, Vian 1959a, 118, and Baumbach/Bär 2007a, 17–8

138. νηδῶα πλησάμενοι πολυχανδέα: cf. Q.S. 1.526–7 (in a simile during Achilles’ attack on Penthesileia’s troops) ἄχρις μέλαν αἶμα πίνοντες / σπλάγγων ἐμπλήσωνται ἐὶν πολυχανδέα νηδύν, *Od.* 9.296 (of Polyphemus) αὐτὰρ ἐπεὶ Κύκλωψ μεγάλην ἐμπλήσατο νήδυν, and Opp. *H.* 5.331–2 (of a whale) ἕτεροι πολυχανδέα νηδύν / καὶ κεφαλὴν ἀπέλεθρον ὀρώμενοι ἠγάσσαντο. The noun occurs 4x in Homer (*Il.* 13.290, 20.486, 24.496, and *Od.* 9.296), 16x in Quintus.

πλησάμενοι: the verb πίμπλημι occurs only 2x in Quintus. Here and 2.196 (of an approaching storm) Αἶψα δ’ ἄρ’ ἐπλήσθη πεδίον πᾶν.

πολυχανδέα: the adjective πολυχανδής does not appear in Homer. 8x in Quintus, twice describing the Trojan horse: 12.264 πολυχανδέος ἔνδοθεν ἵππου and 12.307 ὅσοι κατέβησαν ἔσω πολυχανδέος ἵππου. Cf. also Tryph. 412–3 ῥηγνύσθω πελέκεσσι δέμας πολυχανδέος ἵππου / ἢ πυρὶ καιέσθω, and 535 πολυχανδέος ἔνδοθι σίμβλου. Frequent in late Greek epic poetry:

cf. e.g. Nic. *Ther.* 951, Theoc. 13.46, Nonn. *D.* 2.441, 11.162, 15.19, 16.257, 18.284, 26.305, 34.252, and 41.69. See Bär 2007, 57–8. The adjective also reminds the reader of the drunken τις in lines 13.12–3 ἀκρήτω γὰρ ἀμαλδύνονται ὀπωπαί / καὶ νόος αἰζηῶν, ὅπῳτ’ ἐς φρένα χανδὸν ἴκηται.

138–9. πάντ’ ἐπιόντες / αἶμα μέλαν πίνουσι: cf. *Il.* 22.70 (Priam) οἳ κ’ ἐμὸν αἶμα πίνοντες (also *Il.* 11.812–3 and 16.528–9) and Tryph. 609 αἶμα μέλαν πίνοντες ἀμείλιχον ἔλκον ἐδωδήν. Just as the Trojans drank wine during the feast (5–6 Ὡδε δέ τις χεῖρεςσι λαβῶν ἐμπλειον ἄλεισον / πῖνεν ἀκηδέστως), so are the Greeks (wolves) drinking blood now. The combination αἶμα μέλαν in Quintus also in 1.237, 1.241, 1.526, 1.595, 2.545, 3.70, 6.461, 13.173, 13.246, and 13.380. In Homer in *Il.* 4.149, 7.262, 10.298, 10.469, 11.813, 13.655, 18.583, 20.470, 21.119, 23.806, *Od.* 3.455, and A.R. 4.473. See 86 n. for the concept of “dark blood.”

139. ὀλέκουσι: see 132 n.

140. κακὴν δ’ ἄρα δαῖτα: the animals’ carcasses. An intratextual reference to Q.S. 12.574–5 ἀκηδέες ἐντύνοντο / δαῖτα λυγρὴν and Q.S. 13.4 παρὰ δαῖτι καὶ οἴνω, all relating to the Trojans’ feast. It is now the Greeks (wolves) who partake in a banquet, cf. line 139 αἶμα μέλαν πίνουσι.

λυγρῶ: see 110 n.

νομή: at the end of a line in Q.S. 1.176, 1.525, 2.474, 6.175, 7.486, 7.492, 8.371, and 12.581. See Ferreccio 2014, 249 for further parallels.

141. Δαναοί: for the Greeks see 15 n.

Πριάμοιο κατὰ πτόλι: Priam is the only Trojan who is named in the first tableau (cf. line 80 ἐς Πριάμοιο πόλῃα and 160 ἀμφὶ δόμους Πριάμοιο). The pigs in the simile in line 13.127 are slaughtered κατὰ δώματ’ ἄνακτος, and so are the Trojans now killed Πριάμοιο κατὰ πτόλι. On the variants πτ- and π- see Dunkel 1992. On Priam see 80 n.

141–2. ἄλλον ἐπ’ ἄλλῳ / κτεῖνον ἐπεσσύμενοι: cf. lines 13.7–8 ἄλλο δ’ ἐπ’ ἄλλῳ / ἐκ στόματος προῖεσκεν ἔπος and note. Quintus again conflates slaughter and banquet. Here we have corpses piling up on each other, during the feast we had indiscriminate words.

142. κτεῖνον ἐπεσσύμενοι: cf. Q.S. 7.574–5 (of a fisherman; see Kneebone 2007) τοὺς γὰρ ῥα ταυγλώχινι τριαίνῃ / κτείνει ἐπεσσυμένους. Similar but also with a direct object are Q.S. 1.255 εἶλεν ἐπεσσυμένας, *Od.* 5.431 πλῆξεν ἐπεσσύμενον, and A.R. 2.103 ἦλασ' ἐπεσσύμενον. The verb κτείνειν with animals in Q.S. 5.467 μῆλα κατακτείνει, *Il.* 15.587 κύνα κτείνας, *Od.* 12.379 βοῦς ἔκτειναν, and 19.543 ἔκτανε χῆνας.

πυμάτην ἀνά δημοτήτα: cf. Q.S. 1.255 ὄλοῖν ἀνά δημοτήτα, 7.668–9 Ἵν γέρον, ἡμετέρην ἀρετὴν ἀνά δημοτήτα / Αἴσα διακρινέει κρατερὴ καὶ ὑπέρβιος Ἄρης, and 11.27–8 Τῷ δ' ἐπὶ Νῆρον ὄλεσσε βαλὼν ἀνά δημοτήτα / δουρὶ διὰ γναθομοῖο. Cf. also *Il.* 15.584 and 17.257 ἀνά δημοτήτα. For the use of the noun in A.R. see Serafimidis 2016, 40–4 and 57.

143. Τρώων: see 19 n.

ἀνούτατος: occurs 4x in Quintus (cf. line 13.145; otherwise in 2.529–30 οὐδέ τις ἦεν / θεινομένων ἐκάτερθεν ἀνούτατος and 3.175 ἐλπόμεοί μιν ἔτ' ἔμμεν ἀνούτατον). A Homeric *harax legomenon* (*Il.* 4.539–41 Ἔνθα κεν οὐκέτι ἔργον ἀνήρ ὀνόσαιτο μετελθὼν, / ὅς τις ἔτ' ἄβλητος καὶ ἀνούτατος ὀξεί χαλκῷ), but cf. the related adjectives νεούτατος (*Il.* 13.539), ἄουτος (*Il.* 18.536) and the adverb ἀνουτητί (*Il.* 22.371). See Coray 2016, 233. In A.R. 2.75, in Nonnus e.g. in *D.* 10.17, 16.157, 16.382, 25.352, 26.82, 30.292, 39.92, 40.49, and 47.670. See Appel 1994, 17 and Ferreccio 2014, 278–9.

144. γναμπτὰ μέλη: cf. Q.S. 2.339–40 (of Nestor) οὐκέτι πάμπμαν / γναμπτοῖς ἐν μελέεσσι πέλε σθένος ὡς τὸ πάροιθεν, *Il.* 24.359 (of Priam) ὀρθαὶ δὲ τρίχες ἔσταν ἐνὶ γναμπτοῖσι μέλεσσι, *Od.* 11.394 (~*Il.* 11.669 and *Od.* 21.283) οἷη περ πάρος ἔσκεν ἐνὶ γναμπτοῖσι μέλεσσι, and 13.398 (= 13.430) κάρψω μὲν χροῶα καλὸν ἐνὶ γναμπτοῖσι μέλεσσι.

πεπάλακτο μελαινόμεν' αἵματι πολλῷ: cf. Q.S. 3.365 (of Ajax the Greater) ὅς ῥ' ἔπετ' ἀνδρομέφω πεπαλαγμένος αἵματι χεῖρας, 5.30 (of personified Fear, Terror, and Enyo on Achilles' arms) αἵματι λευγαλέφω πεπαλαγμένοι ἄψα πάντα, and 7.102 (of Eurypylos) μάρνατο θαρσαλέως πεπαλαγμένος αἵματι χεῖρας. With λύθρω in 4.26, 8.287, 10.60, and 11.14. In Homer cf. e.g. *Il.* 11.16920.503 λύθρω δὲ παλάσσετο χεῖρας ἀάπτους, *Od.* 22.406 ὡς Ὀδυσσεὺς πεπάλακτο πόδας καὶ χεῖρας ὑπερθεν, *Il.* 6.268, *Od.* 22.402, and

23.48 αἵματι καὶ λύθρῳ πεπαλαγμένον. Cf. also *Il.* 5.100 παλάσσετο δ' αἵματι θώρηξ, 11.534–5, and 20.499–500 αἵματι δ' ἄξων / νέρθεν ἄπασ πεπάλακτο. See 86 n. for the concept of “dark blood.”

μελαινόμεν': a rare verb both in Quintus (4x) and in Homer (2x; cf. *Il.* 5.354 (of Aphrodite) μελαίνετο δὲ χροά καλόν and 18.548 (of the plowed earth) ἡ δὲ μελαίνετ' ὀπισθεν, ἀρηρομένη δὲ ἐφκει). Besides here, in Quintus the verb refers to an olive (14.263–4 ὡς δ' ὀπότε βριαρῆ ὑπὸ χειρμάδι καρπὸς ἐλαίης / οὗ πῶ χειμερίησι μελαινόμενος ψεκάδεσσι), the earth (5.63 τῶν δὲ πέδον μετόπισθε μελαίνετο), and the sky (6.166 μελαίνετο δ' αἶα καὶ αἰθήρ) turning black. Cf. also A.R. 3.750 σιγή δὲ μελαινομένην ἔχεν ὄρφνην and 4.569–71 μελαινομένην δέ μιν ἄνδρες / ναυτίλοι ἐκ πόντοιο κελαινῆ πάντοθεν ὕλη / δερκόμενοι Κέρκυραν ἐπικλείουσι Μέλαιναν.

145–67: Greek losses

In this passage, Quintus turns his attention to the Greek victims. This passage is notably shorter (23 lines) than the previous one (58 lines), which dealt with the Trojan losses, a sign that the Greek losses were far fewer than those of the Trojans. The passage is divided by a simile in lines 156–8, potentially (see note below) comparing the Greeks to a hurt animal in a shepherd's stall. The first sentence of the passage (145 Οὐδὲ μὲν Ἀργείοισιν ἀνούτατος πέλε δῆρις) functions like a headline for the upcoming slaughter. In what follows, we encounter (again) a dangerous mixing of banquet and battle. The Trojans only manage to defend themselves with the very items they had used for their feast (146 δεπάεσσι and τραπέζαις, 148 δαλοῖς and ὀβελοῖσι). See Lelli 862, n33 and 34. It is symbolic, that just as the κρητήρ in line 130 had blood and wine in it (129–30 λυγρῶ δ' ἀνέμισγετο λύθρῳ / οἶνος ἔτ' ἐν κρητήρσι λελειμμένος), the ὀβελοί (“skewers”) in line 148 still have warm entrails (σπλάγχνα ... θέρμα) of grilled pork on them. While some of the Trojans manage to get their hands on proper defensive weapons (151 πελέκεσσι and ἀξίνησι), some Greeks (or Trojans, see 156 n.) confuse friend and foe (155–6 βρεχμόν τε καὶ ἐγκέφαλον συνέχευε / λάα βαλῶν ἐτέροιο κατὰ μόθον). After the simile, again many Greeks die because the Trojans defend themselves with swords and spears (163 ἢ ξίφος ἢ δόρυ), even though they are drunk (164 βεβαρηότες οἴνω). However, the Greeks are obvious-

ly at a clear advantage, as the last sentence shows. Other than the Trojans, they use torches (166 πυρὸς σέλας) in order to know friend from enemy (167 δυσμενέας τε φίλους τε μάλ' ἀτρεκέως ὀρόωσι).

The syntactical and grammatical structure of the sentences seems to reflect the chaotic content of the passage. In lines 145–54, the Greeks appear as passive victims of the Trojan defense (146 τετυμμένοι, 147 τυπέντες, 148 πεπαρμένοι, 152 ἤσπαιρον διμηθέντες, and 153 ἐτμήθησαν). In the sentence in lines 152–4 (ἀπὸ ... ἐτμήθησαν ... ἐπὶ ... βάλλοντο ... ἀπὸ ... ἀμύνειν) the *tmeseis* seem to represent the cutting off of fingers (it is unclear whose fingers are being cut off; see note below). However, in none of the sentences is it really clear who the subject and who the object of the regarding actions is. In the long sentence of lines 146–50, we can rightfully assume that the Greeks are the victims since they are unlikely to fight with cups and tables. However, the sentences in lines 151–6 do not feature a clearly determined subject (151 ἄλλοι and 155 τις) again. The sentence in lines 155–6 even suggests that the Trojans mistake their friends for enemies because, after all, they are the ones who are drunk and thus inclined to make wrong decisions. What supports this idea is the fact that a stone is smashing the brain of a soldier. This seems to be a more fitting weapon for the rather chaotic Trojan defense (see lines 146–50) than for the highly organized Greek invasion. Moreover, as we learn from lines 165–7, the Greeks used torches in order to be able to distinguish their soldiers from the Trojans (see 156 n.).

The simile in lines 156–9 seems to shed some light on the situation but is, upon closer inspection, rather off. Are the Greeks the wild animals (156–7 θῆρες / οὐτόμμενοι) in a shepherd's grange (157 σταθμοῖς ἐνι ποιμένος ἀγραύλοιο), as line 145 (Οὐδὲ μὲν Ἀργεῖοισιν ἀνούτητος πέλε δῆρις) would indeed suggest? This seems reasonable since the reader is still under the influence of the simile in lines 133–40. Here the Trojans are the shepherd's sheep (133 μῆλα) and the victims of the jackals or wolves (representing the Greeks). This would mean that the Greeks are the wild animals in this simile too. Just as wild animals enter a grange, so have the Greeks entered Troy. Gärtner 2005, 232 seems to disagree: “Erst durch οἱ δ’ (156) richtete sich der Blick dann mit dem Gleichnis auf die Troer.”

After the simile the confusion remains. It is again unclear who longs for Ares (159 μέγα δ' ἰσχανόωντες Ἴηρος). It seems more natural to me to assume the Greeks are those wanting war, for they are the ones who penetrated the city with cunning deceit, whereas the Trojans were celebrating their relief. This assumption is corroborated by the fact that the sentence immediately follows the simile. In fact, the prepositional phrase ἀμφὶ δόμους Πριάμοιο (160) might be an argument that here the Greeks are meant. Besides here, throughout the first tableau we hear two times of Troy as Priam's city. Both times it is the Greeks who are dominating the fight (79–80 ἐσέχοντο / ἐς Πριάμοιο πόληα and 141–2 ὡς Δαναοὶ Πριάμοιο κατὰ πτόλιν ἄλλον ἐπ' ἄλλῳ / κτεῖνον). It seems that Quintus changes the focus throughout the passage from the attacking Trojans in lines 145 to perhaps 156 to the attacking Greeks in lines 156–61.

Equally unclear remains the sentence in lines 161–2. Especially questionable is the nature of the genitive Ἀργείων. It could belong to both Πολλοὶ (“Many of the Argives were killed by spears”), or ἐγγείησι (“Many were killed by the spears of the Argives”). Way 1913: “Many an Argive fell / Spear-slain,” and Vian 1969: “Combien d’Argiens aussi tombent sous les lances!” opt for the first option. Gärtner 2010, however, stays true to the Greek word order and thus translates “Viele wurden aber auch durch Lanzen getötet / von den Argeiern.” Quintus gives the solution only in the next sentence (162–4): Τρῶες γὰρ ... δυσμενέας δάμναντο. The causal γὰρ makes it highly likely that it is, in fact, the Greeks who are killed by spears in the sentence above. But then in the last sentence (165–7), Quintus jumps again, and this time clearly shows the Greeks at an advantage. They are the ones carrying torches so that they can distinguish between friend and enemy.

An intratextually comparable scene is Q.S. 11.251–4, where the Greeks and the Trojans fight during a sandstorm, which also leads to confusion as to who is friend or foe: καὶ ἐς χέρας ὄν τιν' ἔλοντο / κτεῖνον ἀνηλεγῶς, εἰ καὶ μάλα φίλτατος ἦεν· / οὐ γὰρ ἔην φράσσασθαι ἀνά κλόνον οὔτ' ἐπιόντα / δήιον οὔτ' ἄρ' ἑταῖρον· ἀμηχανίη δ' ἔχε λαούς. The Homeric archetype of a nightly confusion is *Il.* 10.354–9, where Dolon mistakes Odysseus and Diomedes for Trojan allies. In the *Aeneid*, Virgil inverts the roles. Here it is the Greek invaders who think Aeneas and his com-

rades are friends (cf. Verg. A. 2.370–401). Similarly also in Tryph. 577–80 καί τις ὑπὸ σκιάοντι δόμῳ κεκρυμμένος ἀνὴρ, / ξείνος ἐόν, ἐκάλεσσαν οἰόμενος φίλον εἶναι· / νήπιος, οὐ μὲν ἔμελλεν ἐνὲ φωτὶ μιγῆναι, / ξείνια δ' ἐχθρὰ κόμισσεν. See also Avlamiš 2019, 169 n55 who compares the scene to a fight by night in Thuc. 7.447–8 ὥστε τέλος ξυμπεσόντες, αὐτοῖς κατὰ πολλὰ τοῦ στρατοπέδου, ἐπεὶ ἅπαξ ἐταράχθησαν, φίλοι τε φίλοις καὶ πολῖται πολίταις, οὐ μόνον ἐς φόβον κατέστησαν, ἀλλὰ καὶ ἐς χεῖρας ἀλλήλοις ἐλθόντες μόλις ἀπελύοντο. The Trojan resistance is also described in e.g. *Little Iliad* fr. 15 West 2003, (= Paus. 10.25.5) ἐν τῇ νυκτὶ ἐμαχέσαντο οἱ Τρῶες and Tryph. 587–8 πολλοὶ δ' εἰς ἓνα χῶρον ἀολλέες ἐκτέινοντο / μαρνάμενοι.

145. Οὐδὲ μὲν Ἀργείοισιν ἀνούτατος πέλε δῆρις: see 143 n. for the adjective ἀνούτατος. Cf. Q.S. 2.529–30 οὐδέ τις ἦεν / θεινομένων ἐκάτερθεν ἀνούτατος (see Gärtner 2005, 231 n26: “eine schwache Parallele”), Q.S. 9.180 Οὐδὲ μὲν οὐδ' ἄρα Τρῶες ἀναιμωτὶ πονέοντο, *Il.* 17.363–4 οὐδ' οἱ γὰρ ἀναιμωτὶ γε μάχοντο, / παυρότεροι δὲ πολὺ φθίνυθον, and Verg. A. 2.366 *nec soli roenas dant sanguine Teucri*. See Keydell 1961, 280, Keydell 1963, 1289, D'Ippolito 1988, 367, and Gärtner 2005, 231, for the Greeks see 15 n.

δῆρις: one of Quintus' *Lieblingswörter* (71x). It appears four times in book 13. Here, and then three times in the next approximately 100 lines. Once in line 166 where the Greeks bring light to the battle in the dark city, once when Neoptolemus kills Agenor (216) and once in line 257 of Astyanax, who is inexperienced in warfare. It is rare in earlier poetry. 2x in Homer: *Il.* 17.157–8 (Glaucus to Hector) οἷόν τ' ἄνδρας ἐσέρχεται οἱ περὶ πάτρης / ἀνδράσι δυσμενέεσσι πόνον καὶ δῆριν ἔθεντο and *Od.* 24.514–5 (Laertes to Telemachus and Odysseus) τίς νύ μοι ἡμέρη ἦδε, θεοὶ φίλοι; ἦ μάλα χαίρω· / υἱός θ' υἰωνός τ' ἀρετῆς πέρι δῆριν ἔχουσι, 2x Hes.: *Op.* 14–5 ἦ μὲν γὰρ πόλεμόν τε κακὸν καὶ δῆριν ὀφέλλει, / σχετλίη and 33–4 τοῦ κε κορεσσάμενος νεῖκα καὶ δῆριν ὀφέλλοις / κτήμασ' ἐπ' ἀλλοτρίοις, and 1x A.R. 4.1766–7 αἶψα δὲ τοίγε / ὕδρείης πέρι δῆριν ἀμεμφέα δηρίσαντο. See Bär 2009, 463 for an extensive discussion.

146–50. Ἄλλ' οἱ μὲν δεπάεσσι τετυμμένοι, οἱ δὲ τραπέζαις, / οἱ δ' ἔτι καιομένοισιν ὑπ' ἐσχαρεῶσι τυπέντες / δαλοῖς, οἱ δ' ὀβελοῖσι πεπαρμένοι ἐκπνεῖσκον / οἷς ἔτι που καὶ σπλάγγχα συῶν περὶ θερμὰ

λέλειπτο / Ἡφαίστου μαλεροῖο περιζείοντος ἀυτμηῆ: important intertexts are the conflation of banquet and battle during Agamemnon's murder in *Od.* 11.419–20 ὡς ἀμφὶ κρητῆρα τραπέζας τε πλήθουσας / κείμεθ' ἐνὶ μεγάρω, δάπεδον δ' ἅπαν αἵματι θῦεν, Theoclymenus' vision in *Od.* 20.348 αἰμοφόρυκτα δὲ δὴ κρέα ἦσθιον, Antinous' killing in *Od.* 22.17–21 δέπας δὲ οἱ ἔκπεσε χειρὸς / βλημένου, αὐτίκα δ' αὐλὸς ἀνὰ ῥίνας παχὺς ἦλθεν / αἵματος ἀνδρομέοιο· θοῶς δ' ἀπὸ εἶο τράπεζαν / ὄσε ποδὶ πλήξας, ἀπὸ δ' εἶδατα χεῦεν ἔραζε· / σῖτός τε κρέα τ' ὀπτὰ φορῦνετο, and Eury-machus' death in *Od.* 22.83–8 ἐκ δ' ἄρα χειρὸς / φάσγανον ἤκε χαμᾶζε, περιρρηδῆς δὲ τραπέζῃ / κάππεσεν ἰδνώθει, ἀπὸ δ' εἶδατα χεῦεν ἔραζε / καὶ δέπας ἀμφικύπελλον· ὁ δὲ χθόνα τύπτε μετώπῳ / θυμῷ ἀνιάζων, ποσι δὲ θρόνον ἀμφοτέροισι / λακτίζων ἐτίνασσε· κατ' ὀφθαλμῶν δ' ἔχυτ' ἀχλύς.

146. δέπασσι: 3x in Quintus. 2x in book 2 during Memnon's reception: cf. 2.136 Ὡς εἰπὼν παλάμησι δέπας πολυχανδὲς αἰείρας (Priam) and 2.146 Κεῖνο δέπας περικαλλὲς ἐθάμβεεν ἐν φρεσὶ Μέμνων. Other nouns for a drinking vessel in Greek Epic are ἄλεισον (cf. Q.S. 5.542 and 13.5 with n.) and κύπελλον (cf. Q.S. 2.137, 4.139, 6.345, and 14.333). All are used synonymously.

The Trojans' efforts to defend their city are insufficient, as is clearly shown by the weapons used. Again, we are faced with a dangerous conflation of banquet and battle. All the items required for a proper feast are used as weapons, some of them still showing the very signs of their actual purpose (cf. 13.149 σπλάγχνα συῶν περὶ θερμὰ λέλειπτο). The utter chaos of the Trojan warriors manifests itself in the fact that they are unable to know friend from foe (see 155 n.).

147–8 ἦπ' ἐσχαρεῶσι τυπέντες / δαλοῖς: in the *Iliad*, the noun δαλός appears in the context of Hector trying to set the Greek fleet on fire: 13.319–20 ὅτε μὴ αὐτὸς γε Κρονίων / ἐμβάλῃ αἰθόμενον δαλὸν νήεσσι θοῆσιν and 15.421 δούπησεν δὲ πεσών, δαλὸς δὲ οἱ ἔκπεσε χειρὸς. (cf. also A.R. 4.1720–2 ὃ δὴ σφεας ὀπτότε δαλοῖς / ὕδωρ αἰθομένοισιν ἐπιλαίβοντας ἴδοντο / Μηδείης δμῳαὶ Φαιηκίδες). Intratextually noteworthy is Q.S. 12.568–70 τοῦνεκα πεύκης / αἰθομένης ἔτι δαλὸν ἦπ' ἐσχαρεῶνος ἐλοῦσα / ἔσσυτο μαιμῶσ' (see Campbell 1981, 192 for further parallels). In these lines, Cassandra storms to the wooden horse in

order to burn it down, only to be stopped by the Trojan leaders. It is a noteworthy intratextual hint that both Cassandra and the drunken Trojans try to use torches in order to defend their city. Had the leaders listened to Cassandra, there would not have been any need for them to kill the Greeks with mere torches. One could even go as far as to say that Cassandra's torch was one of those that are used in this line, for the word *δαλός* does only appear in these two instances in Quintus.

It is interesting that for both Cassandra and the attacking Greeks, torches are always a symbol of clearness and understanding, used with their actual purpose of bringing light to something or someone both virtually and literally. Cf. 12.568–9 *τοῦνεκα πεύκης / αἰθομένης ἔτι δαλὸν ἀπ' ἐσχαρεῶνος ἐλοῦσα* (Cassandra), 12.571–3 *Λυγροῦ δ' ἐπεμαίετο ἵππου, / ὄφρα λόχον στονόεντα καὶ ἀμφοδὸν ἀθήρῃσσι / Τρῶες* (Cassandra with a torch), 13.23–4 *αἰθαλόεντα Σίνων ἀνὰ πυρσὸν ἄειρε / δεικνύς Ἀργεῖοισι πυρὸς σέλας* (Sinon waving with the torch to inform the Greek fleet), and 13.165–7 *Αἴγλη δ' ἄσπετος ὄρτο δι' ἄστεος, οὐνεκ' Ἀχαιῶν / πολλοὶ ἔχον χεῖρεσσι πυρὸς σέλας, ὄφρ' ἀνὰ δῆριν / δυσμενέας τε φίλους τε μάλ' ἄτρεκέως ὀρόωσι* (the Greek during the sack, see note below). This stands in stark contrast to the Trojan soldiers, who misuse torches in a state of inebriation and chaos order to kill Greeks. On light and darkness in the *Posthomerica*, see Gotjā 2007 and Gotjā 2008; on night and day in Greek epic, see James 1978.

148–9. *ὀβελοῖσι πεπαρμένοι ἐκπνεῖσκον / οἷς ἔτι που καὶ σπλάγχνα σῶν περὶ θερμὰ λέλειπτο*: the most brutal conflation of battle and banquet. Avlamiš 2019, 167 speaks of “paradoxical clashes between swords, wine jars, and dangerous kebabs.” Cf. also Q.S. 1.613–5, where Penthesileia's death is depicted by means of a simile: *Εἴτε τις ἀμφ' ὀβελοῖσιν ὑπὲρ πυρὸς αἰθαλόεντος / σπλάγχνα διαμπεύρησιν ἐπειγόμενος ποτὶ δόρπον*.

148. *ὀβελοῖσι*: cf. the Homeric formula *μιστυλλόν τ' ἄρα τᾶλλα καὶ ἀμφ' ὀβελοῖσιν ἔπειραν* (cf. *Il.* 1.465, 2.428, *Od.* 3.462, 12.365, and 14.430).

149. *σπλάγχνα*: this noun appears prominently in the Homeric type scenes of sacrifice (see note above). Cf. *Il.* 1.464–7 *Od.* 3.461 (during Chryses', Agamemnon's, and Nestor's sacrifice respectively) *αὐτὰρ ἐπεὶ κατὰ μῆρε κἀη καὶ σπλάγχνα πάσαντο*. In Quintus, in similes in 1.527, 1.614 and in Calchas' inspection of entrails in 9.331. The en-

trails were grilled while the meat was burned for the gods. See van Straten 1995, 131.

λέλειπτο: cf. line 13.130 οἶνος ἔτ' ἐν κρητῆρσι λελειμμένος.

150. Ἡφαίστου μαλεροῖο περιζείοντος ἀυτμῆ: cf. Q.S. 3.710–1 ὄρτο δ' ἀυτμῆ / Ἡφαίστου μαλεροῖο and 13.329–30 περισχίζοντο δ' ἀυτμαί / Ἡφαίστου μαλεροῖο (see note for further parallels). The god Hephaestus appears often as the personification of “fire.” Cf. Q.S. 1.793, 3.711, 3.729, 5.380, 7.570, 7.589, 13.330, 13.492, and 13.501. In Homer with the epithets κλυτοεργός (*Od.* 8.345), κλυτός (*Il.* 18.614), πολυμήτιος (*Il.* 21.355), πολύφρων (*Il.* 21.367 and *Od.* 8.297), and περικλυτός (the combination περικλυτός ἀμφιγυῆεις in e.g. *Il.* 1.607, 18.383, 18.393, 18.462, 18.587, 18.590, *Od.* 8. 287, 8.300, 8.349, 8.357, and 24.75). See Ferreccio 2014, 92–3 and Rinon 2011.

The adjective μαλερός appears in Homer only with πῦρ (*Il.* 9.242, 20.316, 21.375; cf. Q.S. 12.445 and 12.568). Similar are the combinations Ἡφαίστοιο βίηφι (Q.S. 13.492), μένος Ἡφαίστοιο (Q.S. 7.570), ὑπὸ ρίπης πυρός (*Il.* 21.12), and πυρός μένος (*Il.* 6.182, 17.565, 23.177, 23.238, 24.793, *Od.* 11.220, *Hes. Th.* 324, and 563). For περιζείοντος cf. also Q.S. 9.441 πολὺς δὲ περιζέε πάντοθεν ἄφρος and 10.279 ὄν τε περιζείουσα χολή φλέγει.

151. πελέκεσσι καὶ ἀξίνησι θοῆσιν: cf. *Il.* 15.711 ὀξέσι δὴ πελέκεσσι καὶ ἀξίνησι μάχοντο / καὶ ξίφεσιν μεγάλοισι καὶ ἔγχεσιν ἀμφιγύοισι and Q.S. 6.362–3 δ' ἀξίνησι καὶ ἀμφιτόμοις πελέκεσσι / καὶ κρατεροῖς ξιφέεσσι καὶ ἀγχεμάχοις δοράτεσσιν. The adjective appears in Quintus also with other weapons (e.g. 9.136 and 13.151 ἀξίνησι θοῆσι, 4.417 and 10.210 θοὸν βέλος, 11.393 θοοὶ βουπλήγες, 5.300, 13.403, and 14.305 θοὸν ἄορ, 3.357 χερμαδίοισι θοοῖσι). See 39 n.

152. ἦσπαιρον: a person twitching in agony (LfggrE, s.v. 2: “als motorischer Reflex bei (tödlicher) Verwundung u. gewaltsamem Tode”) is as common in Quintus as it is in Homer. Cf. e.g. Q.S. 1.350 Οἱ δὲ κόνιν δραχμοῖσι δεδραγμένοι ἀσπαίρεσκον, 6.357 οἱ μὲν ἔτ' ἀσπαίροντες ὑπ' ἔγχεσιν, 11.44–5 καὶ ῥ' ὁ μὲν ἀσπαίρεσκε πεπαρμένος ἔγχεϊ μακρῷ / λαιμόν, and 11.104–5 ὁ δ' ἀντίον ἀσπαίρεσκε / βλήμενος. In Homer cf. e.g. *Il.* 13.570–3 (of Antilochus) ὁ δ' ἐσπόμενος περὶ δουρὶ / ἦσπαιρ' ὡς ὅτε βοῦς, τὸν τ' οὔρεσι βουκόλοι ἄνδρες / Ἰλλάσιν οὐκ ἐθέλοντα βίη

δήσαντες ἄγουσιν· / ὣς ὁ τυπείς ἤσπαιρε μίνυνθά περ, *Od.* 19.231 (of a lamb) αὐτὰρ ὁ ἐκφυγείν μεμαῶς ἤσπαιρε πόδεσσι, and 22.473 (of the maiden girls) ἤσπαιρον δὲ πόδεσσι μίνυνθά περ, οὐ τι μάλα δῆν.

ἐν αἵματι: see 89 n.

152–4. ἀπὸ ... ἐτμήθησαν ... ἐπὶ ... βάλοντο ... ἀπὸ ... ἀμύνειν: Quintus' use of three *timeses* visualizes the cutting off of the soldier's fingers. However, it is not entirely clear whose fingers are being cut off here. It could either be a soldier who tries to defend himself against a sword with his bare hands, or a soldier who is just about to grab a sword with his hands when his fingers are cut off. See Lelli 2013, 863: "È comunque importante sottolineare che quel che interessa al poeta in questo contest non è tanto la precision della descrizione, quant oil quardo gereale arricchito dal dettaglio macabro." Cf. e.g. a cut-off hand reaching for a sword in 11.71–3 ὦμου ἀπὸ βριαροῖο κεκομμένη ἄορι λυγρῶ / χεῖρ ἔτι μαμῶωσα ποτὶ κλόνον ἔγχος ἀεῖραι / μαψιδίως or a torn-off hand still hanging on the reins in 11.194–7 λίπε<v> δ' ἄρα χεῖρα κραταιὴν / στερρὸν ἔτ ἐμπεφυῖαν ἐϋγνάμπτιο χαλινοῦ, / οἶον ἔτι ζῶοντος ἔην· μέγα δ' ἔπλετο θαῦμα, / οὐνεκα δὴ ρυτῆρος ἀπεκρέμαθ' αἱματόεσσα.

153. δάκτυλοι: only here in Quintus. Not in Homer. *Harax legomenon* in A.R. 1.1128–9 (as the name of Anchiale's children) ὄσσοι ἔασιν / Δάκτυλοι Ἰδαῖοι Κρηταιέες.

ξίφος: 25x in Quintus, 42x *Il.*, 23x *Od.*, and 12x A.R. (see Serafimidis 2016, 116–20 and 131). 8x in book 13. 3x with μέγα (1.145, 1.601, and 5.501) and στονόεν (5.357, 13.354, and 14.160). Used in Greek epic synonymously with the alternatives φάσγανον and ἄορ. See Foltiny 1980, 232–4.

154. ἐελδόμενοι: this verb 19x in Homer, 63x in Quintus. It is regularly employed with the genitive or accusative. See Bär 2009, 176–7 and Ferruccio 2014, 142.

ἀπὸ Κῆρας ἀμύνειν: cf. Q.S. 13.202 οὐνεκ' ἄρ' ἐσθλὸς ἀνὴρ καὶ δῆιον ἄνδρ' ἀπαμύνει. The verb is here used in the typical Homeric sense, where it denotes "ausschließlich [...] die defensive Kampf-tätigkeit" (LfgrE, s.v.), often against "abstrakte Ausdrücke des Verderbens oder

Schadens” (Serafimidis 2016, 187). See also 472 n. For the Keres see 125–6 and 126 n., for Aisa see 280 n., for the Moirai see 440 n.

155. βρεχμόν τε καὶ ἐγκέφαλον συνέχευε: βρεχμός only here in Quintus, only once in Homer: *Il.* 5.585–6 (of Mydon) αὐτὰρ ὃ γ’ ἀσθμαίνων εὐεργέος ἔκπεσε δίφρου / κύμβαχος ἐν κόνιῃσιν ἐπὶ βρεχμόν τε καὶ ὤμους. See Friedrich 1956, 14–6. Cf. also Nic. *Ther.* 219 τῶν ἤτοι βρεχμοὶ μὲν ἐπὶ πλάτος.

ἐγκέφαλον συνέχευεν: cf. Q.S. 7.617–8 βριαρὴ δὲ περιθραυσθεῖα καρήνω / ἐθλάσθη τρυφάλεια καὶ ἐγκέφαλον συνέχευεν (see Tsomis 20181, 328–9), 11.44–7 καὶ ῥ’ ὃ μὲν ἀσπαίρεσκε πεπαρμένος ἔγχει μακρῷ / λαιμόν, ὃ δ’ ἀλγινόνεντος ἀνὰ κροτάφιοι θεμέθλα / χερμαδίῳ στονόνεντι μάλα κρατερῆς ἀπὸ χειρὸς / βλήμενος ἐκπνεῖεσκε, and Nonn. *D.* 4.387–8 δι’ ἐγκεφάλου δὲ χυθέντος / μυδαλέῳ μυκτῆρι κατὰσσυτος ἔρρειεν ἰχώρ.

In this brutal depiction of a stone hitting someone’s head, Quintus again plays with the idea of chaos and displacement. The noun βρεχμός is commonly translated with “forehead” (LfgrE, s.v.: “Vorderkopf, Oberschädel”), ἐγκέφαλος with “brain” (LfgrE, s.v.: “Gehirn”). Naturally, the forehead’s physiological purpose is to protect the brain. A stone crushing the skull and thus leading to an amalgamation of brain and bones is symbolic of the chaotic situation inside the city. Here the regular state of affairs (Greeks outside the walls, Trojans inside) is no longer prevalent. What takes the picture to the extremes is the fact that the Greek (or the Trojan?; see 145–167 n.) is hitting one of his comrades-in-arms.

156. λᾶα βαλὼν: cf. Q.S. 6.521 ὃς ῥα θοῶς Αἴαντα βάλεν περιμήκεϊ πέτρῃ, 7.493 τις ἴησι χερὸς περιμήκεα λᾶαν, and *Il.* 3.12 τόσσον τις τ’ ἐπιλεύσσει ὄσον τ’ ἐπὶ λᾶαν ἴησιν.

ἐτέροιο: Pompella follows H ἐτάροιο, Vian follows the reading of P and opts for ἐτέροιο. See Vian 1969, 118 n1. He argues that ἐτάροιο would mean that a Greek kills “un compagnon,” ἐτέροιο that a Trojan kills “quelque autre Achéen” and thus comes to the conclusion: “Nous pensons qu’il est plus normal d’attribuer aux vaincus l’usage des pierres, armes de fortune.” Hence, he thinks, it is clear that Trojans attack Greeks. However, in Quintus the adjective never clearly means “enemy,” nor “one or the other of two” (LSJ, s.v. I). In some cases, it even denotes “someone else of the same kind” (cf. Q.S. 4.281 ἢ δ’ ἐτέρῃ ἀπὸ δαιτὸς ἀεὶ

φορέεσκε τραπέζας (of slaves and their duties), 11.115 ἄλλη δ' εἰς ἑτέρην εἰλεύμεναι ἀίσσουσι (of cranes). Different in 14.29–30 Ἴτερος δ' ἑτέρην γοώσαν / ἦγετο Τρωιάδων σφετέρας ἐπὶ νῆας ἀνάγκη (the Greeks leading the Trojan women to their ships). So it does not matter for which reading we opt, it always remains unclear who is killing and who is being killed. In Verg. A. 2.410–1, the Trojans accidentally attack their own men *hic primum ex alto delubri culmine telis / nostrorum obruimur oriturque miserrima caedes*. See 145–167 n. and Lelli 2013, 863.

κατὰ μόθον: see 37 n.

156–9. Οἱ δ' ἄτε θῆρες / οὐτάμενοι σταθμοῖς ἐνὶ ποιμένος ἀγραύλοιο / ἀργαλέως μαινόντο διεγρομένοιο χόλοιο / νύχθ' ὑπὸ λευγαλήν: in this simile, the attackers are compared to wild beasts in general (156 θῆρες) who are attacking an otherwise unspecified flock in their lair (157 σταθμός). Here, however, the shepherd is able to offer resistance and even wounds some of the predators. We can compare the herdsman to the Trojans who are able to hurt the invading predators (i.e. the Greeks) here for the first time. However, their wounds only make them more furious. See also the discussion in 145–67 n.

157. οὐτάμενοι: a fitting use of this common Homeric verb (73x *Il.*, 8x *Od.*, 7x A.R., 30x Q.S.), where it denotes in contrast to βάλλω the act of wounding someone in close combat (LfgrE, s.v.: “strike or wound with a thrust or stab”). See Serafimdis 2016, 161.

σταθμοῖς ἐνὶ: cf. Q.S. 8.371 ἄρνας ὅπως σταθμοῖσιν ἐν οἰοπόλοισι νομῆες and 8.379 ὡς δ' ὅτε μηλοβοτῆρες ἐνὶ σταθμοῖσι μένωσι. Otherwise in e.g. *Il.* 16.642, 19.377, *Od.* 16.45, and Hes. *Th.* 294.

ποιμένος ἀγραύλοιο: cf. *Il.* 18.161–2 ὡς δ' ἀπὸ σώματος οὐ τι λέοντ' αἰθωνα δύνανται / ποιμένες ἀγραυλοι μέγα πεινάοντα δῖεσθαι, Hes. *Th.* 26 ποιμένες ἀγραυλοι, κάκ' ἐλέγχεα, γαστέρες οἶον, and Hes. *Sc.* 39 ποιμένας ἀγροιώτας. Otherwise, the adjective in Homer occurs predominantly in the combination βοδὸς ἀγραύλοιο (e.g. *Il.* 10.155, 17.521, 23.684, ≈ 24.81, *Od.* 10.410, 12.253, and 22.403). The adjective only here in Quintus. For the noun see 135 n.

158. ἀργαλέως: see 83 n.

μαίνοντο: see 85 n.

διεγρομένοιο χόλοιο: cf. Q.S. 3.20 διεγρομένου πολέμοιο, 7.571 διεγρομένη δ' ὑπ' ἀντιμῆ, and 9.271–2 ὃ τ' ἐξ ἀνέμοιο διεγρόμενον φορέηται / εὐρὸ μάλ' ὑψηλὸν τε.

159. λευγαλέην: see 102 n.

ισχανόωντες Ἄρηος: cf. *Il.* 23.300 μέγα δρόμου ισχανώωσαν and *Od.* 8.287–8 βῆ δ' ἴμεναι πρὸς δῶμα περικλυτοῦ Ἡφαίστοιο, / ισχανόων φύλοττος. Otherwise, in Homer with an infinitive construction in e.g. *Il.* 17.572 ισχανάα δακείειν. In Quintus, the verb appears with the genitive in 1.65 ὄμβρου ὄτ' ισχανώωσι θεουδέος, 2.399 καὶ ισχανόων πολέμοιο, 4.221 ἐδητύος ισχανόωντες, 6.139 ισχανόωντα γάλακτος, and 7.451 αἵματος ισχανώωσαν (cf. Nic. *Ther.* 471 αἵματος ισχανόων). With a prepositional phrase in 7.317 ἐπὶ δρόμον ισχανόωντα. See Bär 2009, 256–7 and Tsomits 2018a, 266. For Ares see 85 n.

160. ἀμφὶ δόμους Πριάμοιο: cf. *Il.* 22.478 Πριάμου κατὰ δῶμα, 24.803 δῶμασιν ἐν Πριάμοιο, Q.S. 1.122 ἐν Πριάμοιο δόμοισι, and 10.96 δόμου ἐκ Πριάμοιο. Koechly 1850, ad loc.: “Mirum est, hic subito Priami aedes memorari, cum haec omnis descriptio potius ad totam urbem pertineat. Itaque haud scio, an ante v. 155 καὶ πού τις etc. longior sit lacuna, quibus versibus ad describendam in Priami aedibus caedem via parabatur.” However, Quintus switched earlier on from individual homes to an overview of the whole city. Cf. 13.9–11 καὶ ῥά οἱ ἐν μεγάρους κειμήλια καὶ δόμους αὐτός / φαίνετο κινυμένοισιν εἰκότα· πάντα δ' ἐώλπει / ἀμφιπεριστροφᾶσθαι ἀνὰ πτόλιν or the longer passage 13.430–63. See also 91 n. For Priam's palace, see Stoevesandt 2008, 89 with literature. On Priam generally see 80 n.

κυδοίμεον: in Quintus only here and in 13.480 ἀνὰ ἄστῳ κυδοίμεον. 2x in Homer (*Il.* 11.324 τὼ δ' ἀν' ὄμιλον ἰόντε κυδοίμεον and 15.136 ὁ δ' ἡμέας εἴσι κυδοιμήσων ἐς Ὀλυμπον).

ἄλλοθεν ἄλλον: see 21 n.

161. ἐγχείησι δάμησαν: cf. Q.S. 1.523 (of the Greeks) Πολλοὺς δ' ἐγχείησιν ἀμαιμακέτησι δάμασσαν and 8.132–3 ὡς ἄρ' Ἀχαιοὶ / δάμαναντ' Εὐρυπύλοιο δαΐφρονος ἐγχείησι.

162. Ἀργείων: for the Greeks see 15 n.

Τρώες: see 19 n.

φθάσαν: see 112–3 n.

ἐν μεγάροι<σ>ιν: (*Il.* 12x, *Od.* 46x, *Hes.* 1x). The μέγαρον is the main room of a Homeric house. In the plural as a *pars pro toto* with the meaning of “house, palace” e.g. in *Il.* 1.396, 1.418, 2.137, and 3.207. Otherwise also a common room for various social activities like eating and cooking (cf. *Il.* 9.487 and 18.374) or as a private room for women and slaves (cf. *Od.* 2.94 19.13924.129). See Knox 1973, Hiesel 1989, 237–9, and Mazarakis Ainian 1997, 363–4.

163. ξίφος: see 153 n.

δόρυ μακρὸν ἔῃς ἀνὰ χερσὶν ἀεῖραι: cf. Q.S. 1.592–3 τιταίνων / λαοφόνον δόρυ μακρὸν ὑπαὶ Χείρωνι πονηθέν, 2.245 πρόσθ’ ἔλθων ἴθυνε μακρὸν δόρυ, 2.405 μακρὸν δόρυ πρόσθε τιταίνων, 6.595–6 οἱ οἱ ἔνεικαν / ἀαγὲς δόρυ μακρὸν, and 11.70 τοῦ δ’ ἀπάτερθεν ὁμῶς δόρυ κάππεσε μακρὸν. Cf. also *Il.* 5.664, 10.459, 13.168, 13.830, and Nonn. *D.* 40.451. For δόρυ see 209 n. for ἔῃς ἀνὰ χερσὶν cf. Q.S. 14.575 (of Poseidon) ἐκεῖνος εἶσις ἐπεμαίετο χερσί.

164. βεβαρηότες οἴνω: see 6 n. for further parallels throughout book 13.

165–7. Αἴγλη δ’ ἄσπετος ὄρτο δι’ ἄστεος, οὐνεκ’ Ἀχαιῶν / πολλοὶ ἔχον χεῖρεςσι πυρὸς σέλας, ὄφρ’ ἀνὰ δῆριν / δυσμενέας τε φίλους τε μάλ’ ἀτρεκέως ὀρώωσι: cf. the Androgeus episode in Verg. *A.* 2.370–82. Here, the Greek Androgeus (not mentioned in Quintus), mistakes the Trojans for his comrades and is killed subsequently. Cf. Becker 1913, 86–7 and Horsfall 2008, 303–6. See also discussion 145–67 n.

165. Αἴγλη δ’ ἄσπετος ὄρτο: cf. Q.S. 3.507 ἠχῆ δ’ ἄσπετος ὄρτο. The noun αἴγλη with a wide semantic range in Quintus: cf. e.g. the sun (1.658 and 12.118), lightning (14.538), stars (2.105 and 9.69), and fire (7.573, 13.464, 13.478, and 13.501). In Homer, also of weapons: *Il.* 19.362–3 (of the Greek army) αἴγλη δ’ οὐρανὸν ἴκε, γέλασσε δὲ πᾶσα περὶ χθῶν / χαλκοῦ ὑπὸ στεροπῆς.

οὔνεκ' Ἀχαιῶν: cf. Q.S. 7.290 εἰ δέ μοι αἴσιμον ἔστι δαμήμεναι εἵνεκ' Ἀχαιῶν and 14.444 Ὡ τέκος, οὔ τοι ἔγωγ' ἀνθίσταμα εἵνεκ' Ἀχαιῶν. For the Greeks see 15 n.

δι' ἄστεος: cf. Q.S. 7.352 ἐσσύμενον ποτὶ νῆα δι' ἄστεος, 13.457 Ἴπποι δ' αὐτε κύνες τε δι' ἄστεος ἐπτοίηντο, and 13.497 Θησῆος μέγαλοιο δι' ἄστεος ἦντετο μήτηρ.

166. πυρὸς σέλας: see 24 n.

ἀνὰ δῆριν: for the noun δῆρις see 145 n. The prepositional phrase ἀνὰ δῆριν appears also in Q.S. 2.367, 11.421, and 13.216, ἀνὰ δῆριν ἀμείλιχον in 6.280 and 9.205.

167. ἀτρεκέως: in Homer only with the verbs ἀγορεύειν and καταλέγειν, especially in the repeated whole-verse ἀλλ' ἄγε μοι τόδε εἰπέ καὶ ἀτρεκέως κατάλεξον (e.g. *Il.* 10.384, 10.405, 24.380, 24.656, *Od.* 1.169, 1.206, 1.224, 4.486, 24.123, 24.256, 24.287; see Finkelberg 1987). An exception is *Od.* 17.154 with the verb μαντεύεσθαι. Never with these verbs in Quintus but with a huge variety of others. See Tsomis 2018, 252.

168–212: Diomedes' Aristeia

168–80: The death of Coroebus and Eurydamas

181–208: The death of Ilioneus

209–12: The death of Abas, Eurycoön, Amphimedon, Damastor's son, Mimas, and Deïopites

After general scenes of battle with no distinct warrior at the center of attention, Quintus features the first *aristeia* of book 13, focusing on Tydeus' son (168 Τυδέος υἱός), Diomedes. Quintus devotes the beginning 10 lines (168–77) to the death of Coroebus, then three lines to the killing of Eurydamas (178–80). The heart of this passage is the death of Ilioneus (181–207a), consisting of a supplication (181–202) and his murder by Diomedes (203–7a). He then kills Abas and Eurycoön (207b–210). Thus, a shorter passage always follows a longer one. The final two lines of this passage (211–12) seem to be somewhat loose. They are devoted to Ajax

the Lesser, Agamemnon, Idomeneus and Meges, who kill Amphimedon, an unknown son of Damastor, Mimas and Deïopites respectively.

168–80: The death of Coroebus and Eurydamas

Diomedes encounters and kills Coroebus (see 169 n.), who came to Troy in order to help defend the city and marry Cassandra (cf. Verg. A. 2.341–6, see Austin 1964, 150–1 and Horsfall 2008, 285–6 for ample discussion and further literature). He then proceeds to kill Antenor’s son-in-law Eurydamas. The killing of Coroebus (168–77) has the function of a transition from festivities and general scenes of killing to the following scenes, in which distinct warriors are at the center of attention. The transition is realized by Quintus’ use of words reminding the reader of the banquet and the celebration. Diomedes kills Coroebus by cutting his throat (170 ἐγγεῖη κοῖλοιο διὰ στομάχοιο πέρησεν) where “the ways of drink and food are” (171 ἦχι θοαὶ πόσιός τε καὶ εἶδατος εἰσι κέλευθοι). Drink and food were key elements of the banquet in lines 1–20 (e.g. 1 ἐδόρπεον, 4 παρὰ δαιτὶ καὶ οἴνω, 5 δαινυμένων, and 6 πῖνεν). The mentioning of Coroebus’ wedding (174 οὐδ’ ἀπόνητο γάμων) alludes to a joyful event, too. Cf. Antinous’ murder in the *Odyssey*, who also dies while eating: *Od.* 22.8–12 Ἥ καὶ ἐπ’ Ἀντινόω ἰθύνετο πικρὸν οἶστόν. / ἦ τοι ὁ καλὸν ἄλεισον ἀναιρήσεσθαι ἔμελλε, / χρύσειον ἄμφωτον, καὶ δὴ μετὰ χερσὶν ἐνώμα, / ὄφρα πίοι οἴνωιο· φόνος δέ οἱ οὐκ ἐνὶ θυμῷ / μέμβλετο. The fact that Coroebus falls on anonymous ἄλλων ἔθνεα νεκρῶν (173) reminds the reader that many unnamed Trojans have already died. Similar is Philostratus the Elder’s depiction of Agamemnon’s and Cassandra’s murder in *Im.* 2.10.3 ὁ μὲν ἐκτέμνηται τὴν φάρυγγα σίτου τι ἢ ποτοῦ ἔλκουσαν, ὁ δ’ ἀποκέκοπται τὴν κεφαλὴν ἐς τὸν κρατῆρα κύπτων, ὁ δὲ ἀπήρακται τὴν χεῖρα φέρουσαν ἔκπωμα, ὁ δὲ ἐφέλκεται τὴν τράπεζαν ἐκπεσὼν τῆς κλίνης.

168. Τυδέος υἱός: Diomedes is Aetolian by birth (*Il.* 4.399 τοῖος ἔην Τυδεὺς Αἰτώλιος and 23.470–72 δοκέει δέ μοι ἔμμεναι ἀνὴρ / Αἰτωλὸς γενεὴν, μετὰ δ’ Ἀργεῖοισιν ἀνάσσει, / Τυδέος ἵπποδάμου υἱός, κρατερός Διομήδης) and the son of Tydeus, son of Oineus and Periboia (cf. *Il.* 14.115–8 with Krieter-Spiro 2015, 54–7, *Thebaid* fr. 5 West 2003, and Hes. fr. 12 MW; see Alden 2011). Together with Sthenelus and Euryalus, he is the leader of the soldiers from Argos and Tiryns, contributing

eighty ships, the third-largest Achaean contingent, thus belonging to the “inner circle of the Achaean elders” (Andersen 2011, 208). Cf. *Il.* 2.402–7 αὐτὰρ ὁ βοῦν ἰέρευσεν ἄναξ ἀνδρῶν Ἀγαμέμνων / πῖονα πενταέτηρον ὑπερμενεί Κρωνίωνι, / κίκλησκειν δὲ γέροντας ἀριστήας Παναχαιῶν, / Νέστορα μὲν πρότιστα καὶ Ἰδομενῆα ἄνακτα, / αὐτὰρ ἔπειτ’ Αἴαντε δῶο καὶ Τυδέος υἷον. He is prominently featured in his *aristeia* in books 5 and 6 of the *Iliad* (see Andersen 1978 and Andersen 2011). See 198 n.

ἀνὰ μόθον ἀντιόωντα: cf. Q.S. 7.104–5 (of Eurypylyus) δάμασεν / ἀντιόωντ’ ἀνὰ δῆριν, 13.178 (also of Diomedes) Εὐρυδάμαντα κατέκτανεν ἀντιόωντα, and 13.216–7 (of Neoptolemus) καὶ ἀντιόωντ’ ἀνὰ δῆριν / δάμνατ’ Ἀγήνορα δῖον. Scheijnen 2018, 289 suggests that the use of the verb here hints at a “battle situation rather than a one-sided carnage.” For ἀνὰ μόθον see 37 and 156 n.

169. αἰχμητήρα: this noun appears in Quintus only here and in 8.85 (Neoptolemus killing Morys) Εἴλε δ’ ἄρ’ αἰχμητήρα Μόρυν Φρυγίθε μολόντα. Not in Homer. In imperial epic for the first time in Opp. C. 3.211 νηπίαχον κτεινώσιν ἀπνέες αἰχμητήρες (see James 1970, s.v.) and common in Nonnus: *D.* 28.122, 37.19, 37.764, 43.146, 47.569, 44.26 and as an adjective in 42.500–1 κήρυξεν ἀγῶνα / καὶ γάμον αἰχμητήρα καὶ ἡμερόεσσαν Ἐνυώ.

Κόροιβον: see 168–80 n. Coroebus, the first eponymous Trojan hero to be killed in book 13, appears only here in Quintus and not in Homer. In the *Little Iliad*, Diomedes kills him too (fr. 24 West 2003), in Pausanias (10.27.1 ἀπέθανε δέ, ὡς μὲν ὁ πλείων λόγος, ὑπὸ Νεοπτολέμου) it is Neoptolemus, and in the *Aeneid* Peneleus (2.424–6 *primusque Coroebus / Penelei dextra divae armipotentis ad aram / procumbit*; Peneleus is killed in Q.S. 7.104–5, see Tsomis 2018a, 111–2). The motif of a hero coming to Troy in order to help defend the city appears in *Il.* 13.361–72. Here, Idomeneus kills Othryoneus, who had just come from Cablesus in order to drive the Greeks from Troy and to marry Cassandra. In the *Aeneid*, we also hear of Coroebus’ story in 2.341–6 *iuvenisque Coroebus / Mygdonides – illis ad Troiam forte diebus / venerat insano Cassandrae incensus amore / et gener auxilium Priamo Phrygibusque ferebat, / infelix, qui non sponsae praecepta furentis / audierit*. Similarly, Penthesileia in book 1 and Memnon in book 2 came to Troy with the promise to chase off the Greek

army. See Gärtner 2005, 233–5, Lelli 2013, 864 n39, and Tsomis 2018, 197.

<ἀγαυοῦ> **Μυγδόνοϛ**: together with Otreus, Mygdon is king of the Phrygians on the river Sangarius. Priam helps him fend off the Amazons (cf. *Il.* 3.184–90, Paus. 10.27.1, and schol. A.R. 2.786). His name appears only here in Quintus. Cf. *Il.* 3.185–6 (ἔνθα ἶδον πλείστους Φρύγας ἀνέρας αἰολοπῶλους, / λαοὺς Ὀτρῆος καὶ Μυγδόνοϛ ἀντίθεοιο) with the epithet ἀντίθεοϛ. See Burgess 2011c.

The adjective ἀγαυός, here suggested by Rhodomann following Q.S. 4.302, 331, and 394, appears with a variety of names in Quintus: cf. e.g. 2x Poeas (9.354 and 11.490), the Amazons (1.33), Apollo (10.165), and Athena (14.547), Penthesileia (1.782), and the Trojans (6.178). In the *Iliad* mainly as an epithet for various heroes and mortals, in the *Odyssey* and in Hesiod also for gods (e.g. Persphone in *Od.* 11.213, 11.226, and 11.635). 2x Hes. (*Th.* 461 and 632) and 3x A.R. (1.186, 2.955, and 4.868). The meaning is disputed. See LfgrE, s.v.: “bewundernswert, erhaben, herrlich” and LSJ, s.v.: “illustrious, noble,” but e.g. Blanc 2002, 174–6 who opposes and suggests a compound consisting of ἀγα- and -αῦός with the meaning “who cries loudly.”

170. κοῖλοιο διὰ στομάχοιο: cf. Q.S. 9.192–3 (Neoptolemus killing Ascanius) τὸν μὲν ἐλάσσας / δουρὶ κατὰ στομάχοιο ποτὶ στόμα, 10.107–8 (Menes killing Eurymenes) <τὸν δ’> ὑπ’ ἄκοντι / τύπε κατὰ στομάχοιο Μέγηϛ, and *Il.* 17.47–8 (Menelaüs killing Euphorbus) ἄψ δ’ ἀναχαζομένοιο κατὰ στομάχοιο θέμεθλα / νύξ’.

Compared to Homer, the adjective κοῖλος is relatively rare in Quintus: 9x in Quintus (e.g. with caves in 9.407 and 14.476) and 57x in Homer (frequently in the prepositional phrase κοῖλας ἐπὶ νῆαϛ which does not appear in Quintus; see Kurt 1979, 35).

πέρησεν: see 96 n.

171. ἤχι θοαὶ πόσιός τε καὶ εἶδατός εἰσι κέλευθοι: the combination θοαὶ κέλευθοι only here. For the concept of “ways” in the human body, cf. Q.S. 8.308–9 στομάχου δ’ ἀπέκερσε κελεύθους / ἀνέρι κῆρα φέρουσα· μίγη δέ οἱ εἶδατα λύθρω, 11.107 ὄτραλέαι δέ ποτὶ μόρον εἰσὶ κέλευθοι, and 13.205 αἵματος αἰνὰ κέλευθα. The picture of “ways of drink and food” does not appear not in Homer. Quintus is one of the few authors using

other cases besides the common εἶδαρ and εἶδατα (nominative and accusative in singular and plural). So in 11.173–4 καὶ οὐκέτι μέμβληται αὐτοῖς / εἶδατος. In Quintus always as food for humans (cf. 6.282, 8.309, and 10.22) or animals (cf. 6.126 and 11.174) with the exception of 4.134 εἶδατα θεῖα. Cf. also Lyc. *Alex.* 1250 εἰδάτων. On θοός see 39 and 115 n.

172. περὶ δουρὶ μέλας <ἐ>κιχήσατο πότμος: cf. 6.650–1 (of the Argives) οὐνεκ' ἄρ' αὐτῶν / πολλοὺς ἐν κονίησι μέλας ἐκίχισατο πότμος. Similar is *Il.* 11.441 ἄ δειλ', ἧ μάλα δὴ σε κичάνεται αἰπὺς ὄλεθρος and Q.S. 11.120 μόρος δ' ἐκίχανεν ἀρητός. For the prepositional phrase περὶ δουρὶ cf. *Il.* 1.303 (Achilles threatening Agamemnon) αἰψά τοι αἶμα κελαινὸν ἐρωήσει περὶ δουρὶ and Q.S. 3.70–1 (of Achilles) οἱ μέλαν αἶμα καὶ ἔγκατα πάντα χυθεῖη / ἡμετέρῳ περὶ δουρὶ. For δόρυ see 209 n.

173. κάππεσε ἐς μέλαν αἶμα: cf. Q.S. 2.545 (of Memnon) κάππεσε δ' ἐς μέλαν αἶμα, βράχεν δέ οἱ ἄσπετα τεύχη, 6.377 Κεῖτο δ' ἄρ' ἐν κονίησι καὶ αἵματι καὶ κταμένοισιν, and 13.246 Κεῖτο δ' ἄρ' ἐς μέλαν αἶμα. Quintus is fond of such brutal descriptions. Cf. e.g. Penthesileia and her horse twitching after being hit by the same spear in 1.656 ἄμφω δ' ἀσπαίρεσκον ὕφ' ἐν δόρυ δρωθέντες, an arrow quivering in a beating heart in 6.636–8 τοῦ δὲ δαμέντος / ἔνδον ὑπὸ στέρνοισιν ἔτι κραδίη ἀλεγεινὴ / ταρφέα παλλομένη πτερόεν πελέμιξε βέλεμον, the description of Philoctetes' wound in 9.371–3 καὶ οἱ πᾶν μεμάραντο δέμας, περὶ δ' ὅστέα μοῦνον / ῥίνος ἔην, ὀλοὴ δὲ παρηίδας ἀμφέχ' αὐτμὴ / λευγαλέη ῥυπόωντος, 9.376 οὐνεκά οἱ μέλαν ἔλκος ἐς ὀστέον ἄχρισ ἰκέσθαι, and 9.389–91 Ἐκ δὲ οἱ ἔλκος αἰὲν ἐπὶ χθόνα λειβομένοιο / ἰχώρος πεπάλακτο πέδον πολυχανδέος ἄντρου, / θαῦμα μέγ' ἀνθρώποισι καὶ ὕστερον ἔσσομένοισι, Paris' wound in 10.273–5 ἀμφὶ μέλαιν' ἐφύπερθε καὶ ἔνδοθι μέχρῃς ἰκέσθαι / μυελὸν ἐς λιπόωντα δι' ὀστέου, a cut-off hand reaching for a sword 11.71–3 ὤμου ἀπὸ βριαροῖο κεκομμένη ἄορι λυγρῶ / χεῖρ ἔτι μαιμώωσα ποτὶ κλόνον ἔγχος ἀεῖραι / μαψιδίως, a torn-off hand still hanging on the reins in 11.194–7 λίπε<v> δ' ἄρα χεῖρα κραταιήν / στερρὸν ἔτι ἐμπεφυῖαν ἐνγνάμπτοιο χαλινού, / οἶον ἔτι ζῶοντος ἔην· μέγα δ' ἔπλετο θαῦμα, / οὐνεκα δὴ ῥυτῆρος ἀπεκρέμαθ' αἱματόεσσα, a soldier's speaking head rolling around in 11.58–9 κάρη δ' ἀπάτερθε κυλινδομένη πεφόρητο / ἰεμένου φωνῆς, and Priam's head in 13.244–5 Ἡ δὲ μέγα μύζουσα κυλίνδετο πολλὸν ἐπ' αἶαν / νόσφ' ἄλλων μελέων ὀπόσοις ἐ<π>κίνυτ<αι>

ἀνήρ. In *Il.* 10.457, Diomedes decapitates Dolon and his head rolls around while speaking: φθεγγομένου δ' ἄρα τοῦ γε κάρη κονίησιν ἐμίχθη. Similar is *Il.* 13.202, where Ajax the Lesser throws Imbrius' head around. See also 244 n. On Lucan as a model for gruesome scenes in Quintus, see Fornaro 2001; on dismembered bodies in the Homeric epics, see Vernant 1991. On the combination μέλαν αἷμα see 139 n.

καὶ ἄλλων ἔθνεα νεκρῶν: cf. Q.S. 9.128 πεζοῖσι δ' ἐπέχραον ἔθνεα πεζῶν, *Il.* 11.724 ἔθνεα πεζῶν, *Od.* 10.526, 11.34, 11.632 ἔθνεα νεκρῶν, Q.S. 2.124, 5.403, 11.331, Opp. C. 1.166 ἔθνεα φωτῶν, Q.S. 11.242 ἔθνεα λαῶν, *Il.* 3.32 ἐτάρων εἰς ἔθνος, *Il.* 13.495 λαῶν ἔθνος, *Il.* 7.115 ἔθνος ἐταίρων, and Opp. C. 3.30 ἔθνη μερόπων. See Tsomis 2018a, 270 for further parallels.

174. νήπιος: see 20 n. Coroebus is the proverbial idiot in Greek literature. Cf. Call. fr. 403 Asper 2004 ἐπτά σοφοὶ χαίροτε – τὸν ὄγδοον, ὥστε Κόροιβον, / οὐ συναριθμεόμεν, Suida, s.v.: Κόροιβος μῶρός τις μετρῶν τὰ κύματα, Zenob. 4.58 on the saying Κοροΐβου ἡλιθιώτερος, Verg. A. 2.345 *infelix*, and Serv. Verg. A. 2.341 *hunc autem Coroebum stultum inducit Eurphorion*.

οὐδ' ἀπόνητο γάμων: the verb in Quintus often when warriors (or their families) are deprived of their benefits. Cf. Q.S. 4.420–1 (of Troilus) οὐδ' ἀπόνητο / ἀγλαΐης, 7.611 (of Celtus and Eubius) οὐδ' ἀπόναντο / ὄλβου ἀπειρεσιαιο πολὺν χρόνον, 8.298 (of Medon) παιδὸς δ' οὐκ ἀπόνητο, 9.187–8 (of Amides) οὐκ ἀπόνητ' ἐρατεινῆς / ἱπασίης, and 10.159 οὐδ' ἀπόνητο μολῶν ἐς πατρίδα νόστου. Cf. also with the genitive in *Il.* 11.762–3 αὐτὰρ Ἀχιλλεύς / οἷος τῆς ἀρετῆς ἀπονήσεται, 17.24–5 οὐδὲ μὲν οὐδὲ βίη Ὑπερήνορος ἵπποδάμοιο / ἧς ἦβης ἀπόνηθ', and 24.556 σὺ δὲ τῶνδ' ἀπόναιο. Without the genitive in οὐδ' ἀπόνητο in *Od.* 11.324, 16.120, and 17.293. See Stoevesandt 2004, 139–40.

175. χθιζὸς: predicatively as in e.g. Q.S. 14.236–7 μοι ἔνισπε / χθιζὸς ἐνὶ λεχέεσσι διὰ κνέφας ὑπνώοντι. Cf. *Il.* 1.423–4 Ζεὺς γὰρ ἐς Ὠκεανὸν μετ' ἀμύμονας Αἰθιοπῆας / χθιζὸς ἔβη κατὰ δαῖτα.

Πριάμοιο: see 80 n.

<πόλιον>: added by Rhodomann 1604. Köchly 1850 suggested the lacuna, following Spitzner's question of why Coroebus' future wife is not men-

tioned. Zimmermann 1913 continues with καὶ ὑπέσχετ' Ἀχαιοὺς. See Keydell 1963, 1289 and Paschal 1904, 61 for the opinion that Quintus forgot to say why Coroebus came to Troy.

175–6. ὑπέσχετ' Ἀχαιοὺς / Ἰλίου ἄψ' ὄσαι: cf. *Il.* 13.366–7 (Othryoneus) ὑπέσχετο δὲ μέγα ἔργον / ἐκ Τροίης ἀέκοντας ἀπωσέμεν υἱὰς Ἀχαιῶν. The future groom courts his bride by promising gifts. See Brüger 2016, 89 for further literature and 169 n. For Ἰλιον see 67 n., for the Greeks 15 n.

176. ἄψ' ὄσαι: cf. Q.S. 4.251–2 (Diomedes trying to push Ajax the Greater) ἀλλὰ μιν οὐ τι / ἄψ' ὄσαι and 8.168–9 (swollen torrents hitting a boulder) οὐδ' ἅμα πάντων / ἄψ' ὄσαι δύναται. In the *Iliad* cf. ὄσαν ἀπὸ σφείων in 4.535, 5.626, and 13.148 and ἄψ' δ' ἐς κουλεὸν ὄσε μέγα ξίφος in 1.220.

177. Κῆρες: for the Keres see 125–6 and 126 n., for Aisa see 280 n., for the Moirai see 440 n.

178. Εὐρυδάμαντα κατέκτανεν ἀντιόωντα: cf. Q.S. lines 13.168–9 ἀντιόωντα / αἰχητῆρα Κόροιβον (see 168 n.). This Eurydamas is mentioned only here in Quintus. A seemingly different Eurydamas is the father of Abas (see 209 n. for a discussion of multiple Trojans with the name Abas) and Polyidus, who are killed in the *Iliad* (cf. 5.148–51 τοὺς μὲν ἕασ', ὁ δ' Ἄβαντα μετᾶχeto καὶ Πολύιδον, / υἱέας Εὐρυδάμαντος ὄνειροπόλοιο γέροντος· τοῖς οὐκ ἐρχομένοις ὁ γέρων ἐκρίνατ' ὄνειρους, / ἀλλὰ σφεας κρατερὸς Διομήδης ἐξενάριξε) by Diomedes, too. Eurydamas was unable to foresee their fate even though he was a dream-interpreter. See Kirk 1990, 73–4. For the motif of a useless prophecy cf. *Il.* 2.858–60 and Brügger et al. 2003, 281–2. Not to be confused with Eurydamas, one of Penelope's suitors. Odysseus kills him in *Od.* 22.283 ἔνθ' αὐτ' Εὐρυδάμαντα βάλε πτολίπορθος Ὀδυσσεύς. See Felson 2011.

After Diomedes killed a younger person (Coroebus) in lines 168–77, he now proceeds to kill an old person. Even though Eurydamas is not specifically called an old man in these lines, the *lector doctus* might well know him to be old from the *Iliad* (cf. *Il.* 5.149 Εὐρυδάμαντος ὄνειροπόλοιο γέροντος). Quintus thus creates a smooth transition to the killing of the γέρων Ilioneus in lines 181–207.

179. ἐυμελίην: see 41 n.

Ἀντήνορος: appears 6x in Quintus. He is the son of Hicetaon or Aisyetes (see DNP, s.v.) and the Husband of Theano (*Il.* 6.298–9 τῆσι θύρας ὄϊζε Θεανὼ καλλιπάρηος, / Κισσηίς, ἄλοχος Ἀντήνορος ἱπποδάμοιο) who advocates that the Trojan women should stay within the city (Q.S. 1.451–74). His sons Archelochus (killed in *Il.* 14.462–4 Πουλυδάμας δ' αὐτὸς μὲν ἀλεύατο κῆρα μέλαιναν / λικριφίς ἄϊξας, κόμισεν δ' Ἀντήνορος υἱὸς / Ἀρχέλοχος; not to be mistaken for the Archelochus killed in Q.S. 11.90–1 by Menelaüs) and Acamas (killed in Q.S. 10.167–8 by Philoctetes Ποϊάντος δ' ἐπὶ τοῖσι πάϊς κτάνε Δηιονῆα / ἥδ' Ἀντήνορος υἱὸν ἐυμελίην Ἀκάμαντα or already in *Il.* 16.342–3; see Tsomis 2018, 122–3) are together with Aeneas the leaders of the Trojans (*Il.* 2.822–3 12.99–100 τῶ γε δύο Ἀντήνορος υἱε, / Ἀρχέλοχός τ' Ἀκάμας τε, μάχης εὔ εἶδότε πάσης). The *Iliad* names eleven sons, of which six die (see Graf et al. 2000, 141). Antenor is part of the Trojan elders (*Il.* 3.146–52) and a supporter of a peaceful solution to the conflict. He is the host of Menelaüs and Odysseus (*Il.* 3.203–24; see Danek 2005 and Danek 2006) and in *Il.* 7.347–53 unsuccessfully tries to persuade the Trojans to return Helen.

From the Hellenistic period on, Antenor was considered a traitor (cf. e.g. Lyc. *Alex.* 341 ἀπεμπολητής τῆς φυταλμίας χθονὸς, Dares 39–42, and D.H. *Ant. Rom.* 1.46 τῆ προδοσίᾳ τῶν Ἀντηνοριδῶν). According to other accounts, he came together with Helen to Cyrene (P. P. 5.82–5 ἔχοντι τὰν χαλκοχάρμαι ξένοι / Τρῶες Ἀντανορίδαι· σὺν Ἑλένα γὰρ μόνον / καπνωθεῖσαν πάτραν ἐπεὶ ἴδον / ἐν Ἄρει) or became the founder of Patavium (Verg. *A.* 1.247 *hic tamen ille urbem Patavi sedesque locavit*, Strab. 5.4.1, 12.3.8, and Liv.1.1). For further information, see 291–9 n., Wlosok 1967, Eppermann 1980, 33–52, Braccesi 1984, Capuis 1990, Zampieri 1990, Feldherr 2014, and Carvounis 2019, 157.

180. ἐνὶ Τρώεσσι σαοφροσύνησι κέκαστο: cf. Q.S. 3.426 ἀλλὰ σαοφροσύνη καὶ κάρτεϊ πάντ' ἐκέκαστο, 7.47 εὔ δὲ σαοφροσύνη<σι> κεκασμένον, and 12.23 μούνος δὲ σαοφροσύνησι νόησεν. In Homer cf. *Od.* 4.725 (= 4.815) παντοίης ἀρετῆσι κεκασμένον ἐν Δαναοῖσιν. Similar is Verg. *A.* 2.426–7 *cadit et Rhipheus, iustissimus unus / qui fuit in Teucris et servantissimus aequi*. The noun σαοφροσύνη not in the *Iliad*, but in *Od.* 23.13 and 23.30. Cf. also *Il.* 21.462 με σαόφρονα μυθήσαιο and *Od.* 4.158 ἀλλὰ σαόφρων ἐστί. In Opp. *H.* 3.359 οὔτι σαοφροσύνησι μεμηλότες, not in Nonnus, not in Triphiodorus.

For κέκαστο cf. *Il.* 2.530 ἐγγεῖη δ' ἐκέκαστο Πανέλληνας καὶ Ἀχαιοὺς, 13.431–2 ἐκέκαστο / κάλλει καὶ ἔργοισιν, 14.124–5 κέκαστο δὲ πάντα Ἀχαιοὺς / ἐγγεῖη, *Od.* 24.509 ἀλκῆ τ ἠγορέη τε κεκάσμεθα πᾶσαν ἐπ' αἶαν, *Hes. Th.* 929 ἐκ πάντων παλάμησι κεκασμένον Οὐραγιώνων, and *A.R.* 2.815–6 Ἔνθα δ' Ἀβαντιάδην πεπρωμένη ἤλασε μοῖρα / Ἴδμονα μαντοσύνησι κεκασμένον. On the Trojans see 19 n.

181–208: *The death of Ilioneus*

After the passage which includes the killing of Eurydamas (178–80), Quintus devotes 27 lines to the altercation between Diomedes and Ilioneus. It is a conflict between the old and the young, the weak and the strong, the helpless and the powerful.

Ilioneus (Q.S. 13.190–3)	Priam (Q.S. 13.223–36)
190 στυγερόν δέ μιν ἄμφορε δεῖμα	223 οὐ τρέσεν
191 Γουνοῦμαι	227–8 οὐ ... λιλαίομαι
191 ὄ τις ἔσσι πολυσθενέων Ἀργείων	226 Ἦ τέκος ὄβριμόθυμον ἐυπτολέμου Ἀχιλλῆος
192 αἶδεσαι and 196 ἐμεῦ ἀπὸ νόσφιν ἐς αἰζηοὺς τρέπε χεῖρας	227 κτεῖνον μηδ' ἐλέαιρε
192–3 ἀργαλέου τε / λῆγε χόλου	236 ἄασον ὄβριμον ἦτορ

Lexemes hailing from the word family “old age,” describing Ilioneus, appear 7x (181 δημογέροντι, 183 γηραλέου, 188 γέροντος, 192 γέροντος, 194 γέροντα, 197 and 199 γῆρας). Moreover, Ilioneus is described with words of weakness and fear (183 κλάσθησαν, 184 περιτρομέων, 190 δεῖμα, and 206 ὑπέκλασε δηωθέντα). Diomedes on the other side is described by words of youth (194 ἄνδρα νέον and 196 αἰζηοὺς) and power (e.g. 186 ἐσσύμενός, 189 θοὸν ἄνδρα καὶ ὄβριμον, 191 τις ... πολυσθενέων Ἀργείων, 195 ἀλκῆς, 198 κραταιοῦ Τυδέος υἱός, 200 κάρτος, and 204 δεινός ἀνήρ).

Lastly, other than Ilioneus, Diomedes has a weapon at hand (182 ξίφος αἰνὸν, 185 ἄορ ... θοόν, 188 ξίφος, and 203 λοιγίον ἄορ). His emotions are not those of fear but of anger (187 and 193 χόλου).

The death of Ilioneus has the function of a contrastive preparation to the Priam episode in lines 220b–47 (see comparison on the left). Vian 1969, 118 views the passage as “un diptyque où l’attitude courageuse de Priam s’oppose à la veulerie d’Ilionée.” Similarly Gärtner 2005, 238 states that “dieser recht einfache Kunstgriff der Dopplung von Quintus selbst stammt, um der gegensätzlichen Haltung des Königs mehr Gewicht zu verleihen.” The characters differ in many ways. Ilioneus seems not to realize that it is Diomedes standing in front of him (191 ὃ τίς ἐσσι πολυσθενέων Ἀργείων). Priam, however, is aware of his opponent’s identity and is thus able to address Neoptolemus (226 Ἦ τέκος ὄβριμόθυμον ἐυπολέμου Ἀχιλῆος). Ilioneus is depicted as fearful (190 στυγερὸν δέ μιν ἄμφορε δεῖμα), Priam is decidedly fearless (223 οὐ τρέσεν) and does thus not beg his killer Diomedes for mercy (227–8 κτεῖνον μηδ’ ἐλάειρε δυσάμμορον· οὐ γὰρ ἔγωγε / τοῖα παθὼν καὶ τόσσα λιλαίομαι and 236 ἄασον ὄβριμον ἄορ). Ilioneus on the other side wants to be spared (191 Γουνοῦμαί σ’, 192 αἰδεσαι, 192–3 ἀργαλέου τε / λῆγε χόλου, and 196 ἐμεῦ ἀπὸ νόσφιν ἐς αἰζηρὸς τρέπε χειῖρας). An important intertext to those two passages is Priam’s supplication to Achilles in *Iliad* 24. Priam in this scene begs for Achilles’ sympathy by pointing to his old age. In the *Posthomerica*, he does not and rather admits that he had rather have died than lived to see the sack of his city. Conversely, in Quintus it is Ilioneus who imitates Priam’s behavior in the *Iliad*. However, Priam is successful (as the only supplicant in the *Iliad*), and Ilioneus is not. See also Tomasso 2010, 400 and Scheijnen 2018, 297–8.

181. Ἴλιονῆι: appears only here in Quintus. Cf. Vian 1969, 225: “Plusieurs Troyens portent ce nom.” Not to be mistaken for the Ilioneus killed by Peneleus in *Il.* 14.487–507 (see Burgess 2011d) or the oldest (*maximus Ilioneus*, Verg. A. 1.521; see Austin 1971, ad loc.) leader of the Trojan refugees (cf. Verg. A. 1.120, 1.521, 1.559, 1.611, 7.212, 7.249, 9.501, and 9.569). The name is derived from Ἴλιος (see Boyten 2010, 163) just like e.g. Satnius (*Il.* 14.443), Scamandrius (*Il.* 5.49), Simoeisius (*Il.* 4.474), and Tros (*Il.* 20.463) are derived from place-names (see von Kamptz 1982, 124–5 and 292 and Krieter-Spiro 2015, 224). Vian 1969,

135 n8 and James 2004, 335 link Ilioneus to the character of Eioneus, who is killed by Neoptolemus in the *Little Iliad* (fr. 23 West 2003).

συνήντετο: in Quintus only here and in 6.341 (of the Greeks) Τρωσὶ δ' ἄρ' ἐσσυμένοισι συνήντεον. Rare in Homer too. 2x *Il.*: cf. 7.22 (Hector and Paris) ἀλλήλοισι δὲ τῷ γε συναντέσθην παρὰ φηγῶ and 21.34 Ἐνθ' οὐ Πριάμοιο συνήντετο Δαρδανίδαο and 4x *Od.*: cf. 15.538, 17.165, and 19.311 in the formula ὡς ἂν τίς σε συναντόμενος μακαρίζοι. Not in Oppian. 3x Nonn. *D.* The simplex ἄντομαι in Q.S. 7.247 τῷ δ' ἄτροπος ἦντετο Μοῖρα, 10.450–1 Οὐδέ τι θήρας ἐδείδιδε λαχνήντας / ἄντομένη ὑπὸ νύκτα, 13.496–8 Καὶ τότε Δημοφῶντι μενεπολέμῳ τ' Ἀκάμαντι / Θησῆος μέγαλοιο δι' ἄστεος ἦντετο μήτηρ / Αἴθρη ἐελδομένη. Cf. *Il.* 2.594–5 ἔνθα τε Μοῦσαι / ἄντομεναι Θάμυριν τὸν Θρήϊκα παῦσαν αἰοιδῆς, 8.411–2 πρώτησιν δὲ πύλῃσι πολυπτύχου Οὐλύμπιοιο / ἄντομένη κατέρυκε, Διὸς δέ σφ' ἔννεπε μῦθον, and 16.788–9 ἦντετο γάρ τοι Φοῖβος ἐνὶ κρατερῇ ὕσμίνῃ / δεινός. For the question whether the form is aorist or imperfect see Brügger 2016, 331 and also Vian 1969, 34 n3.

δημογέροντι: only here in Quintus. Twice in Homer (*Il.* 3.149 and 11.372). In the *Iliad*, the δημογέροντες are the elders of which Antenor (see 179 n.) is part of (3.146–52). In 11.371–2 Paris shoots an arrow at Diomedes (στήλην κεκλιμένος ἀνδροκμήτῳ ἐπὶ τύμβῳ / Ἴλου Δαρδανίδαο, παλαιοῦ δημογέροντος). It is noteworthy that the use of the noun here and in the *Iliad* appears in a scene including Diomedes. Similar is ἡγήτωρ, prominent in the repeated whole-verse ὦ φίλοι, Ἀργείων ἡγήτορες ἠδὲ μέδοτες (cf. e.g. *Il.* 2.79, 9.17, 10.533, 11.276, 11.587, 17.248, 22.378, 23.457).

182. ξίφος αἰνόν: see 153 n. This combination does not appear in Homer.

183. γηραλέον: only here in Quintus, not in Homer. Cf. A.R. 1.193–4 τὸν μὲν ἄρ' Οἰνεὺς / ἦδη γηραλέον κοσμήτορα παιδὸς ἴαλλεν and Opp. C. 2.350–1 ὡς αἰγῶν κοῦροι φιλίους κομέουσι τοκῆας / γηραλέους. Cf. also Pi. *P.* 4.121 and A. *Pers.* 171. 20x as an adjective in Nonn. *D.*, 3x as a noun.

κλάσθησαν ἄδην ὑπὸ σώματι γυῖα: the verb in the passive in Quintus of collapsing trees in 1.491 ἀλλήλοισι δ' ἐπὶ κλασθέντα κέχυ<ν>ται and

1.625 Εὗτ' ἐλάτη κλασθεῖσα βίη κρυεροῦ Βορέαο. Otherwise in 1.596 and 5.458 ὑπεκλάσθη μελέσιν, 10.372 γυῖα δ' ὑπεκλάσθησαν, 11.84 ὑπέκλασε δ' ἄψα πάντα, 12.399 τρόμος δ' ἀμφέκλασε γυῖα, and 13.398 ὑπεκλάσθη δέ οἱ ἄλκη of collapsing people. Cf. the active use in 4.483–4 πάντων γὰρ ὑπέκλασε δεῖμ' ἀλεγεινὸν / ἠνορέην, 6.13 πολέας γὰρ ὑπέκλασε δαίμονος Αἴσα, 7.248 ἦ οἱ ὑπέκλασε νόστον, and 13.206–7 Καὶ τὸν μὲν μόρος αἰνὸς ὑπέκλασε δηωθέντα / Τυδεΐδαο χέρεσσιν. Cf. *Il.* 11.584 ἐκλάσθη δὲ δόναξ, ἐβάρυνε δὲ μηρόν. Similar also the Homeric expressions of fear τρόμος αἰνὸς ὑπήλυθε γυῖα ἕκαστον (*Il.* 7.215 and 20.44), τρομέει δ' ὑπὸ φαιδίμα γυῖα (*Il.* 10.95), ὑπὸ τε τρόμος ἔλλαβε γυῖα (*Il.* 3.34 14.506 and *Od.* 18.88), and Nic. *Ther.* 728 γούνων δ' ὑποέκλασε δεσμὰ. See also 206 n. and Krieter-Spiro 2009, 27 for further literature.

ἄδην: see 33 n.

184. περιτρομέων: common in Quintus (13x: 1.477, 3.182, 3.270, 3.364, 5.276, 8.224, 9.219, 9.249, and 14.23). Cf. Q.S. 5.275–6 Νέας δ' ἐξ μέσσον ἔρυσσα / οὗ τι περιτρομέων δηίων μένος. In Homer, the verb appears only once. Cf. *Od.* 18.77 (Irus trembling in front of Odysseus) σάρκες δὲ περιτρομέοντο μέλεσσιν. 3x *Opp. H.* (1.293, 4.194, and 4.202). Cf. *Arat.* 861 αὔριον οὐδ' ἐπὶ νυκτὶ περιτρομέειν ὑετοῖο. Not in Nonnus, not in Triphiodorus.

χείρῃσιν ἀμφοτέρῃσι: cf. Q.S. 11.393–5 ἐπεὶ μένος Αἰνείαιο / ὄβριμον ἀμφοτέρῃσιν ἀρηρότα χεῖρῃσι λᾶαν / ἐμμεμαῶς ἐφέηκε and *Il.* 12.381–2 οὐδὲ κέ μιν ῥέα / χεῖρῃσ' ἀμφοτέρῃς ἔχοι ἀνήρ, οὐδὲ μάλ' ἠβῶν, / οἷοι νῦν βροτοὶ εἰς'. Slightly different in Q.S. 3.548 στήθεα τ' ἀμφοτέρῃσι πεπληγυῖα παλάμησιν. The noun χεῖρ 4x in the Ilioneus passage (here, 192, 196, and 207).

185. ἄορ ... θοόν: this combination appears also in Q.S. 5.300, 13.403, and 14.305. ἄορ 3x with λοίγιον and used synonymously in Greek epic to the alternatives φάσγανον and ξίφος. This combination not in Homer. On θοός see 39 and 115 n.

συνέδραξε: < συνδράσσο (LSJ, s.v.: “clutch”). Only here in Greek literature and in a Scholion to Aristides 3.325.

ἦψατο γούνων: cf. Q.S. 7.593 δέος ἦψατο γούνων (cf. also 7.585–6), *Il.* 1.512 (≈ 15.76) Θέτις δ' ὡς ἦψατο γούνων, 20.468–9 ὁ μὲν ἦπτετο χεῖρῃσι

γούνων / ἴεμενος λίσσεσθ', 21.64–5 ὁ δέ οἱ σχεδὸν ἦλθε τεθηπῶς, / γούνων ἄψασθαι μεμαῶς, 24.356–7 ἀλλ' ἄγε δὴ φεύγωμεν ἐφ' ἵππων, ἢ μιν ἔπειτα / γούνων ἀψάμενοι λιτανεύσομεν, αἶ κ' ἔλεση, *Od.* 6.168–9 δεῖδια δ' αἰνῶς / γούνων ἄψασθαι, 22.339 γούνων ἄψασθαι Λαερτιάδῳ Ὀδυσῆος, and *Tryph.* 263 ἱκεσίαις παλάμησι παλαιῶν ἦψατο γούνων.

The supplicative gesture of touching or approaching one's knee also in Q.S. 2.171–2 μιμνέτω ὑμείων μηδ' ἀμφ' ἐμὰ γούναθ' ἰκάνων / λισσέσθω. Cf. Thetis begging Zeus in *Il.* 1.500–1 καὶ ῥα πάροιθ' αὐθοῖο καθέζετο, καὶ λάβε γούνων / σκαίῃ and 1.557 ἠερίῃ γάρ σοί γε παρέζετο καὶ λάβε γούνων. Cf. also *Il.* 18.457 *Od.* 3.92 *Od.* 4.322 τοῦνεκα νῦν τὰ σὰ γούναθ' ἰκάνομαι and *Il.* 6.45 Ἄδρηστος δ' ἄρ' ἔπειτα λαβῶν ἐλίσσεται γούνων (= *Od.* 10.264 ≈ *Il.* 21.71). See LfrgE, s.v. γόνυ 1c and ἰκάνω 2by. Other typical gestures are touching one's chin (e.g. *Il.* 1.501) and kissing one's hands (e.g. *Il.* 24.478). See Neumann 1965, 68–70, Gould 1973, Pötscher 1992, and Naiden 2006, 44–62. On gestures of lament in the *Aeneid*, see Lobe 1999, 173–8.

186. ἀνδροφόνου ἦρωος: the adjective appears in Quintus only 3x. Cf. also Q.S. 4.24 ἀνδροφόνου ὑσμίνης and 8.126 ἀνδροφόνου Κύκλωπος. In Homer (29x *Il.* and 1x *Od.*), a regular epithet of Hector (e.g. *Il.* 1.242, 6.498, 9.351, 16.77, 16.840, and 17.428; see Latacz et al. 2000, 101 and Brügger 2009, 182–3 for ample discussion). Never with Diomedes. The use here is a reference to Priam's supplication *Il.* 24.477–9 ἄγχι δ' ἄρα στάς / χερσὶν Ἀχιλλῆος λάβε γούνατα καὶ κύσει χεῖρας / δεινὰς ἀνδροφόνους (the epithet with Achilles also in *Il.* 18.317 and 23.18). Just as in the *Iliad*, an older man supplicates himself to a significantly younger and more powerful one. However, Achilles shows mercy, Diomedes does not. The adjective not in Oppian, 21x in Nonnus. On heroism and heroic codes in *Iliad* and *Odyssey*, see Adkins 1960, Adkins 1982, Schein 1984, Wees 1988, Martin 1989, Cairns 1993, and Horn 2014, in the *Posthomeric* Scheijnen 2018.

μόθον: see 37 n.

ἔσσύμενός περ: at the end of a line also in *Il.* 11.554, 13.142, and 17.663. Cf. Q.S. 7.135 ἔσσύμεναί περ and 12.257 ἔσσυμένως περ; as well as Q.S. 1.695, 3.712, 13.238, *Il.* 13.57, *Od.* 4.416, 4.733, and Opp. *H.* 1.240 and 2.343.

187. χόλου: see 193 n.

ἀμβολίη: this noun appears in Quintus only here and in 1.431–2 Τῷ μὴ τις ἔτ' ἀμβολίη πολέμοιο / εἶη τειρομένησιν. This is an epic version of the noun ἀναβολή. Not in Homer, but ἀνάβλησις (*Il.* 2.380 ἀνάβλησις κακοῦ ἔσσεται and 24.655 ἀνάβλησις λύσιος νεκροῖο γένηται). It appears in A.R. 1.861–2 Ἀμβολίη ... ἦεν / ναυτιλίας, 3.143–4 μηδέ τις ἔστω / ἀμβολίη. Cf. also e.g. Nonn. *D.* 25.273, 36.477, 38.12, 48.137, and 48.218. Not in Orpian.

188. βαιὸν: see 42 n.

ἀπέσχε γέροντος: the verb appears 6x in Quintus (here, and in 1.467 δηιοτήτος ἀποσχόμεναι κελαδεινῆς, 2.72 ἀπόσχεο δηιοτήτος, 3.519 ἀποσχόμεσθα δυσηγέος αἴψα γόοιο, 9.333 στονόεντος ἀποσχόμενοι πολέμοιο, and 13.344 τοῦδ' ἀνδρὸς ἐὰς ἀπεχώμεθα χεῖρας). Cf. also *Il.* 3.84 Ὡς ἔφαθ', οἱ δ' ἔσχοντο μάχης, 12.248 εἰ δὲ σὺ δηιοτήτος ἀφέξειαι and 14.129 αὐτοὶ μὲν ἐχώμεθα δηιοτήτος.

ξίφος: see 153 n.

189. λισσόμενος: the verb 7x in Quintus, 74x in Homer. Noteworthy models are Lycaon's supplication in *Il.* 21.97–8 Ὡς ἄρα μιν Πριάμοιο προσηύδα φαίδιμος υἱὸς / λισσόμενος ἐπέεσσιν and Priam's supplication in 24.485 τὸν καὶ λισσόμενος Πρίαμος πρὸς μῦθον ἔειπε.

θοὸν ἄνδρα καὶ ὄβριμον: cf. Q.S. 1.341 Θοοὶ δὲ οἱ ἄνδρες ἔποντο and 12.123–4 θοοὺς προέηκαν ἰκέσθαι / ἀνέρας. For the combination ἄνδρα καὶ ὄβριμον cf. Q.S. 1.8, 1.278, and 5.438 ὑπέτρεσαν ὄβριμον ἄνδρα. See also 50 n. and Bär 2009, 157–8. On θοός see 39 and 115 n.

189–90. ἀλεγεινὸν / ἴαχεν: cf. Q.S. 2.634–5 ἀλεγεινὸν ἀνεστενάχιζε γοῶσα / Ἥως. This form of an adverb appears also in Q.S. 2.566, 8.353, 11.146, 14.35, 14.572, and 14.643. For the adjective, see also 100 n. and Vian 1966, 123 n2. In Homer, the formulas μεγάλ' ἴαχε(-ον) and μέγα δ' ἴαχε are commonly used with the coast (*Il.* 21.10), fire (*Il.* 23.216), objects thrown into water (*Od.* 20.392), rocks (*Il.* 9.395), a salpinx (*Il.* 18.219), and ships (*Il.* 1.482 and *Od.* 2.428). See Coray 2016, 28 for further discussion and also 102 n. and line 333.

190. ἔσσυμένως: cf. *Il.* 23.363–4 ὁμόκλησάν τ' ἐπέεσσιν / ἔσσυμένως. The adverb 65x in Q.S., 8x *Il.*, 4x *Od.*, 4x Hes., and 11x A.R. See also Campbell 1981, 194, Bär 2009, 216 and especially Ferreccio 2014, 253–4 for exhaustive discussion.

στυγερὸν δέ μιν ἄμφεχε δεῖμα: cf. Q.S. 7.250 (of Deidameia) κατὰ θυμὸν ἀάσπετον ἄμφεχε δεῖμα, 9.273 κακὸν δέος ἄμφεχε Τρῶας, 12.357 (of the Trojans) δέος ἄμφεχε θυμὸν, 12.466 (also of the Trojans) πάντας γὰρ ἀμείλιχον ἄμφεχε δεῖμα, and Orph. A. 787 στυγερὸν δέ περὶ φρένας εἴλκετο δεῖμα. The noun δεῖμα in Quintus 3x with ἀλεγεινός (4.483, 7.544, and 12.521), 2x with μέγας. For a detailed discussion of ἄμφεχε see Tsomis 2018a, 169, for the adjective see 458 n.

191. Γουνοῦμαι σ': the verb appears only here in Quintus and 10x in Homer. A close parallel is *Il.* 21.74 γουνοῦμαι σ', Ἀχιλεῦ. Here, Lycaon begs Achilles for mercy after he has lost his weapons in the river. In Homer, Achilles threatens the youngster with a spear (21.71–2), in the *Posthomerica* it is a sword (182–5). Four Homeric speeches start with Γουνοῦμαι: Odysseus' supplication to Nausicaa in *Od.* 6.149 Γουνοῦμαι σε, ἄνασσα· θεὸς νύ τις ἦ βροτὸς ἔσσι has no martial connotation. Later in the *Odyssey*, however, the suitor Leiodes (22.312) and the minstrel Phemius (22.344) supplicate him γουνοῦμαι σ', Ὀδυσσεῦ· σὺ δέ μ' αἶδεο καὶ μ' ἐλεῆσον. Of those three suppliants, only Phemius survives due to Telemachus' intervention.

πολυσθενέων Ἀργείων: the adjective appears 10x in Quintus and not in Homer. With the Greeks cf. Q.S. 8.422 ἰοῖσι κτείνοντο πολυσθενέων ὑπ' Ἀχαιῶν and 11.131 οἱ γὰρ δὴ μάρναντο πολυσθενέεσσιν Ἀχαιοῖς. Otherwise denoting the Greek heroes Achilles (5.603 and 6.21) and Machaon (6.394), as well as the the Centaurs (6.273), the gods (7.186), the Titans (2.205), and Zeus (3.128). Thus, Arnold Bärtschi (2019, 246) rightly speaks of a “tendenziosöse Funktionalisierung des Beiworts”. For the spon-deiazon cf. also Q.S. 1.750 ἀρηιθῶν Ἀργείων, 7.121 ἐυποτόλεμων Ἀργείων, 13.506 (see n.) and 14.94 φιλοποτόλεμων Ἀργείων, 3.19, 6.59, and 14.235 μενεποτόλεμων Ἀργείων, and 1.716, 2.390, 3.435, 4.76, 6.85, 7.3, 9.3, 9.289, 11.332, and 14.633 ευσθενέων Ἀργείων. See Tsomis 2018a, 143 and Carvounis 2019, 64. For the Greeks see 15 n.

192. αἶδεσαι: cf. Q.S. 1.192 (Priam) Αἶδεσσαι δ' ἔμὸν ἦτορ. Cf. *Il.* 9.640 (Ajax the Greater to Achilles) αἶδεσσαι δὲ μέλαθρον and especially *Il.* 24.503 (Priam to Achilles) ἀλλ' αἰδεῖο θεούς. In *h.Cer.* 64 (Demeter to Helios) Ἥελι αἶδεσσαι με. Similar is Q.S. 1.195–6 (Priam to Zeus) αἶδεο δ', <ἐ>ως ἔτι παῦροι ἀφ' αἵματός εἰμεν ἀγαυοῦ / Δαρδάνου, *Il.* 21.74 (Lycaon to Achilles) *Od.* 22.312 (Leiodes to Odysseus) 22.344 (Phemius to Odysseus) σὺ δέ μ' αἶδεο καὶ μ' ἐλέησον, and *Il.* 22.82 Ἔκτορ, τέκνον ἐμόν, τάδε τ' αἶδεο καὶ μ' ἐλέησον. See Bär 2009, 490.

ἀμφὶ γέροντος: Hermann 1840 is responsible for the lacuna after γέροντος. Vian 1969 supplies “arrête,” so does Gärtner 2010 “halte zurück [deine Hände],” and Hopkinson 2019 “stay [your hand].” See Köchly 1850, ad loc.

192–3. ἀργαλέον τε / λῆγε χόλου: cf. Q.S. 12.215–6 χόλον δ' ἀπὸ νόσφι βάλοντο / ἀργαλέον, *Il.* 10.106–7 εἴ κεν Ἀχιλλεὺς / ἐκ χόλου ἀργαλέοιο μεταστρέψῃ φίλον ἦτορ, 15.121–2 ἀργαλεώτερος ἄλλος / πᾶρ Διὸς ἀθανάτοισι χόλος καὶ μῆνις ἐτύχθη, and 18.119 ἀργαλέος χόλος Ἥρης (see Kaimio 1977, 65).

The noun χόλος appears in Quintus with a variety of adjectives: αἰνός (1.752, 9.400, 9.493, and 14.506), ἀλγινόεις (4.376), ἀνηρός (14.170), ἀργαλέος (12.215 and 13.192), δεινός (5.150), κακός (1.780), οἰζυρός (14.342), ὀλοός (1.305), and στονόεις (9.404).

193. μακρὸν πέλει ἀνέρι κῦδος: the combination μακρὸν κῦδος appears only here in Quintus and not in Homer (see Scodel 2008, 12–16 and 22–30). In Quintus, often in the combination μέγα κῦδος (cf. e.g. 1.108, 2.77, 3.197, 4.577, 7.566, and 13.288). In Homer in e.g. *Il.* 8.176 and 8.237. For πέλει ἀνέρι κῦδος cf. Q.S. 7.657–8 (Phoenix wanting to die earlier than Achilles) ὁ καὶ πέλει ἀνέρι κῦδος / κηδεμονῆος εὐὸ ὑπὸ χεῖρσι ταρχοῦσθαι. See Tsomis 2018a, 352–3 for a discussion of the parallels between the two speeches and 288 n.

194. ἄνδρα νέον κτείναντι καὶ ὄβριμον· ἦν δὲ γέροντα: this line in the very center of the speech epitomizes the conflict between Ilioneus and Achilles. The opposing ἄνδρα νέον at the beginning of the line and the γέροντα at the end of it stand symbolic for the conflict of the young warrior and the old man. Cf. line 189 n. for the combination ὄβριμον ἄνδρα.

194–5. ἦν δὲ γέροντα / κτεινῆς, οὐ νύ τοι αἴνος ἐφέμεται εἵνεκεν ἀλκῆς: cf. Lycaon's contrasting argument in *Il.* 21.84–6 μινυνθάδιον δέ με μήτηρ / γείνατο Λαοθόη θυγάτηρ Ἄλταο γέροντος, / Ἄλτεω and Achilles' reply in 21.106–7 ἀλλὰ, φίλος, θάνε καὶ σύ· τίη ὀλοφύρεαι οὕτως; / κάτθανε καὶ Πάτροκλος, ὃ περ σέο πολλὸν ἀμείνων. See 191 n. for context. Ilioneus makes a valid point here. Earlier in the *Posthomerica*, Memnon had refused to fight with Nestor because of his old age (cf. 2.309–13 ἦ γέρον, οὐ μοι ἔοικε καταντία σεῖο μάχεσθαι / πρεσβυτέροιο γεγῶτος, ἐπεὶ γ' εὖ οἶδα νοῆσαι· / ἧ γὰρ ἔγωγ' ἐφάμην σε νέον καὶ ἀρήιον ἄνδρα / ἀντίαν δηίοισι, θρασὺς δέ μοι ἔλπετο θυμὸς / χειρὸς ἐμῆς καὶ δουρὸς ἐπάξιον ἔμμεναι ἔργον) and Neoptolemus denied him access to the wooden horse, as the honor of sacking the city should be given to the young (cf. 12.276–80 ἀλλὰ σε γῆρας ἀμείλιχον ἀμφιμέμαρφεν, / οὐδὲ τοι ἔμπεδός ἐστι βίη χατέοντι πόνοιο. / Τῷ σε χρὴ Τενέδοιο πρὸς ἦονας ἀπονέεσθαι· / ἐς δὲ λόχον νέοι ἄνδρες ἔθ' ὑσμίνης ἀκόρητοι / βησόμεθ', ὡς σύ, γεραῖε, λιλαιομένοις ἐπιτέλλεις). See James 2004, 335 and Scheijnen 2018, 292.

195. αἴνος ἐφέμεται: the noun only here in Quintus. In the *Iliad*, only twice, both times during the funeral games (cf. *Il.* 23.652 ἐπεὶ πάντ' αἴνον ἐπέκλυε Νηλεΐδαο and 23.795 Ἀντίλοχ', οὐ μὲν τοι μέλεος εἰρήσεται αἴνος). See Richardson 1993, 240. For the figurative use of the verb cf. Q.S. 5.265 εἰ μὴ οἱ πινοτὴ ἐπὶ μῆτις ἔπηται.

εἵνεκεν: this form only here in Quintus. Not in Homer. Cf. Hdt. 1.42.α.2 τοῦ φυλάσσοντος εἵνεκεν and Hdt. 3.122.α.4 εἵνεκεν χρημάτων.

ἀλκῆς: 45x Q.S., 53x *Il.*, 12x *Od.*, and 14x A.R. Other than here, etymologically this noun denotes defensive power (LfgrE, s.v.: “Abwehr’ feindlichen Einwirkens von sich, seinem Haus und Besitz”). See Serafimidis 2016, 264–5 with n1084 and n1085 for further literature.

196. ἐς αἰζινοῦς τρέπε χεῖρας: cf. Q.S. 2.174 (of the gods) ὄφρα καὶ ἀσχαλόων τις ἀπὸ πτολέμοιο τράπηται, 7.106 (of Eurypylos) οὐδ' ὃ γε χεῖρας ἀπέτρεπε δημοτῆτος, 9.10–1 (Antenor to Zeus) καὶ ὄβριμον ἄνδρα πόλλης / τρέσπον ἀφ' ἡμετέρης, *Il.* 12.248–9 εἰ δὲ σὺ δημοτῆτος ἀφέξει, ἠέ τιν' ἄλλον / παρφάμενος ἐπέεσσιν ἀποτρέψεις πολέμοιο, and 20.256–7 ἀλκῆς δ' οὐ μ' ἐπέεσσιν ἀποτρέψεις μεμαῶτα / πρὶν χαλκῷ μαχέσασθαι ἐναντίον.

197. ποτε γήρας ὁμοίον εἰσαφικέσθαι: cf. *Il.* 4.315 (Agamemnon to Nestor) ἀλλά σε γήρας τείρει ὁμοίον and *h.Ven.* 244 νῦν δέ σε μὲν τάχα γήρας ὁμοίον ἀμφικαλύψει. Compare also the “emotional (and metrically useful) variant” (de Jong 2012, 74) ἴκετο γήραος οὐδὸν (*Od.* 15.246; similar 15.348, 23.212, *Il.* 22.60–1, 24.487, Hes. *Op.* 331, and *h.Ven.* 106). In Quintus, also line 13.199 ἐσθλὸν ποτὶ γήρας ἰκέσθαι. For further parallels see Ferreuccio 2014, 181, and Tsomis 2018a, 351.

Old age in Quintus has mostly negatively connotations. Cf. e.g. 2.330 ὑπὸ γήραος ἄχθομαι αἰνοῦ, 2.341 γήραϊ γὰρ καθύπερθε πολυτλήτω βεβάρητο, 3.451 ἀτερπεί γήραϊ κύρσας, 3.614 and 12.276 γήρας ἀμείλιχον, 4.121 λυγρὸν ... γήρας, 4.320 γήρας ... καὶ ἄλγεα, 7.655 λυγρῷ δ' ἐπὶ γήραϊ, 10.426 γήραϊ τειρομένη, and 12.271 γήρας πολύστονον. The same can be found in Homer. Cf. the adjectives in e.g. *Il.* 5.153, 10.79, 18.434, 23.644, *Od.* 24.249 λυγρός, *Il.* 19.336 συγερός, *Il.* 8.103, 23.623, *Od.* 11.196 χαλεπός. In the *Odyssey* with λιπαρός in *Od.* 11.136, 19.386, and 23.283). For old age in Homer, see Schadewaldt 1970, Preisshofen 1977, 20–42, Garland 1990, and Falkner 1995, for old age and death in antiquity see Brandt 2010.

198. Ὡς φάμενον προσέειπε: also in Q.S. 5.165, 5.427, 6.84, 7.219, 7.667, 7.700, 8.146, 12.66, 12.73, 12.274, and 13.237. This phrase not in Homer, but cf. the repeated whole-verse Τὸν δ' αὖτε προσέειπε θεὰ γλαυκῶπις Ἀθήνη (*Il.* 1.206, 7.33, 22.177, and 22.238) and τὸν δ' αὖτε προσέειπεν ἄναξ ἀνδρῶν, Ἀγαμέμνων (*Il.* 9.114, 10.64, 10.119, 14.64, and 19.184). See Campbell 1981, 25–6 for parallels and discussions.

κραταιοῦ Τυδέος υἱός: on Diomedes see 168 n. The full combination appears also in Q.S. 7.419 and 10.350, the shorter Τυδέος υἱός (28x *Il.*, not in *Od.*) in Q.S. 4.82, 4.102, 4.574, 6.64, 6.97, 7.347, and 9.335. Similar is Q.S. 1.770 (cf. 3.260 and 9.335) Τυδέος ὄβριμος υἱός, 4.217 Τυδέος ἱπποδάμοιο πάις, and 12.326 κραταιοῦ Φυλέος υἱός (cf. *Il.* 13.345 Κρόνου υἱε κραταιῶ). In the *Iliad*, the combination Τυδέος υἱός appears with the epithets μεγάθυμος (*Il.* 5.25, 5.235, and 10.509), ἀγαυός (5.277), and δαΐφρονος ἱππόδαμος (4.370; similar 8.152 and 23.472). Cf. also *Od.* 3.167 Τυδέος υἱὸς Ἀρήϊος.

In Quintus, the adjective also with other heroes. Cf. 6.502 and 6.516 Ἀτρεὸς υἱε κραταιῶ as well as weapons (1.24 and 2.409 δουρὶ κραταιῶ),

hands (1.592, 1.742 κραταιῆ χειρὶ and 11.194 χεῖρα κραταίην), and the Giants (2.518 Γίγαντας ἀτειρέας ἢ κραταιούς). The adjective in Homer frequently in the formula θάνατος καὶ μοῖρα κραταίη (e.g. *Il.* 5.83, 16.334, 20.477, and 21.110). Cf. also *Il.* 11.19 κραταίου θηρός and 13.345 δύο Κρόνου υἱε κραταιῶ. See also line 13.168 and 13.237.

199. ἸΩ γέρον: also in lines Q.S. 2.309, 5.166, 7.668, 12.298, and 13.238. This speech has been compared to Memnon's short speech to Nestor in 2.309–18 (see Gärtner 2010, ad loc.; on Nestor in the *Posthomerica* García Romero 1989 and Langella 2016). However, Memnon wants Nestor to take flight while Neoptolemus shows no mercy. 8x in the *Iliad*. In *Il.* 24.460 and 24.683 Hermes addresses Priam that way, in 24.411 it is the messenger Argeiphontes. Usually a respectful address. See Latacz et al. 2000, 36.

ἐσθλὸν ποτὶ γῆρας ἰκέσθαι: cf. line 13.197 ποτε γῆρας ὁμοίων εἰσαφικέσθαι. Achilles picks up Ilioneus' last argument. See 197 n.

200. κάρτος ἀέξεται: cf. Q.S. 1.507 ἐπεὶ μέγα κάρτος ἀέξεται ἀμφοτέροισιν, 2.77 κῦδος ἀέξεται, 5.82 ἀέξετο κῦμ' ἀλεγεινὸν, *Il.* 18.110 ἀνδρῶν ἐν στήθεσσι ἀέξεται ἤυτε καπνός, and *Od.* 2.315 καὶ δὴ μοι ἀέξεται ἔνδοθι θυμός.

200–1. ἔάσω / ἐχθρόν: see 239 n.

201. Ἄϊδι πάντα ἰάψω: strongly resembles *Il.* 1.3 πολλὰς δ' ἰφθίμους ψυχὰς Ἄϊδι προΐαψεν. Cf. also Q.S. 3.15 πολλοὶ ἀνοστήτοιο κατελθέμεν Ἄιδονῆος, 3.157 ψυχή δὲ κατ' Ἄϊδος ἐξεποτήθη, 3.198–9 εἴ γέ τις ἐστὶ κατ' Ἄϊδος ἀνθρώποισιν / ἢ νόος ἢ ἐθέμιστες, 6.429 ἔβη δ' ἄφαρ Ἄϊδος εἴσω, and 8.139 ἦ σε πρὸς Ἄϊδα Κῆρες ἀμείλικτοι φορέουσιν. The use of the verb ἰάπτειν points for Latacz et al. 2000, 17 in light of parallel constructions (cf. *Il.* 5.654, 11.445, 16.625 Ἄϊδι διδόναι, 21.48 εἰς Ἄϊδαο πέμπειν, and 8.367 Ἄϊδαο προπέμπειν) to “eine die Gewaltsamkeit betonende Steigerung”. For an extensive discussion of Hades in the *Posthomerica* see Maciver 2017 (esp. 126 n18) and Tsomis 2018a, 99–105, in Homer Purves 2011a with further literature.

202. δήιον ἄνδρ' ἀπαμύνει: cf. Q.S. 13.154 ἀπὸ Κῆρας ἀμύνειν. For the noun-adjective phrase, cf. Q.S. 1.599, 5.158a, 6.468, 11.262, 13.265 δήιοι ἄνδρες, 7.46 and 12.251 δηρίοισιν ὑπ' ἀνδράσιν. The lexeme δήιος in Quin-

tus 36x as a noun, 16x as an adjective. See Tsomis 2018, 123–4 and Brügger et al. 2003, 125.

203. λαιμοῖο διήλασε λoίγιον ἄορ: an almost identical line in Q.S. 14.313 (Achilles sacrificing Polyxena; see Carvounis 2019, 151–2) ὦς εἰπὼν κούρης διὰ λoίγιον ἤλασεν ἄορ. Cf. also 2.258–9 (Memnon killing Antimachus) διήλασε δ' ὄβριμον ἔγχος / ἐς κραδίην, 3.240 (Glaucus attacking Ajax the Greater) διήλασεν ἐς χροά καλόν, 6.393 (Machaon attacking Eurypylus) κατ' εὐρέος ἤλασεν ὦμου, 6.408 (Eurypylus attacking Machaon) διὰ στέρνοιο Μαχάονος ἤλασεν ἔγχος, 11.34–5 (Neoptolemus killing Euenor) διὰ δ' ἤλασεν ἐς μέσον ἦπαρ / αἰχμήν, and 13.441 ξιφέεσσιν ἐὼν διὰ λαμὸν ἔλασσαν. In the *Iliad*, e.g. in 16.821 (Hector killing Patroclus) διαπρὸ δὲ χαλκὸν ἔλασσε and 22.326 (Achilles wounding Hector) τῆ ρ' ἐπὶ οἷ μμαῶτ' ἔλασ' ἔγχει δῖος Ἀχιλλεύς.

The adjective λoίγιος appears with a weapon also with ἔγχος (cf. Q.S. 3.317, 4.25, 6.592, and 10.61) and δοῦρα (cf. Q.S. 13.333). Cf. Opp. *H.* 1.560, C. 4.36 λoίγιον ἰὼν (also in Nonn. *D.* 48.62), and Lyc. *Alex.* 795 λoίγιος στόνυξ. In Homer only with ἔργον (cf. *Il.* 1.518 and 1.573 λoίγια ἔργα). In Quintus also with deities. Cf. e.g. Ares (7.17) and Aisa (10.344). Old men are killed in Triphiodorus in lines 600–2 οἰκτρότατοι δὲ γέροντες ἀτμοτάτοισι φόνoισιν / οὐδ' ὀρθοὶ κτείνοντο, χαμαὶ δ' ἰκετήσια γυῖα / τεινάμενοι πολιοῖσι κατεκλίνοντο καρῆνοῖς (see Miguélez-Cavero 2013, 435–6). The noun ἄορ is used synonymously in Greek epic with the alternatives φάσγανον and ξίφος.

204. ἴθoυνε: see 62 n.

205. κέλευθα: see 171 n.

206. μόρος αἰνός: this combination appears also in Q.S. 1.682, 2.412, 3.773, 9.176, and 10.332. Only once in Homer (*Il.* 18.465). In Homer, μόρος appears as “Fate” e.g. in *Il.* 6.357 οἷσιν ἐπὶ Ζεὺς θῆκε κακὸν μόρον, 18.465 ὅτε μιν μόρος αἰνός ἰκάνοῖ, 19.421 εὖ νυ τὸ οἶδα καὶ αὐτὸς ὁ μοι μόρος ἐνθάδ' ὀλέσθαι, 22.280 ἐκ Διὸς ἠείδης τὸν ἐμὸν μόρον, 24.85 κλαῖε μόρον οὗ παιδὸς ἀμύμονος, *Od.* 1.166 νῦν δ' ὁ μὲν ὡς ἀπόλωλε κακὸν μόρον, and 11.618 καὶ σὺ κακὸν μόρον ἠγηλάζεις. As “death” e.g. in *Od.* 9.61 οἱ δ' ἄλλοι φύγομεν θάνατόν τε μόρον τε, in Quintus, in 1.252–3 τῆς δ' ἄψα πάντα / λῦσε μόρος, 1.682–3 ἐπεὶ μόρον αἰνὸν ἄκουσε / παιδὸς ἐῆς, 2.412 Νῦν σ' οἶω μόρον αἰνὸν ἀναπλήσειν ὑπ' ὀλέθρῳ, 6.630 ὀδύνη δ'

ἐμίγη μόρος, ἔφθιτο δ' ἄνῆρ, 9.194 καίριος ἔνθα μάλιστα πέλει μόρος ἀνθρώποισιν, and 11.120 μόρος δ' ἐκίχανεν ἀρητὸς. Cf. also the adjective αἰνόμορος in Q.S. 1.651, 2.480, 9.395, 10.397–8, *Il.* 22.481, *Od.* 9.53, and 24.169. The adjective αἰνός appears in Homer 13x in the formula ἐν αἰνῆ ἡϊοτῆτι (e.g. *Il.* 3.20). See Ferrecio 2014, 221 for further parallels.

ὑπέκλασε: the verb does not appear in Homer. Cf. Q.S. 1.596 and 5.458 (of Penthesileia and Ajax the Greater respectively) ὑπεκλάσθη μελέεσσι, 6.13 πολέας γὰρ ὑπέκλασε Δαίμονος Αἴσα, 10.372 (of the collapsing Hecuba) γυῖα δ' ὑπεκλάσθησαν, 12.399 (of Laocoön) Τῶ δ' ἄφαρ ἔμπεσε δεῖμα, τρόμος δ' ἀμφέκλασε γυῖα (see Campbell 1980, 140), 13.182–3 (of Ilioneus; see n.) τοῦ δ' ἄρα πάγχυ / γηραλέου κλάσθησαν ἄδην ὑπὸ σώματι γυῖα, and 13.398 ὑπεκλάσθη δέ οἱ ἄλκη. Cf. Nic. *Ther.* 728 γούνων δέ θ' ὑπέκλασε δεσμά.

δηωθέντα: cf. Q.S. 2.14–5 (Thymoites on Achilles) ὃ περ οἶω / καὶ θεὸν ἀντιάσαντα μάχῃ ἐν<ι> δηωθῆναι, 2.397 (of Memnon) ὑπ' ἔγχει δηιώοντα, and 4.18 (of Achilles) τὸν δ' ἐν πυρὶ δηωθέντα.

207. Τυδεΐδαο χέρεσσιν: cf. Q.S. 1.265 Τυδεΐδαο πέσον παλάμησι δαμεῖσαι. See 168 and 198 n.

εἰς<έτι>: not in Homer, common in Quintus (15x: Q.S. 1.84, 1.389, 2.42, 2.54, 4.10, 4.431, 7.57, 7.315, 10.134, 10.365, 11.104, 11.399, 13.207, 14.502, and 14.642). This adverb becomes popular in Hellenistic poetry. See Ferrecio 2014, 51 for parallels.

Τρῶας ἐναίρων: cf. Q.S. 7.527 Τρῶας ἐναίρεν ἀφ' ἔρκεος, *Il.* 16.92 Τρῶας ἐναίρομενος, προτὶ Ἴλιον ἡγεμονεύειν, and 20.96 ἔγχει χαλκείῳ Λέλεγας καὶ Τρῶας ἐναίρεν. On the Trojans see 19 n.

208. ἔσσυτ' ἀνὰ πτολίεθρον ἐφ' μέγα κάρτεϊ θύων: cf. Q.S. 3.384 and 7.109 ἐφ' μέγα κάρτεϊ θύων, 4.234 μέγα θύων, 4.357 ἐφ' περὶ κάρτεϊ θύων, 4.584 μεγάλῳ περὶ κάρτεϊ καὶ ποσὶ θύων, 6.597 κάρτεϊ θύων, and 11.426 μεγάλῳ περὶ κάρτεϊ θύων. Cf. *Il.* 21.234 ὁ δ' ἐπέσσυτο οἴδαμι θύων. For the prepositional phrase ἀνὰ πτολίεθρον see 1 n.

209–12: *The death of Abas, Eurycōön, Amphimedon, Damastor's son, Mimas, and Deïopites*

Diomedes kills the Trojans Abas and Eurycōön, Ajax the Lesser slays Amphimedon. Agamemnon the son of Damastor, Idomeneus Mimas, and Meges Deïopites.

209. Δάμνατο δ' ἦν Ἄβαντα: δάμνατο at the beginning of a line in Quintus in e.g. 13.217 (of Neoptolemus) δάμνατ' Ἀγήνορα δῖον and 8.88 (= 8.228 and 10.101) Δάμνατο δ' > ἄλλοθεν ἄλλον. In Homer, this form only once in *Il.* 11.309 ὡς ἄρα πυκνά καρήαθ' ὑφ' Ἐκτορι δάμνατο λαῶν.

Ἄβαντα: besides here, there appear to be two other Trojans with the name Abas. Sthenelus kills one in Q.S. 11.81 Σθέnelος δ' ἔλε δῖον Ἄβαντα, Diomedes (again) kills one earlier in *Il.* 5.148–51 τοὺς μὲν ἕασ', ὁ δ' Ἄβαντα μετώχτο καὶ Πολύιδον, / υἱέας Εὐρυδάμαντος, ὄνειροπόλοιο γέροντος· / τοῖς οὐκ ἔρχομένοις ὁ γέρον ἐκρίνατ' ὄνειρους, / ἀλλὰ σφεας κρατερὸς Διομήδης ἐξενάρηξε (for Eurycōön see also line 13.178). James 2004, 324 accuses Quintus of “careless use of Homeric material” because both in *Il.* 5 and in Q.S. 11 (line 79) a Polyidus and an Abas are killed in quick succession. See Kirk 1990, 73. Not translated in Way 1913.

δοῦρατι μακρῶ: also in 1.247 and 3.218. Together with δοῦρι κραταιῶ (Q.S. 1.24 and 2.409; cf. Pi. *P.* 6.34 κραταιὸν ἔγχος), a variation of the Homeric δοῦρι φαεινῶ (22x *Il.*; cf. e.g. 4.496, 5.611, 6.32, 11.577, 13.159, 13.183, 13.190, 13.370, 13.403, 13.516, 14.461, 15.429, 15.573, 16.284, 16.399, 16.409, 16.466, 16.477, 17.304, 17.347, and 17.574; cf. also *Batr.* 216 and Hes. fr. 280.1 MW), χαλκήρεα δοῦρα (e.g. *Il.* 6.3), and ὀξεῖ δοῦρι (e.g. *Il.* 5.336, 16.317, and 16.806). See Bakker/ van den Houten 1992. The noun δόρυ, originally “a long piece of wood” (LfgrE, s.v.), denotes in the *Iliad* (222x) a spear used for throwing (other than the ἔγχος; see 330 n.), in the *Odyssey* (35x), closer to its original sense, also a “tree-stalk, a timber (for building i.e. beam, plank etc.)” (LfgrE, s.v.). See Serafimidis 2016, 104–5. On spears generally, see Höckmann 1980, 312–4 and Paraskevaides 1984, 22–4.

210. νῖα Περιμνήστοιο περικλυτὸν Εὐρυκόωντα: both names appear only here in Quintus. They do not appear in Homer. The adjective

περικλυτός in Quintus with the names of Memnon (2.378), Orion (5.368), Amides (9.186), Deiphobus (9.226), Zelys (10.125), Aeneas (11.477), and Sinon (14.107). In *Iliad* and *Odyssey* 12x with Hephaestus (e.g. *Il.* 1.607, 18.383, *Od.* 8.300, 8.349, and 8.357), in the *Iliad* with Patroclus (18.326) and the Trojan Antiphus (11.104), in the *Odyssey* with Phemius (1.325) and Demodocus (8.83, 8.367, and 8.521). Similar expressions are κλέος εὐρύ (*Od.* 1.344, 3.204, 4.726, 4.816), τηλεκλυτός (*Il.* 19.400, *Od.* 1.30), τηλεκλειτός (*Il.* 5.491, 6.111, 9.233, 12.108, 13.321, *Od.* 19.546), κλέος οὐρανὸν ἵκει (*Il.* 8.192). For the Indo-Germanic background, see Schmitt 1967, 71–80. See 511 n. for the adjective κλυτός.

211. Αἴας: see 422 n.

Ἀμφιμέδοντα, Δαμαστορίδην: both names appear only here in Quintus, but together in the *Odyssey*, as one of the suitors, Agelaus, is the son of a Damastor, and another one is called Amphimedon. Cf. *Od.* 22.241–2 Μνηστῆρας δ' ὄτρυνε Δαμαστορίδης Ἀγέλαος / Εὐρύνομός τε καὶ Ἀμφιμέδων Δημοπτόλεμός τε; also in 20.321, 22.212, and 22.293. Another son of Damastor is Tlepolemus, in *Il.* 16.416 Τληπόλεμόν τε Δαμαστορίδην. See Brügger 2016, 188 and Finkelberg 2011a.

Ἀγαμέμνων: without an epithet in Q.S. 4.581, 5.559, 7.687, 7.701, 8.99, 9.35, 11.85, 12.339, and 14.210. Besides with various epithets. Cf. Q.S. 1.828 and 9.486 Ἀγαμέμνονος ἀφνειοῖο, 3.518 μέγα κρατέων Ἀγάμεμνον, 4.127, 4.407, 5.165, 5.427, 9.203, 9.490, and 14.20 ἐμμελῆς Ἀγαμέμνων, 5.135 μητιόεντ' Ἀγαμέμνονα, 5.474 Ἀτρείδῃ Ἀγαμέμνονι, 6.337, and 6.510 Ἀγαμέμνονα δῖον. In Homer regularly in the repeated whole-verse Ἀτρείδῃ κῦδιστε, ἄναξ ἀνδρῶν Ἀγάμεμνον (e.g. *Il.* 2.434, 9.96, 9.163, 9.673, 9.693, 10.103, 19.146, 19.199) and τὸν δ' ἀπαμειβόμενος προσέφη κρείων Ἀγαμέμνων (e.g. *Il.* 1.130, 1.285, 2.369, 4.188). On Agamemnon generally, see van Nortwick 2011 with literature.

212. Ἴδομενεὺς: the king of Crete and leader of the Cretan contingent (*Il.* 2.645–50), son of Deucalion and grandson of Minos (cf. *Il.* 13.449–52). He is one of the lesser heroes before Troy; his *aristeia* is described in *Il.* 13.361–525. In the *Odyssey*, Nestor states that he returned safely to Crete with his comrades (*Od.* 3.191–2 πάντα δ' Ἴδομενεὺς Κρήτην εἰσήγαγ' ἑταίρους, / οἳ φύγον ἐκ πολέμου, πόντος δέ οἱ οὐ τιν' ἀπήυρα.). See Visser 1997, 219 and 613–4 and Loudon 2011.

Μίμαντα: only appears here in Quintus and not in Homer. Another Mimas is killed by Philoctetes in Q.S. 11.481–3 ἀλλὰ Μίμαντα / μεσσηγὺς σάκεος τε καὶ ἵπποκόμου τρυφαλείης / τύψεν.

Μέγης: this Meges appears in Quintus in 1.287, 6.634, 10.108, 10.138, and 12.326. As the son of Phyleus, he is the leader of the men from Dulichium (cf. *Il.* 2.625–30). In *Il.* 13.691–2, he is the leader of the Epeians. See Richmond 1968. He is notably featured in the *Iliad* as part of the assembly in the Doloneia (10.110 and 10.175) and as part of the legation bringing Agamemnon’s gifts to Achilles (19.238–41). According to Apollodorus (*Bibl.* 3.10.8), he is one of Helen’s suitors. He also appears in E. *IA* 283–4 λευκήρετμον δ’ Ἄρη / Τάφιον ἦγεν, ὦν Μέγης ἄνασσε. Two further Trojans with the same name appear in Q.S. One is the father of Polymnius (2.292 Πολύμνιον υἷα Μέγητος) and one is the son of Dymas (cf. *Il.* 16.715–20) and father of Celtus and Eubius, who are both killed by Neoptolemus (7.606–11 Ἐνθα δὴ κτάνε παῖδε πολυχρύσιοι Μέγητος / ὅς γένος ἔσκε Δύμαντος, ἔχεν δ’ ἐρικυδέας υἷας / εἰδότας εὖ μὲν ἄκοντα βαλεῖν, εὖ δ’ ἵππον ἐλάσσαι / ἐν πολέμῳ καὶ μακρὸν ἐπισταμένως δόρυ πῆλαι, / τοὺς τέκε οἱ Περιβοῖα μιῆ ὠδῖνι παρ’ ὄχθας / Σαγγαρίου, Κέλτον τε καὶ Εὐβιον). See also Kirk 1985, 220–1, Visser 1997, 220, Ebbott 2011a, and Ferreccio 2014, 164–5.

Δηιοπίτην: there seem to appear three Trojans with the name Deïopites. One is killed in Q.S. 6.579–81 Καὶ τότε δὴ θεράπων ἐρικυδέος Εὐρυπύλοιο / τύψε Θόαντος ἐταῖρον ἐχέφρονα Δηιοπίτην / ὄμου τυτθὸν ἔνερθε. Another Deïopites, also a Trojan, appears in *Il.* 11.420–1, where he is killed by Odysseus (ὁ δὲ πρῶτον μὲν ἀμύμονα Δηιοπίτην / οὐτάσεν ὄμον ὑπερθεν ἐπάλμενος ὀξείῃ δουρί). Apollodorus names him as one of Priam’s sons (*Bibl.* 3.12.5). See Anderson 2011b.

213–50: Neoptolemus and Priam

213–20a: Neoptolemus kills Pammon, Polites, Tisiphonus, and Agenor

220b–50: Neoptolemus and Priam

220b–4: Neoptolemus and Priam meet

225–36: Priam asks Neoptolemus to kill him

237–40: Neoptolemus’ speech

241–50: Neoptolemus kills Priam

The passage can be divided into two parts. First, Neoptolemus kills Priam's sons Pammon, Polites, Tisiphonus, as well as Agenor (213–20a). In part two (220b–47), he meets Priam himself (220b–4), who decidedly wants to die (225–36). Neoptolemus answers that he will indeed not let him live (237–40) and kills him (241–50, including a simile).

The death of Priam is one of the most famous scenes in ancient literature. Further versions appear in E. *Tr.* 16–7 πρὸς δὲ κρηπίδων βάθοις / πέπτωκε Πριάμος Ζητὸς ἔρκειου θανάων and 481–2 καὶ τὸν φυτουργὸν Πριάμον οὐκ ἄλλων πάρα / κλύουσ' ἔκλαυσα, E. *Hec.* 23–4 αὐτὸς δὲ βωμῷ πρὸς θεοδμήτῳ πίτνει / σφαγείς Ἀχιλλέως παιδὸς ἐκ μαιφόνου, Cic. *Tusc.* 1.85 *Priamum tanta progenie orbatum, cum in aram confugisset, hostilis manus interemit*, Verg. *A.* 2.550–3 *hoc dicens altaria ad ipsa trementem / traxit et in multo lapsantem sanguine nati, / implicitque comam laeva, dextraque coruscum / extulit ac lateri capulo tenuis abdidit ense*, Ov. *Met.* 13.409–10 *exiguumque senis Priami Iovis ara cruorem / conbiberat*, Paus. 4.17.4 Νεοπτόλεμος γὰρ τῷ Ἀχιλλέως, ἀποκτείναντι Πριάμον ἐπὶ τῇ ἐσχάρᾳ τοῦ Ἐρκειοῦ, Tryph. 634–6 Αἰακίδης δὲ γέροντα Νεοπτόλεμος βασιλῆα / πῆμασι κεκμηῶτα παρ' Ἐρκειῷ κτάνε βωμῷ / οἴκτον ἀπώσάμενος πατρώιον, Apollod. *Epit.* 5.21 καὶ Νεοπτόλεμος μὲν ἐπὶ τοῦ ἔρκειου Διὸς βωμοῦ καταφεύγοντα Πριάμον ἀνεῖλεν, Dio Chr. 11.154 Πριάμον δὲ τὸν βασιλέα τῆς Ἀσίας ἐν ἐσχάτῳ γῆρα κατατρωθέντα παρὰ τὸν τοῦ Διὸς βωμόν, Dict. 5.12 *Dein Priamum Neoptolemus sine ullo aetatis atque honoris dilectu retinentem utraque manu aram iugulat*, Dict. 41 *Priamum persequitur, quem ante aram Iovis obtruncat*, and Tz. *Posthomerica* 732–3 Αἰακίδης δὲ Νεοπτόλεμος Πριάμον κατέπεφνε, / Εἰς Διὸς ἔρκειοιο μέγαυ περικάλλεα βωμόν. See also Austin 1964, 196–8, Gärtner 2005, 236–41, and Miguélez-Cavero 2013, 448. For illustrations on Attic vases, see Neils 1994, 516–20 and Miller 1995, 452.

In the *Posthomerica*, Neoptolemus appears most frequently in books 7 to 9. See Scheijnen 2018, 159–60, 209–10, and 214 for a statistical analysis. As Boyten 2007 (see also Maciver 2012, 79–83 and 171–92) has shown, Neoptolemus is in Quintus not as cruel as in Virgil.

213–20a: Neoptolemus kills Pammon, Polites, Tisiphonus, Agenor

Before Neoptolemus slays king Priam, he strikes four of his sons and proceeds to kill many more unnamed soldiers.

213–7. **Υἱὸς δ' αὐτ' Ἀχιλῆος ἀμαιμακέτω ὑπὸ δουρὶ / Πάμμονα δῖον ὄλεσσε, βάλεν δ' ἐπιόντα Πολίτην, / Τισίφονόν τ' ἐπὶ τοῖσι κατέκτανε, τοὺς ἅμα πάντας / υἱῆας Πριάμοιο· καὶ ἀντιόωντ' ἀνὰ δῆριν / δάμνατ' Ἀγήνορα δῖον:** a similar “catalog” of Priam’s sons appears in *Il.* 24.248–51 (ὄ δ' υἰάσιν οἷσιν ὁμόκλα, / νεικείων Ἐλενόν τε Πάριν τ' Ἀγάθωνά τε δῖον / Πάμμονα τ' Ἀντίφονόν τε βοῆν ἀγαθόν τε Πολίτην / Δηϊφοβόν τε καὶ Ἰπόθοον καὶ δῖον Ἀγαυόν; see Brügger 2009, 99–100), where the king of Troy scolds his sons and wishes they had died instead of Hector (24.253–4 αἶθ' ἅμα πάντες / Ἐκτορος ὠφέλετ' ἀντὶ θοῆς ἐπὶ νηυσὶ πεφάσθαι). Two of the sons, Pammon and Polites, are mentioned in both passages. Whereas in the *Iliad*, he insulted them (24.260–1 τὰ δ' ἐλέγχεα πάντα λέλειπται, / ψεῦσταί τ' ὄρησται τε χοροϊτυπήσιν ἄριστοι) and wished that they should all have been killed, he now himself wants to die together with his already dead sons. For a list of Priam’s sons cf. also Apollod. *Bibl.* 3.12.5 αἰθὺς δὲ παῖδας ἐγέννησε Δηϊφοβόν Ἐλενον Πάμμονα Πολίτην Ἄντιφον Ἰπόνοον Πολύδωρον Τρωῖλον and Hyg. *Fab.* 90.

213. **Υἱὸς δ' αὐτ' Ἀχιλῆος:** lines Q.S. 7.445 and 7.564 begin with the same words. In book 13, Achilles appears only as Neoptolemus’ father (cf. also lines 222, 226, and 237). Cf. also Q.S. 7.219, 7.700, 8.146, 8.170, 9.181, 13.237, 14.233 Ἀχιλλέος ὄβριμος υἱός, 7.667 and 12.274 πάσις ξανθοῦ Ἀχιλῆος, 8.13 Ἀχιλλέος ἄτρομος υἱός, and *Od.* 3.189 Ἀχιλῆος μεγάλθυμον φαίδιμος υἱός. On Neoptolemus in Quintus see also Bezzantakos 1992, Calero Secall 1998, Toledano Vargas 2002, Boyten 2007, Boyten 2010, Maciver 2012, 79–83 and 171–92, Scheijnen 2015, and Scheijnen 2018, 156–225, on Achilles in Quintus see Scheijnen 2018, 96–155 and Schein 2011b for general discussion and further literature.

213–4. **ἀμαιμακέτω ὑπὸ δουρὶ / Πάμμονα δῖον ὄλεσσε:** cf. Q.S. 1.523 (of Achilles and Ajax the Greater) Πολλοὺς δ' ἐγχείησιν ἀμαιμακέτησι δάμασσαν and 11.154–5 (of the Trojans) Οἱ δ' ἄρα δυσμενέων ἀπερεια φῦλα δάιζον / χερσὶν ἀμαιμακέτησι. The adjective ἀμαιμάκετος appears 8x in Quintus, with a wide variety of nouns (cf. 1.523, 1.641, 3.139, 3.188, 6.237, 8.63, and 11.155). 3x in Homer (*Il.* 6.179 and 16.329 both with the Chimera, *Od.* 14.311 ἰστών). 1x Hes. (*Th.* 319 of the Chimera’s fire), 1x Opp. C., 1x Opp. H., and 11x Nonnus (cf. *D.* 30.127–8 ἀμαιμακέτω δὲ μαχαίρη / Τέκταφος ὠμάρτησε). Stoevesandt 2008, 71 explains etymology

and meaning with either with the verbs *μαιμάω* ('to storm') or *μάχομαι* ('to fight'). In Quintus, 10x *ὕπ' ἔγχεϊ* (see Bär 2009, 352). For *δόρυ* see 209 n.

214. Πάμμονα δῖον: Pammon is mentioned 3x in Q.S. book 6. Eurypylus picks him for battle in 6.316–20 *Καὶ τότ' Ἀλέξανδρόν τε καὶ Αἰνεΐαν ἐρίθυμον / Πουλυδάμαντά τ' ἐυμμελίην καὶ Πάμμονα δῖον / Δηΐφοβόν τ' ἐπὶ τοῖσι καὶ Αἴθικον ὃς περὶ πάντων / Παφλαγόνων ἐκέκαστο μάχη ἔνι τληναὶ ὄμιλον, / τοὺς ἅμα λέξατο πάντας ἐπισταμένους πονέεσθαι* (also Πάμμονα δῖον). In 6.561–2 (*θρασὺν ἠνιοχῆα / Πάμμονος Ἰππασίδην*) and 6.568 (*Πάμμοι δ' ἔμπεσε πένθος*), his charioteer Hippasides is killed. He is mentioned once in the *Iliad* (24.250 *Πάμμονά τ' Ἀντίφονόν τε βοῖην ἀγαθόν τε Πολίτην*; see 213–7 n., Brügger 2009, 99, and Kelly 2011).

Πολίτην: Polites appears in Quintus also in 8.402–4 *Ἐνθ' ἄρα Μηριόνης στυγερόν προέηκε βέλεμον / καὶ βάλε Φυλοδάμαντα φίλον κρατεροῖο Πολίτου / τυτθὸν ὑπὸ γναθοῖο* and 11.339–41 *Τοὺς δ' ἄρ' ὑπερθε / Δηΐφοβός τε μενεπτόλεμος κρατερός τε Πολίτης / σύν <τ'> ἄλλοις ἐτάροισιν ἐρητύεσκον ὀιστοῖς*, where Deiphobus and Polites ward off Sthenelus and Diomedes. Otherwise in *Il.* 2.791, 13.533 (helping Deiphobus), 15.339 (kills one of the Greeks), and 24.250 (see 213–7 n. above and Brügger 2009, 99). Polites is killed before the eyes of his father in Virgil's *Aeneid*. Cf. A. 2.526–32: *Ecce autem elapsus Pyrrhi de caede Polites, / unus natorum Priami, per tela, per hostis / porticibus longis fugit et vacua atria lustrat / saucius. illum ardens infesto volnere Pyrrhus / insequitur, iam iamque manu tenet et premit hasta. / ut tandem ante oculos evasit et ora parentum, / concidit ac multo vitam cum sanguine fudit*. Unlike in Quintus, in Virgil he does not attack (214 ἐπίοντα) Neoptolemus but tries to escape him (Verg. A. 2.526 *Ecce autem elapsus Pyrrhi de caede Polites*). See Paschal 1904, 79. Another Polites is one of Odysseus' comrades in the *Odyssey*. He is the leader of the group who is transformed into pigs by Circe (cf. *Od.* 10.224–5 *τοῖσι δὲ μύθων ἦρχε Πολίτης, ὄρχαμος ἀνδρῶν, / ὅς μοι κήδιστος ἐτάρων ἦν κεδνότατός τε*). See Kearns 2011.

215. Τισίφονόν: mentioned in Q.S. 1.404–6 *πολέμοιο δ' ἔρωσ λάβεν Ἰπποδάμειαν / Ἀντιμάχοιο θύγατρα, μενεπτολέμοιο δ' ἄκοιτην / Τισιφόνην* as the husband of Hippodameia, who exhorts the Trojan women to fight in 1.409–35. Not mentioned in Homer, but an Antiphonus in *Il.* 24.250

Πάμμονά τ' Ἀντίφονόν τε βοὴν ἀγαθόν τε Πολίτην (cf. also Dict. 2.43 *Priami filiorum Antiphus et Polites*). This led Struve to the conjecture Ἀντίφονον, which was not accepted in Vian's edition, who followed the manuscript of Laskaris with regard to Q.S. 1.406. See 213–7 n., Appel 1993, 79–80, and Brügger 2009, 99.

216. Πριάμοιο: see 80 n.

ἀνὰ δῆριν: see 145 and 166 n.

217. δάμνατ': see 209 n.

Ἀγήνορα δῖον: Agenor appears with the epithets δῖος in Q.S. 6.624, ὄβριμόθυμος in 3.214, 11.188, and 11.349 and μεγάθυμος in 8.310. He is the son of Theano and Antenor (*Il.* 11.59) and together with Polydamas, Aeneas, and Hector one of the leaders of the Trojans. His son Echeclus is killed by Achilles (*Il.* 20.474-7). He attacks Achilles during the Battle by the River, but Apollo removes him from the battlefield (*Il.* 21.544–611). In Quintus, Agenor kills Molus (6.624), Hippomenes (8.310), Hippiasus (11.86), and spectacularly injures an unknown soldier (11.188). In 3.214, he attempts to drag Achilles' body into the city. In 8.315, he evades an arrow, and in 11.439, he defends the walls of Troy. He appears 13x in Homer (all in the *Iliad*), with the epithet δῖος in 11.59, 14.425, 15.340, and 21.579 (cf. 21.595 Ἀγήνορος ἀντιθείοιο). Cf. *Little Iliad* fr. 27 West 2003 τοῦ Ἀγήνορος δὲ κατὰ τὸν αὐτὸν ποιητὴν (i.e. Lesches) Νεοπτόλεμος αὐτόχειρ ἔστι. See Tandy 2011 and Coray 2016, 239. With the death of both Agenor (Theano's son) and Tisiphon (Hippodameia's husband), we find two men who are close to the disputing women in Q.S. 1.403–76 dead.

ἔπεφνεν: common in Quintus (12x). In Homer at the end of a line in *Od.* 4.91 τῆός μοι ἀδελφεὸν ἄλλος ἔπεφνεν, 21.36–7 πρὶν γὰρ Διὸς υἱὸς ἔπεφνεν / Ἴφιτον Εὐρυτίδην, and 23.83–4 ὄφρα ἴδωμαι / ἄνδρας μνηστῆρας τεθνηότας, ἠδ' ὄς ἔπεφνεν.

218. πάντη: see 2 n.

218–9. μέλας ἀνεφαίνετ' Ὀλεθρος / ὄλλυμένων: cf. Q.S. 2.486 μέλας δ' ἐπετρέπετ' Ὀλεθρος, 11.161–2 Ἔρις δ' ἄρ' ἰαίνετο θυμῷ / ὄλλυμένων, 12.543 καὶ ἐν ποσὶ κείμεθ' Ὀλέθρου, 13.362 μέλας δέ σε δέξατ' ὄλεθρος,

and 14.588 Ἀμφι δέ μιν θανάτοιο μέλας ἐκικήσατ' Ὀλεθρος. The adjective in Homer not with Ὀλεθρος but with Κήρ (e.g. *Il.* 2.859, 3.360, 5.22, *Od.* 2.283, 3.242, and 15.275). For the personification of destruction see 20 n.

219. καταειμένος ἀλκήν: cf. Q.S. 1.60–1 (of Penthesileia) τῶν δ' ἐφύπερθε / θεσπεσίη ἐπέκειτο χάρις καταειμένη ἀλκήν, 1.221 μένος καταειμένοι ὄμοις (with a different verb ἐφίημι in A.R. 3.45 κόμας ἐπιειμένη ὄμοις; see Hunter 1989, 103), and 2.523 (of Achilles and Memnon) ἔστασαν ἀδμηῆτες καταειμένοι ἄσπετον ἀλκήν. In Homer, we find it in e.g. θοῦρην ἐπιειμένοι ἀλκήν (*Il.* 7.164 8.262 18.157), ἐν δ' Ἀχιλεὺς Τρώεσσι θόρε φρεσὶν εἰμένος ἀλκήν (*Il.* 20.381), ἄνδρ' ἐπελεύσεσθαι μεγάλην ἐπιειμένον ἀλκήν (*Od.* 9.214 ≈ 9.514), and the similar δύσεαι ἀλκήν (*Il.* 9.231) and δύσεο δ' ἀλκήν (*Il.* 19.36). See Coray 2009, 28 for literature. In a transferred sense we also encounter expressions such as ὄρος καταειμένον ὕλη (*Od.* 13.351, 19.431, *h.Merc.* 228, *h.Ap.* 225, and *h.Ven.* 285), Q.S. 6.152 Ἐλένη Χαρίτων ἐπιειμένη εἶδος, Q.S. 6.241 θεῶν ἐπιειμένη εἶδος, Q.S. 6.296 θεῶν ἐπιειμένον εἶδος, and Q.S. 13.488 ὄρος λασίησιν ἄδην καταειμένον ὕλης. Cf. also *Il.* 23.135 θριζὶ δὲ πάντα νέκυν καταεῖνυσαν. See Griffin 1995, 103–4 and Bär 2009, 174–5. See 195 n. for the noun ἀλκή.

220b–50: Neoptolemus and Priam

Already in the *Iliad*, Priam is constantly characterized as an old man full of grief and sorrow. In *Il.* 22.59–76, he expressed his fear of witnessing the destruction of his city (see Duckworth 1933, 30–2, Kullmann 1960, 343–9, and de Jong 2012, 72–3) and even preferred to die rather than see Troy burn in 24.244–6: αὐτὰρ ἔγωγε / πρὶν ἀλαπαζομένην τε πόλιν κεραιζομένην τε / ὀφθαλμοῖσιν ἰδεῖν, βαίην δόμον Ἄϊδος εἶσω. He also grieves his son Hector in 22.422–6 μάλιστα δ' ἐμοὶ περὶ πάντων ἄλγε' ἔθηκε. / τόσσους γάρ μοι παῖδας ἀπέκτανε τηλεθάοντας· / τῶν πάντων οὐ τόσσον ὀδύρομαι ἀχνυμένος περ / ὡς ἐνός, οὐ μ' ἄχος ὀξὺ κατοίσειται Ἄϊδος εἶσω, / Ἐκτορος· ὡς ὄφελεν θανέειν ἐν χερσὶν ἐμῆσι. This image prevails in the *Posthomeric* right from the start. In his first appearance he is characterized as follows (1.74–5): Τοῦνεκα καὶ Πριάμοιο νόος πολέα στενάχοντος / καὶ μέγ' ἀκηχεμένοιο περὶ φρεσὶ τυτθὸν ἰάνθη. In his prayer for Penthesileia he says (1.192–4): Αἶδεσσαί δ' ἐμὸν ἦτορ, ἐπεὶ κακὰ πολλὰ τέτληκα / παίδων ὀλλυμένων, οὓς μοι περὶ Κῆρες ἔμαρψαν /

Ἀργείων παλάμησι κατὰ στόμα δημοτῆτος. As his fear of the destruction of Troy has come true now, he begs Neoptolemus to be killed.

The passage here can be compared to the versions in Triphiodorus and Virgil (see James 2004, 366, Jahn 2009, 90–1, Tomasso 2012, 400–1, Miguélez-Cavero 2013, 448–50, and Scheijnen 2018, 295–302). Triphiodorus (634–42) dedicates fewer lines to Priam’s murder: Αἰακίδης δὲ γέροντα Νεοπτόλεμος βασιλῆα / πῆμασι κεκμηῶτα παρ’ Ἐρκείῳ κτάνε βωμῶ / οἴκτον ἀπώσάμενος πατρώιον· οὐδὲ λιτάων / ἔκλυεν, οὐ Πηλῆος ὀρώμενος ἤλικα χαίτην / ἠδέσαθ’, ἧς ὕπο θυμὸν ἀπέκλασεν ἠδὲ γέροντος / καίπερ ἔων βαρύμηνης ἐφείσατο τὸ πρὶν Ἀχιλλεύς. / σχέτλιος, ἧ μὲν ἔμελλε καὶ αὐτῷ πότμος ὁμοῖος / ἐσπέσθαι παρὰ βωμὸν ἀληθέος Ἀπόλλωνος / ὕστερον. Virgil (A. 2.535–543) on the other side is more detailed: “*at tibi pro scelere,*” *exclamat, “pro talibus ausis / di, si qua est caelo pietas quae talia curet, / persolvant grates dignas et praemia reddant / debita, qui nati coram me cernere letum / fecisti et patrios foedasti funere vultus. / at non ille, satum quo te mentiris, Achilles / talis in hoste fuit Priamo; sed iura fidemque / supplicis erubuit corpusque exsangue sepulchro / reddidit Hectoreum meque in mea regna remisit.* In both scenes, Neoptolemus’ brutality is contrasted to Achilles’ mercy. Both times he acts against οἴκτος or *pietas* respectively. Both Triphiodorus and Virgil mention Zeus’ altar (Verg. A. 2.523–4). In comparison, Neoptolemus appears less brutal in Quintus. It has been pointed out, that his tamer behavior is enabled through Priam’s wish to be killed (see Gärtner 2005, 238, Boyten 2007, 320–3, and Boyten 2010, 190–2).

220b–4: Neoptolemus and Priam meet

Neoptolemus and Priam meet at the altar of Zeus Hecceüs. Priam immediately recognizes the son of Achilles and decides to die beside his sons.

220. μαμῶων: see 79 n.

Ἔνθα καί: see Vian 1959, 157: “*il se situe à l’intérieur d’une aristie, pour annoncer une nouvelle victime du champion.*”

221. ἐνέκυρσεν: in Quintus only here, in 9.504–5 ἀγαθὸς δὲ κακῆ ἐνέκυρσε κελευθῶ / πολλακίς, οὐκ ἐσθλὸς δ’ ἀγαθῆ, and in a *tmesis* in 11.214 κέρση νεῦρα σίδηρος ἀμείλιχος ἐν ποσὶ κύρσας. In Homer only in

Il. 13.145 ἀλλ' ὅτε δὴ πυκινῆς ἐνέκυρσε φάλαγξι. Cf. Hes. *Op.* 216 ἐγκύρσας ἄτησιν, Archil. 70, and Pi. *P.* 4.282.

κακὰ φρονέων: see 84 n.

222. Ἐρκείου ποτὶ βωμόν: the altar of Zeus Hecceus is also mentioned during the description of the burning city in Q.S. 13.433–6 καταίθετο δ' ἄσπετος ἄκρη / Πέργαμον ἀμφ' ἐρατὴν περί θ' ἱερὸν Ἀπόλλωνος / νηὸν τε ζάθεον Τριτωνίδος ἀμφὶ τε βωμόν / Ἐρκείου and especially 6.147, where Eurypylos arrives at Troy and the βωμὸς ἀκήρατος Ἐρκείοιο. Schmitz 2007, 71 interprets the scene in book 6 accordingly as “a preparation for Troy's fall, a shocking reminder of what is in store for the city.” In Homer, it appears at the end of the *Iliad*, before Priam leaves the city to retrieve his son's body: 24.306–7 εὔχετ' ἔπειτα στὰς μέσῳ ἔρκει, λείβε δὲ οἶνον / οὐρανὸν εἰσανιδῶν, καὶ φωνήσας ἔπος ἠΐδα, cf. also the same lines at Achilles' hut in 16.231–2. Also in *Od.* 22.333–6, where Phemius is pondering whether he should take refuge at Zeus' altar or with Odysseus. Cf. also A. *Ch.* 653, Hdt. 6.68.a.1, S. *Ant.* 487, and E. *Tr.* 17. See Brügger 2009, 116 for further literature. For another violation amounting to a clear sacrilege cf. Q.S. 13.420–9, where Ajax the Lesser rapes Cassandra. In this scene, his punishment is clearly foreshadowed. For the use of the Homeric *hapax legomenon* Σμινθεὺς in Quintus see Appel 1994, 27 n50.

ὁ δ' ὡς ἴδεν: same position as in Q.S. 7.713 ὁ δ' ὡς ἴδεν ἔντεα Τρώων and Opp. *H.* 5.162 ὁ δ' ὡς ἴδε δαῖτα βαρεῖαν.

οἱ Ἀχιλῆος: see line 213 n.

223. τρέσεν: in Homer, mostly denoting a feeling of fear (*Il.* 21.288), sometimes retreat (*Il.* 11.546 and 22.143) cf. Q.S. 1.8 ὡς οἱ ἀνὰ πτολίεθρον ὑπέτρεσαν ὄβριμον ἄνδρα, 1.278 τοὶ δ' ἅμα πάντες ὑπέτρεσαν ὄβριμον ἄνδρα, 2.404 Ὁ δ' ἄρ' οὐ τι τρέσας περιμήκεα πέτρην (with a direct object also in S. A. 1042 ὡς μίασμα τοῦτο μὴ τρέσας ἐγὼ and E. *Ph.* 1077 ζῆ, μὴ τρέσης τόδ', ὡς σ' ἀπαλλάξω φόβου), 2.521–2 Οὐδέ τις αὐτῶν / χάζετο βαλλομένων οὐδ' ἔτρεσαν, 6.559–60 διὰ δ' ἔτρεσαν ἄνδρες / ῥοῖζον ὁμῶς καὶ λᾶα περιδδείσαντες ἰόντα, 11.405 ὡς ἄρ' Ἀχαιῶν νῆες ὑπέτρεσαν, 12.180 Τιτῆνες δ' ὑπένερθε μέγ' ἔτρεσαν, and *Il.* 22.143–4 τρέσε δ' Ἐκτωρ / τεῖχος ὑπο Τρώων.

224. Θυμὸς ἐέλδετο: cf. Q.S. 13.277 τὰ τ' ἔλδετο θυμὸς ἐμεῖο and 14.441 ὅπως μοι θυμὸς ἐέλδεται.

παισὶν ἐπὶ σφετέροισιν ὀλέσθαι: Neoptolemus has already killed three of Priam's children (214 Pammon and Polites, 215 Tisiphonus). Priam mentions his killed sons in three prominent speeches throughout the *Iliad*. In 22.38–76, he begs Hector not to fight against Achilles, in 24.253–64, he scolds his remaining sons for being unwilling to fight, and in 24.486–506, he begs Achilles to give Hector's body back to him for he has already lost so many sons. Cf. also Priam's reaction to Penthesileia's arrival in Q.S. 1.84–5 παῦρον μὲν γήθησε, τὸ δὲ πλέον εἰσέτι παίδων / ἄχνητ' ἀποκταμένων. Priam loses his son Paris in book 10, and Quintus refers to Priam's sons killed in the *Iliad*: Polydorus (4.154), Troilus (4.155 and 4.419–35), and Lycaon (4.158). Cf. line Q.S. 13.230 φθεῖσθαι ὁμῶς τεκέεσσι. Throughout the *Posthomerica*, Priam is depicted as a much-suffering king. The adjective πολύτλητος appears 13x in Quintus, 4x with Priam (8.411, 10.369, 13.544, and 14.267). Priam's feelings peak now, as he actually wants to die. Cf. also Q.S. 7.627 (of Neoptolemus defending the Greeks at the ships) Ἀργεῖοι τότε νηυσὶν ἐπὶ σφετέρησιν ὄλοντο.

225–36: Priam asks Neoptolemus to kill him

Priam addresses Neoptolemus and claims that because of all his sufferings he does not want to live anymore, but would rather die together with his children. He expresses his wish to have been killed earlier by Achilles rather than having seen Troy in flames.

225. λιλαιόμενος θανέεσθαι: echoes the semantics of line 224 ἐέλδετο παισὶν ἐπὶ σφετέροισιν ὀλέσθαι. Andromache wants to die in line 13.287 Ἥ ῥα λιλαιομένη χθόνα δύμεναι. Similar also Q.S. 1.77 ἰμείρων ... θανέεσθαι, 3.248–9 τῷ σε θανόντι / οἶω συνθανέεσθαι, 10.51 ἔμελλεν Ἀλέξανδρος θανέεσθαι, 10.298–9 μηδέ τί με ... / καλλειψης θανέεσθαι, and 13.269 ὄρμηεν θανέεσθαι. For a discussion on λιλαιέσθαι see 33 n. For further discussions on the future infinitive, see Bär 2009, 276–7.

226. ὦ τέκος ὀβριμόθυμον: cf. the same address in Q.S. 7.294 (where Lycomedes addresses Neoptolemus shortly before his departure to Troy) and 12.74 (where Odysseus addresses Neoptolemus who encourages the

Greeks to take Troy by force and not by trickery). The address ὦ τέκος 7x in Quintus (to Neoptolemus 7.39, 7.294, 7.642, 7.690, 12.74, 13.226, and to Athena 14.444), 2x in Homer (*Il.* 24.425 and *Od.* 7.22), 1x in A.R. (2.420). For ὦ τέκος see also Campbell 1981, 29.

The adjective ὄβριμόθυμος is in Quintus as an epithet to many other heroes: e.g. Agenor (3.214, 11.188, and 11.349), Ajax the Greater (1.377, 3.279, 4.232, 4.479, and 4.496), Amazons (1.178), Antiphus (8.116), Ialmenus (12.322), Neoptolemus (7.294, 12.74, and 13.226), Penthesileia (1.787), Phereus (2.293 and 2.343), or animals: e.g. bulls (5.249), lions (2.248 and 5.406), and wolves (10.183). It does not appear in Homer, nor in Oppian, nor in Nonnus, but cf. Hes. *Th.* 140 Ἄργην ὄβριμόθυμον. See Bär 2009, 469, Ferreccio 2014, 43–4, and Tsomis 2018a, 182 for further parallels.

ἐνπτολέμου Ἀχιλῆος: the combination here appears in Quintus always in the genitive and in the context of someone close to Achilles (e.g. Neoptolemus in 7.576, 8.76, 8.491, and here), Odysseus and Diomedes (7.183), and Briseïs (3.552). The unhomeric epithet ἐνπτόλεμος appears 20x in Quintus and is a metrically equivalent alternative to the Homeric φιλοπτόλεμος (see 506 n. for discussion). Cf. e.g. ἐνπτολέμοισιν Ἀχαιοῖς (Q.S. 11.150, 12.26 ≈ 6.301 and 12.280). See Campbell 1981, 13–4 and 213 n. For further discussions and literature on Achilles in Quintus see Scheijnen 2018, 96–155, in Homer Schein 2011b, on Peleus Polinskaya 2011a.

227. κτεῖνον: the imperative form only here in Quintus and not in Homer.

ἐλέαιρε: cf. Q.S. 7.191–2 (where Odysseus persuades Neoptolemus to come to Troy) Ἀλλ' ἐλέαιρε τάχιστα καὶ Ἀργείοις ἐπάμμνον / ἐλθὼν ἐς Τροίην and 10.296–7 (where Paris tries to persuade Oenone) Ἀλλ' ἐλέαιρε τάχιστα καὶ ὠκυμόρων σθένος ἰὼν / ἐξάκεσ'. In Homer, it appears prominently in *Il.* 6.431 (Andeomache to Hector) ἀλλ' ἄγε νῦν ἐλέαιρε καὶ αὐτοῦ μίμν' ἐπὶ πύργῳ. Otherwise also in *Od.* 5.450 ἀλλ' ἐλέαιρε, ἄναξ· ἰκέτης δέ τοι εὐχομαι εἶναι and *Od.* 6.175 ἀλλά, ἄνασσ', ἐλέαιρε. Cf. also A.R. 4.1025–6 ἀλλ' ἐλέαιρε, / πότνα.

δυσάμμορον: see 116 n.

228. τοῖα παθὼν καὶ τόσσα: cf. Q.S. 3.560 αἰνὰ παθοῦσα, 14.291 αἰνὰ καὶ οὐκ ἐπίολπα παθόντας, and *Il.* 21.82 πολλὰ παθῶν. Cf. also *Od.* 4.8, 5.377, 8.184, 15.176, and 16.205.

λilaiομαι εἰσοράσθαι: cf. line 13.225 λilaiόμενος θανέεσθαι. Only here in a supplication. Not in a supplication in the *Iliad*. For a discussion on the verb λilaiέσθαι see 33 n.

229. ἡελίοιο φάος πανδερκέος: cf. Q.S. 2.478 φάος ἢ κατέκρυφεν ἡελίοιο, 2.593 Δύσετο δ' ἡελίοιο φάος, 3.564 καὶ φάος ἡελίοιο πέλες καὶ μείλιχος αἰὼν, 4.75 δέγμεναι ἡελίοιο θοὸν φάος, and 8.1 Ἥμος δ' ἡελίοιο φάος περικίδναται αἶαν. Similar is also 2.2 φάος ἦλθεν ἀτειρέος ἡελίοιο and 10.475–6 ἦ πέρ μιν ὑπὲρ φάος ἡελίοιο / καὶ περ ἀπεχθαίροντα καὶ οὐ φιλέοντα τίεσκεν. The combination φάος ἡελίοιο is common in Homeric epics. Cf. e.g. *Il.* 1.605, 5.120, 8.485, 18.11, 18.61, 18.442, 23.154, *Od.* 4.540, 4.833, 10.498, 11.93, 13.33, 13.35, 14.44, 16.220, 20.207, and 21.226. Prominently in the disputed line 24.558 (Priam to Achilles) αὐτόν τε ζῶειν καὶ ὄρᾶν φάος ἡελίοιο. See Foley 1991, 150–4 and Brügger 2009, 198.

The adjective πανδερκής appears in Quintus only here, in 2.443 πανδερκέες Οὐρανίωνες and 13.299 Θέμιν ἀζόμενοι πανδερκέα. Cf. also Q.S. 5.46 (on Achilles' shield) Δίκη δ' ἐπέδερκετο πάντα. Not in Homer, Oppian, or Nonnus. For further exhaustive parallels, see Ferrecio 2014, 239–40. Bär 2009, 270 makes a point in comparing Priam's wish to not see the light anymore with the simile in Q.S. 1.76–82, where Priam, as he sees the arrival of Penthesileia, is compared to a blind man who longs to be able to see again (1.77 ἱμεῖρων ἰδέειν ἱερὸν φάος ἢ θανέεσθαι).

230. φθεῖσθαι ὁμῶς τεκέεσσι: cf. line 224 παισὶν ἐπὶ σφετέροισιν ὀλέσθαι. Cf. Q.S. 3.17 (of Achilles) φθεῖσθαι ὁμῶς ἡμελλε, 9.25–6 πολλοὶ ὀλῶνται / Τρῶες ὁμῶς τεκέεσσι, and 13.443 οἱ δ' ἄρ' ὁμῶς τεκέεσσι κατακτείναντες ἀκοίτις. The infinitive not in Homer.

230–1. ἐκλελαθέσθαι ἀνίης / λευγαλέης: cf. Q.S. 2.512–3 ἄφαρ δ' ἔλε τοὺς μὲν ἀνίη / λευγαλέη, 4.14–5 ἔτειρε δὲ πάντας ἀνίη / λευγαλέη καὶ πένθος, and 10.244 ὧς ὃ γε λευγαλέησι πεπαρμένος ἦτορ ἀνίης. The combination ἀνίη λευγαλέη appears for the first time in A.R. 1.295–6 Μὴ μοι λευγαλέας ἐνιβάλλεο, μήτερ, ἀνίας / ὧδε λίην. Similar also are lines Q.S. 13.236 λελάθωμ' ὀδυνάων and 13.250 κακῶν δ' ὃ γε λήσατο πολλῶν. The

noun appears 34x in Quintus, 5x in the *Odyssey* (e.g. 7.192–3 ὥς χ' ὁ ξεινὸς ἀνευθε πόνου καὶ ἀνίης / πομπῆ ὑφ' ἡμετέρῃ ἦν πατρίδα γαῖαν ἴκηται, 12.223 Σκύλλην δ' οὐκέτ' ἐμυθεόμην, ἄρηκτον ἀνίην, 15.394 ἀνίη καὶ πολὺς ὕπνος, 17.446 τίς δαίμων τόδε πῆμα προσήγαγε, δαιτὸς ἀνίην, and 20.52–3 ἀνίη καὶ τὸ φυλάσσειν / πάννουχον ἐγρήσσοντα, κακῶν δ' ὑποδύσαι ἤδη). Not in the *Iliad*. Cf. also Hes. *Th.* 611–12 ζῶει ἐνὶ στήθεσσιν ἔχων ἀλίαςτον ἀνίην / θυμῷ καὶ κραδίῃ.

231. ὁμάδου τε δυσηχέος: cf. Q.S. 7.124–5 Ἄλλ' ἄρα καὶ ὧς / Πηνέλεων ἐρύσαντο δυσηχέος ἐξ ὁμάδοιο. Similar is also Q.S. 1.376 (of Ajax the Greater) Οὐ γάρ πώ τι μόθοιο δυσηχέος ἀμφὶ πέπυστο, 5.36 Ὑσμῖναι ἐνέκειντο δυσηχέες, 6.30–1 ἐπεὶ πολὺ λώϊόν ἐστιν / ἐκφυγείν πολέμοιο δυσηχέος ἢ ἀπολέσθαι, 7.313 μόθοιο δυσηχέος, 9.278 καὶ κλέος ἐκ πολέμοιο δυσηχέος, 12.206 Ἴσχεσθ' ἰωχοῖο δυσηχέος, and 13.322 πολέμοιο δυσηχέος.

The adjective *δυσηχής* is either related to *ἡγέω* or *ἄχος*. See Coray 2016, 125 and LfgrE s.v. In Homer, the adjective appears as an ornamental epithet in the combination *δυσηχέος θανάτιο* (*Il.* 16.442, 18.462, and 22.180) or *δυσηχέος πολέμοιο* (*Il.* 2.686, 7.376, 7.395, 11.524, 11.590, 13.533, and 18.307). Similar is *πολυηχής* (e.g. *Il.* 4.422 and *Od.* 19.521; see Kaimio 1977, 73–4). See also Campbell 1981, 80 and James/Lee 2000, 49.

Fittingly, the noun *ἄμαδος* (12x *Il.*, 1x *Od.*, 5x A.R., 5x A.R.) denotes “Kampfplärm” in the *Iliad* (see Serafimidis 2016, 75–6). In the *Posthomerica* also the noise of the celebrating Trojans (12.577 δαινυμένων ἄμαδον). On noise on the battlefield, see Brügger 2016, 61 with further literature.

231–2. Ὡς ὄφελόν με / σεῖο πατήρ κατέπεφνε, πρὶν αἰθομένην ἐσιδέσθαι / Ἴλιον: for the construction of *ὄφελόν* with the indicative see James/Lee 2000, 86 and Campbell 1981, 91–2. The idea that someone would rather die than see something negative is common in Quintus. Cf. e.g. 3.464 (Phoinix) Ὡς ὄφελόν με χυτὴ κατὰ γαῖα κεκεύθει, 3.572–3 (Briseis) Ὡς ὄφελόν με / γαῖα χυτὴ ἐκάλυψε πάρος σέο πότμον ἰδέσθαι, 5.537 (Tectmessa) Ὡς μ' ὄφελον τὸ πάροιθε περὶ τραφερῇ χάνε γαῖα, 6.14–5 (Menelaüs) Ὡς ὄφελον Θανάτιο βαρὺ σθένος ἀτλήτιο / αὐτῷ μοι ἐπόρουσε πρὶν ἐνθάδε λαὸν ἀγεῖραι, 7.656–7 (Phoinix) Ὡς ὄφελόν με χυτὴ κατὰ γαῖα κεκεύθει / κείνου ἔτι ζώντος, 10.395 (Helen) Ὡς ὄφελόν μ' Ἄρπυιαι

ἀνηρείψαντο πάροιθεν, 10.405 (Helen) Ὡς ὄφελόν μ' ἐδάμ' Αἴσα πάρος τάδε πῆματ' ιδέσθαι, 10.428 (Oenone) Ὡς μ' ὄφελόν ποτε Κῆρες ἀνηρείψαντο μέλαιναί, and 14.300–1 (Hecuba) Ὡς μ' ὄφελον μετὰ σεῖο, φίλον τέκος, ἤματι τῷδε / γαῖα χανοῦσα κάλυψε, πάρος σέο πότμον ιδέσθαι. Cf. also αἴθ' ὄφελον in Q.S. 2.61–2 (Polydamas) Αἴθ' ὄφελον καὶ πρόσθεν ἐμῆς ἐπάκουσεν ἐφετμῆς / Ἐκτῶρ, ὀπλοῦτε μιν κατερήτουν ἔνδοθι πάτρης and 5.565–6 (Agamemnon) Αἴθ' ὄφελον μηδ' ἄλλος Ἀχαιίδι θήκατο πάση / αὐτὸς ἐῖ ὑπὸ χειρὶ δαμείς. Further parallels in Campagnolo 2011, 93 and Tsomis 2018a, 351–2.

232–3 αἰθομένην ... / Ἴλιον: cf. Q.S. 1.435 ἄστεος αἰθομένοιο, 13.304 αἰθόμενον πτολίεθρον, 14.18 and 14.27 ἄστεος αἰθομένοιο, and 14.393–4 πάτρην / αἰθομένην. For Ἴλιον see 67 n.

233. ἄποινα: this noun appears only here in Quintus. It resonates throughout the first (e.g. 13, 20, 23, 95, 111, 372, and 377) and the last (e.g. 137, 139, 277, 502, 555, 579, 594, and 686) book of the *Iliad*. For the etymology of the word, see West 2001b, 121.

233–4. περὶ κταμένοιο ... / Ἐκτορος: cf. Q.S. 1.774 Τοῦνεκα Θερσίταο περὶ κταμένοιο χαλέφθη.

φῆρεσκον: see Wathélet 1973 and 3 n. for a detailed discussion of frequentative forms of -(ε)σκ-^{*}.

234. Ἐκτορος: the buried (*Il.* 24.664–6) son of Priam and husband of Andromache is mentioned in the very first line of the *Posthomerica*: Εὐθ' ὑπὸ Πηλείωνι δάμη θεοεϊκελὸς Ἐκτῶρ (see Bär 2009, 138–44 for discussion of the connection between *Iliad* and *Posthomerica*). He appears in all books save for books 9 and 12. Most often, just like here, in remembrance of his death in the *Iliad* (e.g. 1.1, 1.12, 1.212, 2.12, 2.62, 2.447, 3.193, 3.198, 4.160, 5.120, 8.401, 14.133) or of him being an excellent warrior (e.g. 1.105, 1.342, 1.579, 1.817, 3.253, 4.30, and 10.375). On Hector in the *Iliad*, see especially Schadewaldt 1956, Schein 2011a with literature, and Kozak 2017.

Ἀλλὰ τὸ μὲν πον: this collocation appears also in Q.S. 3.624, 4.11, 10.342, 11.97, 13.560, 14.167, and 14.654, often concluding the description of a supernatural phenomenon. It occurs only once in Homer (*Od.* 4.181). See Carvounis 2019, 281–2 (also for the particle πον).

235. Κήρες ἐπεκλώσαντο: cf. Q.S. 3.757 Μοῖραι ἐπεκλώσαντο, 10.331 ὧς γὰρ οἱ ἐπέκλωσε<ν> Διὸς Αἴσα, 11.276–7 ἐπικλώσεται ἀφύκτω / νήματι, 14.293–6 Οὐνεκα Κήρες / σμερδαλέαι πολέεσσί μ' ἐνειλήσαντο κακοῖσι. / Τέκνον ἐμόν, σοὶ δ' αἰνὰ καὶ οὐκ ἐπίολπα καὶ αὐτῇ / ἄλγε' ἐπεκλώσαντο, and *Od.* 16.64 ὧς γὰρ οἱ ἐπέκλωσεν τά γε δαίμων.

Noteworthy is the intertextual reference to *Il.* 24.525–6 ὧς γὰρ ἐπεκλώσαντο θεοὶ δειλοῖσι βροτοῖσι, / ζῶειν ἀχνημένοις. After Priam reminds Achilles of his dead father, the Greek hero finally accepts Priam's wish to receive his son's body. It is a subtle hint by Quintus to exchange the speaker of the wisdom, that some godlike entity is responsible for our fate. In Homer, it is the one who is being supplicated, in Quintus, the one who supplicates (even though Priam wants to die). In fact, Priam almost quotes the very words Neoptolemus' father has used during their conversation. See Dietrich 1965, 292–4, Brügger 2009, 87, and Tsomis 2018, 186–7. For the Keres see 125–6 and 126 n., for Aisa see 280 n., for the Moirai see 440 n. On the verb ἐπικλώω see Carvounis 2019, 148–9.

236. ἄσων: the verb ἄω appears in Quintus only here and in 6.35–6 (Menelaüs) μάλα δ' αἵματος ἄση Ἄρηα / δίου Ἀλεξάνδροιο μετὰ φθιμένοισι πεσόντος, 14x in Homer, all in the *Iliad*. Cf. especially the repeated whole-verse αἵματος ἄσαι Ἄρηα, ταλαύρινον πολεμιστὴν (e.g. *Il.* 5.289, 20.78, 22.267). See Latacz 1966, 180–3.

ὄβριμον ἄορ: for ὄβριμον see 50 n.

λελάθωμ' ὀδυνάων: cf. *Il.* 15.60 λελάθη δ' ὀδυνάων and Q.S. 4.376–7 ὧς κεν χόλου ἀλγινόεντος / ἐσσυμένως λελάθωνται. Priam here repeats the thought of line 13.230 ἐκλελαθέσθαι ἀνίης (see note). Cf. also line 13.250 κακῶν δ' ὄ γε λήσατο πολλῶν.

237–40: Neoptolemus agrees

Neoptolemus eagerly fulfills Priam's wish to die. He does not want to let his enemies live.

237. Ὠς φάμενον προσέειπεν Ἀχιλλέος ὄβριμος υἱός: this very line also in Q.S. 7.219, 7.700, 8.146, and 12.66. With Neoptolemus also in Q.S. 6.86 Ἀχιλλῆος μεγαλόφρονος ὄβριμος υἱός, 7.667 and 12.274 πάϊς ξανθοῦ Ἀχιλλῆος, 8.13 Ἀχιλλέος ἄτρομος υἱός, 8.170 ἄτρομος αἰὲν Ἀχιλλέος

ὄβριμος υἱός, 9.181 ἀλλά σφεας ἐδάϊζεν Ἀχιλλέος ὄβριμος υἱός, 12.297 Ἀχιλλῆος ἀμείβετο κύδιμος υἱός, 14.233 ἐσσυμένους κατέρυκεν Ἀχιλλέος ὄβριμος υἱός, and *Od.* 3.189 Ἀχιλλῆος μεγαθύμου φαίδιμος υἱός. The combination of genitive of a person + ὄβριμος υἱός 38x in Quintus. Other speeches by Neoptolemus in the *Posthomerica* are 7.220–5, 7.288–91, 7.668–9, 7.701–4, 8.15–22, 8.147–61, 9.50–60, 9.248–52, 8.275–83, 12.67–72, 12.275–80, 12.298–302, and 13.308–12. See Tsomis 2018a, 371–2 and Boyten 2010, 185–6. See Ferreccio 2014, 169–71 for a comparison to Memnon’s speech to Nestor in Q.S. 2.305–18 and Ferreccio 2014, 299 for a complete list of appearances. For the combination Ἀχιλλέος υἱός see 213 n., for Ὡς φάμενον προσέειπεν see 198 n., for ὄβριμος see 50 n.

238. Ὡ γέρον: see 199 n. The form of address reflects the Ὡ τέκος in line 13.226 spoken by Priam and the Ὡ γέρον in line 13.203 spoken by Neoptolemus to Ilioneus.

ἐσσύμενόν περ: see 186 n.

ἄνωγεις: only here with a direct object. Cf. *Il.* 13.328–9 Ὡς φάτο, Μηριόνης δὲ θεῶ ἀτάλαντος Ἄρηϊ / ἦρχ’ ἴμεν, ὄφρ’ ἀφίκοντο κατὰ στρατὸν, ἧ μιν ἀνώγει. Otherwise with accusative and infinitive as in Q.S. 12.109–10 (Athena to Epeüs) μιν ἀνώγει / τεύξαι δούριον ἵππον and *Il.* 5.509–10 ὅς μιν ἀνώγει / Τρωσὶν θυμὸν ἐγείραι.

239. οὐ γάρ σ’ ἐχθρὸν ἐόντα μετὰ ζωοῖσιν ἔάσω: cf. the similar lines Q.S. 13.200–1 οὐ τιν’ ἔάσω / ἐχθρὸν ἐμῆς κεφαλῆς.

240. οὐ γάρ τι ψυχῆς πέλει ἀνδράσι φίλτερον ἄλλο: cf. E. *Alc.* 301 ψυχῆς γὰρ οὐδέν ἐστι τιμώτερον. Neoptolemus’ father Achilles states similar thoughts in *Il.* 9.401–9. Cf. especially line 401 οὐ γάρ ἐμοὶ ψυχῆς ἀντάχιον οὐδ’ ὅσα φασὶν / Ἴλιον ἐκτῆσθαι, ἐν ναιόμενον πτολίεθρον. On Neoptolemus reinstating the traditional hero’s ethics, see Boyten 2007, 322. For the adjective φίλος in Greek poetry, see Landfester 1966.

241–50: Neoptolemus kills Priam

Neoptolemus cuts off Priam’s head, which is compared to a dry ear of grain. It still moans as it rolls across the ground. Priam lies among the other victims of the sack. The passage ends with a short comment on the frailness of human fate.

241. Ὠς εἰπὼν: cf. line 13.203, where Diomedes kills Ilioneus.

ἀπέκοψε κάρη: cf. *Il.* 11.261 τοῖο δ' ἐπ' Ἰφιδάμαντι κάρη ἀπέκοψε παραστάς and 16.474 ἀΐζας ἀπέκοψε. The verb in Quintus only here and in 1.261 (Diomedes beheading the Amazons Alcimede and Derimacheia) ἄμφω κρᾶτ' ἀπέκοψε σὺν αὐχέσιν ἄχρις ἐπ' ὤμοις.

πολιοῖο γέροντος: cf. Q.S. 9.141–2 πολιοῖο δ' ἅμα τῆσι γέροντες / ἔξοντ' εἰσορόωντες and 14.25 κράτος ἐκ πολιοῖο. Cf. also *Il.* 22.74 and 24.516 πολίων τε κάρη πολίων τε γένειον, 22.77 πολιάς ... τρίχας (all of Priam). See Irwin 1974, 194 and Faulkner 2008, 273–4. Otherwise in Quintus, the adjective πολίος appears mostly with liquids (see Handschur 1970, 42). E.g. ἄφρος (9.441), γάλα (10.135; cf. Arat. 511), ἄλς (9.443), οἶδμα (3.588), and the air (2.554 and 6.229; cf. A.R. 3.275; see Hunter 1989, 128) are gray. In Homer, it appears either with “iron,” e.g. *Il.* 9.366, 23.261, *Od.* 21.3, 21.81, and 24.168, θάλασσα *Il.* 4.248, *Od.* 6.272, 11.75, and 22.385, or ἄλς *Il.* 1.359, 12.284, 13.352, 13.682, 14.31, 15.190, 15.619, 19.267, 20.229, 21.59, 23.374, *Od.* 2.261, 4.405, 4.580, 5.410, 9.104, 9.132, 9.180, 9.472, 9.564, 12.147, 12.180, and 23.236. See also Miguélez-Cavero 2013, 365 and Ferreccio 2014, 295–6.

242–3. ὡς εἶ τις ἀπὸ στάχυν ἀμήσηται / ληίου ἀζαλέοιο θέρευς εὐθαλπέος ὄρη: there are many other similes in Quintus in which killed men are compared to cut-off plants. Cf. e.g. Q.S. 3.375–8 Ὠς δ' ὅτε λήιον αὖθον ὑπ' ἀμητῆρσι πέσησι / πυκνὸν ἐόν, τὰ δὲ πολλὰ κατ' αὐτόθι δράγματα κεῖται / βριθόμενα σταχύεσσι, γέγηθε δὲ θυμὸς ἐπ' ἔργω / ἀνέρος εἰσορόωντος, ὃ τις κλυτὸν οὐδας ἔχησιν, 4.423–7 Ὠς δ' ὀπόθ' ἐρσήεντα καὶ εὐθαλέοντ' ἀνά κῆπον / ὑδρηλῆς καπέτοιο μάλ' ἀγχοθὶ τηλεθάοντα / ἢ στάχυν ἢ μήκωνα, πάρος καρποῖο τυχήσαι, / κέρση τις δρεπάνω νεοθηγεί, μηδ' ἄρ' ἐάση / ἐς τέλος ἢν μολεῖν μηδ' ἐς σπόρον ἄλλον ἰκέσθαι, 8.278–81 ὡς δ' ὀπότ' αἰζηοὶ μεγάλης ἀνά γουνὸν ἀλωῆς / ὄρχατον ἀμπελόεντα διατμήξωσι σιδήρω / σπερχόμενοι, τῶν δ' ἴσον ἀέξεται εἰς ἔριν ἔργον, / ὀπότ' ἴσοι τελέθουσιν ὀμηλικῆ τε βίῃ τε, 11.155–60 κατηρεῖποντο δὲ λαοὶ / αὐτως, ἢτ' ἄμαλλα θέρευς εὐθαλπέος ὄρη, / ἦν ρά τ' ἐπιστέρχωσι θοοὶ χέρας ἀμητῆρες / δασσάμενοι κατ' ἄρουραν ἀπείρονα μακρὰ πέλεθρα: / ὡς ἄρα τῶν ὑπὸ χερσὶ κατηρεῖποντο φάλαγγες / μυρίαί, and also *Il.* 11.67–69 Οἱ δ', ὡς τ' ἀμητῆρες ἐναντίοι ἀλλήλοισιν / ὄγμον ἐλαύνωσιν ἀνδρὸς μάκαρος κατ' ἄρουραν / πυρῶν ἢ κριθῶν· τὰ δὲ δράγματα ταρφέα πίπτει.

Cf. also *Il.* 8.306–8, Verg. *A.* 9.435–7 (with Hardie 1994, 150), and O. *Met.* 10.190–3. See Hainsworth 1993, 228 and Carvounis 2019, 57–9 for similes including the destruction of plants or crops.

ῥηιδίως: 10x in the *Iliad*, 9x in Quintus. Always at the beginning of a line. See Boyten 2007, 323: “This simile indicates the ease at which Neoptolemus despatches the old king, and speed of death (which is instantaneous).”

στάχυν: only once in Homer (*Il.* 23.598 ὡς εἶ τε περι σταχύεσσι ἔέρση / λήϊου ἀλδήσκοντος, ὅτε φρίσσοσι ἄρουραι), but 5x in Quintus (3.377, 4.425, 9.473, and 14.76). All in similes.

243. λήϊου: 7x in Quintus, 3x in the *Iliad*, 1x in the *Odyssey*. With the epithet βαθύς in *Il.* 2.148, 11.560 and *Od.* 9.134. In Quintus always with the meaning of “dry crops” (with αὔον in 3.375, 5.58, 11.170, 14.75, with αὐαλέον in 4.79, and with αὐαίνηται in 4.442). See James/Lee 2000, 56 and Carvounis 2019, 59.

ἀζαλείοιο: 7x in Quintus (1.210, 4.333, 4.339, 4.353, 10.68, 13.431), 3x in the *Iliad*, and 1x in the *Odyssey*. In Quintus, it appears with plants also in 10.68 ξυλόχοισι and 1.210 θάμνους. See Bär 2009, 515. Synonymous in Quintus with the unhomeric αὐαλέος (cf. e.g. 4.79 αὐαλέον βαθὺ λήϊον, 8.89–90 Οἱ δ’ ὑπόεικον εἰκότες αὐαλείοισι / θάμνους, 10.280 ψυχὴ οἱ πεπότητ’ ἐπὶ χεῖλεσιν αὐαλείοισιν, and 14.391–2 παρειῆσι<v> δ’ ἔτι δάκρυ / αὐαλέον περὶκειτο).

θέρους εὐθαλπέος ὄρη: so in Q.S. 4.441; cf. also 11.156 θέρους δυσθαλπέος ὄρη. The adjective does not appear in Homer.

244. μύζουσα: only here in Quintus, not in Homer. Cf. A. *Eu.* 118 μύζοιτ’ ἄν, ἀνήρ δ’ οἴχεται φεύγων πρόσω and Ar. *Th.* 231 τί μύξεις; πάντα πεποῖηται καλῶς.

κυλίνδετο: cf. Q.S. 11.58–9 κάρη δ’ ἀπάτερθε κυλινδομένη πεφόρητο / ἰεμένου φωνῆς. The verb appears in Quintus otherwise often with the combination μέγα πῆμα (cf. 6.501 μέγ’ ἐπώχετο πῆμα κυλίνδων, 7.422–3 Ἔ φίλοι, ἧ μέγα πῆμα κυλίνδεται Ἀργείοισι / σήμερον, 7.523 οἱ μέγα πῆμα κυλίνδετο, 8.454–5 μάλα γὰρ μέγα πῆμα κυλίνδει / ἡμῖν. In Homer, cf. *Il.* 11.347 νῶϊν δὴ τότε πῆμα κυλίνδεται, ὄβριμος Ἴκτωρ, 17.688 πῆμα θεός

Δαναοῖσι κυλίνδει, and *Od.* 2.163 τοῖσιν γὰρ μέγα πῆμα κυλίνδεται). Similar depictions occur both in the *Posthomerica* and in the *Iliad*. In *Q.S.* 11.58–9 the Trojan Pyrasus’ head rolls away while still eager to speak: κάρη δ’ ἀπάτερθε κυλινδομένη πεφόρητο / ιεμένου φωῆς. In *Il.* 10.457, Diomedes decapitates Dolon and his head rolls around while speaking and in *Od.* 22.329 Odysseus decapitates Agelaus (same line: (φθεγγόμενου δ’ ἄρα τοῦ γε κάρη κονίησιν ἐμίχθη). For further examples see Ozbek 2007, 164 n9 and 173 n.

245. ὀπόσοις ἐ<πι>κίνυτ<αι> ἀνήρ: cf. *Q.S.* 12.145 οἷς ἐπικίνυται ἵππος. See Campell 1981, 53.

246. Κεῖτο δ’ ἄρ’ ἐς μέλαν αἷμα καὶ εἰς ἐτέρων φόνον ἀνδρῶν: cf. line *Q.S.* 13.173 κάππεσε ἐς μέλαν αἷμα καὶ ἄλλων ἔθνεα νεκρῶν, *Q.S.* 6.377 Κεῖτο δ’ ἄρ’ ἐν κονίησι καὶ αἵματι καὶ κταμένοισιν, and *Verg. A.* 2.557–8 *iacet ingens litore truncus / avulsumque umeris caput et sine nomine corpus*. The verb κεῖσθαι with ἐς or εἰς only here in Quintus and Homer. Often with ἐν (e.g. *Q.S.* 1.492 ὡς Δαναῶν <τότε> κεῖτο πολὺς στρατὸς ἐν κονίησι), ἐπὶ (*Q.S.* 3.372 κεῖτο γὰρ εὐρύς ὄμιλος ἀπειρεσίη ἐπὶ γαίῃ), παρά (*Q.S.* 3.391 κεῖτο βαρυγδούποιο παρ’ ἡῶσιν Ἑλλησπόντου). On the combination μέλαν αἷμα see 139 n.

Tychsen 1807 was responsible for the lacuna after line 246. We shall assume that the content of the missing line was something like: “einst bekannt durch” (Gärtner 2010) or “famed for” (Hopkinson 2018). Other Paschal 1904, 80: “Not artist enough to express the grand ideas of Virgil, Quintus has left the passage incomplete.”

248–9. Οὐ γὰρ δὴν ἐπὶ κῦδος ἀέξεται ἀνθρώποισιν, / ἄλλ’ ἄρα που καὶ ὄνειδος ἐπέσσεται ἀπροτίοπτον: cf. the auctorial comment on Andromache’s enslavement in *Q.S.* 13.287–9 οὐ γὰρ εἶκε / ζωέμεναι κείνοισιν ὄσων μέγα κῦδος ὄνειδος / ἀμφιχάνη, with a specific focus on the doubling of κῦδος and ὄνειδος. A similar gnome appears in book 13 in lines 476–7 πολλάκι δ’ ἐξ ἀγαθοῦ πέλει κακόν, ἐκ δὲ κακοῦ / ἐσθλὸν ἀμειβομένοιο πολυτλήτου βιότοιο. Further such statements occur in e.g. *Q.S.* 1.72–3, 1.459–50, 1.738–40, 2.76–7, 2.275–6, 3.8–9, 4.87, 4.303–5, 4.322, 5.595–7, 6.451, 7.52–4, 7.67–9, 7.565–6, 9.104–6, 9.507–8, 12.71–2, 12.265, 12.273, 12.292–4, 388, 14.112–4, and 14.207–8. See Maciver 2007, 267–77, Gärtner 2014, 104–5 and especially n34.

248. κῦδος ἀέξεται ἀνθρώποισιν: cf. Q.S. 2.77 ἀνθρώποις μέγα κῦδος ἀέξεται. For ἀέξεται cf. *Od.* 14.66 ὡς καὶ ἐμοὶ τόδε ἔργον ἀέξεται. See also 200 n.

249. ἀπροτίοπτον: in Quintus only here as an adverb. Otherwise in 7.73–4 ἀλλ’ ἀπροτίοπτα τέτυκται / ἀγλύι θεσπεσίῃ κεκαλυμμένα (see Tsomis 2018a, 90–1), 9.417–8 ἀλλ’ αἰεὶ μογεροῖσιν ἐπ’ ἀνδράσιν ἀπροτίοπτοι / στρωφῶντ’ ἤματα πάντα, and 11.249 ὡς τ’ ἀπροτίοπτος ὁμίχλη. Not in Homer. Cf. Opp. *H.* 3.158–9 ἀγλύος ὕγρης / φάρμακον ἀπροτίοπτον.

250. κακῶν δ’ ὃ γε λήσατο πολλῶν: cf. *Il.* 15.60 λελάθη δ’ ὀδυνάων and Q.S. 4.376–7 ὡς κεν χόλου ἀλγινόεντος / ἔσσυμένως λελάθωνται. Repeats Priam’s thought in line 13.230 ἐκλελαθέσθαι ἀνίης (see note) and line 13.236 λελάθωμ’ ὀδυνάων.

251–90: The death of Astyanax and the enslavement of Andromache

251–63: The Greeks throw Astyanax from the walls of the city

264–90: Andromache’s enslavement

The passage can be divided into two sections, neatly connected by a simile. The shorter first part depicts the Greeks throwing the little Astyanax from the walls of the city (251–7). The close connection to his mother is stressed right away as he is taken from Andromache’s very arms (13.253 μητρὸς ἀρφαρπάξαντες ἐν ἀγκοίησιν ἐόντα). The following simile (258–63) compares the baby to a calf which wolves have thrown down a crag after they took it from its mother. The cow is now herself being taken by lions. From here on, the simile smoothly moves to the main narrative again and compares the cow to Andromache, who also bewails her child Astyanax and is now led off by the Greek invaders. The longer second part (264–90) depicts Andromache’s enslavement. It consists of a long speech by her (272–86), in which she laments her fate, the death of her father and her husband Hector, as well as her wish to be killed instead of being enslaved by her enemies.

251–63: The Greeks throw Astyanax from the walls of the city

The Greeks seize little Astyanax from his mother’s arms and throw him from the high walls of Troy, for they are angry at his father, Hector. In a

simile, Andromache and her son are compared to a mother and her calf who are separated and driven from a cliff.

251. Ἀστυάνακτα: only in this line mentioned by name. 3x in Homer (*Il.* 6.402–3 τόν ῥ’ Ἐκτωρ καλέεσκε Σκαμάνδριον, αὐτὰρ οἱ ἄλλοι / Ἀστυάνακτ’, 22.499–500 δακρυόεις δέ τ’ ἄνεισι πάϊς ἐς μητέρα χήρην, / Ἀστυάναξ, and 22.505–6 νῦν δ’ ἂν πολλὰ πάθησι, φίλου ἀπὸ πατρὸς ἀμαρτῶν, / Ἀστυάναξ, ὃν Τρῶες ἐπὶ κλησιν καλέουσιν). The name Astyanax contains the two nouns ἄστυ and ἄναξ, thus “protector of the city.” See Stoevesandt 2008, 130–1 for further literature and Anderson 2011c.

The death of Astyanax is mentioned in the *Little Iliad* fr. 29 West 2003 ῥῖψε ποδὸς τεταγῶν ἀπὸ πύργου, *Sack of Iliion* arg. 4 West 2003 καὶ Ὀδυσσεῶς Ἀστυάνακτα ἀνελόντος, *E. Tr.* 725 ῥίψαι δὲ πύργων δεῖν σφε Τρωικῶν ἄπο and 1134 πεσὼν ἐκ τείχεων, *E. Andr.* 9–10 παῖδά θ’ ὃν τίκτω πόσει / ῥιφθέντα πύργων Ἀστυάνακτ’ ἀπ’ ὀρθίων, *On. Met.* 13.415–7 *Mittitur Astyanax illis de turribus, unde / pugnantem pro se proavitaque regna tuentem / saepe videre patrem monstratum a matre solebat*, *Sen. Tr.* 1063 *missus e muris puer*, *Apoll. Epit.* 5.23 καὶ θύσαντες πᾶσι τοῖς θεοῖς Ἀστυάνακτα ἀπὸ τῶν πύργων ἔρριψαν, *Hyg. Fab.* 109.2 *Astyanacta Hectoris et Andromachae filium de muro deiecerunt*, *Paus.* 10.25.9 ἀπὸ τοῦ πύργου συμβῆναι λέγει τὴν τελευταίην, *Tryph.* 644–6 ἡ δὲ κυβιστήσαντα διηριῶν ἀπὸ πύργων / χειρὸς Ὀδυσσεῖς ὀλοὸν βέλος ἀθρήσασα / Ἀνδρομάχη μινύωρον ἐκόκυεν Ἀστυάνακτα, and *Tz. Posthomerica* 734 Ἐκτορίδας δ’ ἀπὸ πύργων ἄγριος ὤσεν. In *Dict.* 5.13, Neoptolemus receives Andromache with her sons, in *Sen. Tr.* 524–55, Calchas’ prophecy is responsible for Astyanax’ death. See also Tzetzes’ commentary on Lycophron. Here Neoptolemus throws him from the city walls (*Tz. ad Lyc.* 1268). According to Vian, Astyanax is the only infant killed on purpose during the sack. This inescapable part of the Homeric tradition is legitimized by the fact that he is Hector’s son and thus a potential threat to the Greeks, should he decide to take revenge for his father’s death. Scheijnen 2018, 306, along with Boyten 2010, 167 and Miguélez-Cavero 2013, 448, points to the symbolic “trptych” consisting of Priam, Andromache, and Astyanax as the three generations, or the past, present, and (destroyed) future of the city of Troy. See Brügger 2009, 252 for further literature.

βάλων: Andromache foresees her son's death in *Il.* 24.734–8 ἢ τις Ἀχαιῶν / ῥίψει χειρὸς ἐλών ἀπὸ πύργου, λυγρὸν ὄλεθρον, / χωόμενος, ᾧ δὴ που ἀδελφεὸν ἔκτανε Ἔκτωρ / ἢ πατέρ', ἠὲ καὶ υἰόν, ἐπεὶ μάλα πολλοὶ Ἀχαιῶν / Ἔκτορος ἐν παλάμῃσιν ὁδᾶξ ἔλον ἄσπετον οὐδᾶς. Similar is also Priam's vision of the sack of the city in *Il.* 22.63–4 καὶ νήπια τέκνα / βαλλόμενα προτὶ γαίῃ ἐν αἰνῇ δηϊοτήτι.

Δαναοὶ ταχύπωλοι: the epithet only occurs here in Quintus. 11x in Homer (only *Il.*). 9x Δαναῶν ταχυπόλων at the end of a line (cf. *Il.* 4.232, 4.257, 5.316, 5.345, 13.620, 14.21, 15.320, 24.295, and 24.313). In *Il.* 23.6 of the Myrmidons (Μυρμιδόνες ταχύπωλοι). See Delebecque 1951, 40. Not in Apollonius Rhodius, not in Orpian, once in Nonnus (*D.* 37.164 Σκέλμις ἔην ταχύπωλος). The Δαναοὶ in Quintus are called καρτερόθυμοι (10.382), αἰχημαῖ (7.112 and 12.2), μενεχάρμαι (3.328), and εὐσθενεῖς (4.44). For the Greeks, see also 15 n.

252. πύργου ἀφ' ὕψηλοῖο: cf. Q.S. 11.354 and 11.459 ἀφ' ἔρκεος ὕψηλοῖο. Both times, Aeneas defends Troy from its walls. Homer has the combination τείχεος ὕψηλοῖο in *Il.* 12.388, 16.397, 16.512 (of the Trojan wall) and 16.702, 21.540 (of the Greek wall). For discussions on πύργος see Vian 1966, 124–5 and Tsomis 2018a, 279.

253. ἀφαρπάξαντες: this verb appears only here in Quintus. In Homer only once in *Il.* 13.188–9 Ἔκτωρ δ' ὀρμήθῃ κόρυθα κροτάφοις ἀραρυῖαν / κρατὸς ἀφαρπάξει μεγαλήτορος Ἀμφιμάχοιο, where Hector tears off Amphinachus' helmet. Cf. Nonn. *D.* 45.292 ἄλλη δὲ τριέτηρον ἀφαρπάξασα τοκῆος, where a ravishing Bacchant takes away a child from its father. Once in A.R. (2.223 Ἄρπυιαι στόματός μοι ἀφαρπάζουσιν ἐδωδήν), once in Orpian (*H.* 2.616–8 οἱ μὲν γὰρ ἐπαῖγδην γενύεσσι / σάρκας ἀφαρπάζουσι καὶ ἀριτυτόιο φόνοιο / θερμὸν ἔαρ λάπτουσι). Cf. S. *Tr.* 548–9 ὧν ἀφαρπάξιν φιλεῖ / ὀφθαλμὸς ἄνθος, τῶν δ' ὑπεκτρέπει πόδα and E. *Ion* 1178–9 ἀφαρπάξιν χρεῶν / οἰνῆρά τεύχη σμικρά.

ἐν ἀγκοίνῃσιν: cf. the famous Homeric *homilia*, where Hector and Andromache with Astyanax in her arms part for the last time in *Il.* 6.482–3 Ὡς εἰπὼν ἀλόχοιο φίλης ἐν χερσὶν ἔθηκε / παῖδ' ἑόν. With an erotic connotation in *Il.* 14.213 when Aphrodite says to Hera: Ζηνὸς γὰρ τοῦ ἀρίστου ἐν ἀγκοίνῃσιν ἰαύεις (see Krieter-Spiro 2015, 104 for further parallels). In the *Odyssey*, also twice with Zeus: 11.261 ἦ δὴ καὶ Διὸς

εὔχετ' ἐν ἀγκοίνῃσιν ἰαῦσαι and 11.267–8 ἢ ρ' Ἡρακλῆα θρασυμένονα
θυμολέοντα / γείνατ' ἐν ἀγκοίνῃσι Διὸς μεγάλοιο μιγεῖσα. Cf. also A.R.
2.953–4 οὐδὲ μὲν ἀνδρῶν / τήνγε τις ἱμερτήσιν ἐν ἀγκοίνῃσιν δάμασσαν,
Opp. C. 1.244–5 πειρᾶτο σχέτλιος ἀνὴρ / μητέρα παιδὸς ἐοῖο παρ'
ἀγκοίνῃσι βαλέσθαι, and Nonn. D. 40.154 μὴ Σατύρου κερόεντος ἐν
ἀγκοίνῃσιν ἰαῦσω.

The sexual connotation of the Homeric use is not to be found in
Quintus. Cf. e.g. Q.S. 3.470 (Phoinix on the dead Achilles) καὶ σέ γ' ἐν
ἀγκοίνῃσι φορευόμενος ἀμφὶ μέλαθρον, 7.61–2 (Podalirius to Nestor)
σφῆσιν ἐν ἀγκοίνῃσι καὶ ἰητήρια νούσων / ἐκ θυμοῦ διδάξε, and 7.642–3
(of little Neoptolemus) ὄν ποτ' ἔγωγε / τυτθὸν ἐόντ' ἀτίταλλον ἐν
ἀγκοίνῃσιν ἐμῆσι. Cf. Opp. H. 1.696 παῖδα δ' ἐν ἀγκοίνῃσιν πανηματίη
φορέουσα, 3.33–4 εἰσόκεν ἄλμης / μητρὸς ἐν ἀγκοίνῃσιν ἐλισσόμενοι
δονέονται. The scene of Astyanax being snatched from his mother's
breast appears frequently in Greek literature. Cf. e.g. E. *Tr.* 570–1 παρὰ
δ' εἰρεσῖαι μαστῶν ἔπεται / φίλος Ἀστυάναξ and 782–3 ἄγε, παῖ, φίλιον
πρόσπτυγμα μεθεῖς / μητρὸς μογεράς, E. *Hec.* 513 ὄλωλας, ὦ παῖ, μητρὸς
ἀρπασθεῖς' ἀπο as well as Paus. 10.25.9 γέγραπται μὲν Ἄνδρομάχη καὶ ὁ
παῖς οἱ προσέστηκεν ἐλόμενος τοῦ μαστοῦ. In the *Little Iliad* (fr. 29 West
2003), Astyanax is taken from his nurse's arms: παῖδα δ' ἐλὼν ἐκ κόλπου
εὐπλοκάμοιο τιθήνης / ῥῖψε ποδὸς τεταγῶν ἀπὸ πύρου (cf. *Il.* 6.399–400
ἄμα δ' ἀμφίπολος κίεν αὐτῇ / παῖδ' ἐπὶ κόλπῳ ἔχουσ' ἀταλάφρονα, νήπιον
αὐτῶς and 6.467–8 ἂψ δ' ὁ πάϊς πρὸς κόλπον εὐζώνοιο τιθήνης / ἐκλίνθη
ιάχων). Similar is also Verg. A. 6.428–9 (of little children at the gates of
Hades) *quos dulcis vitae exsortis et ab ubere raptos / abstulit atra dies et
funere mersit acerbo*, A.P. 7.207.1–2 (of Meleager) ἔτι παῖδα
συναρπασθέντα τεκούσης / ἄρτι μ' ἀπὸ στέρνων, and Opp. H. 2.314–5
ἐλκομένων παίδων τε δορυκτῆτων τε γυναικῶν, / κοῦρον ἀνὴρ δειρῆ τε καὶ
ἀγκάσιν ἐμπεφυῶτα.

254. Ἕκτορι χωόμενοι: cf. Q.S. 3.78 χωόμενος Δαναοῖς, 7.360 and 7.663
χωόμενος δηίοισι, 9.518 οὐ σοὶ ἐγὼν ἔτι χωόμαι, 10.349 χωόμενος
Τρώεσσι, *Il.* 24.606 χωόμενος Νιόβῃ. In Nonn. D. 8.189 χωομένη Σεμέλη
καὶ Κύπριδι καὶ Διονύσῳ, 16.344 χωομένη καὶ Κύπριδι καὶ Διονύσῳ, and
47.535–6 χωομένη / δὲ Γοργοφόνῳ Περσῆι. On Hector see 234 n.

πῆμα κόρυσσε: cf. Q.S. 6.601 and 8.227 πῆμα κορύσσων. Otherwise, the verb in Quintus always in a military sense (cf. e.g. 3.11, 8.264, 9.112, 10.48, 10.59, and 14.344). Cf. Opp. *H.* 5.77 εἶτ' οὖν τι κορύσσεται ἐγγύθι πῆμα. For its use in Homer and Apollonius, see Trümper 1950, 48–9, Kirk 1985, 378–82, and Serafimidis 2016, 133–5. For the noun πῆμα see 274 n.

255. ἀπεχθήραντο: 3x in Quintus: here, 5.163–4 ἐπεὶ μάλα πάντας Ἀχαιοὺς / ἴσον ἀπεχθαίρουσι κακῆς μεμνημένοι ἄτης, and 10.475–6 ἢ πέρ μιν ὑπὲρ φάος ἡελίοιο / καὶ περ ἀπεχθαίροντα καὶ οὐ φιλέοντα τίεσκεν. In Homer cf. e.g. *Il.* 3.415 τὼς δὲ σ' ἀπεχθήρω ὡς νῦν ἐκπαγλα φίλησα, 9.614 ἴνα μὴ μοι ἀπέχθηται φιλέοντι, and *Od.* 4.105–6 ὅς τέ μοι ὕπνον ἀπεχθαίρει καὶ ἐδωδὴν / μνωομένῳ. See Tsomis 2018, 254 for further parallels.

γενέθλην: in Homer (2.857, 5.270, and 19.111) and in Quintus always at the end of a line.

256. καθ' ἔρκεος αἰπεινοῖο: cf. Q.S. 7.144 ἀφ' ἔρκεος αἰπεινοῖο, 11.354 and 11.459 ἀφ' ἔρκεος ὑψηλοῖο. Cf. also Q.S. 6.157, 6.179, 11.293 τείχεος αἰπεινοῖο, 7.500–1 σμερδαλέον δ' ἄρα πάντα περιπλατάγησε θέμεθλα / ἔρκεος αἰπεινοῖο, 11.354 ἀφ' ἔρκεος ὑψηλοῖο, 13.252 πύργου ἀφ' ὑψηλοῖο. In Homer, ἔρκος never denotes the Greek wall but in a transferred sense defending Greek warriors, especially Ajax the Greater in *Il.* 3.229, 6.5, and 7.211 as well as the foot soldiers in 4.299. In Quintus also in 7.416, 7.420, 7.527, and 14.651. The famous repeated whole-verse τέκνον ἔμδον, ποῖόν σε ἔπος γύγεν ἔρκος ὀδόντων (cf. e.g. *Od.* 1.64, 3.230, 5.22, 19.492, 21.168, and 23.70 ≈ *Il.* 4.350 and 14.83) does not appear in Quintus.

257. νήπιον: this adjective is earlier in book 13 used for the drunken τις (20) and for Coroebus (174), who came to Troy in order to help defend the city and marry Cassandra. See 20 n.

οὐ πω δῆριν ἐπιστάμενον πολέμοιο: cf. Q.S. 7.265 (Deïdameia to Neoptolemus on the Trojans) καὶ περ ἐπιστάμενοι πόλεμον καὶ ἀεικέα χάρμην, *Il.* 2.610–1 πολέες δ' ἐν νηὶ ἐκάστη / Ἀρκάδες ἄνδρες ἔβαινον, ἐπιστάμενοι πολεμίζειν, 16.242–4 ὄφρα καὶ Ἔκτωρ / εἴσεται ἢ ῥα καὶ οἶος ἐπίσθηται πολεμίζειν / ἡμέτερος θεράπων, A.R. 2.1222–3 ἀλλὰ καὶ ἡμέας οἶω ἐπισταμένους πολέμοιο / κεῖσε μολεῖν.

δῆριν: see 145 and 166 n.

258–63. Ἡύτε πόρτιν ὄρεσφι λύκοι χατέοντες ἐδωδῆς / κρημνὸν ἐς ἠγήντα κακοφραδίησι βάλωνται / μητρὸς ἀποτμήξαντες ἐνγλαγέων ἀπὸ μαζῶν, / ἢ δὲ θέη γοῶσα φίλον τέκος ἔνθα καὶ ἔνθα / μακρὰ κινυρομένη, τῇ δ' ἐξόπιθεν κακὸν ἄλλο / ἔλθη, ἐπεὶ κε λέοντες ἀναρπάζωσι καὶ αὐτήν: unnamed Greek soldiers capture Andromache and throw her son off the city walls. Analogously in the simile, wolves drive a calf over a cliff, whose moaning mother is then attacked by hungry lions. The simile has a clear connection to the similes earlier in the book (e.g. 13.44–9, 68–71, 72–75, 156–9), where the Greeks are depicted as containing predatory animals. Differences include the appearance of lions for the first time in book 13 (see 263 n.) and the change of the *comparans* from a general flock to two specific animals as victims.

The simile of a cow searching for her calf can be compared to Q.S. 5.371–6 (of Ajax the Greater) Πάντη δ' ἀμφιθέσκεν ἀναιδέι θηρί οἰκῶς, / ὅς τε βαθυσκοπέλοιο διέσσυται ἄγκεα βήσσης / ἀφριῶν γενύεσσι καὶ ἄλγεα πολλὰ μενοινῶν / ἢ κυσὶν ἢ ἀγρότης, οἳ οἱ τέκνα δηώσονται / ἄντρων ἐξερεύσαντες, ὃ δ' ἀμφὶ γένυσι βεβρυχῶς, / εἴ που ἔτ' ἐν ξυλόχοισιν ἴδιο θυμῆρα τέκνα, 7.257–9 (Deidameia lamenting the departure of her son Neoptolemus; see 262 n.) ἠύτε βοῦς ἐν ὄρεσσι ἀπειρέσιον μεμακυῖα / πόρτιν εἴην δίζηται ἐν ἄγκεσιν, ἀμφὶ δὲ μακρὰ / οὔρεος αἰπεινοῖο περιβρομέουσι κολῶναι, 7.464–71 (of Neoptolemus) Ὅσσε δέ οἱ μάρμαιρεν ἀναιδέος εὔτε λέοντος, / ὅς τε κατ' οὔρεα μακρὰ μέγ' ἀσχαλόων ἐνὶ θυμῷ / ἔσσυται ἀγρευτῆσιν ἐναντίον, οἳ τέ οἱ ἦδη / ἄντρῳ ἐπεμβαίνωσιν ἐρύσσασθαι μεμαῶτες / σκύμνους οἰωθέντας ἐὼν ἀπὸ τῆλε τοκήων / βήσση ἐνὶ σκιερῇ, ὃ δ' ἄρ' ὑψόθεν ἕκ τινος ἄκρης / ἀθρήσας ὀλοοῖσιν ἐπέσσυται ἀγρευτῆσι / σμερδαλέον βλοσυρῆσιν ὑπαὶ γενύεσσι βεβρυχῶς, and 14.258–60 (Hecuba bewailing Polyxena; see 262 n.) Τὴν δ' ἄγον, ἠύτε πόρτιν ἐς <ἀ>θανάτοιο θηηλᾶς / μητρὸς ἀπειρύσαντες ἐνὶ ξυλόχοισι βοτῆρες, / ἢ δ' ἄρα μακρὰ βοῶσα κινύρεται ἀχνυμένη κῆρ. In *Il.* 18.318–22 (of the Greeks bewailing Patroclus) ὡς τε λῖς ἠὺγένειος, / ᾧ ρά θ' ὑπὸ σκύμνους ἐλαφιβόλος ἀρπάση ἀνὴρ / ὕλης ἐκ πυκινῆς· ὃ δὲ τ' ἄχνυται ὕστερος ἐλθῶν, / πολλὰ δὲ τ' ἄγκε' ἐπῆλθε μετ' ἀνέρος ἔχνη· ἐρευνῶν, / εἴ ποθεν ἐξεύροι the roles are reversed. Here a lion laments his stolen whelps.

Generally, as Vian 1954, 242 points out, women are often compared to animals in the *Posthomerica*. Cf. e.g. 1.260–4 (two Amazons compared

to heifers), 1.314–7 (Penthesileia compared to a lioness), 1.396–400 (to a heifer), 1.585–7 and 1.615–8 (to a deer), 10.441–5 (Oenone compared to a heifer), 12.529–33 (Cassandra compared to a lioness), 14.33–6 (the Trojan women compared to piglets), 14.282–7 (Hecuba compared to a bitch), and 14.316–9 (Polyxena compared to a wounded boar or bear). See Carvounis 2019, 129–30.

258. πόρτιν: only once in Homer (*Od.* 10.410 ὡς δ' ὅτ' ἂν ἄγραυλοι πόριες περι βοῦς ἀγελαίας). See Heubeck/Hoekstra 1989, 65. 10x in Quintus and always in similes (1.262, 1.397, 4.182, 6.342, 7.258, 7.490 8.238, 10.441, and 14.258). Once in A.R. (4.1185–6 ἄγεν δ' ὁ μὲν ἔκκριτον ἄλλων / ἄρνεϊὸν μῆλων, ὁ δ' ἄεργηλὴν ἔτι πόρτιν), 3x in Oppian (*C.* 1.387, 1.508, and *H.* 1.724), in Nonnus, πόρτις denotes Io in *D.* 1.334, 3.266, 8.58, and 15.215.

ὄρεσφι: 6x in Quintus, 7x in Homer. Always in similes. Cf. Q.S. 14.7 πολλὰ δὲ δένδρεα μακρὰ καὶ ὀππόσα φύετ' ὄρεσφιν / αὐτοῖς σὺν πρόνεσσιν ἔσω φορέουσι θαλάσσης. On κατ' ὄρεσφιν see James/Lee 2000, 388.

λύκοι χατέοντες ἐδωδής: see 45 n.

259. κρημνόν: 7x in Quintus, 5x in a simile (2.381, 7.119, 11.397, 14.494), 2x otherwise (10.453, 14.572). In Homer 3x as the banks of the river Scamander (*Il.* 21.26, 21.234, 21.244). 2x in A.R. in the meaning of cliff (cf. A.R. 2.729 and 4.945), 3x Oppian (*C.* 2.142, 3.365, 4.166), not in Nonnus. In Triphiodorus, some of the Trojans want to destroy the wooden horse by throwing it down a cliff. Cf. Tryph. 253 ἦθελον ἦ δολιχοῖσιν ἐπὶ κρημοῖσιν ἀράξαι.

ἠχήμεντα: in Quintus with a wide variety of nouns Cf. e.g. πόταμος (2.559, 4.159), ῥέεθρον (8.344, 12.181), ῥόος (6.379, 7.548), πνοιή (6.485), ἄλς (12.429), ἄντρον (14.476), ὄρος (2.1). Only twice in Homer (cf. *Il.* 1.157 οὐρεά τε σκιδόντα θάλασσά τε ἠχήμεσα and *Od.* 4.72 καὶ δώματα ἠχήμεντα), once in Hesiod *Th.* 767 δόμοι ἠχήμεντες and in Aratus' *Phaenomena* (118 ἦρχετο δ' ἐξ ὀρέων ὑποδειελος ἠχήμεντων). In A.R. cf. 1.1235–6 περι δ' ἄσπετον ἔβραχεν ὕδωρ / χαλκὸν ἐς ἠχήμεντα φορεῦμενον, 2.741 ἀλλ' ἄμυδις πόντοιο θ' ὑπὸ στένει ἠχήμεντος and 4.910 νῆα δ' ὁμοῦ ζέφυρός τε καὶ ἠχῆεν φέρε κῶμα.

κακοφραδίησι: only twice in Quintus. Here and in 12.553–4 ἼΩ κούρη Πριάμοιο, τί ἤ νύ σε μάργος ἀνώγει / γλῶσσα κακοφραδίη τ' ἀνεμώλια πάντ' ἀγορεύειν. See Campbell 1981, 188. Cf. *h.Cer.* 227–8 θρέψω, κοῦ μιν ἔολπα κακοφραδίησι τιθήνης / οὔτ' ἄρ' ἐπηλυσίη δηλήσεται οὔθ' ὑποτάμνον, *Od.* 2.235–6 ἀλλ' ἤ τοι μνηστήρας ἀγήνορας οὔ τι μεγαίρω / ἔρδειν ἔργα βίαια κακοφραδίησι νόοιο, and *Il.* 23.483–4 Αἴαν, νεῖκος ἄριστε, κακοφραδέες, ἄλλα τε πάντα / δεύει Ἀργείων. Cf. also Nic. *Ther.* 348 οὐ γὰρ τῆς γε κακοφραδίης ἀπόνηντο.

260. ἀποτμήξαντες: only 3x in Quintus. Both other instances appear in book 7, both times in a local sense. Cf. Q.S. 7.116 ὄχθαι ἀποτμήγονται and 7.283 φῶτες ἀποτμήγουσιν ἀρούρας. Cf. also e.g. *Il.* 10.363–4 ὡς τὸν Τυδεΐδης ἠδ' ὁ πτολίπορθος Ὀδυσσεὺς / λαοῦ ἀποτμήξαντε διώκετον ἐμμενὲς αἰεὶ, 11.145–6 τὸν αὖ χαμαὶ ἐξενάριξε, / χεῖρας ἀπὸ ξίφει τμήξας ἀπὸ τ' αὐχένα κόψας, 16.390 πολλὰς δὲ κλιτῦς τότ' ἀποτμήγουσι χαράδραι (see Brügger 2016, 177 for the ambiguous meaning of this passage), 22.455–6 δεῖδω μὴ δὴ μοι θρασὺν Ἑκτορα δῖος Ἀχιλλεὺς / μούνον ἀποτμήξας πόλιος πεδίον δὲ δίηται, Hes. *Th.* 188 μήδεα δ' ὡς τὸ πρῶτον ἀποτμήξας ἀδάμαντι, and A.R. 4.1052 ὅτε μούνοι ἀποτμηγέστες ἔασιν. Carvounis 2019, 130–1 points to the verbal echo linking the line with Q.S. 14.15 (children torn from the Trojan women) παῖδας ἀπειρῦσαντ' ἀπὸ μαζῶν and 14.259 (Polyxena dragged away from Hecuba) μητρὸς ἀπειρῦσαντες.

ἐνγλαγέων ἀπὸ μαζῶν: cf. Q.S. 14.15 ἀπειρῦσαντ' ἀπὸ μαζῶν. The adjective ἐνγλαγής only occurs here in Quintus and not in Homer, but cf. *Il.* 16.642 περιγλαγέας κατὰ πέλλας (see Janke 1992, 393), Nonn. *D.* 9.176 πολυγλαγέων ἀπὸ μαζῶν, Nic. *Ther.* 616–7 ἰδὲ πτίλα πολλὰ καὶ ἄνη / σαμψούχου κύτισόν τε καὶ ἐνγλαγέας τιθυμάλλους, and Arat. 1100 ἐλπόμενος μετέπειτα πολυγλαγέος ἐνιαυτοῦ. See Overduin 2015, 409.

261. φίλον τέκος: this Homeric combination often occurs in an address. Cf. e.g. *Il.* 3.162, 3.192, and *Od.* 23.26. In Quintus in 14.300 of Hecuba to Polyxena. It appears also in Q.S. 2.594 with Memon. In Homer also φίλε τέκνον in e.g. *Il.* 22.84. For the adjective φίλος in Greek poetry, see Landfester 1966.

ἔνθα καὶ ἔνθα: see 40 n.

262. μακρὰ κινυρομένη: the verb appears 10x in Quintus, not in Homer (cf. *Il.* 17.4–5 μήτηρ / πρωτότοκος κινυρή). Similar phrasings can be found in Q.S. 6.81 μάλα πολλά κινυρομένη, 7.256–7 ἀργαλέως γοάσκειν ἐς αἰθέρα μακρὰ βοῶσα· / ἦύτε βοῦς ἐν ὄρεσσιν ἀπειρέσιον μεμακυῖα / πόρτιν εἶν διζήται ἐν ἄγκεσιν, 7.335 αἰνὰ κινυρομένη τεκέων ὕπερ, 12.485–6 ἀμφὶ δὲ μήτηρ / πολλά κινυρομένη κενεῶ ἑπαῦτεε τύμβῳ, 14.32 ἄμα παῖσι κινυρ<ρό>μεναι, 14.260 μακρὰ βοῶσα κινύρεται, 14.282–3 Εὔτε κύων προπάρσιθε κινυρομένη μεγάροιο / μακρὸν ὕλαγμόν ἴησι, 14.286 ἦ δ' ὅτε μὲν θ' ὕλακῆσι κινύρεται, Call. *Ap.* 20 οὐδὲ Θέτις Ἀχιλῆα κινύρεται αἴλινα μήτηρ, A.R. 3.259 τοῖον δὲ κινυρομένη φάτο μῦθον (with Campbell 1994, 231), Opp. *C.* 3.216–7 ὡς καὶ θῆλυς ὄναργος ἐφ' υἱεῖ πάμπαν ἔοικεν / οἰκτρὰ κινυρομένη καὶ δύσμορα κωκυούση, Tryph. 430 οὐ μήτηρ ἐπὶ παιδὶ κινύρεται. Cows who have lost their calves have repeatedly been compared to women in grief. Most notably Deidameia in 7.257–9, who laments the departure of her son Neoptolemus and Hecuba in 14.258–62, who bewails her daughter Polyxena. See Campbell 1981, 164–5 for extensive parallels.

ἐξόπιθεν: in Quintus here and in 10.303 ἐξόπιθε στονόεσσαν ἐπιθύνουσιν Ἐριννὺν in a temporal sense. Cf. also Opp. *H.* 1.534–5 (of seals) ἐπεὶ μάλα δηρὸν ἕκαστοι / ἐξόπιθεν συνέχονται, ἀρηρότες ἦτε δεσμῶ. Otherwise in epic poetry used as a local adverb. See Tsomis 2018, 176 for further parallels and an exhaustive discussion.

263. λέοντες: lions appear here for the first time in book 13. Confrontations between lions and cows appear earlier on in the *Posthomerica* on the battlefield. Cf. e.g. 1.5–6 ἦντ' ἐνὶ ξυλοχοῖσι βόες βλοσυροῖο λέοντος / ἐλθέμεν οὐκ ἐθέλουσιν ἐναντία, 1.315–7 ἀλλ' ὡς τίς τε βόεσσι κατ' οὔρεα μακρὰ λέαινα / ἐνθόρη ἀίξασα βαθυσκοπέλου διὰ βήσης / αἵματος ἱμεῖρουσα, 7.486–90 Ἦς δ' ὄτ' ἀπὸ σταθμοῖο κύνες μογεροὶ τε νομῆες / κάρτεϊ καὶ φωνῇ κρατεροὺς δεύουσι λέοντας / πάντοθεν ἐσσύμενοι, τοὶ δ' ὄμμασι γλαυκιόωντες / στρωφῶντ' ἐνθα καὶ ἐνθα λιλαιόμενοι μέγα θυμῶ / πόρτιας ἠδὲ βόας μετὰ γαμφηλῆσι λαφύζαι, and 8.238 πόρτιες εὔτε λέοντα φοβούμεναι ἢ σῦες ὄμβρον.

ἀναρπάζωσι: in Quintus only here and in 13.317 υἱέα καὶ πατέρα σφὸν ἀναρπάζας φορέεσκε. In Homer, the verbs ἀναρπάζω and ἐξάρπαζω are typically used when gods remove someone from the battlefield. Cf. e.g.

Il. 3.380 τὸν δ' ἐξήραξ' Ἀφροδίτη, 16.436–7 ἢ μιν ζῶν ἐόντα μάχης ἄπο δακρυόεσσης / θείῳ ἀναρπάξας Λυκίης ἐν πίονι δήμῳ, 20.443 τὸν δ' ἐξήραξεν Ἀπόλλων, and 21.597 ἀλλά μιν ἐξήραξε (see Kullmann 1956, 125–31 and Brügger 2009, 24). But also in *Il.* 9.564 ἐκάεργος ἀνήρασε Φοῖβος Ἀπόλλων, *Od.* 4.515–6 τότε δὴ μιν ἀναρπάξασα θύελλα / πόντον ἐπ' ἰχθυόεντα φέρεν βαρέα στενάχοντα, and 5.419–20 δεῖδω μὴ μ' ἐξαῦτις ἀναρπάξασα θύελλα / πόντον ἐπ' ἰχθυόεντα φέρῃ βαρέα στενάχοντα.

264–90: *Andromache's enslavement*

The Greeks lead away the grieving Andromache. She, thinking back to the fates of her father, husband, and son, wants to be thrown from the walls of Troy or into the flames instead of being taken captive with the other women. However, she is being led into slavery.

264. ἀσχαλώσαν: cf. *Q.S.* 3.137–8 πάντες γὰρ ἐναντίον Οὐρανίῳνες / ἄζοντ' ἀσχαλώσαν and *Il.* 22.412–3 (of Priam) λαοὶ μὲν ῥα γέροντα μόγις ἔχον ἀσχαλώντα / ἐξελεθεῖν μεμαῶτα πυλάων Δαρδανιάων. See de Jong 2012, 167 for etymology.

ἄδην: see 33 n.

265. δῆιοι ἄνδρες: see 202 n.

ἄμ' ἄλλαις ληϊάδεσσι: the same phrase appears in *Q.S.* 5.541 where Tecmessa bewails Ajax the Greater. The noun only once in Homer: cf. *Il.* 20.193–4 (Achilles to Aeneas) ληϊάδας δὲ γυναῖκας ἐλεύθερον ἦμαρ ἀπούρας / ἦγον. 8x in Quintus.

266. κοῦρην Ἡετίωνος: Andromache is mentioned five times in the *Posthomerica*. 4x as “Eëtion’s daughter” (here, 1.98–9 ἐὺς πάις Ἡετίωνος / Ἀνδρομάχη, 1.115 εὐσφυρος Ἡετίωνη, and 13.268 εὐσφυρος Ἡετίωνη; cf. *Il.* 6.395 and 8.187 θυγάτηρ μεγαλήτορος Ἡετίωνος) and once as Neoptolemus’ prisoner (14.20–1 Κασσάνδρην <δ> ἄγε δῖαν εὐμμελίης Ἀγαμέμνων· Ἀνδρομάχην δ' Ἀχιλλῆος ἐὺς πάις). Eëtion is the ruler of the Cilician Thebes in the *Iliad*. Cf. *Il.* 6.395–7 Ἀνδρομάχη, θυγάτηρ μεγαλήτορος Ἡετίωνος, / Ἡετίων, ὃς ἔβαιεν ὑπὸ Πλάκῳ ὕληέσση, / Θήβη Ὑποπλακίη Κυλικέσση ἄνδρεςσιν ἀνάσσω. Andromache tells the story of how Achilles killed her father along with her seven brothers in *Il.* 6.414–28 (see Stoevesandt 2008, 127–8, Bär 2009, 330–1 and 359–60, and Gra-

ziosi/Haubold 2010, 196–7 for extensive discussion and further literature; cf. also *Il.* 1.366–7). Achilles took care of a proper funeral and erected a mound in his honor (*Il.* 6.417–9). The phorminx Achilles plays in *Il.* 9.185–8 was taken from Eëtion as was the horse Pegasus (*Il.* 16.152–4), and the lump of iron in the funeral games (*Il.* 23.826–7). For the name Ἡετίων see von Kamptz 1982, 372 and Kirk 1990, 211 for further readings.

The enslavement of Andromache appears also in *Little Iliad* fr. 29.1 West 2003 Ἀνδρομάχην καὶ Αἰνεΐαν αἰχμαλώτους φησὶ δοθῆναι τῷ Ἀχιλλέως υἱῷ Νεοπτολέμῳ, fr. 30.1–2 West 2003 ἐκ δ' ἔλετ' Ἀνδρομάχην, ἠϋζωνον παράκοιτιν / Ἔκτορος, *Sack of Ilium* arg. 4 West 2003 Νεοπτόλεμος Ἀνδρομάχην γέρας λαμβάνει, Hyg. *Fab.* 123.1 *Neoptolemus Achillis et Deidameiae filius ex Andromacha Eetionis filia captiva procreavit Amphialum*, and Dict. 5.13 *Neoptolemo Andromacha adiunctis*.

267–8. ἀνέρος ἠδὲ τοκῆος / μνησαμένη φόνον αἰνόν: Quintus mentions Andromache's husband's and Eëtion's death as well as the capture of Thebe on multiple occasions. Cf. Q.S. 1.115–6 εὐσφυρος Ἡετίωνη / μνησαμένη πόσιος, 3.544–6 Ἄμφι δὲ μιν μογεραὶ ληϊτιδες, ἅς ῥά ποτ' αὐτὸς / Λέσβος τε ζαθῆν Κιλικίων τ' αἰπὸ πτολίεθρον / Θῆβην Ἡετίωνος ἐλὼν ληίσαστο κούρας, 4.151–3 ὡς <δ'> ἐδάϊξε / Τήλεφον, ἠδὲ βίην ἐρικυδέος Ἡετίωνος / Θῆβης ἐν δαπέδοισι, 4.542–4 καὶ οἱ ἐνπλόκαμος Θέτις ὄπασε καλὸν ἄλεισον / χρύσειον, ἀντιθέοιο μέγα κτέαρ Ἡετίωνος, / πρὶν Θῆβης κλυτὸν ἄστν διαπραθέειν Ἀχιλῆα, and 14.129–30 ὄσσα τ' ἔρεξε / Τήλεφον ἀμφὶς ἄνακτα καὶ ὄβριμον Ἡετίωνα. Cf. also Q.S. 1.379, where Ajax the Greater and Achilles think of the dead Patroclus: μνήσαμενοι ἐτάροιοι. See also 266 n. For τοκῆος / μνησαμένη see 518 n.

268. φόνον αἰνόν: this combination appears only in Quintus. He also combines the noun with the adjectives αἰπύς (7.517), ἀλγινόεις (2.253 and 7.604), ἀργαλέος (1.187 and 3.348), λευγαλέος (2.484), ὀλοός (6.614), στονόεις (1.208, 1.311, 1.367, 2.133, 2.376, 5.185, 5.510, 6.405, 6.455, 7.507, 8.142, 12.18, and 13.359), and στυγερός (2.314). In Homer, we only encounter φόνος αἰπύς in *Il.* 17.365, *Od.* 4.843, and 16.379. The adjective αἰνός appears in Homer 13x in the formula ἐν αἰνῇ δηϊοτήτι (e.g. *Il.* 3.20).

ἐύσφυρος: *pulchris pedibus isnignis* (Pompella 1981). In Quintus, only here and in 1.115, also describing Andromache. Not in Homer, where Andromache is only described with the epithet λευκώλενος (*Il.* 6.371, 6.377, and 24.723; see Wickert-Micknat 1982, 121–2 and Brügger 2009, 248). There, we also find the adjective καλλίσφυρος (*Il.* 9.557, 9.560, 14.319, *Od.* 5.333, and 11.603). In Hesiod, it appears with e.g. Electryone in *Sc.* 16 and 86, with Medeia in *Th.* 961 On female epithets in Quintus, see Calero Secall 1992. See Bär 2009, 359–60 for further parallels and discussion.

269–70. ἐπεὶ βασιλεῦσιν ἄμεινον / τεθνάμεν ἐν πολέμῳ ἢ χεῖροσιν ἀμφοιπολεύειν: the motif of the changing relationship between master and slave is also developed in Q.S. 14.38 ἴσῃν δ' αὖ καὶ ἄνασσα φέρον καὶ δμῳὶς ἀνάγκην, E. *Hec.* 60–1 ἄγετ' ὀρθοῦσαι τὴν ὁμόδουλον, / Τρωάδες, ὑμῖν, πρόσθε δ' ἄνασσαν, and *Andr.* 64–5 σύνδουλος γὰρ εἶ / τῆ πρόσθ' ἀνάσσει τῆδε, νῦν δὲ δυστυχεῖ.

269. ὄρμηγεν θανέεσθαι: see 38 n. Cf. also Q.S. 1.77 ἰμείρων ... θανέεσθαι, 3.248–9 τῷ σε θάνοντι / οἷω συνθανέεσθαι, 10.51 ἔμελλεν Ἀλέξανδρος θανέεσθαι, 10.298–9 μηδέ τί με ... / καλλειψῆς θανέεσθαι, and 13.225 λιλαϊόμενος θανέεσθαι (see n.).

270. ἀμφοιπολεύειν: this verb appears in Quintus only here and in 3.571–2 (καὶ νῦ κεν ἀμφοιπολεῦσα κακὰς ὑποτλήσομ' ἀνίας / σεῦ ἀπονοσοφισθεῖσα δυσάμμορος), where Briseis laments the dead Achilles. On Briseis in the *Posthomerica* see Tsomis 2007. Not in the *Iliad*, but in the *Odyssey* in e.g. 18.254 τὸν ἐμὸν βίον ἀμφοιπολεύει, 20.77–8 τόφρα δὲ τὰς κούρας ἄρπυιαι ἀνηρεῖσαντο / καὶ ῥ' ἔδοσαν στυγερῆσιν ἐρινύσιν ἀμφοιπολεύειν, 24.244–5 ὦ γέρον, οὐκ ἀδαημονίη σ' ἔχει ἀμφοιπολεύειν / ὄρχατον, and Hes. *Op.* 803–4 ἐν πέμπτῃ γὰρ φασιν Ἐρινύας ἀμφοιπολεύειν / Ὀρκον γεννόμενον.

271. καὶ ῥ' ὀλοφυνδὸν ἄυσε μέγ' ἀχθυμένη κέαρ ἔνδον: an exact repetition of line Q.S. 5.531. Cf. also Q.S. 3.462 καὶ ῥ' ὀλοφυνδὸν ἄυσε μέγ' ἀχθυμένος πινυτὸν κῆρ, where Phoinix laments the dead Achilles.

ὀλοφυνδὸν: the adjective appears in Homer in *Il.* 5.683 (Sarpedon to Hector), 23.102 (Achilles), and *Od.* 19.362 (Eurycleia) ἔπος δ' ὀλοφυνδὸν ἔειπεν. See Richardson 1993, 177.

μέγ' ἀχνυμένη κέαρ: the combination μέγ' ἀχνύμενος appears frequently in Quintus. Cf. 2.389, 3.285, 3.462, 3.667, 5.124, 5.428, 5.531, 5.589, 5.613, 7.37, and 10.307. Cf. also Q.S. 2.628–9 and 5.579–80 θυμὸν / ἀχνύμενοι, 3.294–5 θυμῶ / ἀχνύμενος, 4.57 ἀχνύμενος κραδίην, 7.659–60 ἦτορ / ἀχνύμενος, 5.531, 5.568, 5.613 ἀχνύμενος κέαρ ἔνδοθεν, 10.333 ἀχνύμενον μέγα θυμῶ, 3.462, 12.538, 14.260, 14.289, 14.383, *Il.* 7.428, 7.431, 19.57 ἀχνύμενος κῆρ, *Od.* 9.62, 9.105, 9.565, 10.313 ἀκαχήμενος κῆρ, and also Q.S. 2.35, 3.285, 5.428 μέγα ἀχνύμενος περὶ θυμῶ, 3.389, 10.368, 14.359 ἀχνύμενος κατὰ θυμόν. Similar expressions can be found in Hes. *Th.* 623 δηθὰ μάλ' ἀχνύμενοι and Opp. *H.* 4.332–3 δὴ τότε σαργοὶ / ἀχνύμενοι μάλα πάντες. See Jahn 1987, 197–8 and Latacz et al. 2000, 35 for further literature.

272–86. Andromache gives one further lengthy speech in Q.S. 1.100–14, where she comments on Penthesileia's promise to kill Achilles. See Bär 2009, 323–9.

272. Εἰ δ' ἄγε: 4x in Quintus, 11x in the *Iliad*. A similar wish to die is uttered by Andromache earlier on in Q.S. 1.109–10 Ὡς εἴ με χυτὴ κατὰ γαῖα κεκεύθει, / πρὶν σφε δι' ἀνθερεῶνος ὑπ' ἔγχει θυμὸν ὀλέσσαι and again in 13.283–4 ἐπεὶ νύ μοι οὐκέτι θυμῶ / εὐάδεν ἀνθρώποισι μετέμμεναι, as well as by Oenone in 10.430–1 Ἀλλὰ καὶ εἰ ζωὸς μ' ἔλιπεν, μέγα τλήσομαι ἔργον / ἀμφ' αὐτῷ θανέειν, ἐπεὶ οὐ τί μοι εὐάδεν ἠῶς (cf. Verg. *A.* 4.451 *taedet caeli convexa tueri*).

Andromache's wish to die rather than to live on as a slave draws on a rich literary tradition. The motif can be grasped in *Od.* 5.306–10, where Odysseus envies the Greek heroes who have fallen at Troy. Cassandra laments her death away from home in *A. A.* 1146–9. In *E. Hec.* 342–78, Polyxena prefers to be killed by Odysseus rather than becoming a slave, and in *E. Tr.* 634–83 (also Verg. *A.* 3.321–4) Andromache wants to die rather than being led away, too. Cf. also Cassandra's lament that it is better to be buried in one's own fatherland than away from home in *E. Tr.* 376–9 and 387–90. Similarly is Triphiodorus contrasting Laodice's death at Troy with that of Acamas' lot as a slave (660–3). The scene here can be read in contrast to the episodes including Ilioneus and Priam in book 13. Ilioneus, on the one hand, wants to live but must die. Priam wants to die and dies. Andromache finally wants to die and has to live

(see Scheijnen 2018, 303). Cf. also Eos' lament about her son Memnon in Q.S. 2.619–222 Τοῦνεχ' ὑπὸ ζόφον εἴμι· Θέτιν δ' ἐς Ὀλυμπον ἀγέσθω / ἐξ ἄλός, ὄφρα θεοῖσι καὶ ἀνθρώποισι φαεῖνη· / αὐτὰρ ἐμοὶ στονόεσσα μετ' οὐρανὸν εὐαδεν ὄρφνη, / μὴ δὴ σεῖο φονῆ φάος περι σῶμα βάλοιμι. Just as Andromache here, in Q.S. 14.289–301 Hecuba laments her child Polyxena who is about to be slaughtered by the Greeks. Besides these two instances, only major heroes are lamented. E.g. Memnon (book 2; on Memnon in book 2 see Sodano 1952), Achilles (book 3), Ajax the Greater (book 5), Machaon (book 7), and Paris (book 10). For a list of speeches of lament in the *Iliad*, see Tsomis 2018, 209. On grief generally, see Tsagalīs 2004. For the hortatory εἰ see Stoevesandt 2008, 124.

272–3. κατὰ τείχεος αἰνοῦ ... βάλεσθε: cf. line Q.S. 13.256 ἐβάλοντο καθ' ἔρκεος αἰπεινοῖο. See Tsomis 2018a, 279 for a semantic discussion on the nouns πύργος and τεῖχος.

273. κατὰ πετράων: πέτρα in the meaning “cliff” often in the *Odyssey* (e.g. 3.293–4 ἔστι δέ τις λισσὴ αἰπεῖά τε εἰς ἄλα πέτρα / ἐσχατῆ Γόρτυνος ἐν ἠεροειδέϊ πόντῳ and 10.4 λισσὴ δ' ἀναδέδρομε πέτρα).

274. Ἀργεῖοι: for the Greeks see 15 n.

ἀάσπετα πῆματ': Quintus regularly employs the adjective ἄσπετος/ἀάσπετος with natural elements, cf. e.g. αἶα 1.346, αἰθήρ 8.468, 9.2, ἠχή 3.507, ὄμβρος 11.364, 14.458 (cf. also e.g. *Il.* 8.558, 16.300), οὐδας 6.382 (cf. e.g. *Il.* 19.61, 24.738, *Od.* 13.395, 22.269), ὕδωρ 14.647, ὕλη 2.476, 3.715, 5.389, 5.618 (*Il.* 2.455, 23.127, 24.784, *Hes. Th.* 694), φύλλα 2.536, as well as with people or things (e.g. δοῦρα 3.673–4, δῶρα 1.647, 7.193, λάος 8.232, φῦλ' ἀνθρώπων 6.619, φῦλα ἠρώων 3.31), or with abstract concepts (e.g. αἰδώς 9.144, ἄλγος 1.111, 7.44–5, 7.632, δεῖμα 7.250, ὄνειδος 6.444). See also Kaimio 1977, 33–4.

On the adverb, see 25 n. Common with πῆμα in epic poetry is μέγα. Cf. e.g. *Il.* 3.50, 9.229, 17.99, *Od.* 2.163, *H. Th.* 792 and 874, *Op.* 56, Q.S. 3.361, 5.141, 5.301. In Quintus, πῆμα is further combined with βαρὺ (e.g. 1.374, 2.167, 5.434), πολύστονος (7.82), ἀεικές (7.279), ἀλέγεινον (10.321), and αἰνόν (13.327).

275. Καὶ γὰρ μευ πατέρ' ἐσθλὸν ἐνήρατο Πηλέος υἱός: cf. *Il.* 6.414 ἦτοι γὰρ πατέρ' ἄμὸν ἀπέκτανε δῖος Ἀχιλλεύς. The combination Πηλέος υἱός

(only here in book 13) appears also in Q.S. 1.574, 1.611, 1.643, 1.654, 1.668, 1.718, 2.211, 4.97, 4.470, and 5.256. The expression “son of Peleus” is otherwise realized in the *Posthomerica* by the by-words Πηλείων (e.g. 1.1, 1.101, 1.569, 1.775, 2.234, 2.403, 2.493, 3.193, 3.281, 3.350, 3.410, 3.459, 3.505, 3.513, 3.532, 3.549, 3.574, 3.606, 3.787, 4.299, 5.111, 7.631, 9.7a, and 9.183), Πηλείδης (e.g. 1.531, 1.621, 1.742, 1.756, 1.761, 1.778, 1.829, 2.204, 2.228, 2.543, 3.10, 3.21, 3.40, 3.139, 3.147, 3.179, 3.189, 3.493, 3.542, 4.183, 4.431, 5.133, 5.316, 7.592, 7.721, 9.260, 10.84, and 14.127), Πηληιάδης (3.672 and 5.159), and Πηλήιος (3.383). For further discussion and literature on Achilles in Quintus see Scheijnen 2018, 96–155, in Homer Schein 2011b, on Peleus Polinskaya 2011a.

276. Θήβη ἐνὶ ζάθει: Thebe, situated in Cilicia and ruled by Andromache’s father Eëtion, was destroyed by Achilles (cf. Q.S. 3.544–6 Ἄμφι δέ μιν μογεραὶ ληϊτίδες, ἅς ῥά ποτ’ αὐτόσ / Λέσβος τε ζαθέην Κιλίκων τ’ αἰπὸ πτολίεθρον / Θήβην Ἥετίωνος ἐλὼν ληίσσατο κούρας, 4.151–3 ὡς <δ> ἐδάϊξε / Τήλεφον ἠδὲ βίην ἐρικυδέος Ἥετίωνος / Θήβης ἐν δαπέδοισι, 4.543–4 ἀντιθέοιο μέγα κτέαρ Ἥετίωνος, / πρὶν Θήβης κλυτὸν ἄστυ διαπραθέειν Ἀχιλλῆα, 10.33–5 Οὐ γάρ τις Θήβηθε μελίφρονα σίτον ὀπάσσει / ἧμιν, ἐπὶν εἰρχθῶμεν ἀνὰ πόλιν, οὐδέ τις οἴσει / οἶνον Μαιονίηθεν, and *Il.* 1.366 ὠχόμεθ’ ἐς Θήβην, ἱερὴν πόλιν Ἥετίωνος; see Latacz et al. 2000, 132 with literature). In the *Iliad*, the city appears with the epithet ὑποπλακίη (6.397) and ὑψιπύλη (6.416). The adjective ζάθεος occurs in Quintus mostly with places: e.g. Mount Olympus (2.444), Lesbos (3.545), Troy (4.575), Cilla (8.295 and 14.413), Lyctus (11.42), Pergamus (12.482), the temple of Athena in Troy (6.146 and 13.435), and Endymion’s cave (10.127), but also as an epithet for Achilles (14.304), Virtue (5.50), and the children of the Gods (14.87 ζάθειον μακάρων γένος). In the *Iliad*, ζάθεος appears exclusively as an epithet for places: Cilla (e.g. *Il.* 1.38 and 1.452), Nisa (*Il.* 2.508), Crisa (*Il.* 2.520), Pherae (*Il.* 9.151 and 9.293), and Cythera (*Il.* 15.432). See Scully 1990, 19–23 and 137–40. In Hesiod’s *Theogony* also with the temple of Aphrodite (990), Cythera (192), earth (300, 483), Helicon (2, 23), and with Mount Olympus (6). After Homer also with other gods, cf. e.g. Dionysus (Opp. C. 4.232) and Leto (Nonn. D. 44.176). See Ferreccio 2014, 240.

φαιίδιμον: 7x in Quintus. 3x with Ajax the Greater (3.431, 5.308, 5.624), 2x with Neoptolemus (7.472, 8.335), 1x with Hellus (11.67). The usage here reflects the common epithet for Hector in the *Iliad*. 26x; e.g. in the repeated whole-verse *χώρησαν δ' ὑπό τε πρόμαχοι, καὶ φαιίδιμος Ἔκτωρ* in 4.505, 16.588, and 17.316. See Brügger 2016, 254 for discussion and further literature.

277. *ὄς μοι ἔην μάλα πάντα τὰ τ' ἔλδετο θυμὸς ἐμεῖο:* similarly in *Il.* 6.429–30 (Andromache to Hector) Ἔκτωρ, ἀτὰρ σὺ μοὶ ἐσσι πατὴρ καὶ πότνια μήτηρ / ἠδὲ κασίγνητος, σὺ δέ μοι θαλερὸς παρακοίτης. Cf. also Q.S. 13.224 θυμὸς ἐέλδετο and 14.441 ὅπως μοι θυμὸς ἐέλδεται. See 224 n.

278–80. *καὶ μοι κάλλιπε τυτθὸν ἐνὶ μεγάροις ἔτι παῖδα, / ᾧ ἔτι κιδιάσσκον ἀπείριτον, ᾧ ἔτι πολλὰ / ἐλπομένην ἀπάφησε κακὴ καὶ ἀτάσθαλος Αἴσα:* on the concept of “retrospective prolepses” see Schmitz 2007, 71–2. Similarly Q.S. 13.471–7 and 13.493–5 with the description of Troy burning. See 471–3 n. Bad omens occur in 12.54–8 and 12.503–24.

τυτθόν: the adjective appears 10x in Quintus. Besides here, 5x describing little children. Cf. Q.S. 5.528 (of Ajax the Greater’s son Eurysaces) Ἀλλ’ ὁ μὲν οὖν ἔτι τυτθὸς ἐνὶ λεχέεσσι λέλειπτο, 6.139–40 (of Eurypylos) καὶ μιν τυτθὸν ἐόντα καὶ ἰσχανώνοντα γάλακτος / θρέψε θεοὴ ποτε κεμμάς, 7.340 (of Neoptolemus) ᾧ ἔπι τυτθὸς ἐὼν ἀταλὰς φρένας ἰαίνεσκεν, 7.642–4 (of Achilles) ὄν ποτ’ ἔγωγε / τυτθὸν ἐόντ’ ἀτίταλλον ἐν ἀγκοίνησιν ἐμῆσι / προφρονέως.

278. *ἐνὶ μεγάροις:* see 162 n.

279. *ᾧ ἔπι κιδιάσσκον ἀπείριτον:* cf. Q.S. 13.418 αἶ μέγα κιδιάσσκον ἀνὰ φρένας. Only here with the preposition ἐπί, with περί in Q.S. 11.386 (Ἄτρεΐδαι κεχάροντο περί σφίσι κιδιόωντες). The verb 2x with the dative (1.46 Θερωδώσσα μέγ’ ἔγχεῖ κιδιόωσα and 2.206 κιδιόων ἵπποισι καὶ ἄρμασι). See Bär 2009, 417–20 for an extensive discussion. See Wathelot 1973 and 3 n. for a detailed discussion of frequentative forms of -(ε)σκ-^{*} and 128 n. for the adjective ἀπείριτος.

280. *ἀπάφησε:* 2x in the *Odyssey* (11.217 οὐ τί σε Περσεφόνηα, Διὸς θυγάτηρ, ἀπαφίσκει and 23.216 ἐρρίγει μὴ τίς με βροτῶν ἀπάφοιτο

ἔπεσιν), not in the *Iliad*. 8x in Quintus. Always in the aorist and always with a superhuman entity as the subject.

κακή καὶ ἀτάσθαλος Αἴσα: cf. Q.S. 2.236 and 3.331 κακή ἐναλίγκιος Αἴση as well as 14.365 Αἴσα κακή. The combination κακή αἴσα also in *Il.* 1.418, 5.209, *Od.* 9.52, 11.61, 19.259, *S. Tr.* 110–1, and A.R. 2.66. Aisa appears otherwise in Quintus with the (mostly negative) epithets ἀμείλιχος (13.462), ἄσχετος (3.649), κακή (2.236 and 3.331), κρατερή (7.669), λoίγιος (10.344), λυγρή (1.389), ὀλόή (3.650), πολύστονος (5.582), πολύτροπος (12.171), and στυγερή (5.595). The adjective κακός appears in Quintus also with the Keres (cf. e.g. 2.266, 3.41, 3.349, 3.636, 5.412, 5.536, 6.307, 8.109, 8.152, 10.304, 11.39, and 11.441). On epithets of deities, see Calero Secall 1993.

Aisa appears only once as a personification in the *Iliad* (*Il.* 20.127–8). Elsewhere it is often synonymous with death and Moira. Disputed is the relationship between Aisa and Zeus in the Homeric epics (see Bianchi 1953 and Dietrich 1965, 249–60), where she appears at times as dependent on Zeus (cf. e.g. *Il.* 9.608–10, 17.319–22, and *Od.* 9.52–3), and at times more powerful than him (cf. esp. *Il.* 16.440–57, where Zeus is unable to save his son Sarpedon from Aisa). In the *Posthomeric*, the power dynamic is clearer. Aisa is frequently depicted as superior to Zeus and the other gods (cf. e.g. 3.650–1 ἄσχετος Αἴσα / οὐδὲ θεῶν ἀλέγουσα, τόσον σθένος ἔλλαχε μούνη, 11.273–4 ἄζετο δ' οὔτε Ζῆνα πελώριον οὔτε τιν' ἄλλον / ἀθανάτων, and 14.97–8 ἀλλ' οὐ μὲν ὑπὲρ Αἴσαν ἐελδόμεοί περ ἀμύνειν / ἔσθενον; see also lines 13.473–7). For a detailed discussion of personifications of fate see Byre 1982, García Romero 1985, Gärtner 2014, and Tsomis 2018, 66. On Aisa see Gärtner 2007, 214–9. For the Keres see 125–6 and 126 n., for Moira 494 n. On the relationship between humans and personifications of fate, see Gärtner 2007, 236–8.

ἀτάσθαλος: Andromache calling her fate ἀτάσθαλος, is repeated in Q.S. 13.428–9 (see n.) and 14.435 with regard to Cassandra's rape and in 14.218, where Achilles demands Polyxena's sacrifice. See Carvounis 2007, 244 n7 and 252–3 n42.

281. πολυτεirέος ἐκ βιότιο: the adjective πολυτεirής appears 3x in Quintus, cf. Q.S. 4.120 and 5.314 παλαιμοσύνη πολυτεirεί. Not in Homer. See James/Lee 2000, 106.

281–2. ἐκ βίοτιο / νοσφίσατ': the verb appears 5x in Quintus. Cf. Q.S. 4.158–9 θυμὸν / νοσφίσατ' ἐκ μελέων, 6.387 νοσφισάμην βίοτιο, 10.79 νοσφίσατ' ἐκ θυμοῖο καὶ ἡδέος ἐκ βίοτιο, and 13.365–6 θυμὸν Ἀλεξάνδροιο κατὰ μόθον ἀντιόωντος / νοσφισάμην. In Homer we encounter the phrase ἐκ θυμὸν ἐλέσθαι (cf. e.g. *Il.* 5.317, 5.346, 11.381, 12.150, 22.68, and *Od.* 17.236).

ἐσσυμένως: see 190 n.

282. εἰς ἐὰ δώματ' ἄγεσθε: cf. Q.S. 1.85 εἰς ἐὰ δώματ' ἄνασσαν and A.R. 1.849 καὶ δ' αὐτοῦς ξεινοῦσθαι ἐπὶ σφεὰ δώματ' ἄγεσκον. For the use of the possessive pronoun, see Bär 2009, 295–6.

283. μίγδα: in Quintus 3x as a preposition (3.727, 5.27, and here), 2x as an adverb (11.255 and 14.36). 2x in Homer: cf. *Il.* 8.437 μίγδ' ἄλλοισιν θεοῖσι and *Od.* 24.77 μίγδα δὲ Πατρόκλοιο Μενoitιάδαο θανάοντος.

δορυκτῆοισιν: as a noun 6x in Quintus, as an adjective 2x (10.384, 13.523 δορυκτῆτω ὑπ' ἀνάγκη). See Appel 1994, 24 and Tsomis 2018, 214–6. Not in Homer, only *Il.* 9.343 δορυκτῆτην περ εοῦσαν. Enslavement of women is a natural consequence of the capture of Troy, as of every town (see Feichtinger 2018 and Rollinger 2018). Agamemnon encourages his men to keep on fighting in *Il.* 4.238–9 ἡμεῖς αὐτ' ἀλόχους τε φίλας καὶ νήπια τέκνα / ἄζομεν ἐν νήεσσιν, ἐπὶ πτολίεθρον ἔλωμεν, men are killed and their wives dragged away in the anticipation of the fall of the city in *Il.* 6.447–65 (Hector) and 22.59–76 (Priam). Cleopatra describes the generic capture of a city in *Il.* 9.594 τέκνα δὲ τ' ἄλλοι ἄγουσι βαθύζωνους τε γυναῖκας (cf. also Opp. *H.* 5.553–5 φαίης κεν ὄδυρομένην ὄρασθαι / μητέρα περθομένης πόλιος περὶ δυσμνεέεσσι / παίδων θ' ἔλκομένων ὑπὸ ληΐδα δουρὸς ἀνάγκη). Andromache is afraid of her enslavement after Hector's death in *Il.* 24.725–34. Cf. also *Od.* 9.98, where Odysseus saves his comrades from the lotus-eater: τοὺς μὲν ἐγὼν ἐπὶ νῆας ἄγον κλαίοντας ἀνάγκη. Cf. also E. *Andr.* 155 δορικτῆτος γυνή, as well as Thuc. 5.3.4, 5.32.1, 5.116.4 and Plb. 2.56.7 for historiographical accounts of the treatment of prisoners of war. See also Wickert-Micknat 1983, 40–5, Pritchett 1991, 203–312, Wees 1992, 238–48, Ducrey 1999, Stoevesandt 2008, 29, and Walde/Wöhrle 2018.

283–4. μοι οὐκέτι θυμῷ / εὔαδεν: cf. Q.S. 10.431 οὐ τί μοι εὔαδεν ἤως and 12.250 (Sinon) τὸ γὰρ νύ μοι εὔαδε θυμῷ, *Il.* 14.340 νύ τοι εὔαδεν εὐνή, and 17.647 νύ τοι εὔαδεν οὔτως. See Krieter-Spiro 2015, 155 for etymology and further literature.

284–5 δαίμων ... / ... ὄλεσσαν: in Quintus, a δαίμων brings death also in 4.101 κακὸν μόνον ἔντυε δαίμων, 5.422 κακὸς δέ τις ἤπαφε δαίμων, 7.67–8 Πᾶσι μὲν ἀνθρώποισιν ἴσον κακὸν ὤπασε δαίμων / ὀρφανίην<ν>, 11.89 ἐπεὶ ῥά μιν ἔκλασε δαίμων, 11.118 τὸ δ' οὐχ ἄλιον φέρε δαίμων, 12.255–6 ἀλλὰ ἐ δαίμων / ὀτρύνει, and 14.514–5 τεύχεον ἀμειλίκοισιν ἐπ' ἄλγεσιν ἄλγεα δαίμων / Ἀργείοις. See Tsomis 2018a, 89.

285. κηδεμονίας: 2x in Homer (cf. *Il.* 23.163 κηδεμόνες δὲ παρ' αὐθι μένον καὶ νήεον ὕλην and 674 κηδεμόνες δὲ οἱ ἐνθάδ' ἀολλέες αὐθι μερόντων). See Richardson 1993, 186: “kinsmen”, and more specifically here those who have the κηδος of attending the funeral”. 3x in Quintus (4.478, 7.658, and here). As in later Greek, in the more general meaning of someone taking care of something. Cf. A.R. 1.271 οὐκ εἰσιν ἔτ' ἄλλοι κηδεμονῆες.

ἄχος δέ με δέχονται αἰνόν: cf. Q.S. 10.151–2 ἐπεὶ ῥά ἐ μόρσιμον ἦμαρ / δέχοντο and 12.585 μάλα γὰρ μέγα δέχοντο πῆμα. The adjective αἰνός appears in Homer 13x in the formula ἐν αἰνή δῆϊότητι (e.g. *Il.* 3.20 and *Od.* 11.516). For the verb see Campbell 1981, 194.

286. ἐκ Τρώων ... οἰωθεῖσαν: cf. Q.S. 7.468 (of a lion) οἰωθέντας ἐὼν ἀπὸ τῆλε τοκήων, 14.80–1 ὡς ἄρα καὶ Ξάνθοιο περὶ φρένας ἤλυθεν ἄλγος / Ἰλίου οἰωθέντος, and Opp. *H.* 4.343–4 ὡς κείνους καὶ κέν τις ὑπ' ὄμμασι δάκρυα φαίη / στάζειν οἰωθέντας ἐλαυνομένων πάλιν αἰγῶν. The form οἰώθη in Homer in *Il.* 6.1 and 11.401 (cf. Nonn. *D.* 42.61 and 42.62), οἰώθησαν in Q.S. 6.527. On the Trojans see 19 n.

287–9. οὐ γὰρ ἔοικε / ζώμεναι κείνοισιν ὅσων μέγα κῦδος ὄνειδος / ἀμφιχάνη: similar to Priam's death in Q.S. 13.248–9 Οὐ γὰρ δὴν ἐπὶ κῦδος ἀέξεται ἀνθρώποισιν, / ἀλλ' ἄρα που καὶ ὄνειδος ἐπέσσυται ἀπροτίοπτον with a specific focus on the doubling of κῦδος and ὄνειδος. A similar gnome appears in Q.S. 13.476–7 πολλάκι δ' ἐξ ἀγαθοῦ πέλει κακόν, ἐκ δὲ κακοῦ / ἐσθλὸν ἀμειβομένοιο πολυτλήτου βιότοιο.

287. λιλαιομένη: see 225 n. and Bär 2009, 518.

χθόνα δύμεναι: cf. *Il.* 6.410–1 (Andromache to Hector) ἔμοι δέ κε κέρδιον εἶη / σεῦ ἀμαρτούση χθόνα δύμεναι. The phrase χθόνα δύμεναι only in these two instances. An interesting parallel: Andromache’s wish uttered by her in the *Iliad* is being repeated by the primary narrator in the *Posthomeric*. For discussion and further literature on the phrase of “diving into the earth,” see Stoevesandt 2008, 19. Similar thoughts appear in E. *Hec.* 377–8 (of Polyxena) θανὼν δ’ ἂν εἶη μᾶλλον εὐτυχέστερος / ἢ ζῶν· τὸ γὰρ ζῆν μὴ καλῶς μέγας πόνος.

288. μέγα κῦδος: a common combination in Homer (cf. e.g. *Il.* 8.176, 8.237, 9.303, 9.673, 10.87, 10.544, 10.555, 11.511, 14.42, 22.18, 22.57, 22.217, 22.393, 22.435, *Od.* 3.79, 3.202, 12.184). Especially though in repeated whole-verses with Greek warriors: Nestor (*Il.* 10.87, 10.555, 11.511, 14.42 ὦ Νέστορ Νηληϊάδη, μέγα κῦδος Ἀχαιῶν) and Odysseus (*Il.* 9.673 and 10.544 εἶπ’ ἄγε μ’, ὦ πολύαιν’ Ὀδυσσεῦ, μέγα κῦδος Ἀχαιῶν). In the *Posthomeric* in 1.108, 2.77, 3.197, 4.577, 6.451, 7.566, and 12.252. The combination appears also in A.R. 4.205 ἦ καὶ μέγα κῦδος ἀρῆσθαι and 4.1749 ὦ πέπον, ἦ μέγα δὴ σε καὶ ἀγλαὸν ἔμμορε κῦδος, and Nonn. *D.* 40.217 Ἡράμεθα μέγα κῦδος. See also Bissinger 1966 and 193 n.

289. ἀμφιχάνη: a Homeric *hapax legomenon*: *Il.* 23.78–9 (Patroclus to Achilles) ἀλλ’ ἐμὲ μὲν κῆρ / ἀμφέχανε στυγερή. 4x in Quintus. With the Keres in Q.S. 1.591 ὄφρα σε Κῆρες ἀμείλιχοι ἀμφιχάνωσιν and 5.611 εὐδέ εἰ Κῆρες ἀμείλιχοι ἀμφιχάνωσιν.

ὑπόψιον ἔμμεναι ἄλλον: ὑπόψιος is *hapax legomenon* in Quintus and in Homer (see Appel 1994, 46–7): cf. *Il.* 3.41–2 (Hector to Paris) κέρδιον ἦεν/ ἦ οὐτὼ λῶβην τ’ ἔμμεναι καὶ ὑπόψιον ἄλλον. See Stoevesandt 2009, 30 for discussion of the alternative ἐπόψιον.

290. ποτὶ δούλιον ἦμαρ: the adjective in Quintus always with ἦμαρ. Cf. Q.S. 1.430, 5.543, 5.557, 14.28, 14.293, and 14.387. Exceptions are 3.568 and 13.547 (with ἔργα). In Homer twice in the *Odyssey* (*Od.* 14.340 and 17.323) and once in the *Iliad* (6.463).

Again, Quintus revisits the ὀμιλία of Hector and Andromache. Noteworthy is Quintus’ contrasting use of the Homeric ἐλεύθερον ἦμαρ in *Il.* 6.454–5 τις Ἀχαιῶν χαλκοχιτώνων / δακρυόεσσαν ἄγηται, ἐλεύθερον ἦμαρ ἀπούρας. See Stoevesandt 2008, 146. Further Homeric combinations with ἦμαρ are αἴσιμον ἦμαρ (e.g. *Il.* 21.100 and 22.212), μόρσιμον ἦμαρ

(e.g. *Il.* 15.613 and *Od.* 10.175), and νηλεὲς ἦμαρ (e.g. *Il.* 11.484). See Coray 2009, 129. Cf. also Priam's vision of the sack of the city in *Il.* 22.65 ἐλκομένας τε νουὸς ὀλοῆς ὑπὸ χερσὶν Ἀχαιῶν.

291–9: Antenor's sparing

This short section forms the middle of the book. From this passage on, Quintus turns his attention to those inhabitants of Troy who have remained unharmed during the sack of their city. These nine lines depart from Hecuba's enslavement toward more general scenes of slaughter (291–2). Then, Quintus turns to Antenor's sparing. For information on Antenor, see 179 n.

Virgil does not cover this aspect of the Trojan War but mentions Antenor in Jupiter's Prophecy as the founder of Patavium in Verg. *A.* 1.242–9 *Antenor potuit mediis elapsus Achivis / Illyricos penetrare sinus atque intima tutus / regna Liburnorum et fontem superare Timavi, / unde per ora novem vasto cum murmure montis / it mare proruptum et pelago premit arva sonanti. / hic tamen ille urbem Patavi sedesque locavit / Teucrorum et genti nomen dedit armaque fixit / Troia, nunc placida compositus pace quiescit.* Cf. also Tryph. 656–9, who mentions Antenor after the Aeneas episode: τέκνα δὲ καὶ γενεὴν Ἀντήνορος ἀντιθέοιο / Ἀτρεΐδης ἐφύλαξε, φιλοξείνοιο γέροντος, / μελιχίης προτέρης <τίνων> χάριν ἠδὲ τραπέζης / κείνης, ἧ μιν ἔδεκτο γυνὴ πρηεῖα Θεανώ, Dict 5.12 *Neque segnius per totam urbem incendiis gestum positus prius defensoribus ad domum Aeneae atque Antenoris,* and Tz. *Posthom.* 741 Οἶην μὲν Ἀντήνορος εἰρύσαντο γενέθλην / Ἀργεῖοι. In Apollod. *Epit.* 5.21, Odysseus and Menelaüs spare Antenor's son Glaucus. In Dict. 39–42, Antenor belongs to a group of Trojans betraying their city.

The Greeks spare Antenor and his house because he bade Menelaüs and Odysseus welcome when they unsuccessfully went to Troy in order to parley on Helen's return. Antenor's hospitality is emphasized in this passage by the two words φιλοξενίης (294) and ξείνισσε (295). In the *Iliad*, this story is referred to in 3.205–8 ἤδη γὰρ καὶ δευρό ποτ' ἤλυθε δῖος Ὀδυσσεύς / σεῦ ἔνεκ' ἀγγελίης σὺν ἀρηϊφίλῳ Μενελάῳ· / τοὺς δ' ἐγὼ ἐξείνισσα καὶ ἐν μεγάροισι φίλησα, / ἀμφοτέρων δὲ φυὴν ἐδάην καὶ μῆδεα πυκνά. Otherwise in *Cypria* arg. 10 West 2003 τούτους μὲν οὖν ἔσωσεν Ἀντήνωρ, Paus. 10.26.7 Ὅμηρος μὲν γε ἐδήλωσεν ἐν Ἰλιάδι Μενελάου καὶ

Ὀδυσσέως ξενίαν παρὰ Ἀντήγορι, Dict. 1.6 *Sed legatos Antenor, vir hospitalis et praeter ceteros boni honestique sectator, domum ad se volentes deducit*, and Tz. *Antehomerica* 161 Ἄλλ' Ἀντήωρ ξείνισεν ἐκ θανάτοιο σαώσας. From Paus. 10.27.3, Strabo 13.1.53, and Tz. *Posthomerica* 742–3, we learn that Antenor had the skin of a leopard hanging at his door so that the Greeks could recognize his house. Paus. 10.27.4 shows Antenor and his party ready for departure. For the sparing of Antenor's sons, see *Little Iliad* fr. 22 West 2003 and Apollod. *Epit.* 5.21. Herodotus mentions the story in 2.118 and also refers to the alternative version that Helen was in fact not at Troy but in Egypt. Cf. also Herodotus' personal account in 2.120. See Krieter-Spiro 2009, 83 for literature and 179 n.

291. ἄλλοίοις: this adjective 2x in Quintus (here and 6.5 ἄλλοι δ' ἄλλοισιν ἐπώχοντ'). 3x in Homer (*Il.* 4.258 ἡμὲν ἐνὶ πτολέμῳ ἠδ' ἄλλοίῳ ἐπὶ ἔργῳ, *Od.* 16.181 ἄλλοιῶς μοι, ξεῖνε, φάνης νέον ἠὲ πάροιθεν, 19.265–6 καὶ γὰρ τίς τ' ἄλλοιον ὀδύρεται ἄνδρ' ὀλέσσασα / κουρίδιον).

ἐνὶ δώμασι: cf. Q.S. 7.349 τοὺς ἔχε κεδνοτάτους ἐνὶ δώμασι Δηιδάμεια and 9.143 Ἐλένη δ' ἐνὶ δώμασι μίμνεν. In the *Iliad* cf. ἐν δώμασιν (23.89 and 24.281, cf. *Od.* 21.33) and δώμασιν ἔν (24.803).

292. βοῆ πολύδακρυς ὀρώρει: for ὀρώρει see 76 n. A variation of the Homeric βοῆ δ' ἄσβεστος ὀρώρει. Cf. e.g. *Il.* 11.500 (≈ 11.530), 13.169, 13.540, 16.267. Cf. also Q.S. 4.561–2 βοῆ δ' ἀνὰ λαὸν ὀρώρει / ἄσπετος. See Brügger 2016, 122. The adjective πολύδακρυς appears 6x in Quintus with varying nouns: cf. e.g. 3.696 πυρή, 4.555 οἰζύς, 7.236 ἀνίη, 7.263 Ἴλιον, 7.536 Ἄρης. In the *Iliad* with the nouns Ἄρης (3.132, 8.516, 19.318), πόλεμος (3.165, 22.487), μάχη (17.192), and ὑσμίνη (17.543). See Coray 2009, 138 and Krieter-Spiro 2009, 58.

293. ἐν μεγάροις Ἀντήγορος: on ἐν μεγάροις see 162 n., on Antenor see 179 n. and 291–9 n.

294. Ἀργεῖοι: for the Greeks see 15 n.

φιλοξενίης ἐρατεινῆς: the noun φιλοξενίη appears only here in Quintus. Not in Homer, but the adjective φιλόξεινος in *Od.* 6.121 (= 9.176) ἦε φιλόξενοι, καὶ σφιν νόος ἐστὶ θεουδῆς. Once in A.R. (3.1108 τῷ μὴ τι φιλοξενίην ἀγόρευε; see Hunter 1989, 220).

295. ξείνισσε: only here in Quintus, but common in Homer. Notably in Antenor's account of the story in *Il.* 3.205–7 ἤδη γὰρ καὶ δεῦρό ποτ' ἤλυθε δῖος Ὀδυσσεὺς / σεῦ ἔνεκ' ἀγγελίης σὺν ἀρηϊφίλῳ Μενελάῳ. / τοὺς δ' ἐγὼ ἐξείνισσα καὶ ἐν μεγάροισι φίλησα. See Krieter-Spiro 2009, 84–5.

κατὰ πτόλιν: see 11 and 89 n. On the variants πτ- and π- see Dunkel 1992.

296. ἰσόθεον Μενέλαον: see 354 n. for Menelaüs. The epithet ἰσόθεος appears 7x in Quintus for six different heroes (cf. 1.770 Agrius, 4.503 Poloipites, 6.540 and 12.319 Thrasymedes, 7.484 Neoptolemus, 14.180 Achilles, and here). In Homer, always in the combination ἰσόθεος φῶς at the end of a line. In *Il.* 3.205, Antenor refers to Odysseus as “godlike” in his account of the story of his hospitality: ἄδη γὰρ καὶ δεῦρό ποτ' δῖος Ὀδυσσεύς. See Campbell 1981, 107, Brügger et al. 2003, 139, and Tsomis 2018a, 280–1. In Homer, he appears with several warlike epithets, e.g. ἀρηϊφίλος (25x early Greek Epic), ἀρηϊός (9x *Il.*), βοῖν ἀγαθός (25x *Il.* and *Od.*), and κυδάλμος (7x *Il.*, 7x *Od.*). See Roisman 2011a.

Ὀδυσῆι: see 34 n.

297. ἐπίηρα φέροντες: cf. Q.S. 6.371 and 14.638 Ζεὺς ἐπίηρα φέρων. In Homer, only ἐπὶ ἦρα φέρειν (e.g. *Il.* 1.572 μητρὶ φίλῃ ἐπὶ ἦρα φέρων, λευκωλένῳ Ἥρῃ, 1.578 πατρὶ φίλῳ ἐπὶ ἦρα φέρειν Διί, and 14.132 θυμῷ ἦρα φέροντες ἀφροσῆσ' οὐδὲ μάχονται). See Latacz et al. 2000, 177 and Krieter-Spiro 2015, 60.

Ἀχαιῶν φέρτατοι υἱες: this clausula appears also in Q.S. 1.776, 3.381, 6.44, 12.247. Similar is Q.S. 1.716, 7.3, 9.3, and 11.332 ἀρήιοι υἱες, 2.3 and 8.3 Ἀχαιῶν ὄβριμοι υἱες, 3.5–6 ὄβριμοι υἱες / Ἀργείων, 7.121 κύδιμοι υἱες ἐυπτολέμων Ἀργείων, and 7.674 Ἀργείων ... υἱες. Patroclus (*Il.* 16.21) and Odysseus (*Il.* 19.216 and *Od.* 11.478) employ the expression φέρτατ Ἀχαιῶν in order to address Achilles. See Nagy 1979, 26–41, Edwards 1984 and line 486 n. for variations. For the meaning of φέρτατος see Latacz et al. 2000, 86, for the Greeks 15 n.

298. κτήσιν ἅπασαν: cf. Q.S. 7.731 ρύόμενος πολίεθρον ἔδον καὶ κτήσιν ἅπασαν.

299. Θέμιν ... πανδερκέα: besides here, the goddess Themis appears 4x in Quintus with various epithets (cf. e.g. Q.S. 4.136 καγαλώωσα, 8.73

ἐρίτιμος, 12.202 κλυτή, and 13.369–70 ἀκήρατος). Cf. also Calchas' remark that it is θέμις to let Aeneas live in Q.S. 13.342 (Καὶ γὰρ οἱ θέμις ἐστὶ μετέμμεναι ἀθανάτοισιν) and Menelaüs' claim that it is rightful to kill Deiphobus in 13.369–70 (ἐπεὶ Θέμιν οὐ ποτ' ἄλιτροι / ἄνδρες ἐξαλέονται ἀκήρατον). According to Hes. *Th.* 132–5 she is the daughter of Gaia and Uranus (αὐτὰρ ἔπειτα / Ὕρανῶ εὐνηθεῖσα τέκ' Ὀκεανὸν βαθυδίνην / Κοῖόν τε Κρεῖόν θ' Ὑπερίονά τ' Ἰαπετόν τε / Θεῖαν τε Ἰρείαν τε Θέμιν τε Μνημοσύνην τε) and 901–2 the mother of Lawfulness, Justice, and Peace (Δεύτερον] ἠγάγετο λιπαρὴν Θέμιν, ἧ τέκεν Ὀρας, / Εὐνομίην τε Δίκην τε καὶ Εἰρήνην τεθαλυῖαν). This function is especially relevant in Q.S. 12.202–5 and 13.369–73. See Vos 1956, García Romero 1989a, Edwards 1991, 288, and Janko 1992, 237–8. For the adjective, see 229 n.

300–53: Aeneas' flight

300–32: Aeneas flees Troy

333–53: Calchas' prophecy

Clausen 1987, 32 rightly points to the fact that Aeneas “is conspicuously absent from Book 12, the story of the wooden horse; nor is he shown later fighting in defense of the city,” especially in contrast with his active role in book 11. However, with over fifty lines in length, the flight of Aeneas is the longest treatment of a single character in book 13. It falls into two parts. The first (300–32) covers Aeneas' decision to leave the city after he sees that all hopes of saving Troy are in vain. A simile (309–15) compares him to a merchant who realizes that all his goods are lost in a storm. He decides to put himself into a lifeboat in order to save his own life. But Aeneas also makes an effort to save his father Anchises and his son Ascanius (unlike in Virgil, neither Creusa nor the household-gods are mentioned). While Aphrodite (Cypris) leads the way, the flames make way and various missiles do not reach Aeneas. The second part (333–53) features Calchas, who commands his fellow Greeks not to attack Aeneas and his family. He predicts that Aeneas will reach the river Tiber, find a city that he will rule from East to West, and finally be deified. The Greeks heed his words, and Aeneas is able to flee with his father and son.

The character of Aeneas, son of Aphrodite and Anchises, appears in the first part of the poem in book 3, where he tries to drag Achilles' body to the city of Troy (3.212–6 and 3.282–5) and in book 6, where he kills various Greeks and is almost injured by Teucer (6.545–6). In the second half, he argues against Polydamas, who proposes remaining inside the city (10.26–44) and partakes in the ensuing fight. In book 11, he is removed from the battle by his mother Aphrodite (11.289–93) to the walls of the city, where he keeps on defending Troy with stones (11.354–501) and is accordingly scolded by Philoctetes (11.491–5). On his role in the Homeric epics, see Currie 2011e, in the *Aeneid* see Schauer 2007 and Thomas 2014 with literature.

For a most thorough treatment of this scene in comparison to Virgil's *Aeneid*, see Gärtner 2005, 243–51. Comparing Quintus' and Virgil's version (A. 2.559–804), she notes four basic parallels:

1. Aeneas escapes during the end of the sack (Q.S. 13.303–5 ὡς ἴδε δυσμενέων ὑπὸ χεῖρεσι λευγαλέησιν / αἰθόμενον πτολίεθρον ἀπολλυμένους θ' ἄμα λαοὺς / πανσυδίη καὶ κτῆσιν ἀπειρίτων and 308 ἀλλὰ οἱ ὀρμαίνεσκε νόος μέγα πῆμ' ὑπαλύξαι; Verg. A. 2.564–6 *respicio et quae sit me circum copia lustro. / deseruere omnes defessi, et corpora saltu / ad terram misere aut ignibus aegra dedere* and 569–70 *dant clara incendia lucem / erranti passimque oculos per cuncta ferenti*.)

2. He receives help from Aphrodite/Venus (Q.S. 13.326–8 Κύπρις δ' ὀδὸν ἠγεμόνευεν / υἰώνον καὶ παῖδα καὶ ἀνέρα πῆματος αἰνοῦ / πρόφρων ῥυομένη; Verg. A. 2.664–5 *hoc erat, alma parens, quod me per tela, per ignis / eripis*).

3. He escapes with his father Anchises and his son Ascanius/Iulus (Q.S. 13.316–7 ἄστὺ λιπὼν δηίοισι καταθόμενον πυρὶ πολλῶ / υἷα καὶ πατέρα σφὸν ἀναρπάξας φορέεσκε; Verg. A. 2.723–4 *dextrae se parvus Iulus / implicuit sequiturque patrem non passibus aequis*).

4. He will found Rome and be deified (Q.S. 13.336–9 (in Calchas' prophecy) Τὸν γὰρ θέσφατόν ἐστι θεῶν ἐρικυδέϊ βουλῇ / Θύμβριν ἐπ' εὐρυρέεθρον ἀπὸ Ξάνθοιο μολόντα / τευξέμεν ἱερὸν ἄστὺ καὶ ἔσσομένοισιν ἀγῆτὸν / ἀνθρώποις and 13.342–3 Καὶ γὰρ οἱ θέμις ἐστὶ μετέμμεναι ἀθανάτοισιν, / οὐνεκα δὴ πάϊς ἐστὶν ἐνπολοκάμου Ἀφροδίτης; Verg. A. 1.258–60 *cernes urbem et promissa Lavini / moenia, sublimemque feres ad sidera caeli / magnanimum Aenean, 2.780–3 longa tibi exsilia et vastum*

maris aequor arandum, / et terram Hesperiam venies, ubi Lydius arva / inter opima virum leni fluit agmine Thybris, and 12.794–5 indigetem Aenean scis ipsa et scire fateris / deberi caelo fatisque ad sidera tolli).

We know the scene also from Xen. *Cyng.* 1.15 Αινείας δὲ σώσας καὶ αὐτὸς τὸν πατέρα, δόξαν εὐσεβείας ἐξηνέγκατο, *Orac. Sib.* 11.148–9 βαστάζων ὄμοισιν ἐδὸν πρέσβυν γενετῆρα, / υἱὸν δ' ἐν παλάμῃ κατέχων μόνον, *Ov. Fast.* 4.37–8 *hinc satus Aeneas, pietas spectata per ignes, / sacra patremque umeris, altera sacra, tulit, Ov. Met.* 13.624–5 *patrem / fert umeris, venerabile onus, Cythereius heros, Apollod. Epit.* 5.21 Αινείας δὲ Ἀγχίσην τὸν πατέρα βαστάσας ἔφυγεν, οἱ δὲ Ἕλληνες αὐτὸν διὰ τὴν εὐσέβειαν εἶσασαν, *Dict.* 5.12 *Neque segnibus per totam urbem incendiis gestum positus prius defensoribus ad domum Aeneae atque Antenoris, Tryph.* 651 Αινείαν δ' ἔκλεψε καὶ Ἀγχίσην Ἀφροδίτῃ, and *Tz. Posthom.* Αινείας δὲ καὶ Ἀγχίσης φύγον Ἀύσονίηνδε. In the *Sack of Iliion* arg. 1. West 2003, Aeneas leaves Troy after the killing of Laocoön. In *Little Iliad* fr. 29 West 2003, he becomes Neoptolemus' booty: Ἀνδρομάχην καὶ Αινείαν αἰχμαλώτους φησι δοθῆναι τῷ Ἀχιλλέως υἱῷ Νεοπτολέμῳ

300–32: Aeneas flees Troy

As Aeneas sees his city in flames and destroyed, he decides to leave Troy. In a simile, he is compared to a steersman abandoning the rudder and boarding a small boat, leaving his cargo behind.

300. πάις ἐσθλὸς ἀμύμονος Ἀγχίσαο: cf. line Q.S. 11.166 Υἱὸς δ' Ἀγχίσαο δαῖφρονος and 13.315 πάις ἐσθλὸς εὐφρονος Ἀγχίσαο. For the adjective ἀμύμων in Quintus (either “used [...] of ‘heroic’ individuals whose attributes no one could or would fault,” Campbell 1981, 29 or “a purely conventional laudatory flourish,” James/Lee 2000, 120) see Parry 1973, 82–3 and the incomplete list 272–4 (38x in Quintus, not 23x as Parry thinks; see Pompella 1981, s.v.). In Homer usually of people, sometimes of plans and other abstracts. See Stoevesandt 2008, 21 for literature. Hadjitofi 2007, 362 rightly points out that Aeneas' “resistance to the capture of the city is passed over in two lines.” The situation is different in the *Aeneid*. See Knox 1950, 392–3 and Clausen 1987, 32. For Aeneas in the *Posthomeric* see 300–53 n.

Anchises, the father of Aeneas by Aphrodite (cf. *Il.* 2.819–21, *Hes. Th.* 1008–10, and *h. Ven.*), is mentioned in book 13 here and in line 315

πάις ἐσθλὸς εὐφρονος Ἀγχίσαο. Besides, he appears in Q.S. 8.97–8 (of the city Dardanus) Ἀγχίσαο πέλονται / εὐναί, and in 3.282, 10.26, and 11.496 πάις Ἀγχίσαο, and 11.166 Υἱὸς δ' Ἀγχίσαο as the father of Aeneas. Underrepresented in the *Iliad*, his character is more present in Virgil's *Aeneid*. See Currie 2011b and Thomas 2014.

301. πολλὰ καμῶν: cf. Q.S. 1.635 (of sailors in a storm) παῦροι πολλὰ καμόντες διζυρῆς ἄλδος εἴσω.

περὶ ἄστρῳ θεηγενέος Πριάμοιο: the adjective θεηγενής appears in Quintus once with Polydorus (4.586 ἀργύρεον θώρηκα θεηγενέος Πολυδώρου) and once with βασιλῆς (6.9 Κέκλυτε μῦθον ἐμεῖο, θεηγενέες βασιλῆς). The adjective does not appear in Homer, but cf. the metrically identical ἔμμελίῳ Πριάμοιο (cf. e.g. *Il.* 4.47, 4.165, and 6.449; see Coray et al. 2017, 34). On Priam and further epithets, see 80 n.

302. δουρὶ καὶ ἠγορέῃ: cf. Q.S. 9.342 (of the Lemnians carrying off Thracian women) δουρὶ καὶ ἠγορέῃ κτεάτισσαν. The noun ἠγορέῃ 8x in Quintus, 5x in *Il.*, 1x in *Od.* (see LfgrE, s.v.: “manliness”). In the dative cf. esp. *Il.* 8.224–6 ἡμὲν ἐπ' Αἴαντος κλισίας Τελαμωνιάδαο / ἠδ' ἐπ' Ἀχιλλῆος, τοί ῥ' ἔσχατα νῆας εἴσας / εἴρυσαν, ἠγορέῃ πίσυνοι καὶ κάρτεϊ χειρῶν, 17.329 κάρτεϊ τε σθένει τε πεποιθότας ἠγορέῃ τε, and *Od.* 24.508–9 οἱ τὸ πάρος περ / ἄλκῃ τ' ἠγορέῃ τε κεκάσμεθα πᾶσαν ἐπ' αἴαν. See Serafimidis 2016, 314 and Coray et al. 2017, 134. For δόρυ see 209 n.

πολλῶν δ' ἀπὸ θυμὸν ὀλέσσας: cf. for the formula ἀπὸ θυμὸν ὀλέσσας cf. e.g. Q.S. 10.288, *Il.* 8.90, 8.270, 11.433, 18.92, and *Od.* 12.350. The fatalities on the Greek side are depicted in lines 13.145–67. On the noun θυμός see Meier-Brügger 1989.

303–5. ὡς ἶδε δυσμενέων ὑπὸ χεῖρεσι λευγαλέησιν / αἰθόμενον πτολίεθρον ἀπολλυμένους θ' ἅμα λαοὺς / πανσυδίῃ καὶ κτήσιν ἀπείριτον: further descriptions of looting appear prominently throughout book 14: e.g. Q.S. 14.4 Ἀργεῖοι καὶ κτήσιν ἀπείρινα λήσσαντο, 14.9–10 ὡς Δαναοὶ πέρσαντες ὑπαὶ πυρὶ Τρώϊον ἄστρῳ / κτήματα πάντα φέρεσκον εὐσκάρητους ἐπὶ νῆας, and 14.355–7 κτήματα πάντ' ἐβάλονθ' ὅπως Ἴλιον εἰσανιόντες / λήσσαντο πάροιθε περικτίονας δαμάσαντες / ἠδ' ὅπως ἔξ αὐτῆς ἄγον Ἴλιου.

303. λευγαλέησιν: see 102 n.

304. αἰθόμενον πτολίεθρον: see 83 n. for parallels of the burning city and 232 n.

305. πανσυδίη: cf. Q.S. 1.631 (of the Trojans) πανσυδίη τρομέοντες ἐπὶ πτόλιν ἐσσεύοντο and 3.165–6 (of the Trojans, too) τοὶ δ' ἐπέτοντο / πανσυδίη τρομέοντες, *Il.* 2.11–2 θωρηξάϊ ἐκέλευε κάρη κομόωντας Ἀχαιοὺς / πανσυδίη. In A.R. in 1.1161–3 αὐτὰρ ὁ τούσγε / πασσυδίη μογέοντας ἐφέλκετο κάρτεϊ χειρῶν / Ἥρακλέης. In Quintus (18x: 1.526, 1.631, 2.193, 3.92, 3.166, 3.359, 3.416, 3.588, 5.498, 7.128, 7.432, 7.482, 9.71, 9.542, 10.248, 11.175, 12.434, and 13.305) it appears always at the beginning of a line (so in *Il.* 2.12, 2.29, 2.66, 11.709, Arat. 649, A.R. 1.323, 1.711, 1.1162, 2.1169, 3.195, 4.859). For the meaning in Homer, see Campbell 1981, 149–50 and James/Lee 2000, 136. For the spelling -vs- vs. -σσ- see Rengakos 1993, 72 and West 1998, xxvi.

κτῆσιν ἀπείριτον: cf. Q.S. 14.4 Ἀργεῖοι καὶ κτῆσιν ἀπείρινα λήισσαντο. For the adjective see 128 n.

ἐκ μελάθρων: see 82 n.

306. ἐλκομένας ἀλόχους ἅμα παίδεσιν: cf. Q.S. 13.18 νηπιάχοις παιδεσσιν εοικότες ἠὲ γυναιξίν with n. and 103–23 n.

307. εὐτείχεα πάτριον: the adjective εὐτειχῆς appears only here in Quintus. Once in Homer: *Il.* 16.57 (of the city of Lyrnessus) πόλιν εὐτείχεα πέρσας. See Appel 1994, 29. In the second declension in the Homeric combination Ἴλιον εὐτείχεον (cf. e.g. *Il.* 1.129, 2.113, 2.288, 5.716, 8.241, 9.20). See Latacz et al. 2000, 72 and Meissner 2006, 181–2.

308. ὀρμαίνεσκεν νόος: this verb form only in Quintus (7x). Cf. 1.27 (Penthesileia) πρὸς δ' ἔτι οἱ τόδε θυμὸς ἀρήιος ὀρμαίνεσκεν, 7.23 (Podalirius) νόος δέ οἱ ὀρμαίνεσκε, 9.238 (Deïphobus) τοῦ δ' ἄρα θυμὸς ὑπὸ φρεσὶν ὀρμαίνεσκεν / ἄλλοτε μὲν φεύγειν. But cf. *Il.* 1.193, 11.411 (also *Il.* 10.507, 15.435, and 24.680), *Od.* 4.120, 5.365, and 5.424 etc. ὄρμαινε κατά φρένα καὶ κατά θυμόν. See Bär 2009, 191. See Wathélet 1973 and 3 n. for a detailed discussion of frequentative forms of -(ε)σκ-*

309–15. Ὠς δ' ὄθ' ἄλδος κατὰ βένθος ἀνήρ οἰήια νομῶν / νηὸς ἐπισταμένως ἄνεμον καὶ κύμ' ἀλεινῶν / πάντοθεν ἐσσύμενον στυγερῇ ὑπὸ χεῖματος ὄρη / χεῖρα κάμη καὶ θυμόν, ὑποβρυχίης δ' ἄρα νηὸς /

ὄλλυμένης ἀπάνευθε λιπὼν οἴηια μούνος / τυτθὸν ἐπὶ σκάφος εἶσι, μέλει δέ οἱ οὐκέτι νηὸς / φορτίδος: comparable similes can be found in *Il.* 23.316–7 μήτι δ’ αὐτε κυβερνήτης ἐνὶ οἴνοπι πόντῳ / νῆα θοῖν ἰθύνει ἐρεχθομένην ἀνέμοισι and *Q.S.* 8.414–9 Ὡς δ’ ὄθ’ ἀλὸς κατὰ πόντον ἐπειγομένης νεὸς οὐρῶ / ναύτης παιπαλόεσσαν ἰδὼν ἐπὶ χεῦματι πέτρην / νῆα παρατρέψη λελημένος ἐξυπαλύξαι / χειρὶ παρακλίνας οἴηιον, ἦχι ἔθυμος / ὀτρύνει, τυτθὴ δὲ βίη μέγα πῆμ’ ἀπερύκει· ὦς ἄρ’ ὄ γε προῖδὼν ὄλοον βέλος ἔκφυγε πότμον. In both instances, a character acts with calm alertness in a decisive situation. In the *Iliad*, Antilochus is able to win the chariot race by acting prudently (cf. *Il.* 23.316 μήτι and also 23.514–5 Τῷ δ’ ἄρ’ ἐπ’ Ἀντίλοχος Νηληϊῖος ἤλασεν ἵππους, / κέρδεσιν, οὐ τι τάχει γε, παραφθάμενος Μενέλαον) despite his inferior horses. In the second instance, Polites, one of Priam’s sons (cf. *Q.S.* 13.214), evades an arrow shot by Meriones by foreseeing (8.419 προῖδων) its impact. In the simile here, it is thus adequate to call Aeneas’ behavior prudent, too (see Gärtner 2005, 245: “In den Posthomerica handelt Aineias zudem recht nüchtern und zielstrebig [...]”). He reasonably (*Q.S.* 13.310 ἐπισταμένως and 315 πάς ἐσθλὸς εὐφρονος Ἀγχίσαιο) leaves the city. In the *Aeneid*, Aeneas decides to leave the burning city after repeated requests (cf. Verg. *A.* 2.289 ‘*heu fuge, nate dea, teque his’ ait ‘eripe flammis*, 2.619 ‘*eripe, nate, fugam finemque inpone labori*’, and 2.701 ‘*iam iam nulla mora est; sequor et qua ducitis adsum*’) and repeated attempts to return to battle (cf. e.g. Verg. *A.* 2.634–5 *Atque ubi iam patriae perventum ad limina sedis / antiquasque domos*, 2.655 *rursus in arma feror mortemque miserrimus opto*, 2.671–2 *Hinc ferro accingor rursus clipeoque sinstram / insertabam aptans meque extra tecta ferebam*, and 2.749 *ipse urbem repeto et cingor fulgentibus armis*).

309. ἀλὸς κατὰ βένθος: cf. *Q.S.* 13.468 Καί τις ἀλὸς κατὰ βένθος ἔσω νεὸς ἔκφατο μῦθον and 14.419–20 Καί νύ κεν Ἀργεῖοι κίον Ἑλλάδος ἱερὸν οὐδας / πάντες ἀλὸς κατὰ βένθος ἀκηδέες. A variation of the Homeric κατὰ βένθος ἀλὸς (*Il.* 18.38 and 18.49). See Coray 2016, 33 “durch die Tiefe hin.” Here in Quintus, it means “on the deep sea.”

οἴηια νωμῶν: the noun appears 4x in Quintus. Cf. especially 14.503 (during the storm; see Carvounis 2019, 229) χερσὶν ἐπισταμένησι θοῶς οἴηια νωμῶν. 1x in *Il.* (19.43), 3x in *Od.* Cf. *Od.* 12.217–8 (Odysseus to his

helmsman) ἀλλ' ἐνὶ θυμῷ / βάλλευ, ἐπεὶ νηὸς γλαφυρῆς οἴηια νομᾶς. Otherwise in the *Odyssey* 2x in the identical line τυτθόν, ἐδέυησεν δ' οἴηιον ἄκρον ἰκέσθαι (*Od.* 9.483 and 9.540). The phrase appears also in *A. Th.* 3 οἶακα νομῶν and *Greg. Naz. Ep.* 8.142.3 πῆ ποτ' ἔβης νεότητος ἐμῆς οἴηια νομῶν. For the noun see Kurt 1979, 146–7.

310. ἐπισταμένως: see 66 n.

311. πάντοθεν ἐσσύμενον: so in *Q.S.* 1.54 and 7.488. On πάντοθεν see Campbell 1981, 40.

στυγερῇ ὑπὸ χείματος ὄρη: cf. *Q.S.* 2.218 ὑπὸ χείματος ὄρη, 8.51 νιφετός τε πέλει καὶ χείματος ὄρη, 9.72 κρυερῇ ὑπὸ χείματος ὄρη, and *Arat.* 977–8 μηδ' ἦν ὑπὸ χείματος ὄρη / λύχων ἄλλοτε μὲν τε φάος κατὰ κόσμον ὀρώρη. The combination χείματος ὄρη appears also in e.g. *Hes. Op.* 450, *Arat.* 850, 977, *A.R.* 2.1086, *Opp. H.* 4.532, *Opp. C.* 3.308, and 4.437. Cf. the opposite θέρεος εὐθαλπέος ὄρη (*Q.S.* 4.441, 11.156, and 13.242). The noun χεῖμα appears in Quintus in the meaning “winter” as here in lines 1.441, 2.218, 2.537, 4.521, 5.410, 8.51, 8.380, 9.72, 9.359, 10.250, 11.377, 14.35 (cf. also *Od.* 7.118, 11.190, *Hes. Op.* 450, 640), and “storm” in lines 2.104, 2.195, 2.348, 3.591, 5.369, 7.137, 7.302, 8.62, 8.384, 9.106, 9.474, 14.91, 14.217, 14.448, 14.506, 14.602, 14.605, 14.615, 14.656. See Ferrecchio 2014, 131 for further parallels and 189–90 for a detailed discussion on the noun χεῖμα in Greek poetry. For the adjective, see 458 n.

312. χεῖρα κάμη καὶ θυμόν: cf. *Q.S.* 7.555 χεῖρα καμεῖν καὶ κάρτος, 14.556–7 οὐδ' ὄ γε χεῖρας / κάμνε πολυτλήτους, and *Il.* 2.389 περὶ δ' ἔγχεϊ χεῖρα καμεῖται.

ὑποβρυχίης: 3x in Quintus, not in Homer. 2x in book 14. In *Q.S.* 14.597 (of Greek ships) αἰ δὲ καὶ ἐς μέγα βένθος ὑποβρύχια κατέδυσαν, in 14.650–1 (Poseidon destroying the Greek wall) καὶ αἶστον ὑποβρύχιον τ' ἐκαλύφθη / ἔρκος ἀπειρέσιον. Homer only has ὑπόβρυξ in *Od.* 5.319 (of the shipwrecked Odysseus) τὸν δ' ἄρ' ὑπόβρυχα θῆκε πολὺν χρόνον. See Heubeck et al. 1988, 282.

313. οἴηια: see 309 n.

314. σκάφος: only here in Quintus, not in Homer. Common in tragedy. Cf. e.g. A. *Pers.* 418–9 ὑπτιοῦτο δὲ / σκάφη νεῶν, S. *Tr.* 803 ἐν μέσῳ σκάφει, and E. *Med.* 1 Ἀργοῦς σκάφος.

314–5. νηὸς / φορτίδος: “cargo ship”; cf. *Od.* 5.249–50 ὅσσον τίς τ’ ἔδαφος νηὸς τορνῶσεται ἀνήρ / φορτίδος εὐρείης and 9.321–3 τὸ μὲν ἄμμες ἔτσκομεν εἰσορόωντες / ὅσσον θ’ ἰστὸν νηὸς ἔεικοσόροιο μελαίνης, / φορτίδος εὐρείης, ἧ τ’ ἐκπεράα μέγα λαῖτμα.

315. παῖς ἐσθλὸς εὐφρονος Ἀγχίσαιο: cf. Q.S. 11.166 Υἱὸς δ’ Ἀγχίσαιο δαῖφρονος and 13.300 πάις ἐσθλὸς ἀμύμονος Ἀγχίσαιο. For the adjective εὐφρων see 420 n. On Aeneas see 300–53 n., on Anchises see 300 n.

316. ἄστῳ λιπὼν δηίοισι καταιθόμενον πυρὶ πολλῶ: cf. Q.S. 8.435 (Ganymedes to Zeus) οὐ γὰρ τλήσομαι ἄστῳ καταιθόμενον προσιδέσθαι and 14.95–6 (of the gods looking at the burning city of Troy; see Carvounis 2019, 64) Ἄλλοι δ’ ἄν χάλεπαινον, ὅσοι Τρώεσσιν ἄμυνον, / δέρκομενοι Πριάμοιο καταιθόμενον πτολίεθρον. The line also refers to the καταιθομένης πυρὶ Τροίης in Q.S. 1.17. Extensive descriptions of the burning city appear in lines 13.430–7 (432a Καίετο ... καίοντο, 433 καταίθετο, 436 κατεπρήθοντ’, and 437 πόλις δ’ ἀμαθύνετο πᾶσα), 13.464–5 Φλόξ ... ἀνέγρετο, πέπτατο δ’ αἶγλη, and 13.487 ἐν πυρὶ καίετο πολλῶ. In Q.S. 14.18, Menalaüs leads Helen out of the burning city (ἀπ’ ἄστεος αἰθομένοιο), in 14.393–4, the captive women look back at Troy burning (Δέρκοντο δὲ τλήμονα πάτρην / αἰθομένην ἔτι πάγχυ). In the *Iliad*, the battle around Patroclus’ corpse is compared to a burning city in 17.735–9 and the Trojans lament the dead Hector as if their city were burning already in 22.410–1 ὡς εἰ ἅπασα / Ἴλιος ὀφρυνέσσα πυρὶ σμύχοιτο κατ’ ἄκρης. For an exhaustive discussion of δηῖος see Tsomis 2018, 123–4 and 202 n.

317. ἀναρπάξας: the verb ἀναρπάζειν in Quintus only here and in 13.263 ἐπεὶ κε λέοντες ἀναρπάξωσι καὶ αὐτήν (see 263 n. for Homeric parallels).

φορέσκε: see Wathélet 1973 and 3 n. for a detailed discussion of frequentative forms of -(ε)σκ-*

318. ἐπὶ πλατὺν ὤμον: cf. Q.S. 10.149–50 (of the injured Glaucus) διὰ δὲ πλατὺν ἤλασεν ὤμον / αἰχμὴ ἀνηρή. Elsewhere the adjective in Quintus 12x. 6x in πλατὺ χεῦμα (7.303, 7.311, 8.60, 8.463, 9.337, and 9.440). 9x in

Homer. Cf. also εὐρέας ὄμους in *Il.* 16.360 (see Brügger 2016, 163); cf. also Q.S. 6.393, 13.533, *Od.* 6.225, 18.68, 22.488, Arat. 696, στιβαροῖς ... ὄμοις in *Od.* 14.528, 15.61, as well as *Od.* 18.95 ὁ μὲν ἦλασε δεξιὸν ὄμον. See also 203 n. Verg. *A.* 2.721–3 is similar: *haec fatus latos umeros subiectaque colla / veste super fulvique insternor pelle leonis / succedoque oneri*. See James 2007, 150. See 300–53 n. for further discussion and parallels of Aeneas leaving Troy.

ἐφεσσάμενος: only here in Quintus. In Homer only once and in the active voice. Cf. *Od.* 13.274 τοὺς μ' ἐκέλευσα Πύλονδε καταστήσαι καὶ ἐφέσσαι / ἢ εἰς Ἥλιδα δῖαν, ὄθι κρατέουσιν Ἐπειοί.

318–9. κρατερῆσιν / χερσὶ: for this combination in Quintus cf. e.g. 4.251, 4.359, 4.440, 4.447, 6.242, 6.288, 7.33–4, 7.142, 8.164, 9.450, 11.31, and 11.46. More common with χέρεσσιν (cf. Q.S. 2.121, 4.225, 4.447, 6.242, 9.450, 14.551). Similarly in Q.S. 4.440 χειρὸς ἀπὸ κρατερῆς (cf. also Pi. *P.* 11.18). This combination in Homer only in *Od.* 4.287–9 (Odysseus shuts Anticlus mouth) ἀλλ' Ὀδυσσεὺς ἐπὶ μάστακα χερσὶ πίεζε / νολεμέως κρατερῆσι, σώωσε δὲ πάντας Ἀχαιοὺς. Similar expression in e.g. *Il.* 12.397, 23.686, *Od.* 4.506, 8.84 χερσὶ στιβαρῆσι, *Il.* 13.505, 15.126 στιβαρῆς ἀπὸ χειρός, *Od.* 5.454 χειρὰς τε στιβαράς. With other adjectives in *Il.* 10.31 and *Od.* 6.128 παχεῖη, *Il.* 11.553, 11.571, *Od.* 5.434 θρασεῖα, *Il.* 1.219, 13.410, *Od.* 18.56, Q.S. 1.762, and 4.363 βαρεῖη.

319. πολυτλήτω ὑπὸ γήραϊ μοχθίζοντα: a close parallel in Virgil's *Aeneid* is 2.596 *fessum aetate parentem*. The adjective πολυτλήτος appears 12x in Quintus. According to Vian/Battegay 1984 in a double sense in Quintus: “qui a beaucoup souffert ‘infortune’ and ‘qui cause beaucoup de souffrance.’” In the meaning of “causing pain” also in Q.S. 2.341 (of Nestor) γήραϊ γὰρ καθύπερθε πολυτλήτω βεβάρητο, 11.25 (of Leto) ὑπ' ὠδίνεσσι πολυτλήτοισιν, and 13.477 πολυτλήτου βιότοιο. For the meaning “much enduring” cf. Q.S. 1.135 and 5.45 φῖλα πολυτήτων ἀνθρώπων, 5.361 πολυτλήτου Ὀδυσῆος (cf. James/Lee 2000, 114), 1.182–3 πολυτλήτους ἀναεῖρας / χεῖρας Λαιομέδοντος, 8.411, 10.369, 13.544, 14.267 Πριάμοιο πολυτήτοιο, 14.556–7 χεῖρας / κάμνε πολυτλήτους. It is a Homeric *hapax legomenon*. In *Od.* 11.38–9, some of the dead Odysseus meets during his *Nekyia* are νύμφαι τ' ἠΐθεοί τε πολυτλήτοί τε γέροντες / παρθενικαὶ τ' ἀταλαὶ νεοπενθέα θυμὸν ἔχουσαι (see Appel 1994, 43). More

common in Homer is πολύτλας (5x *Il.*, 37x *Od.*, always in πολύτλας δῖος Ὀδυσσεύς) and πολυτλήμων (*Il.* 7.152 and *Od.* 18.319). See Stanford 1950. Cf. also Tryph. 462 ἤδη γάρ σε δίδωμι πολυτλήτῳ Μενελάῳ and Nonn. *D.* 7.40 οικτεῖρων ἐμόγησα πολυτλήτων γένος ἀνδρῶν. See Boyten 2007, 320–3, Bär 2009, 397–8, Campagnolo 2011, 240, and Ferreccio 2014, 183. On γῆρας see 197 n.

μοχθίζοντα: in Quintus, this noun appears only here and in 4.175–6 (of the injured Telephus) εὐτέ ἐ μοχθίζοντα κακῶ περι ἔλκεϊ θυμὸν / ἠέκασατ' ἐγχείη. This verb is a Homeric *harax legomenon*. Cf. *Il.* 2.722–3 (of the injured Philoctetes) ὄθι μιν λίπον υἷες Ἀχαιῶν / ἔλκεϊ μοχθίζοντα κακῶ ὀλοόφρονος ὕδρου.

320–1. τὸν δ' ἀπαλῆς μάλα χειρὸς ἐπιψαύοντα πόδεσσι / γαίης: cf. Verg. *A.* 2.723–4 *dextrae se parvus Iulus / implicuit sequiturque patrem non passibus aequis*.

ἀπαλῆς μάλα χειρὸς: the adjective ἀπαλός occurs 4x in Quintus (cf. *Q.S.* 3.554–5 ἐκ δ' ἀπαλοῖο / στήθεος αἱματόεσσαι ἀνὰ σμῶδιγγες ἄερθεν, 10.78–9 τὸν ῥα τότε Αἰνεΐας ἀπαλὴν ὑπὸ νηδύα τύπας / νοσφίσατ ἐκ θυμοῖο καὶ ἠδέος ἐκ βιότοιο, and 13.324 χευσάτο οἱ ἀπαλῆσι παρησίην). In Homer once with χεῖρ (cf. *Od.* 21.150–1 πρὶν γὰρ κάμε χεῖρας ἀνέλκων / ἀτρίπτους ἀπαλάς). It also appears with other body parts: 4x with δειρή (cf. *Il.* 3.371, 13.202, 18.177, and 19.285), 3x with the semantically related αὐχίη (cf. 17.49, 22.327, and *Od.* 22.16), 1x ἦτορ (cf. *Il.* 11.115), and 1x παρειή (cf. *Il.* 18.123).

ἐπιψαύοντα: a Homeric *harax legomenon*: ἐπιψαύη πραπίδεσσι (*Od.* 8.547). According to Heubeck et al. 1988, 382 the meaning is close to “have some little grasp of wisdom.” Quintus here uses it in its literal sense “to touch” just as in the four other instances in the *Posthomerica* (cf. 2.456, 7.395, 12.551, and 14.307).

321. οὐλομένου ... μόθοιο: the adjective οὐλόμενος appears in Quintus 4x with Κῆρ: οὐλομένη Κῆρ (cf. 6.427, 9.190, 10.449, and 12.473), always at the end of a line (cf. also *A.R.* 4.1485 Κάνθε, σὲ δ' οὐλόμεναι Λιβύη ἔνι Κῆρες ἔλοντο) and 4x with ἔλκος (cf. 2.565, 6.576, 9.362, and 10.292). Often with nouns meaning “battle, fight”: cf. e.g. δῆρις (3.277), Ἔρις (5.31 and 9.146), ἰωχμός (3.215), ὕσμίνη (11.290), and χάρμη (8.359).

Despite its prominent position in *Il.* 1.2, it appears only 3x afterward (cf. 5.876, 14.84, and 19.92). 21x in the *Posthomeric*. The noun μόθος occurs elsewhere in Quintus e.g. with the adjectives αίματόεις (1.340 and 7.123), δυσηχής (1.376, 2.166, 3.321, and 7.313), κακός (11.162 and 11.499), όκρυσείς (1.133 and 1.539), όλοός (9.257), στονόεις (2.517, 9.139, and 12.204), στυγερός (1. 436). See 37 n. on the construction “preposition + μόθος.”

φοβούμενον: see 107 n.

322. πολέμοιο δυσηχέος: see 231 n.

ὑπ’ ανάγκης: for this prepositional phrase cf. Q.S. 9.366–7 (of a trapped animal) ός δ’ ὑπ’ ανάγκης / τειρόμενος and 14.525–6 (of the drowning Greeks) οἱ δ’ ὑπ’ ανάγκης / νήχοντ’ άμφιπεσόντες έυξέστοισιν έρετμοίς. Not in the *Iliad*, 3x in the *Odyssey* (cf. 2.110, 19.156, 24.146). Always at the end of a line.

323. έκρέματ’ έμπεφυώς άταλός: cf. Q.S. 11.194–5 λίπεν δ’ άρα χείρα κραταιήν / στερρόν έτ’ έμπεφυϊαν ένγνάμπτοιο χαλινοῦ.

έκρέματ’: < κρέμαμαι. Only here in Quintus. In the *Iliad*, only in 8.19–20 (Zeus threatening the other gods) σειρήν χρυσειήν έξ οὐρανόθεν κρέμασαντες / πάντες δ’ έξάπτεσθε θεοὶ πᾶσαι τε θέαναι, in the *Odyssey*, in the formula κάδ’ δ’ εκ πασσαλόφι κρέμασεν φόρμιγγα λίγειαν (cf. e.g. 8.67 and 8.105).

άταλός: this adjective appears in Quintus only here and in 7.340 (of Neoptolemus) ὦ έπι τυτθός έών άταλάς φρένας ιαίνεσκεν. See Tsomis 2018a, 206 for a discussion of the transmitted μεγάλα. 3x in Homer (cf. *Il.* 18.567, 20.222, *Od.* 11.39; see Coray 2016, 246–7 for further discussion and literature).

323–4. άμφι δέ δάκρυ / χεύατό οἱ άπαλήσι παρησίην: cf. line Q.S. 13.535–6 (of Aethra and Acamas) Περί δέ σφισι δάκρυ / ήδὸ κατά βλεφάρουιν έχεύατο μυρομένοιν<σ>ιν (see n.).

324. άπαλήσι παρησίην: for the adjective άπαλός see 320 n. The noun παρηίς appears in Quintus only 3x (cf. 9.372, 14.41, and here). The alternative version παρηίον occurs in 1.60 and 14.47. See Bär 2009, 248–50 for an extensive discussion.

324–6. αὐτὰρ ὁ νεκρῶν / σώμαθ' ὑπέρθορε πολλὰ θοοῖς ποσί, πολλὰ δ' ἔν ὄρφνῃ / οὐκ ἐθέλων στείβεσκε: people or animals tread on dead bodies in Q.S. 2.535–7 Τοὺς <δ'> ἵπποι χρεμέθοντες ἐπεσσυμένοις ἅμα λαοῖς / τεθναότας στείβεσκον, ἅτ' ἄσπετα φύλλα κατ' ἄλσος / χεΐματος ἀρχομένου μετὰ τηλεθώσαν ὀπώρην and 13.457–9 Ἴπποι δ' αὖτε κύνες τε δι' ἄστεος ἐπτοίηντο / φεύγοντες στυγεροῖο πυρὸς μένος· ἀμφὶ δὲ ποσσὶ / στείβον ἀποκταμένους.

325. ὑπέρθορε: 3x in Quintus Cf. 2.7 (the Trojans being afraid of Achilles) μὴ δὴ που μέγα τεῖχος ὑπερθόρη ὄβριμος ἀνήρ, 4.466 (of Agapenor) τῶν δ' ἄρ' ὑπέρθορε πολλὸν ἐυμμελῆς Ἀγαπήνωρ / σήματα, and here). Cf. *Il.* 8.179, 12.53, 16.380, all about a horse jumping over a ditch and 9.476, where Phoinix jumps over a wall. See Ferreccio 2014, 28–9 for further discussion.

θοοῖς ποσί: for the adjective see 39 n.

ὄρφνῃ: not in Homer or Hesiod, 10x in Quintus. Always at the end of a line and often with negative adjectives. Cf. e.g. Q.S. 2.614 ἀεικῆς, 2.621 στονόεσσα, 4.63 ἄσπετος, and 8.203 ὀλοή. Cf. also the expression κεκαλυμμένον ὄρφνῃ in Q.S. 2.569, 3.79 and 11.412 as well as καλυψαμένη δέμας ὄρφνῃ in 7.673. For the Homeric prepositional phrase νύκτα δι' ὄρφναίην cf. e.g. *Il.* 10.83, 10.276, 10.386, and *Od.* 9.143. See Ferreccio 2014, 299–300 for further parallels.

326–32. Κύπρις δ' ὀδὸν ἡγεμόνευεν / υἱώνων καὶ παῖδα καὶ ἀνέρα πῆματος αἰνοῦ / πρόφρων ῥυομένη· τοῦ δ' ἐσσυμένου ὑπὸ ποσσὶ / πάντῃ πῦρ ὑπόεικε, περισχίζοντο δ' ἀντμαὶ / Ἥφαιστου μαλεροῖο, καὶ ἔγχεα καὶ βέλε' ἀνδρῶν / πίπτον ἐτώσια πάντα κατὰ χθονὸς ὀπός' Ἀχαιοὶ / κείνῳ ἐπέρριψαν πολέμῳ ἐνὶ δακρυόεντι: a prominent scene in Augustan literature. Aphrodite saves her son in Verg. *A.* 2.632–3 *descendo ac ducente deo flammam inter et hostis / expeditor: dant tela locum flammaeque recedunt* and 2.664–5 *hoc erat, alma parens, quod me per tela, per ignis / eripis*. The scene is also to be found in Prop. 4.1.43–4 *cum pater in nati trepidus cervice pependit / et verita est umeros urere flamma pios*, Hor. *Carm. Saec.* 41–4 *cui per ardentem sine fraude Troiam / castus Aeneas patriae superstes / liberum munivit iter, daturus / plura relictis*, Ov. *Met.* 15.441 *flamma tibi ferrumque dabunt iter* and 15.861–2 *Di, precor, Aeneae comites, quibus ensis et ignis / cesserunt*, Ov. *Fast.* 4.799–800 *an magis hunc*

morem pietas Aeneia fecit, / innocuum victo cui dedit ignis iter?, *Ov. Pont.* 1.1.33–4 *cum foret Aeneae cervix subiecta parenti, / dicitur ipsa viro flamma dedisse viam.*

Cf. also Lycurg. *Contra Leocratem* 95–6 for the story of a man escaping the eruption of Mount Aetna while rescuing his father (cf. especially 96 with a reference to the help of a goddess ὅθεν δὴ καὶ ἄξιον θεωρῆσαι τὸ θεῖον, ὅτι τοῖς ἀνδράσιν τοῖς ἀγαθοῖς εὐμενῶς ἔχει). For the motif of a deity saving a human in Quintus cf. 1.271–3 οὐδ’ ἄρα τόν γε / οὐτασεν ἐλόμενός περ, ἀπεπλάγχθη γὰρ ὀιστὸς / ἄλλη, ὅπη μιν Κῆρες ἀμείλιχοι ἰθύνεσκον, 2.289–90 ἀπέπλαγχθεν γάρ οἱ αἰχμαῖ / τῆλε χροός, μάλα γάρ που ἀπέτραπεν Ἥριγένεια, and 11.477–80 Οὐδ’ ἀφάμαρτεν / ἀνέρος, ἀλλὰ οἱ οὐ τι δι’ ἀσπίδος ἀκαμάτοιο / ἐς χροά καλὸν ἴκαν<εν> (ἀπέτραπε γὰρ Κυθέρεια / καὶ σάκος), ἀλλ’ ἄρα τυτθὸν ἐπέχραε δέρμα βοείης, where Aphrodite diverts Philoctetes’ arrow.

326. στείβεσκε: this iterative form appears only in Quintus. Cf. e.g. Q.S. 1.351–2 τοὺς δ’ ἄρα Τρώιοι ἵπποι ἐπεσσύμενοι μετόπισθεν / ἄντλον ὅπως στείβεσκον ὁμοῦ κταμένοισι πεσόντας, 2.536 τεθναότας στείβεσκον, 13.324–6 αὐτὰρ ὃ νεκρῶν / σώμαθ’ ὑπέρθορε πολλὰ θοοῖς ποσὶ, πολλὰ δ’ ἐν ὄρφνῃ / οὐκ ἐθέλων στείβεσκε. The verb στείβω appears 3x in Homer (cf. *Il.* 11.534, 20.499 στείβοντες νέκυάς τε καὶ ἀσπίδας, and *Od.* 6.92) and 2x in Quintus (10.452 and 13.459) See Wathélet 1973 and 3 n. for a detailed discussion on frequentative forms on -(ε)σκ-*

Κύπρις: this by-name of Aphrodite (see 343 n.; cf. also Κυπρογένεια in Q.S. 2.139) refers to her birthplace and cult center Cyprus (cf. *h.Ven.* 58 and 66 and Hes. *Th.* 199). It appears in Quintus twice with the epithet ευστέφανος (1.667 and 5.71) and once with θεῆ (13.401). In book 13 also in lines 401 and 429. In Homer only in *Iliad* 5 (330, 422, 458, 760, 883; see Kirk 1990, 94–5 and Pirenne-Delforge 1994, 310–8). See Currie 2011d for further literature.

ἡγεμόνευεν: in Quintus, this verb appears only here and in 13.498, where also a deity is guiding Aethra: μακάρων δέ τις ἡγεμόνευεν. In the *Iliad*, often in book 2 during the Catalog of the Ships (cf. e.g. 2.601, 627, 645, 650, 657, 698, 740, 758, and 816). With ὁδόν in *Od.* 10.501. Cf. also *Il.* 16.92 προτὶ Ἴλιον ἡγεμονεύειν, *Od.* 3.386 τοῖσιν δ’ ἡγεμόνευε Γερήνιος ἱππότα Νέστωρ, 9.142–10.141 καὶ τις θεὸς ἡγεμόνευε, *Tryph.* 302 ἄμμι δ’

Ἀθηναίη ἐρυσίπτολις ἡγεμονεύοι, and Nonn. *D.* 17.8 23.125 καὶ θεὸς ἡγεμόνευε. See Miguélez-Cavero 2013, 281.

327. οἰωνόν: 7x in Quintus, 3x with Neoptolemus (cf. e.g. *Q.S.* 8.25 and 9.183). In the *Odyssey* only once (cf. 24.515 of Telemachus) and 3x in the *Iliad* (cf. 2.666, 5.631, and 13.207).

328. πρόφρων: only 3x in Quintus. Here, in 6.143 and 6.447 in the combination πρόφρονι θυμῷ. For its usage in Homer see Latacz et al. 2000, 57–8. See 387 n. for further adjectives on –φρων in Quintus.

ἐσσυμένους: cf. *Q.S.* 7.362–4 τοῦ δὲ παρειαὶ / κάλλος ὁμοῦ κρυόνεντι φόβω καταειμένοι αἰεὶ / φαίνοντ' ἐσσυμένους and 9.219–20 περιτρομέει δ' ἄρα γαῖα / ἐσσυμένους.

329. πάντη: see 2 n.

πῦρ: see 83 n. for parallels of the burning city.

περισχίζοντο: only here in Quintus. Not in Homer. Cf. *Hdt.* 9.51.a.4 τὸν δὴ ἢ Ἀσωπίς Ὀερόη περισχίζεται ῥέουσα ἐκ τοῦ Κιθαιρώνας, *Plb.* 3.42.7 ἐν ᾧ συνέβαινε περὶ τι χωρίον νησίζον περισχίζεσθαι τὸν ποταμόν, and *Pl. Prt.* 315b.

329–30. ἀντμαὶ / Ἥφαιστου μαλεροῖο: the noun ἀντμή occurs in Quintus regularly with fire. Cf. e.g. *Q.S.* 3.710–2 ὄρτο δ' ἀντμή / Ἥφαιστου μαλεροῖο, γόος δ' ἀλίαςτος ὀρώρει / Μυρμιδόνων, 8.90 ὀλοοῖο πυρὸς καταδάμνατ' ἀντμή, 10.62–3 πυρὸς δ' ἄμπνυεν ἀντ<μ>ήν / σμερδαλέου, 12.503 πυρὸς δ' ἐσβέννυτ' ἀντμή, and 13.149–50 σπλάγχα συῶν περὶ θερμὰ λέλπειτο / Ἥφαιστου μαλεροῖο περιζείοντος ἀντμή. In the *Iliad*, in 21.366–7 τεῖρε δ' ἀντμή / Ἥφαιστοιο βίηφι πολύφρονος and in the *Odyssey* in 9.389–90 ὀφρύας εὔσεν ἀντμή / γλήνης καιομένης and 16.290 ὄσσον πυρὸς ἵκετ' ἀντμή as well as *A.R.* 1.734 μαλεροῖο πυρὸς ζεῖουσαν ἀντμήν. Cf. also *Verg. A.* 2.632–3 *descendo ac ducente deo flammam inter et hostis / expediōr: dant tela locum flammaeque recedunt*, and *Tryph.* 681 ἔργα Ποσειδάωνος ἰῆ συνέχευον ἀντμή. For Hephaestus see 150 n. and Tsomis 2018a, 137–8 and 312.

330. ἔγχεα καὶ βέλε' ἀνδρῶν: cf. *Q.S.* 6.115 θῆγον δ' αἰνὰ βέλεμα καὶ ἔγχεα τοῖσι μάχοντο, 7.170–1 Εὐρον δ' υἱ' Ἀχιλλῆος ἐοῦ προπάροιθε δόμοιο, / ἄλλοτε μὲν βελέεσσι καὶ ἐγγείησιν ἰέντα, 8.273–4 περὶ δ' ἔκτυπεν ἔντα

φωτῶν / θεινόμενα ξιφέεσσι καὶ ἔγχεσι καὶ βελέεσσιν, and 11.16–7 Πάντη δ' αἰγενεαί τε καὶ ἔγχεα καὶ βέλε' ἀνδρῶν / ἄλλυδις ἄλλα χέοντο κακοῦ μεμαῶτα φόνοιο. The noun βέλος (30x Q.S., 75x *Il.*, 14x *Od.*, and 7x A.R.) denotes any unspecified missile or projectile such as a stone or an arrow (LfgrE, s.v.: “a generic term for anything cast or propelled with intent to damage”), whereas the ἔγχος is, other than a δόρυ (see 209 n.), not used for throwing. See Serafimidis 2016, 104–5 for discussion

331. πίπτον ἐτώσια πάντα κατὰ χθονός: cf. Q.S. 7.596–7 ἀλλ' ὡς νιφάδες περὶ πέτρι / πολλάκις ἠίχθησαν ἐτώσια, *Il.* 14.407 (= 22.292) ὅτι ρά οἱ βέλος ὠκὺ ἐτώσιον ἔκφυγε χειρός, *Od.* 22.256 (= 22.273) τὰ δὲ πάντα ἐτώσια θῆκεν Αἰθήνη.

ἐτώσια: this epithet in Quintus appears frequently with weapons (cf. e.g. 1.553 ἔγχος, 1.573 δόρυ, 7.597 βέλος) and ἔργα (cf. e.g. 3.447). In Homer, often denoting missiles (*Il.* 14.407, 17.633, 22.292, and *Od.* 22.256 βέλος, *Il.* 3.368, 5.854 ἔγχος, and *Od.* 22.273 δοῦρα), and presents (*Od.* 24.283 δῶρον). In Hesiod, it appears with work (*Op.* 440 ἔργον), 4x in A.R. (cf. 2.880, 2.893, 3.613, 4.303), 2x in *Opp. H.* (cf. 3.336, 5.542), 2x in *Opp. C.* (cf. 2.247, 3.443), and 4x in Nonnus (cf. *D.* 16.181, 33.223, 34.262, 45.354). See Ferreccio 2014, 178, Krieter-Spiro 2015, 185, and Coray 2016, 55–6.

κατὰ χθονός: cf. Q.S. 2.231 and 3.325 κατὰ χθονός ἀμφιχέηται (see Ferreccio 2014, 137).

Ἀχαιοὶ: for the Greeks see 15 n.

332. ἐπέρριψαν: in Quintus, this verb appears only here and in 13.503–5 (Demophoön and Acamas leading away Aethra) Ἄφαρ δὲ οἱ ἐμμεμαῶτες / χειρὰς ἐπερρίψαντο λυιαιόμενοι μιν ἄγεσθαι / ἐς Δαναοῦς. Only once in Homer in *Od.* 5.309–10, where Odysseus evades the Trojan spears: ἦματι τῷ ὅτε μοι πλεῖστοι χαλκῆρεα δοῦρα / Τρῶες ἐπέρριψαν περὶ Πηλεΐωνι θανόντι.

πολέμῳ ἐνὶ δακρυόεντι: for this prepositional phrase cf. Q.S. 7.356 and 9.329 πολέμοιο ... δακρυόεντος. In Homer cf. *Il.* 5.737 and 8.388 ἐς πόλεμον θωρήσσετο δακρυόεντα, 17.512 πόλεμον κάτα δακρυόεντα. For ample discussion of its use in Homer and further literature, see Brügger 2016, 202 and 292 n.

333–53: Calchas' prophecy

Calchas shouts and restrains the Greek army: Aeneas will go to the Tiber's streams and found a holy city that will be a marvel to future men. His descendants will rule from East to West, and Aeneas himself will have his place among the immortals, as he is Aphrodite's son. Calchas praises Aeneas' piety toward his father and his love toward his son.

For the prophecy as an intertextual anachrony, see Schmitz 2007, 78–9 and 84. Quintus revisits the Iliadic prolepsis of *Il.* 20.302–8, where Poseidon rescues Aeneas and utters the prophecy (see 336–41 n.). In the *Aeneid*, we hear from Jupiter that the Romans will rule over the world in 1.278–9: *his ego nec metas rerum nec tempora pono: / imperium sine fine dedi* (cf. also 1.282 *rerum dominos gentemque togatam*), as well as from Anchises himself: 6.792–7 *Augustus Caesar, divi genus, aurea condet / saecula qui rursus Latio regnata per arva / Saturno quondam, super et Garamantas et Indos / proferet imperium; iacet extra sidera tellus, / extra anni solisque vias, ubi caelifer Atlas / axem umero torquet stellis ardentibus aptum*. Similar in later authors, cf. Opp. *H.* 2.674–7 εἰσόκε ραιομένην γενέην ᾠκτεῖρε Κρονίων, / ὕμῖν δ' Αἰνεάδησιν ἐπέτρανε γαῖαν ἀνάσας. / ἀλλ' ἔτι καὶ προτέροισιν ἐν Αὐσονίων βασιλεῦσι / θῦνεν Ἄρης. Cf. also Lyc. *Alex.* 1226–30 and Nonn. *D.* 3.195–9, 41.364–7, and 41.389–91.

This passage has ever since been one of the main arguments that Quintus wrote under Roman rule. Rhodomann 1604, *praef.* (unpaginated) in the first critical edition and translation of the *Posthomeric* rightly realized that due to the prophecy with its reference to the Roman empire, Quintus' poem must have been written “sub Monarchia Romana” (see Hadjittofi 2007, 358–70 and Jahn 2009, 107–8 for pro-Greek interpretations of the scene). The second scene supporting this argument is 6.530–6, where the Atridae on the battlefield are surrounded like wild beasts in an arena, the third the description of a *tortoise formation*, a battle formation commonly used by the Roman army (11.258–407a). See Baumbach/Bär 2007a, 1–8, Bär 2009, 14–23, and Lelli 2013, xvii–xxii for information on the question of how to date the *Posthomeric*. See Bertone 2000 and Bär 2010 for the intellectual and religious context of the poem, and Hadjittofi 2007, 363–4 for the Woolfian (Woolf 1994) concept of “becoming Roman” and “staying Greek”.

In Triphiodorus, Aphrodite transports Aeneas directly to Italy: 651–3 Αινείαν δ' ἔκλεψε καὶ Ἀγχίσην Ἀφροδίτη / οἰκτεῖρουσα γέροντα καὶ υἷα, τῆλε δὲ πάτρης / Αὔσονίην ἀπένασσε. Cf. also Ovid's version in *Met.* 15.435–52, where Helenus predicts Aeneas' future. For Calchas see 333 n.

333. Καὶ τότε δὴ Κάλχας μεγάλ' ἴαχε λαὸν ἐέργων: Calchas' intervention in this scene is not attested in other authors. Cf. Q.S. 11.216 μέγα δ' ἴαχε λαὸν ἐέργων. Here, Neoptolemus exhorts the Greeks to keep attacking the Trojans. For ἰάχω see 102 n. and 190 n.

Calchas appears on several occasions in the *Posthomeric*: he urges the Greeks to fetch Neoptolemus (6.59–67), to retreat and fetch Philoctetes in in 9.325–32, recommends using trickery instead of force in 12.8–10 (cf. also 12.47, 12.67, 12.80, 12.100, and 12.377), wants the Greeks to bring Hecuba to the other side of the Hellespont (14.352–3), and goes together with Amphilocheus to Pamphylia and Cilicia instead of embarking on the ships (14.364–9). In the *Iliad*, he only appears in book 1, where he reveals the cause of Apollo's wrath (1.93–100), and book 2, where Odysseus recalls his portent of the snake and the sparrows (2.303–32). He does not appear in the *Odyssey*. See Finkelberg 2011d.

μεγάλ' ἴαχε: in Homer, the formulas μεγάλ' ἴαχε and μέγα δ' ἴαχε are common with the coast (*Il.* 21.10), fire (*Il.* 23.216), objects thrown into water (*Od.* 20.392), rocks (*Il.* 9.395), a salpinx (*Il.* 18.219), ships (*Il.* 1.482 and *Od.* 2.428), as well as human voices (see Coray 2016, 28). See also 189 n.

334. Ἴσχεσθ': the imperative form also in Q.S. 4.266 Ἴσχεσθ', ἀγλαὰ τέκνα, παλαισμοσύνης ὑπερόπλου and 12.206 Ἴσχεσθ' ἰωχμοῖο δυσηχέος. Cf. also *Il.* 3.82 (= *Od.* 24.54) for a similar scene, when Agamemnon hinders the Greeks to throw missiles at Hector: Ἴσχεσθ', Ἀργεῖοι, μὴ βάλλετε, κοῦροι Ἀχαιῶν. Unlike Antenor (291–9), Aeneas and his family are under Greek attack. First, Aphrodite shields them, then Calchas prohibits continued assaults.

Αινείαιο: for Aeneas see 300–53 n.

ἰφθίμοιο καρήνου: cf. *Il.* 11.55 ἰφθίμους κεφαλὰς. The adjective ἰφθιμος appears 27x *Il.*, 14x *Od.*, 4x A.R., and 4x in Quintus: cf. 1.571 (of Penthe-

sileia) και ἰφθίμη περ εὐδσα, 3.618 (of Achilles) ἰφθιμον θήσειν, 8.460 (of Zeus as the strongest among the gods) ἰφθίμων τε θεῶν ὀλιγοσθενέων τ' ἀνθρώπων, and here. In Homer, it appears only of animated things with the exception of *Il.* 17.749, where it denotes a river: ἰφθίμων ποταμῶν ἀλεγεινὰ ῥέεθρα. See Serafimidis 2016, 333–4.

335. στονόεντα βέλη: also in Q.S. 6.530 οἱ μὲν γὰρ στονόεντα βέλη χεόν. Cf. in Quintus also the similar expressions ἀνηροῖς βελέεσσι (7.145), στονόεντι βελέμῳ (10.223 and 11.484), βέλεα στονόεντα (11.370), στονόεντας οἰστσοῦς (10.207; cf. *Od.* 21.12 and 21.60), and στονόεις ἰός (10.219). A variation of the Homeric βέλεα στονόεντα (*Il.* 8.159, 15.590, 17.374, and *Od.* 24.180). Otherwise in Homer also πολύστονος ἰός (*Il.* 15.451). For further information on the adjective στοντόεντος see 359 n. and especially 463 n.

λοιγία δοῦρα: for the adjective λοιγίος see 203 n., for δόρυ see 209 n.

336–41. Τὸν γὰρ θέσφατόν ἐστι θεῶν ἐρικυδέϊ βουλῇ / Θύμβριν ἐπ' εὐρυρέθρον ἀπὸ Ξάνθοιο μολόντα / τευξέμεν ἱερὸν ἄστῃ καὶ ἐσσομένοισιν ἀγῆτὸν / ἀνθρώποις, αὐτὸν δὲ πολυσπερέεσσι βροτοῖσι / κοιρανέειν· ἐκ τοῦ δὲ γένος μετόπισθεν ἀνάξειν, / ἄχρῃς ἐπ' Ἀντολίην τε καὶ ἀκαμάτον Δύσιν ἔλθῃ: the main model for this part is Poseidon's speech in *Il.* 20.302–8, where he begs the gods to save Aeneas: μόριμον δέ οἱ ἐστ' ἀλέασθαι, / ὄφρα μὴ ἄσπερμος γενεὴ καὶ ἄφαντος ὄληται / Δαρδάνου, ὃν Κρονίδης περὶ πάντων φίλατο παίδων, / οἱ ἔθεν ἐξεγένοντο γυναικῶν τε θνητῶν. / ἤδη γὰρ Πριάμου γενεὴν ἔχθηρε Κρονίων· / νῦν δὲ δὴ Αἰνείαιο βίη Τρώεσσιν ἀνάξει / καὶ παίδων παῖδες, τοί κεν μετόπισθε γένωνται.

336. θέσφατόν: this noun appears in Quintus only here and in 3.755–7 ὀππόθ' ἴκοιτο ποτὶ στρατόν, οὐνεκ' ἄρά σφι / θέσφατα γεινομένοισι Χάους ἱεροῖο θύγατρῃς / Μοῖραι ἐπεκλώσαντο. Cf. also *Il.* 8.477, where Zeus foretells to Hera that Hector will die when Achilles returns to battle: ὦς γὰρ θέσφατόν ἐστι.

θεῶν ἐρικυδέϊ βουλῇ: this combination appears also in Q.S. 7.644. The adjective ἐρικυδής occurs 34x in Quintus (5x *Il.*, 6x *Od.*: *Il.* 3.65, 11.225, 14.327, 20.265, 24.802, *Od.* 3.66, 10.182, 11.575, 11.631, 13.26, and 20.280). In Quintus, often with places (e.g. Troy in 1.26 Τροίης

ἐρικυδέος, 1.784 ἄστυ ... ἐρικυδέος Ἴλου, 4.23 Τρώων ἐρικυδέα φῦλα, 8.432, 13.415 ἐρικυδέα Τροίην, and Lycia 8.84 and 11.24 Λυκίης ἐρικυδέος), υἱός (2.539 υἱῆς μακάρων ἐρικυδέες, 5.177 ἐρικυδέες υἱές, 7.607 ἐρικυδέας υἱάς), and heroes (e.g. 9.7a and 9.65 Achilles, 11.289 Aeneas, 4.257 Diomedes, 4.152 Eëtion, 6.579 Eurypylyus, and 1.784 Ilus). In Virgil's *Aeneid* in 2.777–8 *non haec sine numine divum / eveniunt*. See Ferreccio 2014, 283–4, Krieter-Spiro 2009, 38, Krieter-Spiro 2015, 152, and Tsomis 2018a, 325 for further parallels.

337. Θύμβριν ἐπ' εὐρυρέεθρον: the river Tiber appears in Quintus only here. In the *Aeneid*, Creusa's shadow (2.772 *umbra Creusae*) prophesies that Aeneas will reach the river Tiber. Cf. Verg. *A.* 2.781–2 *et terram Hesperiam venies, ubi Lydius arva / inter opima virum leni fluit agmine Thybris*. See Horsfall 2008, 538.

The adjective εὐρυρέεθος appears also in Q.S. 3.610 with the river Axius, just as in Homer in *Il.* 21.141–2 τὸν δ' Ἀξιὸς εὐρυρέεθος / γείνατο καὶ Περίβοια. See Appel 1994, 29. Cf. also the river-epithets εὐρρείτης (Q.S. 8.83 and 8.120) and εὐροος (Q.S. 4.11, 6.289, and 8.488).

ἀπὸ Ξάνθοιο: coming from Mt. Ida, the river Xanthus joins up with the Simoïs and flows between Troy and the sea. Cf. *Il.* 6.4, 6.172, 8.560, 12.19–23, 21.15, 21.146, 21.332, 21.337, 21.383, and 22.147. It is the main river in the Troad. Whereas the gods call him “Xanthus,” the humans call him “Scamander”: *Il.* 20.73 ὃν Ξάνθον καλέουσι θεοί, ἄνδρες δὲ Σκάμανδρον. Cf. Q.S. 5.433 παρὰ Ξάνθοιο ρέεθροις, 8.143 παρὰ Ξάνθοιο ρέεθρα, 9.178 περὶ Ξάνθοιο ρέεθρα, *Il.* 6.4 μεσσηγὺς Σιμόντος ἰδὲ Ξάνθοιο ρόαων, and *Il.* 8.560 μεσηγὺ νεῶν ἠδὲ Ξάνθοιο ρόαων. Together with Simoeis, he is described as the father of the Nymphs in Q.S. 11.245–6 and 12.459–60. Other instances are Colluth. 70 Ξάνθοιο παρ' ... ρέεθροις and A.R. 1.309 ἐπὶ Ξάνθοιο ροῆσι. See Trachsel 2007, 66–78 and Stoevesandt 2008, 14 for further literature. Not to be confused with the river in Lycia (cf. Q.S. 11.21).

338–41. τευξέμεν ἱερὸν ἄστυ καὶ ἐσσομένοισιν ἀγητὸν / ἀνθρώποις, αὐτὸν δὲ πολυσπερέεσσι βροτοῖσι / κοιρανεῖν· ἐκ τοῦ δὲ γένος μετόπισθεν ἀνάξειν, / ἄχρις ἐπ' Ἀντολίην τε καὶ ἀκαμάτων Δύσιν ἔλθῃ: for the idea that Rome will be a powerful force ruling over the world in the *Aeneid* cf. 1.258–60 *cernes urbem et promissa Lavini / moenia, sub-*

limemque feres ad sidera caeli / magnanimum Aenean; neque me sententia vertit, 1.278–9 *his ego nec metas rerum nec tempora pono: / imperium sine fine dedi*, 3.97–8 *hic domus Aeneae cunctis dominabitur oris / et nati natorum et qui nascentur ab illis*, and 12.794–5 *indigetem Aenean scis ipsa et scire fateris / deberi caelo fatisque ad sidera tolli*.

338. τευξέμεν ἱερὸν ἄστῳ καὶ ἐσσομένοισιν ἀγητὸν: for a similar line pattern cf. Q.S. 1.666 αὐτὴ γὰρ μιν ἔτευξε καὶ ἐν φθιμένοισιν ἀγητὴν, 12.155 καὶ ῥά οἱ ἔργον ἔτευξεν ἐπιχθονίοισιν ἀγητὸν, 14.453 ἄρρηκτον βριαρὴν τε καὶ ἀθανάτοισιν ἀγητὴν, and Opp. C. 1.364 ἠΐθεός τε νέους, τοί τ' ἐν μακάρεσσιν ἀγητοί. See Cantilena 2001, 52–6 for the argument that the *Posthomeric*a must have been written before 248 AD since after then, Romulus was officially considered the founder of Rome and not, as here, Aeneas. Cf. Verg. A. 6.781–4 *en huius, nate, auspiciis illa inclusa Roma / imperium terris, animos aequabit Olympo, / septemque una sibi muro circumdabit arces, / felix prole virum*. See also Bär 2009, 16. James 2004, xix infers from this passage that the inauguration of Constantinople in 330 AD has not yet taken place. For a critique of this view, see e.g. Gärtner 2005, 24, Baumbach/Bär 2007, 3, and Carvounis 2014, 184–5. For varying accounts of the foundation of Rome, see D.H. *Ant. Rom.* 1.71–2, Dio Chr. 11.138, and Sall. *Cat.* 6.1. For the concept of Rome as a landscape marker, see Carvounis 2014. For general discussions of landscape in the *Posthomeric*a, see André 2013, André 2013a, André 2014, and André 2015–6.

ἱερὸν ἄστῳ: in the *Posthomeric*a, the adjective ἱερή is an epithet with Πίῆιον in 6.551 Ἴλιον ἱρὴν and 9.54 Πίῆιον ἐξ ἱερῆς. The combination Πίῆιον ἱερὸν ἄστῳ appears in 2.242, 3.216, 3.284, and 5.191, the combination ἱερὸν ἄστῳ denotes Troy in 12.351 and 13.558 (ἱερὸν ἄστῳ Δαρδάνου) and Tenedos in 12.235. The adjective ἱερός occurs in Homer not with ἄστῳ, but with πόλις. Cf. *Il.* 1.366 ὄχόμεθ' ἐς Θήβην ἱερὴν πόλιν Ἡετίωνος or with πτολίεθρον (cf. *Od.* 1.2 Τροίης ἱερὸν πτολίεθρον ἔπερσε). In the *Iliad*, Troy is called ἱερή in 4.46, 4.164, 4.416, 5.648, 6.96, 6.277, 6.448, 7.20, 7.82, 7.413, 7.429, 11.196, 13.657, 15.169, 17.193, 18.270, 20.126, 21.128, 21.515, 24.27, 24.143, and 24.383. Cf. also. *Od.* 11.86 and 17.293 ἐς Ἴλιον ἱρὴν, the city of Zeleia in *Il.* 4.103 and 4.121 ἱερῆς εἰς ἄστῳ Ζελείης. It denotes Rome in Tryph. 435, and in Nonnus the cities of

Thebes (*D.* 5.85), Graia (13.77), and Hybla (13.318). See Ferreccio 2014, 144 and 276 n. It is used with other nouns in Homer: *Il.* 16.407 ἰχθύς, *Il.* 17.464 δίφρος, and *Od.* 24.81 στρατός. See Brügger 2009, 237–8 and Brügger 2016, 185 for further literature.

ἀγητόν: in Homer only with the *accusativus respectus* εἶδος ἀγητόν (cf. e.g. *Il.* 5.787, 8.228, 22.370, 24.376, *Od.* 14.177, and *h.Ap.* 198). So in Q.S. 6.385. Both in Homer and Quintus always at the end of a line.

339. πολυσπερέεσσι βροτοῖσι: the adjective πολυσπερής appears only here in Quintus. Cf. *Il.* 2.804 ἄλλη δ' ἄλλων γλῶσσα πολυσπερέων ἀνθρώπων and *Od.* 11.364–5 οἷά τε πολλοὺς / βόσκει γαῖα μέλαινα πολυσπερέας ἀνθρώπους.

340. κοιρανέειν: in Quintus besides here in 8.105 Γλαύκου ἀποκταμένοιο καὶ οὐκέτι κοιρανέοντος and 12.338–9 Τοῖσι δὲ κοιρανέοντε δύο κρατερόφρονε φῶτε / σήμαινον. See Brügger et al. 2003, 67–8 for further literature on the verb.

γένος μετόπισθεν ἀνάξειν: cf. *Il.* 20.307–8 (Poseidon) νῦν δὲ δὴ Αἰνείαο βίη Τρώεσσιν ἀνάξει / καὶ παίδων παῖδες, τοί κεν μετόπισθεν γένωνται.

341. Ἄντολῆν: 4x in Quintus (cf. 2.118, 2.636, 4.74, and here). A poetic form of Ἀνατολή. Not in Homer but cf. *Od.* 12.4 ἀντολαὶ Ἥελίοιο, as well as A.R. 1.85 and 2.527. With ἡλίου in Hdt. 4.8.a.2. Frequently in Nonnus: e.g. *D.* 2.185, 2.401, 2.525, 4.192, 6.212, 25.98, 27.2, 27.162, 30.275, 32.50, 42.465, and 43.136. See Ferreccio 2014, 318 for further parallels.

ἀκάματον Δύσιν: the adjective ἀκάματος appears in Homer as the stock epithet for πῦρ (e.g. *Il.* 5.4, 15.597–8, 15.731, 16.122, 18.225, 21.13, 21.341, 23.52, *Od.* 20.123, and 21.181), extended by Hesiod to αὐδὴ (*Th.* 39; cf. *Il.* 2.490 and *h.Ven.* 237), μένος (fr. 294.3 MW), πόδες (*Th.* 824), and χεῖρες (*Th.* 519 and 747). See Brügger 2016, 67–8 for further discussion and literature. In Quintus with fire (5.387 πυρὸς ἀκαμάτοιο, 11. 94 e.g. *Il.* 5.4 ἀκάματον πῦρ, 14.455 ἀκαμάτου πυρός), liquids (7.591 ὕδατος ἀκαμάτοιο, 1.13, 5.642, and 14.63 ἀκαμάτοιο θαλάσσης; cf. also A.R. 3.1030 ἀκαμάτοιο ... ποταμοῖο with Hunter 189, 190 and 212), heroes (e.g. 2.4 ἀκαμάτω ... Ἀχιλῆι), and deities. E.g. Ares (1.55 and 13.99), Athena (12.152), Zeus (1.154, 2.380, 4.56, 8.223, 10.47, 10.319, 11.419,

14.465), the Giants Enceladus (14.584), Geryon (6.249), Iapetus (10.199), Orion (5.404), Tityus (3.394), and the Titans (14.550). The noun Δύσις appears in Quintus only here and in 7.308 Πηλιάδων πέλεται δύσις and not in Homer. Cf. A. *Pr.* 457–8 ἔστε δὴ σφιν ἄντολὰς ἐγὼ / ἄστρον ἔδειξα τὰς τε δυσκρίτους δύσις, A. A. 826 ἀμφὶ Πηλιάδων δύσιν, and A.R. 1.84–5 τόσσον ἐκάς Κόλχων, ὅσσον τέ περ ἠελίοιο / μεσσηγὺς δύσιές τε καὶ ἄντολαὶ εἰσπορόνται.

342. θέμις ἐστί: cf. Q.S. 13.299 καὶ Θέμιν ἀζόμενοι πανδερκέα καὶ φίλον ἄνδρα, where the Greeks spare Antenor respecting Themis. Cf. also Menelaüs' claim that it is rightful to kill Deïphobus in 13.369–70 ἐπεὶ Θέμιν οὐ ποτ' ἄλιτροὶ / ἄνδρες ἐξαλέονται ἀκήρατον. See 299 n. and Brügger 2016, 336.

μετέμμεναι ἀθανάτοισιν: the prophecy of Aeneas' deification appears in the *Aeneid* in Jupiter's prophecy in A. 1.258–60 *cernes urbem et promissa Lavini / moenia, sublimemque feres ad sidera caeli / magnanimum Aenean* and again from Jupiter in 12.794–5 *indigetem Aenean scis ipsa et scire fateris / deberi caelo fatisque ad sidera tolli*. Cf. also Ov. *Met.* 14.581–608 (esp. 605–7 *lustratum genetrix divino corpus odore / unxit et ambrosia cum dulci nectare mixta / contigit os fecitque deum*), Liv. 1.2.6 *secundum inde proelium Latinis, Aeneae etiam ultimum operum mortalium fuit. Situs est, quemque eum dici ius fasque est, super Numicum flumen; Iovem Indigetem appellant*, D.H. *Ant. Rom.* 1.64.4–5 (esp. 4 τὸ δὲ Αἰνείου σῶμα φανερόν οὐδαμῆ γενόμενον οἱ μὲν εἰς θεοὺς μεταστῆναι εἵκαζον), and Sib. 11.159–61. Cf. also Achilles' apotheosis in Q.S. 3.771–4, 14.186–7, and 14.224–6, as well as Machaon's apotheosis in 7.91–2 (see Tsomis 2018a, 95–105 for an extensive discussion).

343. ἐυπλοκάμου Ἀφροδίτης: the adjective occurs 8x in Quintus and with a variety of women: 1.50 (the Horae), 4.276 (Briseïs), 4.542 (Thetis), 6.138 (Auge), 6.550 (Kleomedes), and 13.417 (Athena). 7x *Il.*, 20x *Od.*: with the sea-nymph Amatheia (*Il.* 18.48), Hecamede, one of Nestor's maid-servants (*Il.* 14.624), the Trojans (*Il.* 6.380 and 6.385), Artemis (*Od.* 20.80), Athena (*Od.* 7.40–1), Calypso (*Od.* 1.86, 5.30, 5.57–8, 7.245–6, 7.254–5, and 12.448–9), Circe (*Od.* 10.136, 11.8, and 12.150), Demeter (*Od.* 5.125), Eos (*Od.* 5.390, 9.76, and 10.144), Nausicaa's maids (*Od.* 6.135, 6.198, and 6.222), and Phaethus and Lampetie (*Od.* 12.131–2). Cf.

also A.R. 1.976 Κλείτη ἐνπλόκαμος, Nonn. D. 7.216 γυμνὸν ἐνπλοκάμοιο δέμας διεμέτρεε κούρης, and 42.41 ἄβρον ἐνπλοκάμοιο δέμας διεμέτρεε νύμφης. Related are the adjectives καλλιπλόκαμος, λιπαροπλόκαμος, ἠύκομος, and καλλίκομος. See Wickert-Micknat 1982, 120–3, Stoevesandt 2008, 125, Bär 2009, 232–4 and Ferreccio 2014, 307–8.

The goddess Aphrodite appears multiple times as a savior in the *Posthomerica*: In Q.S. 11.289–91 (Καὶ τὸτ’ ἄρ’ Αἰνεῖαν ἐρικυδέα δι’ Ἀφροδίτη / αὐτὴ ἀπὸ πτολέμοιο καὶ οὐλομένης ὑσμίνης / ἦρπασεν ἐσσυμένως, περὶ δ’ ἠέρα χευατο πουλόν) she rescues her son Aeneas, in 13.387–90 (ὅς μιν ἀθρήσας / ὥρμηνε κτανέειν ζηλημοσύνησι νόοιο, / εἰ μὴ οἱ κατέρυξε βίην ἐρόεσς’ Ἀφροδίτη / ἢ ῥά οἱ ἐκ χειρῶν ἔβαλε ξίφος, ἔσχε δ’ ἐρώην) she prevents Menelaüs from killing Helen, in 14.69–70 (τοῖον γὰρ Κυθήρεια νόον ποιήσατο πάντων / ἦρα φέρουσ’ Ἐλένη ἐλικώπιδι καὶ Διὶ πατρὶ) she makes the Greek warriors forget about the struggles of battle as they see Helen, and in 14.152–3 (ἀλλὰ Κύπρις πεπότητο περὶ φρένας, ὄφρα παλαιοῦ / λέκτρον ἐπιμνήσωνται) she again reconciles Helen and Menelaüs. In Homer, the goddess appears frequently with the epithet χρύσεια (10x; see Krieter-Spiro 2009, 38).

Aphrodite is the daughter of Zeus (cf. *Il.* 5.428, *Od.* 8.289, 8.308, and 8.318–20) and Dione (cf. *Il.* 5.370–1). In Hesiod’s *Theogony*, she springs from the foam around Uranus’ genitals (190–206). After having slept with Anchises she conceived Aeneas (cf. *Il.* 2.819–21, and Hes. *Th.* 1008–10). She is prominently featured in the *Iliad* in book 3, where she forces Helen to sleep with Menelaüs (3.383–420), in book 5 (5.274–362), where she rescues Aeneas from Diomedes, who wounds her. She does not appear in the primary narration of the *Odyssey* but is mentioned in Demodocus’ song about her adulterous affair with Ares in 8.266–366. On Aphrodite see Boedeker 1974, Friedrich 1978, Pirenne-Delforge 1994, Budin 2003, Breitenberger 2007, Pironti 2007, Faulkner 2008, and Currie 2011. In book 13, she is mentioned as Aphrodite in line 389 and as Cypris in lines 326, 401, and 429.

344. ἀπεχώμεθα: see 188 n.

345. ἄλλοις ἐν κτεάτεσσι: cf. Q.S. 1.791 and 4.392 πολλοῖς σὺν κτεάτεσσι, 2.142–3 αὐτὰρ ὁ Ἴλω / κάλλιπε σὺν κτεάτεσσιν, and 7.63 ξυνοῖσιν ἰαινόμενοι κτεάτεσσι. Vian 1969 is responsible for the lacuna here. Dif-

ferent solutions have been suggested by Köchly 1850 and Zimmermann 1913. See discussions ad loc.

346. ἀλλοδαπὴν ἐπὶ γαῖαν: cf. Q.S. 2.51 ἀλλοδαπὴν περόωντες ἐπὶ χθόνα, 14.409 ἀλλοδαπῶν ἐπὶ γαῖαν, and *Il.* 19.324–5 ὁ δ' ἀλλοδαπῶ ἐνὶ δήμῳ / εἵνεκα ῥιγεδανῆς Ἑλένης Τρωσὶν πολεμίζω.

347. προβέβουλεν: only here in Quintus and only once in Homer. Cf. *Il.* 1.113 καὶ γὰρ ῥα Κλυταμνήστρης προβέβουλα (see Latacz et al. 2000, 68).

348–9. νῦξ δὲ μὴ ἦμιν ἔφηνε καὶ υἷα πατρὶ γέροντι / ἦπιον ἐκπάγλως καὶ ἀμεμφέα παιδὶ τοκῆα: for similar praises of kindness in the *Posthomerica* cf. e.g. 3.426 ἀλλὰ σαοφροσύνη καὶ κάρτεϊ πάντ' ἐκέκαστο, 4.379 ἀνδράσι γὰρ πινυτοῖσι πέλει νόος ἦπιος αἰεὶ, 7.87–9 Καὶ γὰρ ῥα πέλει φάτις ἀνθρώποισιν / ἐσθλῶν μὲν νίσεσθαι ἐς οὐρανὸν ἄφθιτον αἰεὶ / ψύχας, and 9.520 οἶδα γὰρ ὡς <σ>τρεπτὸς νόος ἀνδράσι γίνεται ἐσθλοῖς. Aeneas' piety is stressed in Paus. *Epit* 5.21 διὰ τὴν εὐσέβειαν, Xen. *Cyneg.* 1.15 δόξαν εὐσέβειαν, Verg. *A.* 2.699–804, *On. Met.* 13.626–7 *de tantis opibus praedam pius elegit illam / Ascaniumque suum*, and Lyc. *Alex.* 1270 τῷ καὶ παρ' ἔχτροις εὐσεβέστατος κριθεῖς.

349. ἐκπάγλως: in Quintus except here, always at the beginning of a line (cf. e.g. Q.S. 1.191, 2.132, 3.330, 3.594, 4.149, 10.185, and 12.222). For Homeric instances, cf. *Il.* 1.268, 2.223, 2.357, 9.238, *Od.* 5.340, 11.437, 11.560, and 15. 355). Also in A.R. 3.60 and Opp. *H.* 1.613, 2.451, 3.435, 4.131, 4.310, and 5.71.

ἀμεμφέα: this adjective appears only here in Quintus and not in Homer. Cf. A. *Pers.* 168 ἔστι γὰρ πλοῦτος γ' ἀμεμφῆς and A. *Supp.* 581 γείνατο παῖδ' ἀμεμφῆ.

350. τοὶ δ' ἐπίθοντο καὶ ὡς θεὸν εἰσοράασκον: cf. Q.S. 1.107 (of Hector) οἱ ἔ θεὸν ὡς πάντες ἀνὰ πτόλιν εἰσορόωντο and 14.61 (of Helen; see Carnounis 2019, 51–2) οὐτ' οὖν ἀμφαδίην, ἀλλ' ὡς θεὸν εἰσορόωντο. In Homer in *Od.* 7.71–2 (of Arete) οἱ μὴν ῥα θεὸν ὡς εἰσορόωντες / δειδέχεται μύθοισιν (cf. also *Od.* 8.173 and 15.520). Similarly in Quintus τίεται ὡς τε θεός (10.166; cf. *Il.* 9.302–3, 11.58, and *Od.* 14.205) and 14.246 ὡς θεῶ εὐχεταιὼντο. In Homer also θεὸν ὡς τιμήσουσι (cf. *Il.* 9.155, 9.297, *Od.* 5.36, 19.280, and 23.339), *Il.* 12.312 (of Glaucus and Sarpedon) πάντες δὲ θεοῦς ὡς εἰσορώωσι and 22.394 ᾗ Τρῶες κατὰ ἄστου

θεῶ ὡς εὐχετόωντο (cf. Q.S. 14.426, *Od.* 8.467, 13.230–1, and 15.181), 22.434–5 (of Hector) οἶ σε θεὸν ὡς / δειδέχατ', *Od.* 3.246 (of Telemachus) ὡς τέ μοι ἀθάνατος ἰνδάλλεται εισοράσθαι, and A.R. 3.1124 οἱ δέ σε πάγχυ θεὸν ὡς προσανέουσιν. See Bär 2009, 346 for further parallels.

According to other literary traditions, the Greeks do not spare Aeneas on account of the prophecy, but because they are so impressed by his loyalty to his family (an aspect Calchas mentions in lines 13.344–9). Cf. e.g. Xen. *Cyneg.* 1.15, Lyc. *Alex.* 1263–72, Aelian. *Var. Hist.* 3.22, and Apollod. *Epit.* 5.21. See Lelli 2013, 869.

εἰσοράσκον: see Wathélet 1973 and 3 n. for a detailed discussion of frequentative forms of -(ε)σκ-*

351. ἐσσυμένως: see 190 n.

352. ἦχι ἐ ποιπνύοντα πόδες φέρον: similar is *Il.* 6.514 ταχέες δὲ πόδες φέρον. Cf. also *Il.* 13.515 ῥίμφο πόδες φέρον ἐκ πολέμοιο (≈ 15.405, 17.700, 18.148), *Od.* 15.555 τὸν δ' ὄκα προβιβάντα πόδες φέρον, A.R. 3.651 τηῦσι δὲ πόδες φέρον ἔνθα καὶ ἔνθα, 4.66 and 4.1121 τὴν δ' αἶψα πόδες φέρον ἐγγονέουσιν, O. *H.* 4.341–2 καὶ μιν πόδες οὐκέτ' ὀπίσω / ἰεμένην φορέουσιν, and Tryph. 498 καὶ τὴν μὲν θαλαμόνδε πόδες φέρον. Similar in Quintus also 7.345 and 10.440 φέρον δὲ μιν ὠκέα γυῖα. See Brügger 2009, 168.

353. Ἀργεῖοι: for the Greeks see 15 n.

πτολίεθρον εὐκτίμενον: cf. πτολίεθρον εὐκτιπτον in Q.S. 13.59 and εὐκτίμενον πτολίεθρον in Q.S. 9.511. Cf. also 9.334 εὐκτιμένην ποτὶ Λῆμνον and 5.548 εὐκτιμένης Σαλαμῖνος. In the *Iliad*, the adjective εὐκτίμενος appears often with cities or islands (cf. e.g. *Il.* 2.712, 5.543, 6.13, and 21.40) and twice in εὐκτιμένη ἐν ἄλωϊ (cf. *Il.* 20.496 and 21.77). The form here twice in *Il.* 4.33 and 8.288 Ἰλίου ἐξάλαπάξει εὐκτίμενον πτολίεθρον. See Visser 1997, 204–7. It is noteworthy that both cases talk about the destruction of Troy.

354–84: Menelaüs and Deïphobus

354–73: Menelaüs kills Deïphobus

374–84: Menelaüs kills various other Trojans

This passage falls into two parts. In the first (354–73), Menelaüs kills Deïphobus, Helen’s new husband (see 355 n. for information on Deïphobus). The second part (374–84) acts as a connector to the Helen scene. Here, Menelaüs in his quest for Helen kills various other unnamed Trojans due to their neglect of basic rules of hospitality.

In Virgil, Helen betrays her new husband by removing his weapons (A. 6.523–4 *egregia interea coniunx arma omnia tectis / emovet, et fidum capiti subduxerat ensem*) and then calling in Menelaüs (525 *intra tecta vocat Menelaum et limina pandit*) who arrives with Odysseus (528–9 *inrumpunt thalamo, comes additur una / hortator scelerum Aeolides*; similar in *Od.* 8.517–8 *αὐτὰρ Ὀδυσσεῖα προτὶ δώματα Δηϊφόβοιο / βήμεναι, ἦϋτ’ Ἄρηα, σὺν ἀντιθέῳ Μενελάῳ* and *Tryph.* 613–5 *τῷ δὲ γυναιμανέος ποτὶ δώματα Δηϊφόβοιο / στελλέσθην Ὀδυσσεύς τε καὶ εὐχαιτῆς Μενέλαος / καρχαλέοισι λυκοῖσιν εὐκότες*). Together they mutilate him (A. 6.494–7 *Atque hic Priamiden laniatum corpore toto / Deïphobum videt et lacerum crudeliter ora, / ora manusque ambas, populataque tempora raptis / auribus et truncas inhonesto volnere nares.*)

354–73: Menelaüs kills Deïphobus

Menelaüs finds the drunken Deïphobus near Helen’s bed. He slays and insults him: “Even if you are the son-in-law of Zeus, you shall not live on. Had I been able to kill Paris, too, when I met him on the battlefield.”

354–6. Καὶ τότε δὴ Μενέλαος ὑπὸ ξίφεϊ στονόεντι / Δηϊφοβον κατέπεφνε κερηβαρόντα κινήσας / ἀμφ’ Ἑλένης λεχέεσσι δυσάμμορον: cf. Verg. A. 6.520–2 *tum me confectum curis somnoque gravatum / infelix habuit thalamus, pressitque iacentem / dulcis et alta quies placidaeque simillima morti*. In Quintus, Menelaüs’ head is heavy from too much wine (cf. 13.1–20, especially 13.14 *καὶ ῥα κερηβαρέων τοῖον ποτὶ μῦθον ἔειπεν* and 13.164 *δυσμενέας δάμναντο καὶ ὧς βεβαρηότες οἴνω*). In the *Aeneid*, he is tired due to sorrow (cf. Aeneas’ account in A. 6.502–4 *mihi fama suprema / nocte tulit fessum vasta te caede Pelasgum / procubuisse super confusae stragis acervum*).

354. Μενέλαος: Menelaüs, king of Sparta, son of Atreus and brother of Agamemnon, appears in book 13 in line 296 during the mentioning of his and Odysseus’ embassy to the Trojans and during his reunion with

Helen (385, 409). He appears prominently in the following episodes: he wins the horse race in 4.500–44, together with Odysseus fetches Neoptolemus from Scyros (6.1–115 and 7.169–411), enters the wooden horse in 12.315 and leads Helen away in 14.17. On his epithets see 296 n.

ὕπὸ ξίφεϊ στονόεντι / Δήφοβον κατέπεφνε: cf. Q.S. 5.357–8 (of Ajax the Greater wanting to kill Odysseus) ὕπὸ ξίφεϊ στονόεντι / δηώση and 14.160 (of Helen's suicide plans) ἢ βρόχῳ ἀργαλέῳ ἢ καὶ ξίφεϊ στονόεντι. It is a variation of the Homeric ξίφει κωπήεντι (cf. *Il.* 16.332 πλῆξας ξίφει αὐχένα κωπήεντι and 20.475 κεφαλὴν ξίφει ἤλασε κωπήεντι). See Janko 1992, 305 and Brügger 2016, 151. For the adjective στονόεις see 463 n.

For the slaying of Deiphobus cf. *Od.* 8.517–20 αὐτὰρ Ὀδυσσεῖα προτὶ δῶματα Δηϊφόβοιο / βήμεναι, ἦῦτ' Ἄρηα, σὺν ἀντιθέῳ Μενελάῳ. / κείθι δὴ αἰνότατον πόλεμον φάτο τολμήσαντα / νικῆσαι καὶ ἔπειτα διὰ μεγάρθουον Ἀθήνην, Verg. *A.* 6.494–7 *Atque hic Priamiden laniatum corpore toto / Deiphobum videt et lacerum crudeliter ora, / ora manusque ambas, populataque tempora raptis / auribus et truncas inhoneste vulnere naris* (with exhaustive treatment by Horsfall 2013, 360–3 and Gärtner 2005, 251–3; cf. Sinon's mutilation in Q.S. 12.366–8 Ὅγῃ δ' ἄρ' αὐτοῦ / οὐαθ' ὁμῶς καὶ ῥίνας ἀπὸ μελέων ἐτάμοντο / πάμπαν ἀεικίζοντες), Dict. 5.12 *ibi Menelaus Deiphobum [...] exsectis primo auribus brachiisque ablatis deinde naris ad postremum truncatum omni ex parte foedatumque summo cruciatu necat*, *Sack of Ilium* arg. 2 West 2003 Μενέλαος δὲ ἀνευρῶν Ἑλένην ἐπὶ τὰς ναῦς κατάγει, Δηϊφοβον φονεύσας, Apollod. *Epit.* 5.22 Μενέλαος δὲ Δηϊφοβον κτείνας Ἑλένην ἐπὶ τὰς ναῦς ἄγει, Tryph. 626–8 Ἀτρεΐδης δ' ἐτέρωθεν ὑποπτήξαντα διώξας / Δηϊφοβον κατέμαρψε, μέσην κατὰ γαστέρα τύψας / ἦπαρ ὀλισθηρήσιν συνεξέχεεν χολάδεσσι, and Tz. *Posthomerica* 729–30 Καὶ τότε δὴ Μενέλαος ἀριστήεσσι σὺν ἄλλοις / Δηϊφόβου μελάθροισι πέλασσαν, κτεῖνε μὲν αὐτὸν. In Hyg. *Fab.* 240.1, Helen kills Deiphobus *Helena Iovis et Ledaе filia Deiphobum Priami filium*, in *Fab.* 113 (*nobilem quem quis occidit*) Menelaüs Deiphobus. In Dares 28, Palamedes kills Deiphobus earlier during battle: *Palamedes occasionem nactus impressionem in Deiphobum facit eumque obtruncat*.

355. Δηϊφοβον: mentioned 14x in the *Posthomerica*. Deiphobus is the son of Priam and Hecuba and Hector's favorite brother (cf. *Il.* 22.233–4). He is especially prominent in book 9, where he gives a hortatory speech

(9.85–109) and kills several Greeks (9.149, 9.167, and 9.171). Apollo eventually saves him from the attacking Neoptolemus (9.255–8). His marriage with Helen is mentioned in 10.345–6 Τυνδαρίδος συγγερὸν γάμον ἐντύνουσα / Δηϊφῶβῳ (see Tsomis 2018, 200). In the *Iliad*, he is prominently featured during the battle at the Achaean wall as the leader of a Trojan group (12.94) as well as in 13.156, 13.402, where he kills a Greek and is injured himself, and in 22.227, where Athena impersonates him in order to deceive Hector, who then is killed by Achilles. He prepares his father's cart, who scolds him and his other sons in 24.251. Menelaüs tells Telemachus in *Od.* 4.276 that he accompanied Helen when she went to the wooden horse and mimicked the Greek heroes' wives' voices. Demodocus sings in *Od.* 8.516–20 of Menelaüs and Odysseus killing Deïphobus. He is married to Helen after Paris' death, cf. e.g. *Little Iliad* arg. 2 West 2003 μετὰ δὲ ταῦτα Δηϊφῶβος Ἑλένην γαμεῖ, *Apollo-d. Epit.* 5.9 τούτου δὲ ἀποθανόντος (Paris) εἰς ἔριν ἔρχονται Ἔλενος καὶ Δηϊφῶβος ὑπὲρ τῶν Ἑλένης γάμων· προκριθέντος δὲ τοῦ Δηϊφῶβου Ἔλενος ἀπολιπὼν Τροίαν ἐν Ἴδῃ διετέλει, *Dict.* 4.22 *Quod postquam Deïphobus cognovit, traductam ad se Helenam matrimonio sibi adiungit* (already in *Dict.* 1.10 *quem non aliter atque Alexandrum Helenae desiderium a recto consilio praepediebat*) and according to Virgil mutilated by Menelaüs and Odysseus (cf. *Verg. A.* 6.511–34). See Anderson 2011.

καρηβαρέοντα: see 14 n.

356. ἄμφ' Ἑλένης λεχέεσσι: the Trojans are compared to the flock of a sleeping shepherd in Q.S. 13.72–77, Trojan women are woken up by the battle din and leave their beds in Q.S. 13.109 ἀνεγρόμεναι λεχέων ἄπο. Cf. also *Verg. A.* 6.520–2 *tum me confectum curis somnoque gravatum / infelix habuit thalamus, pressitque iacentem / dulcis et alta quies placidaequae simillima morti*. For the motif of defenders being surprised and killed in their very beds cf. e.g. *Liv.* 5.45.3.

Helen appears in Quintus as here without an epithet also in 2.66, 6.157, 9.89, 9.143, 10.287, 10.324, 10.363, 10.389, 12.548, 13.379, 13.412, 14.39, 14.55, and 14.154. Elsewhere 3x ἀντιθέη (2.97, 6.152, and 13.525; see n.), ἐλικοβλέφαρος (13.470; see n.), ἐλικῶπις (14.70), κυδάλιμος (2.54), and κυνῶπις (6.24). In Homer regularly with Ἀργεῖη (e.g. *Il.* 2.161, 2.177, 3.458, 4.19, 4.174, 6.323, 7.350, 9.140, and 9.282) and ἠῦκομος (e.g. *Il.*

3.329, 7.355, 8.82, 9.339, 11.369, 11.505, and 13.766). She is regularly shown as responsible for the Trojan war. Cf. e.g. Q.S. 2.66, 2.97, 6.24, 9.89, 10.322–4, 13.379 (see n.), 13.412, 13.470 (see n.), 13.519 (see n.), and 14.154. After Menelaüs meets Helen in 13.385–414, she is depicted before the Greek army (14.39–70; see Carvounis 2019, 38–9) and in her final reunion with her husband in 14.143–78 (see Carvounis 2019, 83–6). For Helen in Homer, see Griffin 2011a with literature, in Quintus, Maciver 2011.

δυσάμμορον: see line 116 n.

356–7. ὑπὸ φύζῃ / κεύθετ’: cf. Q.S. 8.367–8 (of the fleeing Trojans) οἱ δ’ ὑπὸ φύζῃ / χασσάμενοι κατέδυσαν. The noun φύζῃ appears 7x in Homer, 14x in Quintus, always with a decidedly negative connotation. Cf. the proverb in Q.S. 6.46 θάρσος γὰρ μερόπεσσι κλέος μέγα, φύζα δ’ ὄνειδος. For its use in Homer, see Krieter-Spiro 2015, 66.

357–8. αἵματος ἐκχυμένοιο / γήθειεν ἀμφὶ φόνω: cf. Q.S. 2.485–6 πάντη δὲ πέριξ ἐφορύνετο γαῖα / αἵματος ἐκχυμένοιο and Opp. *H.* 5.269 λύθροιο φορύσσεται ἐκχυμένοιο.

359. Ἰὼ κύον: in Quintus, always at the beginning of a speech and always in the context of a fight. Only here after the death of the attacked warrior, in all other instances, the attacked survives or is going to be killed. Cf. e.g. Q.S. 3.344–5 (Ajax the Greater to Paris) Ἰὼ κύον, ὡς θανάτοιο βαρὺ σθένος ἐξυπάλυξας / σήμερον, 5.444 Κεῖσο, κύον, 9.261 (Neoptolemus to Deiphobus) Ἰὼ κύον, ἐξήλυξας ἐμὸν μένος, and 10.226–7 Ἰὼ κύον, ὡς σοὶ ἔγωγε φόνον καὶ κῆρ’ αἰδηλον / δώσω. Not in Homer, but cf. *Il.* 11.362 and 20.449 ἐξ αὖ νῦν ἔφυγες θάνατον, κύον and 22.345 μή με, κύον, γούνων γουνάζεο μηδὲ τοκήων. See Faust 1970.

φόνον στονόεντ’ ἐφέηκα: this combination only to be found in Quintus (11x) and most often describing the death of a warrior in battle. Cf. especially Q.S. 5.185 φόνον στονόεντα ἐφέηκα and 8.142, 12.18 φόνον στονόεντ’ ἐφέηκα/-ε. Otherwise cf. also Q.S. 1.208, 1.311, 1.367, 2.133, 2.376, 6.455, and 7.507.

The combination στονόεντα φόνον appears in Q.S. 5.510 and 6.405. Similar is the Homeric φόνον καὶ κῆρα φέροντες/ -ουσαι (cf. e.g. *Il.* 2.352, 3.6, *Od.* 4.273, and 8.513). The noun φόνος appears in Quintus also with

the adjectives ἀλγινόεις (2.253 and 7.604), αἰνός (13.268), αἰπύς (7.517), ἀργαλέος (1.187 and 3.348), λευγαλέος (2.484), ὀλοός (6.614), στονόεις (1.208, 1.311, 1.367, 2.133, 2.376, 5.185, 5.510, 6.405, 6.455, 7.507, 8.142, 12.18, and 13.359), στυγερός (2.314). In Homer cf. e.g. φόνος αἰπύς (*Il.* 17.365, *Od.* 4.843, and 16.379). The adjective στονόεις appears in Quintus with κεραυνός in 1.714, 2.381, 5.641, and 10.482. On φόνος see 268 n., on the adjective 463 n.

360. δῖα κηχῆσεται Ἡριγένεια: cf. Q.S. 1.829–30 (the celebrating Greeks) σὺν δ' ἄλλοι ἄριστοι / τέρποντ' ἐν θαλίῃς μέχρις Ἡῶ δῖαν ἰκέσθαι. Dawn has various epithets in Quintus, e.g. αἰγλήεσσα (1.826–7), ἄμβροτος (2.641, 2.652, and 2.657), βοῶπις (2.643), εὐθρονος (2.592, 3.1, 4.161, and 6.191), θεά (14.1), θεσπεσίη (7.400), μήτηρ (2.115), παμφανόωσα (6.3 and 7.1–2), πολύστονος (2.608), ῥοδόπεπλος (3.608), ῥοδόσφυρος (1.138), φαέσφορος (2.186 and 2.656), χρυσόθρονος (14.1) and χρυσήνιος (5.395). In the *Iliad*, it appears as an adjective in 1.477 and 24.788 (ἦμος δ' ἠριγένεια φάνη ῥοδοδάκτυλος Ἡώς; 20x *Od.*; see Lämmli 1962, 66 and Macleod 1982, 32). See Bär 2009, 366–7, 408, Currie 2011c, and Ferrecio 2014, 77–8 for further discussion and epithets for ἠώς/Ἡώς/Ἡριγένεια.

σήμερον: as in Homer, always at the beginning of a line and often in direct speech, following a line including an address (cf. Q.S. 1.327, 1.359, 3.191, 3.345, 6.73, and 7.423).

361. Τρώεσσι: see 19 n.

Διός: Zeus appears in book 13 also as the punisher of unlawful behavior (373), the god of hospitality (413), in an invocation (512), and as weaker than the Moirai (559–60; see Bär 2016, 226–9). On his role as Zeus Herceüs see 222 n.

On Zeus in the *Posthomerica*: out of all instances of Olympian gods (410x), over one third is reserved for Zeus, whose position of power among the other gods is less contested than in the Homeric epics. He, for example, forbids the gods to partake in the battle among the mortals in Q.S. 2.164–82 without being challenged by Athena, as in the scene's primary model *Il.* 8.1–40 (on Zeus' interaction with his fellow gods see Marks 2016). Further instances of Zeus' supremacy are e.g. Q.S. 2.597–8 καὶ ἐκ Διὸς ὅπποσα βουλήϊς / γίνεται, 2.616–7 ἐκ Διὸς αὐτοῦ / πάντ'

ἐπιδερκομένη, 2.662–3 δειδιδε γὰρ <δῆ> Ζηνὸς ἄδην ἄλληκτον ἐνιπὴν, / ἐξ οὗ πάντα πέλονται, and 8.458–60 τῷ γὰρ ἔοικε / πάντας <ἀεί> πεπιθέσθαι, ἐπεὶ μάλα φέρτατός ἐστιν / ἰφθίμων τε θεῶν ὀλιγοσθενέων ἀνθρώπων. Generally on the gods in the *Posthomeric* see Wenglingsky 1999, Wenglingsky 2002, on Zeus see Gärtner 2007, 212–3 and Bär 2016, 218–26.

εὐχαι: this form also in Q.S. 2.70, 2.325, and 3.258.

361–2. καὶ εἰ Διὸς εὐχαι εἶναι / γαμβρὸς ἐρισμαράγιο: cf. Oenone's bitter question to Paris in Q.S. 10.319: Πῆ δὲ πέλει γαμβροῖο λελασμένος ἀκάματος Ζεὺς;. Deiphobus is the husband of Helen, Zeus' daughter with Leda, Zeus' son-in-law. On sons-in-law in the *Iliad*, see Stoevesandt 2008, 91 with literature.

362. ἐρισμαράγιο: the adjective ἐρισμάραγος appears only here in Quintus and not in Homer. Cf. Hes. *Th.* 815–6 αὐτὰρ ἐρισμαράγιο Διὸς κλειτοὶ ἐπικούροι / δώματα ναιετάουσιν ἐπ' Ὀκεανοῖο θεμέτοις (see West 1966, 379). The verb σμαραγέω appears in Homer not with people, but with natural forces (cf. *Il.* 1.350 and 2.210 πόντος, 2.463 λειμών, and 21.199 κεραυνός and βροντή). See Brügger et al. 2003, 69.

μέλας ... ὄλεθρος: see 218–9 n.

363. ἡμετέρης ἀλόχοιο: cf. *Il.* 7.392 κουριδίην δ' ἄλοχον Μενελάου κυδαλίμοιο. Helen is Paris' ἄλοχος in *Il.* 6.337–8 νῦν δέ με παρεμποῦσ' ἄλοχος μαλακοῖς ἐπέεσσιν / ὄρμησ' ἐς πόλεμον, Q.S. 6.187–8 ἴαυεν / ἠὺς Ἀλέξανδρος μετ' ἀγακλειτῆς ἀλόχοιο, and 10.52 πονεύμενος ἀμφ' ἀλόχοιο, Oenone in 10.474 οὐδ' ἀλόχοιο περίφρονος ἄζετο θυμὸν.

364–6. Ὡς εἶθε καὶ οὐλομένοιο πάροιθε / θυμὸν Ἀλεξάνδροιο κατὰ μόθον ἀντιώοντος / νοσφισάμην: cf. *S. Ph.* 1426–7 (Heracles to Philoctetes) Πάριν μὲν, ὃς τῶνδ' αἴτιος κακῶν ἔφν / τόξοισι τοῖς ἐμοῖσι νοσφιεῖς βίου.

364. Ὡς εἶθε ... νοσφισάμην: an unattainable wish is expressed by a past tense of the indicative in Q.S. 4.306 Ὡς εἶθ' ἐν γυίοισιν ἐμοῖς ἔτι κάρτος ἔκειτο, 9.52 (= 7.701) Ὡς εἶθε ζῶν σε μετ' Ἀργείοισι κίχανον, and 10.287–8 ἧς εἶθε πάρος λεχέεσσι μιγῆναι / σῆσιν ἐν ἀγκοίνῃσι θανῶν ἀπὸ θυμὸν ὄλεσσα

ἀργαλέως: see 83 n.

364–5. οὐλομένοιο ... / ... Ἀλεξάνδροιο: Alexander appears elsewhere with the epithet *δίος* (6.36) and *ἥϋς* (6.188), Paris with *θοός* (10.259). He appears in book 13 only here and in lines 412–3 (Agamemnon to Menelaüs) *Οὐ γάρ τοι Ἑλένη πέλει αἰτίη, ὡς σὺ γ' ἔολπας, / ἀλλὰ Πάρις*. On Paris in Quintus, see especially Tsomis 2018, in Homer generally Griffin 2011 and West 2011. For *οὐλόμενος* see 321 n.

365. κατὰ μόθον: see 37 and 156 n.

366. μοι ἐλαφρότερον πέλεν ἄλγος: cf. Q.S. 8.439–40 (Ganymede to Zeus) *ἐλαφρότερον δέ μοι ἄλγος / ἔσσεται*. A variation of the Homeric line *Il.* 22.287 *καί κεν ἐλαφρότερος πόλεμος Τρώεσσι γένοιτο*. On the metaphorical use, see de Jong 2012, 130. Paris and Menelaüs fight in *Il.* 3.340–82 (see Krieter-Spiro 2009, 123–4).

367. <αἴψ' ἀφ>ίκανεν: cf. Q.S. 7.561 *Τροίην δ' αἴψ' ἀφίκανεν* (see Tsomis 2018a, 309).

ἀφ>ίκανεν ὑπὸ ζόφον ὀκρυόεντα: cf. *Il.* 23.51 *νέεσθαι ὑπὸ ζόφον ἠερόεντα*. See also 88 n.

368. τίσας αἴσιμα πάντα: for this combination cf. Q.S. 1.586 (Achilles to Penthesileia) *τίσεις δὲ κακὸν μόρον*, 2.447–8 (Achilles to Memnon) *σὲ δ' Ἄντιλόχοιο χολωθεῖς / τίσομαι*, 3.169 (Achilles threatening the Trojans) *τίσετε αἰνὸν ὄλεθρον Ἐρινύσιν ἡμετέρησιν*, 5.468 (Ajax the Greater on not being able to punish Odysseus) *Ἵς ὄφελον τίσασθαι Ὀδυσσεός ἀργαλέον κῆρ*, 7.604 (Neoptolemus threatening the Trojans) *τίσασθ' ἀλγινόεντα φόνον*, and 13.414 *τίσατο δαίμων*. The adjective *αἴσιμος* appears in Quintus 4x in the combination *αἴσιμον ἤμαρ* (2.417, 6.523, 10.100, 10.164; cf. also *Il.* 8.72, 21.100, 22.212, and *Od.* 16.280). In *Il.* 6.62 and 7.121 *αἴσιμα παρεπὼν* (see Stoevesandt 2008, 31).

σὲ δ' οὐκ ἄρ' ἔμελλεν ὀνήσειν: the verb appears only here in Quintus. Cf. *Il.* 5.205 *τὰ δέ μ' οὐκ ἄρ' ἔμελλον ὀνήσειν*.

369. ἡμετέρη παράκοιτις: the noun *παράκοιτις* appear 13x in Quintus, 5x in book 13 (cf. 386, 399, 410, and 503). In Homer, we also find *παρακοίτης* (cf. e.g. *Il.* 6.430 and 8.156; cf. also Hes. *Th.* 928).

369–70. Θέμιν οὐ ποτ’ ἀλιτροὶ / ἀνέρες ἐξαλέονται ἀκήρατον: for Themis and important intratextual parallels see 299 n. Only a few lines later (376–8), Menelaüs’ deeds are legitimized by the goddess Δίκη herself: καὶ πολλὰ περὶ φρεσὶ θαρσαλέησι / Τρωσὶ κακὰ φρονέεσκε τὰ δὴ θεὸς ἐξετέλεσσε / πρέσβα Δίκη. Cf. Q.S. 10.130–1 (of Selene) δριμὺς γὰρ ἄγεν πόθος ἠιθέοιο / ἀθανάτην περ εὐῶσαν ἀκήρατον and E. *Tr.* 675–6 (Andromache) ἀκήρατον δέ μ’ ἐκ πατρὸς λαβὼν δόμων / πρῶτος τὸ παρθένειον ἐξεύξω λέχος.

369–70. ἀλιτροὶ / ἀνέρες: the adjective ἀλιτρός besides here occurs 2x in Quintus (cf. 1.31 κείναι γὰρ ἀεὶ περὶ ποσσὶν ἀλιτρῶν / στρωφῶντ’ and 10.322 σεῖο γὰρ εἶνεκ’, ἀλιτρέ, καὶ ἀθανάτους ἔλε πένθος). In the *Iliad*, it appears in 8.361 σχέτλιος, αἰὲν ἀλιτρός, ἐμῶν μενέων ἀπερωεύς and 23.594–5 βουλοίμην ἢ σοὶ γε, διοτρεφές, ἤματα πάντα / ἐκ θυμοῦ πεσέειν καὶ δαίμοσιν εἶναι ἀλιτρός.

370. ἐξαλέονται: in Quintus only here and in 2.385–6 (of the Greeks fleeing Memnon) καὶ ἐξαλέονται ἰόντος / ῥιπὴν ἀργαλέην καὶ ἀμείλιχον. In the *Iliad* only in 18.586 ἰστάμενοι δὲ μάλ’ ἐγγὺς ὑλάκτεον ἐκ τ’ ἀλέοντο.

ἀκήρατον: in Quintus (7x), this adjective appears with the goddesses Eris in 4.195 and Selene in 10.131, otherwise with αἰδώς in 12.555 and 14.55, and various unanimate objects such as πῦρ (4.138), βωμός (6.147), and πρέμων (6.257). This usage is prevalent in Homer. Cf. *Il.* 14.498 καὶ οἶκος καὶ κληρὸς ἀκήρατος, 15.498 καὶ οἶκος καὶ κληρὸς ἀκήρατος, 24.303 χερσὶν ὕδωρ ἐπιχεῦται ἀκήρατον, and *Od.* 17.532 κτήματ’ ἀκήρατα κεῖτ’ ἐνὶ οἴκῳ. See Carvounis 2019, 47–8 for further parallels and discussions and Brügger 2009, 115–6 for discussion of etymology.

371. νυκτός τε καὶ ἡματος: cf. Q.S. 10.325 and 11.95 for this combination, which does not appear in the *Iliad* but in *Od.* 10.86 ἐγγὺς γὰρ νυκτός τε καὶ ἡματός εἰσι κέλευθοι. Cf. also Q.S. 7.148 and 10.14 νύκτας τε καὶ ἡματα. Cf. *Il.* 18.340, 24.745, Hes. *Th.* 722, and 724, Hes. *Op.* 385 and 562, Orph. *A.* 721, 1071, and 1135. See West 1966, 197 and Coray 2009, 254.

ἀμφὶ δὲ πάντη: see 2 n.

372. ἀνθρώπων ἐπὶ φύλα: cf. Q.S. 6.619 φύλ’ ἀνθρώπων.

διηερῆ πεπότῃται: in Quintus, the adjective διηέριος appears only here and in 11.456 (of a spear) τὸν δ' αἶψα διηερῆ φέρεν οἶμος. Not in Homer. Cf. A.R. 2.227 (of the Harpies) ὄδ αἶψα διηέριαι ποτέονται.

373. Ζηνὶ: see 361 n.

κακῶν ἐπίστοραξ ἔργων: the noun ἐπίστωρ only here in Quintus. As an adjective in 3.203 (of someone who is skilled in hunting in a simile) ἀνδρὶ πολυκμήτῳ μογερῆς ἐπίστορι θήρης. Not in the *Iliad*, only in the *Odyssey* 21.26 (of Heracles; see Russo et al. 151) μεγάλων ἐπίστορα ἔργων. See Appel 1994, 65–6 and Coray 2016, 216–7 for a discussion of the noun ἴστωρ.

374–84: Menelaüs kills various other Trojans

The jealous and raging Menelaüs continues to kill other enemies, as they were the first to break their oaths and rob Helen.

374. Ὡς εἰπὼν δηίοισιν ἀνηλέα τεύχεν ὄλεθρον: the adjective ἀνηλεῆς appears 17x in Quintus and not in Homer. Especially frequent with nouns from the realm of “battle.” Cf. e.g. δημοτῆς (2.580 προλιπόντες ἀνηλέα δημοτῆτα and 11.316 προφυγόντες ἀνηλέα δημοτῆτα), ὄλεθρος (4.528 and 13.374 ἀνηλέα τεύχεν ὄλεθρον), πόλεμος (14.399 ἄλυξαν ἀνηλέος ἐκ πολέμοιο), πότημος (7.127 κῆρας ἀλευόμενοι στυγεράς καὶ ἀνηλέα πότημον, 7.209 ἀνηλέα πότημον ὀπάσασας, 11.280 τεύχον δ' ἀλλήλοισι φόνον καὶ ἀνηλέα πότημον, and 14.423 μητιόωσα βαρὺν καὶ ἀνηλέα πότημον), and κῆρ/ Κῆρ, (10.101 ἀνηλεῖ Κηρὶ εὐκίως, 10.251 ἀνηλεῖ Κηρὶ δαμέντες, and 12.159 ἀλευάμενοι θάνατον καὶ ἀνηλέα κῆρα). See Campbell 1981, 61, Campagnolo 2011, 233, and Ferreccio 2014, 178.

The noun δήιος does not appear in the *Odyssey*, but in the *Iliad* and always in the plural. In Quintus, also in the singular. Cf. e.g. Q.S. 3.180 δήιον εισορόωντες ἀπειρέσιον τρομέεσκον, 11.253–4 οὐ γὰρ ἔην φράσσασθαι ἀνὰ κλόνον οὐτ' ἐπιόντα / δήιον οὐτ' ἄρ' ἔταϊρον, and 13.507 δήιον ὧς ἐρύοντες ἐὰς ἐπὶ νῆας ἄγεσθε. See Tsomis 2018, 123–4 and 202 n.

375–6. μαίνεται γὰρ οἱ θυμὸς ὑπὸ κραδίῃ μέγ' ἀέζων / ζηλήμων: the adjective ζηλήμων 3x in Quintus (cf. 6.33 περὶ ζηλήμονι θυμῷ, 9.348–9

ζηλήμονι νούσῳ / ἀμφιπέση, and here). Only once in Homer (*Od.* 5.118 Σχέτλιοι ἔστε, θεοί, ζηλήμονες ἔξοχον ἄλλων). Cf. Opp. *C.* 3.191 φῦλα δ' ἀελλοπόδων ζηλήμονα πάμπαν ὀνάγρων / πολλαῖσιν τ' ἀλόχοισιν ἀγαλλόμενοι κομόωσι.

θυμὸς ὑπὸ κραδίη: the expression θυμὸς ὑπὸ κραδίη occurs also in Q.S. 9.540 and 14.451. Similar is Q.S. 1.512–3 μαίνετο δέ σφιν / ἴσον θυμὸς Ἄρηι, 2.234 ὃ γὰρ μέγα μαίνετο θυμῷ, 6.32–3 κῆρ / ἐν κραδίη πόρφυρε περὶ ζηλήμονι θυμῷ, 8.173–4 Ὑπὸ κραδίησι δὲ θυμὸς / ἔξεεν, 9.20 θυμὸς ἐνὶ κραδίη μενεαίνει, 10.390–1 κῆρ / ἐν κραδίη μενέαινε, and 11.144–5 μαίνετο δέ σφι / θυμὸς ἐνὶ στήθεσσι. The prepositional phrase ὑπὸ κραδίη appears in Quintus in 5.597, 7.441, 7.540, 8.173, 9.251, 9.540, 10.315, 12.478, and 14.451.

375. μαίνετο: see 85 n.

376. ζηλήμων: a Homeric *hapax legomenon* (see Appel 1994, 30). It appears in *Od.* 5.118 (Calypso to the gods) Σχέτλιοι ἔστε, θεοί, ζηλήμονες ἔξοχα ἄλλων. In Quintus, it appears also with Menelaüs in 6.33 ἐν κραδίη πόρφυρε περὶ ζηλήμονι θυμῷ and in 9.348 with ζηλήμονι νούσῳ.

περὶ φρεσὶ: this prepositional phrase appears 12x in Quintus, 1x in Homer: *Il.* 16.157 (of wolves) ὠμοφάγοι, τοῖσιν τε περὶ φρεσὶν ἄσπετος ἀλκή. More common with the accusative φρένας in e.g. *Il.* 11.89, 13.631, and 17.171. Cf. especially Q.S. 5.416 Αἴαντος μεγάλοιο περὶ φρεσὶ μαινομένοιο. For thorough discussions with further parallels, see Bär 2009, 265–6 and Ferreccio 2014, 31–2.

θαρσαλέησιν: 45x in Quintus, 16x in Homer. See Bär 2009, 391–2 for a discussion of this adjective and the adverb θαρσαλέως.

377. Τρωσὶ: see 19 n.

φρονέσκε: see 84 n. and Wathélet 1973 for a detailed discussion of frequentative forms of -(ε)σκ-*.

τὰ δὴ θεὸς ἐξετέλεσσαν: cf. Q.S. 3.783. A variation of *Il.* 18.79 τὰ μὲν ἄρ μοι Ὀλύμπιος ἐξετέλεσσαν.

378. πρέσβα Δίκη: in lines 13.369–70 (Θέμιν οὐ ποτ' ἄλιτροί / ἀνέρες ἐξαιέονται ἀκήρατον), Menelaüs claims that the goddess Themis legitimizes the killing of Deiphobus. The adjective πρέσβυς appears only here

in Quintus. In Homer of Hera in the formula Ἥρη, πρέσβα θεά, θυγάτηρ (θυγάτερ) μεγάλοιο Κρόνοιο (cf. e.g. *Il.* 5.721, 8.383, 14.194, and 14.243), in *Il.* 19.91 of Ate, in *Od.* 3.452 of Eurydice. See Krieter-Spiro 2018, 96 and Coray 2009, 53. Δίκη as a personification in Quintus here and in 5.46 Δίκη δ' ἐπέδερκετο πάντα.

378–81. Κεῖνοι γὰρ ἀτάσθαλα πρῶτοι ἔρεξαν / ἀμφ' Ἑλένης, πρῶτοι δὲ καὶ ὄρκια πημήναντο, / σχέτλιοι, οἳ ποτε ἄκείνογ' παρ' ἐκ μέλαν αἶμα καὶ ἱρὰ / ἀθανάτων ἐλάθοντο παραιβασίησι νόοιο: for the perjury cf. *Il.* 4.66–7 πειρᾶν δ' ὡς κε Τρῶες ὑπερκύδαντας Ἀχαιοὺς / ἄρξωσι πρότεροι ὑπὲρ ὄρκια δηλήσασθαι and 4.157 ὡς σ' ἔβαλον Τρῶες, κατὰ δ' ὄρκια πιστὰ πάτησαν (see Coray et al. 2017, 40 and 79). The end of the city is depicted as justified because the Trojans were responsible for the war on account of having breached their oaths. In contrast, Deiphobus wants the gods to take revenge, claiming he is in the right (cf. Verg. *A.* 6.529–30 *di, talia Grais / instaurate, pio si roenas ore reposco*). A similar “retrospective prolepsis” appears in Q.S. 13.471–7 πᾶσα δ' ἄρ' ἡ τὸ πάροιθε πανόλβιος ἐν πυρὶ Τροίη / καίεται οὐδὲ θεῶν τις ἐελδομένοισιν ἄμυνε. / Πάντα γὰρ ἄσχετος Αἴσα βροτῶν ἐπιδέρκεται ἔργα· / καὶ τὰ μὲν ἀκλέα πολλὰ καὶ οὐκ ἀρίδηλα γεγῶτα / κυδῆεντα τίθησι, τὰ δ' ὑπόθι μείονα θηκε· / πολλάκι δ' ἐξ ἀγαθοῖο πέλει κακόν, ἐκ δὲ κακοῖο / ἐσθλὸν ἀμειβομένοιο πολυτλήτου βιότοιο. See Schmitz 2007, 71–3 and 471–3 n.

378–9. ἔρεξαν / ἀμφ' Ἑλένης: cf. Q.S. 12.548 ἀμφ' Ἑλένης καὶ Κῆρες ἀμείλιχοι αἰσσοῦσι and 13.519 ἀμφ' Ἑλένης ὄσ' ἔρεξεν. For Helen see 356 n.

379. ὄρκια πημήναντο: the noun ὄρκιον occurs only here in Quintus. Very often in Homer, especially in *Il.* 3. Cf. the oath in 3.264–301 (especially 298–301 Ζεὺ κύδιστε μέγιστε, καὶ ἀθάνατοι θεοὶ ἄλλοι, / ὀπότεροι πρότεροι ὑπὲρ ὄρκια πημήνειαν, / ὧδέ σφ' ἐγκέφαλος χαμάδις ῥέει ὡς ὄδε οἶνος, / αὐτῶν καὶ τεκέων, ἄλοχοι δ' ἄλλοισι δαμείην) and again mentioned by Agamemnon in 4.158–9 οὐ μὲν πως ἄλιον πέλει ὄρκιον αἶμά τε ἀρνῶν / σπονδαί τ' ἄκρητοι καὶ δεξιάι, ἧς ἐπέπιθμεν. The verb πημαίνω only here in Quintus, too. In Homer also in *Il.* 15.41–2 (Hera to Zeus) μὴ δι' ἐμὴν ἰότητα Ποσειδάων ἐνοσίχθων / πημαίνει Τρῳᾶς τε καὶ Ἔκτορα and 24.781 (of Achilles) μὴ πρὶν πημανέειν, πρὶν δωδεκάτη μόλη ἠώς. Cf. also Hes. *Th.* 232 and *h.Ap.* 262. See West 1966, 232.

380. σχετίλοι: see 16 n. Tryph. 640–2 uses this adjective in order to describe Neoptolemus’ deeds: σχετίλιος, ἧ μὲν ἔμελλε καὶ αὐτῷ πότμος ὁμοῖος / ἐσπέσθαι παρὰ βωμὸν ἀληθέος Ἀπόλλωνος / ὕστερον.

μέλαν αἷμα: on the combination μέλαν αἷμα see 139 n.

ἱρά: in the meaning of “sacrifice” in Quintus only here and in 5.361–2 (of Athena) κήδετο γὰρ φρεσὶν ἧσι πολυτλήτου Ὀδυσῆος / ἱρῶν μνωομένη . In the *Iliad* in 2.420, 9.357, 11.707, and 16.658. See Brügger 2016, 282.

381. παραιβασίησι: only occurs here in Quintus. Not in Homer. The epic form of παραβασία or παράβασις. Homer has ὑπερβασίη (cf. e.g. *Il.* 3.107, 16.18, 23.589, *Od.* 3.206, 13.193, 22.64, and 22.168).

382. Ἐριννύες: in the plural in Quintus besides here in 1.29 σμερδαλέας θυέεσσιν Ἐριννύας ἰλάσσηται, 3.168–9 ἀλλ’ ἅμα πάντες / τίσετε αἰνὸν ὄλεθρον Ἐριννύσιν ἡμετέρησιν (carrying out curses as in *Il.* 9.454–56, 9.571–2, *A. Eu.* 421, and *S. Aj.* 835–44), 5.31 Ἐρις σὺλομένη καὶ Ἐριννύες ὄβριμόθυμοι (cf. James/Lee 2000, 48 for the Erinyes in the context of war; also in 11.9 ἀργαλέησιν Ἐριννύσιν εἴκελαι ἄντην), 5.454 ἧχι θοαὶ ναῖουσιν Ἐριννύες (as living in the netherworld as in *Il.* 9.571–2; cf. *A. Eum.* 395–6), 5.471 μητιῶνται Ἐριννύες ἀνθρώποισιν, and 12.547 οὔνεκ’ Ἐριννύες ἄμμι γάμου κεχολωμένοι αἰνοῦ. Singular in 8.243 and 10.303 (see Tsomiris 2018, 176–7). Otherwise they vouch for oaths (*Il.* 19.259–60 and *H. Op.* 803–4), bring madness or blindness (*Od.* 15.233–4, *A. Eu.* 329–32, and *Verg. A.* 7.323–53), and punish criminals in the Underworld (*A. Eum.* 273–5, 339–40, *Verg. A.* 6.605–7, and *Il.* 19.259). See Kearns 2011a, Coray 2009, 50–1, and 113–4 with literature.

ἄλγεα τεύχων: for this combination cf. *Q.S.* 7.570 τεύχων ἰχθύσι πῆμα φέρει μένος Ἥφαιστοιο, 9.22 πολὺν χρόνον ἄλγεα τεύχε, 9.95 πῆμα μετ’ ἀνθρώποισιν ὀϊζυροῖσι τετύχθαι, 10.230 ἐπεὶ σφισι πῆμα τέτυξαι, 14.514 τεύχεν ἀμειλίκοισιν ἐπ’ ἄλγεσιν ἄλγεα δαίμων, *Il.* 1.110 ἐκηβόλος ἄλγεα τεύχει, and 13.346 ἐτεύχετον ἄλγεα λυγρά.

383. οἱ μὲν ὄλοντο πρὸ τείχεος, οἱ δ’ ἀνὰ ἄστῳ: it is rather unclear who dies outside the city. For Cf. *Q.S.* 7.365 οἱ δ’ ἀνὰ ἄστῳ, 11.320 πᾶν δ’ ἀνὰ ἄστῳ, *Il.* 3.245 Κήρυκες δ’ ἀνὰ ἄστῳ θεῶν φέρον ὄρκια πιστά, and *Od.* 8.7 ἢ δ’ ἀνὰ ἄστῳ μετῴχετο Παλλὰς Ἀθήνη. In the first line of book 13, the Trojans feast ἀνὰ πολίεθρον.

384. *παρὰ δαιτὶ*: see 4 n.

ἠυκόμοις ἀλόχοισιν: cf. Q.S. 3.301 Πηγασίς ἠυκόμος, 4.50 (of Thetis) κούρης ἠυκόμοιο, 5.72 ἠυκόμοις Χαρίτεσσιν, 6.465 ἠυκόμος Νύμφη, 7.217 (of Hermione) ἠυκόμοιο θυγατρός, and 14.150 (of Helen) Ἀτρείδης ὀάριζε μετ' ἠυκόμοιο γυναικός. In Homer, the adjective ἠυκόμος appears an epithet for various goddesses and Helen, especially in the repeated whole-verse *δίος Ἀλέξανδρος, Ἑλένης πόσις ἠυκόμοιο* (cf. e.g. *Il.* 3.329, 7.355, and 8.82). See 343 n. for further discussion of female epithets.

385–414: Menelaüs and Helen

385–8: Menelaüs' jealousy

389–402: Helen's beauty

403–5: Menelaüs' fake attempt to kill Helen

406–14: Agamemnon' speech

The passage falls into an a-b-a-b structure. In the first part (385–8), Menelaüs is full of jealousy (388 *ζηλημοσύνησι*) at his wife and wants to kill her (388 *ὄρμαινε κτανέειν*). In the second part (389–402), he is stunned by Helen's beauty (393 *θάμβος ἄελπτον*) and is compared to a tree withstanding a storm (395–9a). Cypris (Aphrodite) lets him forget the injustice he had to suffer (399–400 *Ἄφαρ δ' ὄ γε λήσατο πάντων / ὄσσα οἱ ἐν λεχέεσσιν ἐνήλιτε κουριδίοισι*). Then again, he—jokingly—aims at killing his wife (403–5), before his brother Agamemnon persuades him (406–13) to spare Helen. He argues that killing her would render the war unnecessary and that the war was not Helen's fault in the first place. Menelaüs obeys.

Gärtner 2005, 254–5 states that Menelaüs' cunning is highly awkward (*“gänzlich ungeschickt”*) in this passage and hard to understand. Why does Menelaüs trick his comrades in this scene? Questions are raised by Agamemnon's speech, too. His appearance is surprising since he is not mentioned in earlier scenes (the only time he appears in book 13 is in 13.211–2 *Αἴας δ' Ἀμφιμέδοντα, Δαμαστορίδην δ' Ἀγαμέμνων, / Ἴδομενεὺς δὲ Μίμαντα, Μέγης δ' ἔλε Δηιοπίτην*). Gärtner's solution (2010, 254–5) is that Quintus wanted to let both Greek leaders appear in a positive light. Scheijnen 2018, 311 argues that just as in Q.S. 6.32–40, Menelaüs again employs a trick of “reverse psychology” in order to gain the

support of his fellow Greek comrades. In book 6, his aim was to secure the help of his comrades to continue the war. Here, his aim is to hide his now-ceased jealousy in front of his soldiers, who had then fought in vain for ten years. Secretly though, he hopes that he will be restrained.

The story of Menelaüs and Helen is common in Greek literature. The motif appears in two versions: either Menelaüs is impressed by Helen's beauty Cf. *Little Iliad* fr. 28 West 2003 ὁ γῶν Μενέλαος τᾶς Ἑλένας τὰ μάλα παι γυμᾶς παραιδῶν ἐξέβαλ', οἰῶ, τὸ ξίφος, E. *Andr.* 627–31 ἐλὼν δὲ Τροίαν (εἶμι γὰρ κἀνταυθα σοι) / οὐκ ἔκτανες γυναῖκα χειρίαν λαβῶν, / ἀλλ', ὡς ἐσεῖδες μαστόν, ἐκβαλὼν ξίφος / φύλημ' ἐδέξω, προδότιν αἰκάλλων κῦνα, / ἥσσων πεφυκῶς Κύπριδος, ὃ κάκιστε σύ, and Ar. *Lys.* 155–6 ὁ γῶν Μενέλαος τᾶς Ἑλένας τὰ μάλα πα / γυμᾶς παραιδῶν ἐξέβαλ', οἰῶ, τὸ ξίφος, or she escapes to the temple of Aphrodite/Venus, where the goddess intervenes (e.g. Ibycus fr. 296 Page, Schol. Ar. *Lys.* 155, and E. *Andr.* 629–31). Cf. especially Verg. *A.* 2.567–623. Here Aeneas meets Helen alone in the temple of Hestia (567–74). He is overwhelmed by the desire to kill her and draws his sword (575–88), only to be held back by his mother, Venus. She scolds him, points to the potential danger for his family and promises to safeguard him through the city (589–23). Quintus combines both variants. Here Aphrodite saves Helen by holding back Menelaüs, and in addition he is awestruck by her beauty. Triphiodorus tells us nothing about Menelaüs' plans to kill Helen: 630–3 τῷ δ' ἔπετο τρομέουσα δορυκτῆτη παράκοιτις, / ἄλλοτε μὲν χαίρουσα κακῶν ἐπὶ τέρματι μόχθων, / ἄλλοτε δ' αἰδομένη, τοτὲ δ' ὄνέ περ, ὡς ἐν ὄνειρῳ / λαθρίδιον στενάχουσα φίλης μμνήσκετο πάτρης. For the scene in plastic art, see Miguélez-Cavero 2013, 447, for an overview of the history of the motif, see Robert 1923, 1263–4. Cf. also the version in Dict. 14.2, where Ajax the Lesser wants to kill Helen, but Menelaüs, with the help of Odysseus, is able to save her. Cf. also Lelli 2013, 869–70 and Gärtner 2005, 253–4. On Helen in Quintus see Maciver 2011.

385–8: Menelaüs' jealousy

Menelaüs finds Helen in her hiding place. The sight of her rouses his jealousy so much that he feels inclined to kill her.

385. Μενέλαος: see 354 n.

ἐνὶ μυχάτοισιν δόμοιο: for this combination cf. e.g. Q.S. 6.477–9 (of a cave) ἐνὶ μυχάτοισι δὲ πάντα / λαῖνεοι κρητῆρες ἐπὶ στυφελῆσι πέτρῃσιν / αἰζηῶν ὡς χερσὶ τετυγμένοι ἰνδάλλονται and 7.260–1 ὧς ἄρα μυρομένης ἀμφίαχεν αἰπὺ μέλαθρον / πάντοθεν ἐκ μυχάτων (with Tsomis 2018a, 172). In Homer, only in the singular μυχός. Cf. e.g. *Il.* 6.152 μυχῷ Ἄργεος, 17.36 (Euphorbus to Menelaüs) χήρωσας δὲ γυναῖκα μυχῷ θαλάμιο νέοιο, 22.440 (of Andromache) ἀλλ’ ἢ γ’ ἰστὸν ὕφαινε μυχῷ δόμοιο ὑπήλοιο, and 24.675 αὐτὰρ Ἀχιλλεὺς εἶδε μυχῷ κλινίσῃς ἐϋπύκτου.

386. εὔρεν εἶην παράκοιτιν: see 369 n.

ὑποτρομέουσαν ὀμοκλήν: a variation of the Homeric formula ὦς ἔφαθ’, οἱ δὲ ἄνακτος ὑποδείσαντες ὀμοκλήν (*Il.* 12.413, 23.417, and 23.446). Cf. Q.S. 14.44, where it is Helen again, this time fearing the Greeks on her way to the ships: τοῦνεχ’ ὑποτρομέουσα φίλω περιπάλλετο θυμῷ. The verb ὑποτρομέω appears only 3x in Homer (cf. *Il.* 10.95, 20.28, and 22.241), 19x in Quintus (2.534, 3.12, 3.174, 3.235, 4.489, 5.158a, 5.203, 5.394, 6.245, 8.504, 9.101, 9.113, 10.7, 11.398, 12.446, 12.474, 13.386, 13.432, and 14.44). The noun ὀμοκλή appears in Quintus most often in the meaning of “attack” (cf. e.g. 3.219, 3.364, 6.219, 7.515, 7.602, 8.187, 8.385, 8.504, and 9.249) or, as here, “threat” (cf. e.g. 1.280, 5.394, 6.614, 8.479, 12.214, 12.363, 12.446, 14.338, 14.442, 14.567, and 14.631).

387–90. ὃς μιν ἀθρήσας / ὄρμηγε κτανέειν ζηλημοσύνησι νόοιο, / εἰ μὴ οἱ κατέρυξε βίην ἐρόεσσ’ Ἀφροδίτη / ἢ ῥά οἱ ἐκ χειρῶν ἔβαλε ξίφος, ἔσχε δ’ ἐρωήν: these *Beinahe-Episoden* (Nesselrath 1992) appear in Quintus just as in all Greek and Roman epic. According to Nesselrath (1992, 2), a *Beinahe-Episode* is an episode in which the poet “die von ihm geschilderte Handlung einen unerwarteten [...] Weg nehmen lässt und dem Leser bzw. Hörer damit den Blick auf eine überraschende neue Handlungsperspektive eröffnet – bevor er diesen Vorgang abbricht [...].” Interesting for us are similar passages in which a divine entity intervenes. Cf. Q.S. 1.689–91 (when Ares wants to destroy the Myrmidons) Καὶ νύ κε Μυρμιδόνεσσι πολύστονον ὤπασεν ἦμαρ, / εἰ μὴ μιν Ζεὺς αὐτὸς ἀπ’ Οὐλύμποιο φόβησε / σμερδαλέης στεροπῆσι καὶ ἀργαλέοισι κεραυνοῖς, 3.752–3 (Achilles’ grieving horses are about to depart from Troy) Καὶ νύ κεν αἴψ’ ἐτέλεσαν ὄσα σφίσι μῆδετο θυμός, / εἰ μὴ σφεας κατέρυξε θεῶν νόος, 5.359–60 (when Ajax the Greater ponders on taking revenge on

Odysseus and the Greeks) Καὶ τὰ μὲν ὧς ὄρμαινε, τὰ δὴ τάχα πάντ' ἐτέλεσσαν, / εἰ μὴ οἱ Τριτωνὶς ἀσχετον ἔμβαλε Λύσσαν, 9.403–5 (when Philoctetes wants to kill Odysseus and Diomedes) Καὶ νύ κεν αἴψ' ἐτέλεσσαν ἅ οἱ θρασὺς ἤθελε θυμός, / εἰ μὴ οἱ στονόεντα χόλον διέχευεν Ἀθήνη / ἀνέρας εἰσορόωντος ὀμήθεας, and 12.395–6 (when Calchas almost successfully warns the Trojans) Καὶ νύ κέ οἱ πεπίθοντο καὶ ἐξήλυξαν ὄλεθρον, / εἰ μὴ Τριτογένεια κοτεσσαμένη περὶ θυμῷ. For further scenes see Nesselrath 1992, 53–66.

387. ἀνδρὸς κουριδίτιο: the adjective κουριδίτιος appears 16x in Quintus, 4x in book 13 (cf. lines 387, 400, 404 as a noun, and 410). Also in Q.S. 1.114, 5.525, and 9.339. In the *Iliad*, we find the combination κουριδίτιος πόσις (5.414) and 5x κουριδίτη πόσις (1.114, 7.392, 11.243, 13.626, and 19.298). See Latacz et al. 2000, 68 and Coray 2009, 131.

θρασύφρονος: 15x in Quintus, mainly with Achilles (1.4, 1.766, 3.461, and 5.5) and Neoptolemus (7.431, 7.689, and 7.708), as well as with Aeneas (11.325 and 11.440), Hercules (6.292), Penthesileia (1.122), and Sthenelus (4.582). Cf. also Opp. *H.* 1.112 λάβρακές τ' ἀμῖαι τε θρασύφρονες ἦδ' ἐχρέμητες, Opp. *C.* 3.51 θρασύφρονα θυμὸν ἐλίσσων, and 3.296 πρῶτα μὲν ὄν καλέουσι θρασύφρονα τοξευτῆρα. It does not appear in Homer, but cf. ἄφρων (*Il.* 24.157; *Od.* 8.209), δαῖφρων (*Il.* 2.23, 6.162, 15.365, and *h.Cer.* 359), κρατερόφρων (*Il.* 14.324 and *Od.* 11.299) and ὀλοόφρων (*Il.* 2.273, 15.630, 17.21, and *Od.* 1.52) Further adjectives on -φρων in Quintus are ἀεσίφρων (2.83, cf. *Il.* 20.183, 23.603, *Od.* 21.302, Hes. *Op.* 315, 335, 646 and Nonn. *D.* 1.147), ἀταλάφρων (12.107 and 13.122), ἐπίφρων (14.112), ἐχέφρων (6.580 and 10.9), κακόφρων (4.527), κρατερόφρων (13.469), μεγαλόφρων (6.86), μελίφρων (10.33), ὀλοόφρων (3.425 and 5.405), ὁμόφρων (5.547), πιτυτόφρων (14.630), πολύφρων (1.727), and πυκινόφρων (5.98). For a detailed analysis of this adjective, see Bär 2009, 150–1 and Tsomis 2018a, 257–8.

388. ὄρμαινε κτανέειν: cf. Q.S. 5.359–60 (where Ajax the Greater ponders taking revenge on Odysseus and the Greeks) Καὶ τὰ μὲν ὧς ὄρμαινε, τὰ δὴ τάχα πάντ' ἐτέλεσσαν, / εἰ μὴ οἱ Τριτωνὶς ἀσχετον ἔμβαλε Λύσσαν and 38 n.

ζήλημοσύνησι: a *hapax legomenon*. Cf. the noun ζήλος in Q.S. 6.37, 9.344, 10.298, 10.489, and 13.391 (see n.), as well as the adjective

ζηλήμων in *Od.* 5.118 (Calypso to the gods) Σχέτλιοί ἐστε, θεοί, ζηλήμονες ἔξοχον ἄλλων.

389–402: *Helen's beauty*

Aphrodite restrains Menelaüs' anger and kindles desire in him. He drops his sword and stands motionless like a dried-out tree unmoved by the blowing winds.

389. ἐρόεσσ' Ἀφροδίτη: the adjective ἐρόεις only here in Quintus, not in Homer. In Hes. *Th.* 245 (in the catalog of the Nereids) Κυμοθόη Σπειώ τε Θοή θ' Ἀλή τ' ἐρόεσσα, *h.Ven.* 263 (of Nymphs and Hermes) μίσγοντ' ἐν φιλότῃ μυχῶ σπειων ἐροέντων, and *h.Merc.* 31 (to the tortoise) χαῖρε φυῖν ἐρόεσσα. On Aphrodite see 343 n.

390. ἐκ χειρῶν ἔβαλε ξίφος, ἔσχε δ' ἐρωήν: cf. Q.S. 1.601–2 (of the dying Penthesileia) ὠρμηnen δ' ἦ χειρὶ μέγα ξίφος εἰρύσσασα / μείναι ἐπεσσυμένοιο θοοῦ Ἀχιλῆος ἐρωήν. In Q.S. 9.15, the noun ἐρωή appears in the meaning “break” as in *Il.* 16.302 and 17.761 (πολέμου δ' οὐ γίγνεται ἐρωή). One is reminded of the scene *Il.* 1.197–200 στῆ δ' ὀπιθεν, ξανθῆς δὲ κόμης ἔλε Πηλεΐωνα / οἴω φαινομένη· τῶν δ' ἄλλων οὐ τις ὄρατο· / θάμβησεν δ' Ἀχιλεὺς, μετὰ δ' ἐτρέπετ', αὐτίκα δ' ἔγνω / Παλλάδ' Ἀθηναίην· δεινῶ δέ οἱ ὄσσε φάανθεν. Here Athena holds back Achilles, who is pondering killing Agamemnon (see Latacz et al. 2000, 89–90). Similar is also E. *Andr.* (Peleus to Menelaüs) 629–31 ἀλλ' ὡς ἐσεῖδες μαστόν, ἐκβαλὼν ξίφος / φίλημ' ἐδέξω, πρόδοτιν αἰκάλλον κύνα / ἥσσω πεφυκῶς Κύπριδος, ὃ κάκιστε σύ and Verg. *A.* 2.589–620, where Venus hinders Aeneas from killing Helen. For ξίφος see 153 n.

391–2. τοῦ γὰρ ζῆλον ἐρεμνὸν ἀπώσατο καὶ οἱ ἔνερθεν / ἠδὺν ἐφ' ἴμερον ὄρσε κατὰ φρενὸς ἠδὲ καὶ ὄσσων: very similar is Priam and Achilles in *Il.* 24.507–8 Ὡς φάτο, τῷ δ' ἄρα πατρὸς ὑφ' ἴμερον ὄρσε γόοιο· / ἀνάμενος δ' ἄρα χειρὸς ἀπώσατο ἦκα γέροντα. See notes below.

391. ζῆλον ἐρεμνόν: cf. ζηλημοσύνησι in line 388. The noun does not appear in Homer. In Quintus in 6.37 (with regard to Menelaüs) οὐ γάρ τι ζήλοιο πέλει στυγερώτερον ἄλλο, 10.298 (of Oinone) ζήλοιο λυγροῦ μεμνημένη, and 10.489 (of Oinone's and Paris' tombstones) ζῆλον ἐπ' ἀλλήλοισιν ἔτι στονόεντα φέρουσαι. The adjective in Quintus with a vari-

ety of nouns (Κῆρες 1.651, 3.266, and 11.151, γαῖα 9.311, νόξ 14.505, λαῖλαψ 14.585, and λίνον 2.372).

ἀπόσατο: in Homer, the usage oscillates between gentleness: *Il.* 24.508 (Achilles and Priam) ἀψάμενος δ' ἄρα χειρὸς ἀπόσατο ἦκα γέροντα and aggression: *Il.* 6.62–3 (Menelaüs and Adrastus) ὁ δ' ἀπὸ ἔθεν ὠσατο χειρὶ / ἦρω Ἄδρηστον. See Brügger 2009, 182 for literature.

392. ἦδὸν ἐφ' ἕμερον ὄρσε: cf. *Il.* 23.108, 23.153, and 24.507 ὑφ' ἕμερον ὄρσε γόιοιο. Elsewhere, the stock epithet for ἕμερος is γλυκύς (*Il.* 3.139, 3.446, and 14.328; see Krieter-Spiro 2009, 60). The noun ἕμερος appears in Quintus only here and in 5.71–2 as a personification: τὴν δ' ἕμερος ἀμφεποῦτο / μειδιώσ' ἐρατεινὰ σὺν ἠυκόμοις Χαρίτεσσιν. See James/Lee 2000, 59.

κατὰ φρενὸς ἠδὲ καὶ ὄσσων: a variation of the Homeric κατὰ φρένα καὶ κατὰ θυμόν (e.g. *Il.* 1.193, 4.163, 5.671, 6.447, 8.169, 11.411, 15.163, 17.106, 18.15, 20.264, *Od.* 4.120, 5.365, 5.424, and 6.118; cf. *Il.* 15.61 κατὰ φρένας). Cf. Q.S. 5.451 (Athena and Ajax the Greater) Καὶ τότε οἱ Τριτωνὶς ἀπὸ φρενὸς ἠδὲ καὶ ὄσσων / ἐσκέδασε<v> Μανίην βλοσυρὴν πνεύουσαν ὄλεθρον and *Od.* 4.187 μνήσατο γὰρ κατὰ θυμόν ἀμύμονος Ἄντιλόχοιο. In Quintus similarly in 7.725 ἐν δὲ οἱ ἦτορ / ἀμφασίη βεβόλητο κατὰ φρένας, 10.365 εἰσέτι που μέμνητο κατὰ φρένας ὄσσα πάροιθεν, 10.455 μνησαμένη κατὰ θυμόν ἀμύμονος Ἐνδυμίωνος, 14.41–2 Ἐν δὲ οἱ ἦτορ / ἄσπετα προφύρεσκε κατὰ φρένα, 14.174 κατὰ θυμόν ἀνεμνήσαντο γάμοιο, and 14.205 μνωμένῳ κατὰ θυμόν.

393. Τῷ δ' ἄρα θάμβος ἄελπτον ἐπήλυθεν: cf. Q.S. 9.355 (the Greek delegation when meeting Philoctetes in his cave) ἄρα σφισι θάμβος ἐπήλυθε. In the *Iliad*, only θάμβος ἔχειν (cf. 3.342, 4.79, 23.815, and 24.482; see Krieter-Spiro 2009, 124–5). In the *Odyssey*, once in θάμβος δ' ἔλε πάντας Ἀχαιοὺς (3.372). See Lateiner 1995, 45 “a sudden cessation of word and motion.” Again strongly reminiscent of *Il.* 1.199 θάμβησε δ' Ἀχιλεὺς (see 390 n.).

The adjective ἄελπτος only here in Quintus, as an adverb in 4.20–2 (of the Trojans seeing Achilles' pyre) Νῦν πάντεσσιν ἄελπτον ἀπ' Οὐλύμπιο Κρονίων / ἡμῖν ὠπασε χάρμα λλαιομένοισιν ἰδέσθαι / ἐν Τροίῃ Ἀχιλῆα δεδουπότα. Not in Homer, only the verb ἄελπτεῖν in *Il.* 7.310

ἀελπτέοντες σόον εἶναι. Otherwise in e.g. *h.Cer.* 219, B. 3.29, Hdt. 1.111.a.2, S. *Aj.* 715, A. *Supp.* 357 and 987, and E. *Supp.* 784.

394. κάλλος ἰδῶν ἀρίδηλον: the adjective ἀρίδηλος with a variety of nouns in Quintus (5.648 ἀνήρ, 5.131 ἀστήρ, 14.442 ὄμοκλή, 1.882 and 7.160 σῆμα). Not in Homer, only the form ἀρίζηλος (cf. e.g. *Il.* 2.318, 18.219, and 18.519; see Kaimio 1977, 34–5 and Coray 2016, 92). Cf. also A.R. 3.958–9 (of Sirius) ὃς δὴ τοι καλὸς μὲν ἀρίζηλός τ' ἐσιδέσθαι / ἀντέλλει, μήλοισι δ' ἐν ἄσπετον ἦκεν οἰζύν and 4.727–8 (of Circe and Medeia) πᾶσα γὰρ Ἡελίου γενεὴ ἐρίδηλος ιδέσθαι / ἦεν. See Bär 2009, 210–3 for an extensive treatment of adjectives on ἀρι- and ἐρι-.

ἐπὶ ξίφος αὐχένι κῦρσαι: cf. *Il.* 23.821 (Telamon fighting Ajax the Greater) αἰὲν ἐπ' αὐχένι κῦρε φαεινοῦ δουρὸς ἀκοκῆ. For ξίφος see 153 n.

395–8. ἀλλ' ὥσ τε ξύλον αἶον ἐν οὔρει ὑλήεντι / εἰστήκει, τὸ περ οὔτε θοαὶ Βορέας θύελλαι / ἐσσύμεναι κλονέουσι δι' ἠέρος οὔτε Νότιο· / ὧς ὁ ταφῶν μένε δηρόν: the simile is a variation of *Il.* 12.131–4 (Polypoetes and Leonteus) τῶ μὲν ἄρα προπάροιθε πυλάων ὑψηλάων / ἔστασαν ὡς ὅτε τε δρύες οὔρεσιν ὑπικάρηνοι, / αἶ τ' ἄνεμον μίμνουσι καὶ ὑετὸν ἤματα πάντα / ρίζησιν μεγάλῃσι διηνεκέεσσ' ἀραρυῖαι.

395. ξύλον αἶον: the adjective in Quintus otherwise always with λήιον (cf. e.g. 3.375, 5.58, 11.170, and 14.75; see James/Lee 2000, 56). Cf. also *Il.* 23.327 (the turning mark for the chariot race) ἔστηκε ξύλον αἶον.

395–6. ἐν οὔρει ὑλήεντι / εἰστήκει: cf. Q.S. 8.167, where Neoptolemus withstands a stone being thrown by Eurypylus: ἀλλ' ἄτε πρῶν εἰστήκει ἀπείριτος οὔρει μακρῷ. For the adjective ὑλήεις see 69 n.

396–7. θοαὶ Βορέας θύελλαι / ἐσσύμεναι κλονέουσι: cf. Q.S. 11.228 ἐκ Βορέας θυέλλης, 14.501 ἀργαλαί γὰρ ἐπεκλονέοντο θύελλαι, and 14.596 θοαὶ σκεδάσαντο θυέλλαι. On the adjective θοός see 39 n., on the north wind Boreas especially Graf et al. 2000, 129, West 1978, 297 for further parallels, and Mackie 2011.

397. κλονέουσι: see 55 n.

Νότιο: see 484 n.

398. μένε δηρόν: cf. *Il.* 2.297–8 (Odysseus to the Greeks) ἀλλὰ καὶ ἔμπης / αἰσχρόν τοι δηρόν τε μένειν κενεόν τε νέεσθαι.

ὑπεκλάσθη δέ οἱ ἀλκή: see 206 n. and 195 n. for the noun ἀλκή.

399. παράκοιτιν: see 369 n.

λήσατο πάντων: see 250 n.

400. ἐν λεχέεσσιν: cf. Q.S. 1.136, 1.293, 5.400, 5.528, 13.455, and 14.237. In the *Iliad*, in 18.352, 22.87, 24.600, and 24.720. In Quintus, always in the meaning of bed, in Homer also in the meaning of “bier” (e.g. *Il.* 24.589 and 24.720 and *Od.* 24.44). See 27 n.

ἐνήλιτε: < ἐναλιταίνειν. In Quintus only here and in 14.436 (Ajax the Lesser raping Cassandra) υἱὸς Ὀίλῆος μέγ’ ἐνήλιτεν, οὐδ’ ἐλέαιρε / Κασσάνδρην. Not in Homer. Synonymous with ἀλιταίνειν (Q.S. 1.32, 5.595, 9.509, and 9.519).

κουριδίοισι: see 387 n.

401. ἡμάλδυνε: see 12 n.

θεῆ Κύπρις: see 326 n.

402. ἀθανάτων δάμνησι νόον θνητῶν τ’ ἀνθρώπων: one of the seven lines in Quintus that end on three spondees. The others are 1.135, 5.45, 5.472, 9.70, 12.304, and 12.314. See Bär 2009, 398.

403–5: Menelaüs’ fake attempt to kill Helen

Menelaüs picks up his sword again and rushes at his wife in order to mislead his comrades.

403. θοὸν ἄορ: on θοός see 39 n. and 185 n. Used synonymously in Greek epic with the alternatives φάσγανον and ξίφος.

αὔτις: see 65 n.

404. κουριδίη: see 387 n.

ἐπόρουσε: just as in Homer, in Quintus most often this verb means “to spring at.” It also appears in the collocation νῦξ ἐπόρουσε (cf. Q.S. 5.659, 6.166, and 6.645).

405. δόλω δ' ἄρ' ἔθελγεν: cf. *Il.* 21.604 (Apollo beguiling Achilles) δόλω δ' ἄρ' ἔθελγεν Ἀπόλλων. The verb θέλω occurs 3x in Quintus: in 1.136 of dreams that deceive humans, in 3.499-500 of Zeus (ψευδέσσι λόγοισι / θέλγεις, and here. 24x in Homer, where it is in the *Iliad* mostly the gods who deceive humans (cf. e.g. *Il.* 12.255, 13.435, 15.322, 15.594, and *Od.* 16.298). In the *Odyssey*, it appears mostly with Circe, but also with the Sirens (12.40 and 12.44), as well as with Odysseus (17.514 and 17.521). See Pucci 1987, 193-5 and Parry 1992, 24-5.

δόλω: see Scheijnen 2018, 231-8 for a detailed discussion on the terms δόλος, μῆτις, and λόχος in the *Iliad*, the *Odyssey*, the *Argonautica*, the *Posthomerica*, and in Triphiodorus.

Ἀχαιοῦς: for the Greeks see 15 n.

406-14: Agamemnon's speech

Agamemnon restrains his brother's attempt by arguing, that it is not right to kill Helen because they have endured so much for her. The war was not her fault, but that of Paris.

ἀδελφεός: for Agamemnon see 211 n.

407. μειλιχίους ... παραυδήσας ἐπέεσσι: a variation of the Homeric formula ἔπεσσι τε μειλιχίοισι (*Il.* 9.113 and 10.542) or μειλιχίους ἐπέεσσι (*Il.* 11.137 and 21.339). Cf. also *Il.* 4.256, 6.214, 6.343, *Od.* 9.363, 11.552, 20.165, and 21.192. See Latacz 1966, 139 and Stoevesandt 2008, 81.

The adjective μειλιχίος occurs in Quintus always in the dative plural and always with a noun denoting speech. Cf. Q.S. 5.261 μειλιχίοισι παραυδήσας ἐπέεσσι, 7.37 μειλιχίους μέγ' ἀγνόμενον προσέειπεν, and 12.362-3 ἀμφὶ δὲ μύθοις / μειλιχίους εἴροντο. For the verb παραυδάω cf. Q.S. 1.450 παραυδήσας ἐπέεσσι. See Campbell 1981, 127.

408. ἐτώσια: see 331 n.

409. Ἴσχεο: might resound Calchas' Ἴσχεσθ' from line 13.334. This form 3x in book 3, where Calliope (633) and Poseidon (770 and 779) ask Thetis to stop wailing for her son Achilles. Cf. also *Il.* 1.214 σὺ δ' ἴσχεο, πείθεο δ' ἡμῖν (Athena to Achilles).

Μενέλαε: see 354 n.

410. κουριδίην παράκοιτιν: for the adjective κουριδίος see 387 n., for the noun παράκοιτις see 369 n. This combination does not appear in Homer, but cf. *Il.* 3.53 θαλερὴν παράκοιτιν, 9.590 ἐϋζωνος παράκοιτις, *Il.* 18.184, *Od.* 11.580, and 15.26 κυδρὴ παράκοιτις, *Il.* 19.298 κουριδίην ἄλοχον, *Il.* 21.479, *Od.* 3.451 αἰδοίη παράκοιτις, and *Od.* 15.356 κουριδίης τ' ἄλόχοιο δαίφρονος.

411. ἄλγε' ἀνέτλημεν: cf. Q.S. 2.114 ὄσ' ἄλγε' ἀνέτλη, 3.8 τλήμεναι ἄλγος, 5.596–7 ἄλγεα πόλλ' ἐπιόντα / τλῆναι, 7.638 ἄλγε' ἀνατλάς, and 14.625–6 κακῷ δ' ἐπὶ κύντερον ἄλγος / τλῆσαν. This combination does not appear in the *Iliad*, only in the *Odyssey* (e.g. 5.362 τλήσομαι ἄλγεα πάσχων; cf. also 14.47 ὀππόθεν ἐσσί καὶ ὀππόσα κήδε' ἀνέτλης). Cf. also E. *Ph.* 60 ὁ πάντ' ἀνατλάς Οἰδίπους παθήματα, A.R. 2.179 and 4.1091 πῆματ' ἀνέτλη. See Tsomis 2018a, 342 (“Man bemerke die Alliteration und den Klangeffekt von α, das auf Schmerz hinweist”) for further parallels.

Πριάμῳ: see 80 n.

412–4. Οὐ γάρ τοι Ἑλένη πέλει αἰτίη, ὡς σὺ γ' ἔοιπας, / ἄλλὰ Πάρις ξενίοιο Δῖος καὶ σεῖο τραπέζης / λησάμενος· τῷ καὶ μιν ἐν ἄλγεσι τίσατο δαίμων: the idea that the war is Paris' fault has been emphasized in book 10 of the *Posthomerica* and also in 14.157–8 (Helen to Menelaüs) ἀλλὰ μ' Ἀλεξάνδροιο βίη καὶ Τρῳῖοι υἷες / σεῦ ἀπὸ νόσφιν ἐόντος ἀνηρείψαντο κίοντες (see Maciver 2011, 696–9). Cf. also *Il.* 3.164–5 (Priam to Helen) οὐ τί μοι αἰτίη ἐσσί, θεοὶ νύ μοι αἰτιοὶ εἰσιν, / οἷ μοι ἐφόρμησαν πόλεμον πολὺδακρυν Ἀχαιῶν, Verg. *A.* 2.601–3 *non tibi Tyndaridis facies invisa Lacaenae / culpatvsve Paris, divum inclementia, divum / has evertit opes sternitque a culmine Troiam*, and E. *Tr.* 619–65. Similar is *Il.* 19.86–7 ἐγὼ δ' οὐκ αἴτιος εἰμι, / ἄλλὰ Ζεὺς καὶ Μοῖρα καὶ ἥεροφοῖτις Ἐρινύς. See Coray 20009, 49, Krieter-Spiro 2009, 69–70 with literature and Scheijnen 2018, 222 n163.

412. Ἑλένη: see 356 n.

αἰτίη: the concept of “guilt” appears only five times in the *Posthomerica*. In 5.467, the sheep are not responsible for Ajax the Greater's disgrace and in 5.430 and 5.582 Agamemnon and Odysseus himself claim that it is not the latter's fault that Ajax the Greater committed suicide (on Ajax the Greater in Quintus see Calero Secall 1998a). Lastly in 9.415, it is

stated that it is not the Greeks who are to be blamed for Philoctetes' fate. See Scheijnen 2018, 312 n85. For further discussion of Helen's guilt, see Maciver 2012, 153–177.

413. Πάρις: see 364–5 n.

ξενίοιο Διός: the adjective ξένιος appears only here in Quintus. Cf. *Il.* 13.624–5 Ζηνός ἐριβρεμέτεω χαλεπὴν ἐδείσατε μῆνιν / ξεινίου, ὅς τέ ποτ' ὕμμι διαφθέρσει πόλιν αἰπὴν, *Od.* 9.270–1 Ζεὺς δ' ἐπιτιμήτωρ ἱκετάων τε ξεινών τε, / ξεινίος, ὃς ξεινοῖσιν ἄμ' αἰδοίοισιν ὀπηδεῖ, and *Od.* 14.283–4 ἀλλ' ἀπὸ κείνος ἔρυκε, Διὸς δ' ὀπίζετο μῆνιν / ξεινίου, ὃς τε μάλιστα νεμεσοῦται κακὰ ἔργα. On Zeus see 361 n.

σεῖο τραπεζῆς: cf. Q.S. 7.223 ἐύξεινόν τε τράπεζαν (see Tsomis 2018a, 155–6) and *Od.* 14.158 ξεινή τε τράπεζα.

414. ἐν ἄλγεσι: cf. Q.S. 7.85–6 ἐν ἄλγεσιν οὐ τι ἔοικε / ζωέμεν, *Il.* 24.568 μοι μᾶλλον ἐν ἄλγεσι θυμὸν ὀρίνης, *Od.* 7.212 τοῖσιν κεν ἐν ἄλγεσιν ἰσωσαίμην, and 21.88 κείται ἐν ἄλγεσι θυμός.

τίσατο δαίμων: see 369 n. for further intratextual parallels.

415–29: The rape of Cassandra

415–9: The gods look down on Troy

420–9: The rape of Cassandra by Ajax the Lesser

This short passage falls into two sections. Part one (415–9) describes the gods made sorrowful as they see Troy burning. Only Athena and Hera are rejoicing, for they have met their goal. However, in part two, Athena is not entirely happy since she has to witness Ajax the Lesser raping her priestess Cassandra (420–9). See 415–9 n. and 422 n. for discussion.

415–9: The gods look down on Troy

With the exception of Athena and Hera, who exult at the sight of the burning city, the gods lament Troy. In Quintus, gods cloud themselves in 2.549–50 (Eos) Ἥως δὲ στονάχησε καλυψαμένη νεφέεσσιν, / ἠγλύνθη δ' ἄρα γαῖα, 3.60–1 (Apollo) Ὡς ἄρ' ἔφη, καὶ ἄιστος ὁμοῦ νεφέεσσιν ἐτύχθη / ἠέρα δ' ἐσάμενος στυγερὸν προέηκε βέλεμνον, 4.43–6 (the gods in general) Ἀθάνατοι δὲ κατ' οὐρανὸν ἐστενάχοντο / ὄσσοι ἔσαν Δαναοῖσιν

ἐϋσθενέεσσιν ἄρωγοί, / ἀμφὶ δὲ κρᾶτ' ἐκάλυψαν ἀπειρεσίοις νεφέεσσι /
 θυμὸν ἀκηχέμενοι, 8.252 (Ares; cf. also 8.342 where he breaks out of the
 clouds) ἤερι <γάρ> κεκάλυπτο, and 10.53–5 Τοὺς δ' ἄγεν εἰς ἓνα χῶρον
 Ἔρις μεδέουσα κυδοιμοῦ / οὐ τι φαινομένη· περὶ γὰρ νέφος ἄμφεχεν
 ὦμους / αἱματόεν. In other cases, they cloud heroes or objects. Cf. e.g.
 2.567–9 (Memnon) οἳ δ' ἐπέτοντο / Ἡοῦς ὄβριμον υἷα θοοὶ φορ<έ>οντες
 Ἄηται / τυτθὸν ὑπὲρ γαίης δνοφερῆ κεκαλυμμένον ὄρφνη, 2.580–2 (the
 Ethiopians) ὡς οἳ γε προλιπόντες ἀνηλέα δημοτῆτα / λαιψηροῖς ἐφέποντο
 μέγα στενάχοντες Ἄηταις / ἀχλύι θεσπεσίη κεκαλυμμένοι, 2.625–7 (the
 stars) συνάχυντο δ' ἀμβροσίη Νυξ / παιδὶ φίλῃ καὶ πάντα κατέκρυφεν
 Οὐρανὸς ἄστρα / ἀχλύι καὶ νεφέεσσι φέρων χάριν Ἥριγενεΐη, 8.443–5
 (Troy) Ἥ ῥά μέγα στενάχων Γανυμήδεος ἀγλαὸν ἦτορ. / Καὶ τότε ἄρα Ζεὺς
 αὐτὸς ἀπειρεσίοις νεφέεσσι / νωλεμέως ἐκάλυψε κλυτὴν Πριάμοιο πόληα,
 and 11.289–91 Καὶ τότε ἄρ' Αἰνείαν ἐρικυδέα δῖ' Ἀφροδίτῃ / αὐτὴ ἀπὸ
 πτολέμοιο καὶ οὐλομένης ὑσμίνης / ἦρπασεν ἐσσυμένως, περὶ δ' ἠέρα
 χεύατο πουλύν. Similar also is the scene at the end of book 13, when
 Electra covers herself in sorrow. Cf. 13.551–4 ἧς εἵνεκά φασι καὶ αὐτὴν /
 Ἥλέκτρην βαθύπεπλον ἐδὸν δέμας ἀμφικαλύψαι / ἀχλύι καὶ νεφέεσσιν
 ἀνηναμένην χοροῦ ἄλλων / Πληιάδων αἰ δὴ οἱ ἀδελφειαὶ γεγάασιν.

A similar scene can be found in *Il.* 20.149–50, when Poseidon and the other gods cover themselves in a cloud in order to watch the battle: ἔνθα Ποσειδάων κατ' ἄρ' ἔζετο καὶ θεοὶ ἄλλοι, / ἀμφὶ δ' ἄρ' ἄρηκτον νεφέλην ὄμοισιν ἔσαντο. In the *Aeneid* (2.604–6; see Horsfall 2008, 438 with literature), Venus removes a cloud from Aeneas so that he can see the destruction of his city: *aspice (namque omnem, quae nunc obducta tuenti / mortalis hebetat visus tibi et umida circum / caligat, nubem eripiam.* On gods in the *Posthomeric*, see Wenglinsky 1999, Wenglinsky 2002, Carvounis 2008 and Bär 2016.

415. ὃ δ' αἴψ' ἐπίθησε: cf. Q.S. 7.156, 9.215 ὃ γ' αἴψ' ἐπίθησε, and 10.263 Ὅ δ' ἄρ' αἴψα θεοπροπῆσι πιθήσας. A variation of the Homeric ὃ δ' ἄρ' οὐκ ἀπίθησε (cf. e.g. *Il.* 3.120 and 8.319). Also in Q.S. 3.702 Αἴολος οὐκ ἀπίθησε and 14.480 (Poseidon) αὐτὰρ ὃ γ' οὐκ ἀπίθησε. On obeying commands in the *Iliad*, see Latacz et al. 2000, 126.

ἐρικυδέα Τροίην: for this combination cf. Q.S. 1.26 τοῦνεκ' ἄρα Τροίης ἐρικυδέος ἵκετο γαῖαν, 1.784 ποτὶ ἄστῳ φέρειν ἐρικυδέος Ἴλου, 4.23 Τρώων

ἐρικυδέα φῦλα, and 8.432 λιπὼν ἐρικυδέα Τροίην. See Bär 2009, 188–9. For the adjective ἐρικυδῆς see 336 n.

416. κυανέοις νεφέεσσι καλυψάμενοι: for this combination cf. Q.S. 2.194 κυανέοις νεφέεσιν ἔοικότες (see Campagnolo 2011, 166), 2.549–50 Ἦὼς δὲ στονάχησε καλυψαμένη νεφέεσιν, / ἠγλύνθη δ' ἄρα γαῖα, 2.569 τυτθὸν ὑπὲρ γαίης δνοφερῆ κεκαλυμμένον ὄρφνη, 2.582 ἀγλύι θεσπεσίη κεκαλυμμένοι, 4.45 ἐκάλυψαν ἀπειρεσίοις νεφέεσσι, 7.673 καλυψαμένη δέμας ὄρφνη, 8.444–5 Καὶ τότε ἄρα Ζεὺς αὐτὸς ἀπειρεσίοις νεφέεσσι / νωλεμέως ἐκάλυψε κλυτὴν Πριάμοιο πόλῃα, 8.448 ταρφέσι γὰρ νεφέεσσι διηνεκέως κεκάλυπτο, 9.292–3 καλυψάμενος νεφέεσσι / Λητοΐδης, and 10.466–7 ἀλλὰ καλυψαμένη πέρι φάρει καλὰ πρόσωπα / αἶψα πυρῆ ἐνέπαλτο (for the *tnesis* cf. also *Il.* 10.201 and 13.415). See also 552 n.

The adjective κυάνεος appears with a variety of nouns in Quintus: cf. 1.355 and 8.380 λαῖλαψ, 10.256, and 14.43 ναῦς, 2.496 and 4.63 γαῖα (see Ferreccio 2014, 262). Cf. *Il.* 16.66–7 εἰ δὴ κυάνεον Τρώων νέφος ἀμφιβέβηκε / νηυσὶν and 23.188 τῷ δ' ἐπὶ κυάνεον νέφος ἦγαγε Φοῖβος Ἀπόλλων (see Brügger 2016, 47). Keydell 1963, 1290 (followed by James 2004, ad loc.) thinks that the gods cloud Troy and not themselves (after Verg. *A.* 2.604–6 *namque omnem, quae nunc obducta tuenti / mortalis hebetat visus tibi et umida circum / caligat, nubem eripiam*).

γοάσκον: see Wathelet 1973 and 3 n. for a detailed discussion on frequentative forms on -(ε)σκ-*

417. νόσφιν ἐνπλοκάμου Τριτωνίδος ἠδὲ καὶ Ἥρης: the name Tritonis for Athena does not appear in Homer, 8x in Quintus (cf. 1.179, 5.360, 5.451, 6.146, 12.152, 12.237, and 13.435). It is commonly associated with Tritonis, a lake in Libya (cf. E. *Ion.* 871–3), to a river Triton in Boeotia (Paus. 9.33.7), or to a spring in Arcadia with the name Tritonis, but see Schein 2011c for the etymology from *tritos*, “third.” See Livrea 1973, 91–2, Poortvliet 1991, 53, and Ferreccio 2014, 307 n435 for further parallels. Related is the by-word Τριτογένεια (e.g. *Il.* 4.515, 8.39, 22.183, and Hes. *Th.* 895; in Q.S. 1.128, 1.289, 3.533, 7.143, 9.484, 10.353, 11.294, 12.377, 12.396, 13.420, and 14.547). See 420 n.

Athena and Hera, the archenemies of the Trojans in the *Iliad* and the *Posthomeric* (cf. especially *Il.* 20.313–7), are already pleased when the Trojans pull the horse into the city in Q.S. 12.438–9 ὑπόθι δ' Ἥρη /

τέρπετ', Ἀθηναίη δ' ἐπεγήθεε (they help even more in Tryph. 330–9). Athena further encourages the Greeks in 1.289–90, 1.512–4, and 7.142–4, prevents a direct battle between Ares and Neoptolemus in 8.340–58, helps Odysseus and Diomedes fetch Philoctetes (esp. 9.403–5, 9.436–7, and 9.483–5), assists in building the wooden horse (esp. 12.104–16 and 12.147–8), and blinds Laocoön and kills his sons (12.395–422 and 12.444–99). Hera scolds Apollo for killing Achilles in 3.129, complains to Zeus for helping the Trojans in 4.48, rejoices over the injured Paris in 10.334, and gives Sinon strength in 12.373. Cf. also Verg. *A.* 2.612–4 *hic Iuno Scaeas saevissima portas / prima tenet sociumque furens a navibus agmen / ferro accincta vocat*. On Hera in Homer, see O'Brien 1993 and Graf 2011a. For the adjective ἐνπλόκαμος see 343 n.

418. μέγα κυδιάασκον ἀνὰ φρένας, εὔτ' ἐσίδοντο: cf. Q.S. 1.54 (see Bär 2009, 236–8), 1.205, 2.202, and 10.469 θάμβεον, εὔτ' ἐσίδοντο, 6.128 and 6.295 ἐγήθεον, εὔτ' ἐσίδοντο, 9.355 θάμβος ἐπήλυθεν, εὔτ' ἐσίδοντο.

For the verb κυδιάω cf. Q.S. 1.46 μέγ' ἔγγει' κυδιώσα and 13.279 ᾧ ἔπι κυσιάασκον ἀπείριτον. See 279 n. and Bär 2009, 417–20. Cf. also Tryph. 566 ἴαχε δὲ γλαυκῶπις ἐπ' ἀκροπόλῃος Ἀθήνη. On the connection between visual perception and joy, see Fernández Contreras 1996 and Wathelet 1973 and 3 n. for a detailed discussion on frequentative forms on -(ε)σκ-*

ἀνὰ φρένας: this prepositional phrase appears also in e.g. Q.S. 1.103, 3.57, 9.104, 10.477, 14.232, and 14.428 and ἀνὰ φρένα in 4.484. In Homer only *περὶ φρένας* (cf. *Il.* 10.139, 11.89, 13.631, 17.171, and *Od.* 9.362). For the phrase *περὶ φρεσίν* see Ferreccio 2014, 31–2.

419. περθόμενον κλυτὸν ἄστν: cf. Q.S. 9.280 πέρσωμεν κλυτὸν ἄστν. Cf. also *Il.* 2.374, 4.291, and 13.816 χερσὶν ὑφ' ἡμετέρῃσιν ἀλοῦσά τε περθομένη τε. See 511 n. for the adjective κλυτός.

ἄστν θεηγενέος Πριάμοιο: see 80 n.

420–9: *The rape of Cassandra by Ajax the Lesser*

Eventually, even Athena begins to cry because Ajax the Lesser rapes Cassandra. Unable to observe the crime, she turns her head toward the temple's roof. Even though her statue screams and the floor starts shak-

ing, Ajax does not cease from his horrible deed. For an ample discussion on the rape of Cassandra see Willms 2018.

420. εὐφρων Τριτογένεια: see 417 n. for Tritonis. cf. Q.S. 10.353 ἀρπάξας ἐθέλουσαν εὐφρονα Τριτογένειαν. The adjective εὐφρων appears in the *Iliad* only in 3.246 ἄρνε δὴ καὶ οἶνον εὐφρονα and 15.99 εἴ περ τις ἐτι νῦν δαίνυται εὐφρων, in the *Odyssey* in 17.531 θύμος εὐφρων, in Hesiod in *Op.* 775 εὐφρονα καρπὸν (see Krieter-Spiro 2009, 96). In Quintus often with proper names. E.g. Q.S. 3.549 and 3.787 Achilles, 13.315 Anchises, 3.517 Antilochus, 10.353 and 13.420 Athena, 7.184 Deïdameia, 2.440 and 3.738 Hephaestus, 10.221 Lernus, 8.113 Odysseus, 6.505 Polydamas, 6.68 Thestor, 4.128 and 9.29 Thetis, and 5.157 the Trojans. The noun εὐφροσύνη in Quintus in 2.112, 4.130, 3.275, 5.69, 5.363, and 14.124. Epithets of Tritogeneia are further δαῖφρων (1.128, 11.285, 12.377, and 14.582–3), περίφρων (3.533 and 11.294), and ἀγαυή (14.547). See also Bär 2009, 385–6 and for a detailed discussion on εὐφρων, Ferreccio 2014, 49–50 and 237–8, and 387 n. for further adjectives on -φρων.

421. ἄδακρυς: a sharp contrast to line 13.418 μέγα κυδιάσσκον ἀνά φρένας. The adjective ἄδακρυς appears in Quintus only here and in 4.16 (the Greeks lamenting Achilles) οὐδέ τις ἦεν ἀνά στρατὸν εὐρὺν ἄδακρυς. Cf. *Il.* 1.415–6 where Thetis says to her son Achilles: αἴθ' ὄφελος παρά νηυσὶν ἀδάκρυτος καὶ ἀπήμων / ἦσθαι.

ἔνδοθι νηοῦ: cf. Q.S. 14.435–6 ἐπεὶ ἦ νύ μοι ἔνδοθι νηοῦ / υἱὸς Ὀϊλῆος μέγ' ἐνήλιτεν and *h.Cer.* 355–6 ἀλλ' ἀπάνευθε θυώδεος ἔνδοθι νηοῦ / ἦσται Ἐλευσίνος κραναὸν πτολίεθρον ἔχουσα. The noun νηός with the exception of 6.146 νηὸν τε ζῆθεον Τριτωνίδος in Quintus only in books 12, 13, and 14. Note the subtle usage in 6.146 where the mentioning of Athena's altar prepares the *lector doctus* for Cassandra's rape. The temple of Athena appears in Homer in *Il.* 6.88, 6.269, 6.279, and 6.297 (all in the context of the supplication led by Theano, Antenor's wife) and Polyxena is buried across from it in Q.S. 14.324–6. Athena herself will legitimize her punishment of Ajax with his offence in e.g. 14.436 μέγ' ἐνήλιτεν and 14.439 ἄσχετον ἔργον ἔρεξε. See also 222 n. and Schmitz 2007, 71.

422. Κασσάνδρη: Cassandra is the most beautiful daughter of Priam and Hecuba (*Il.* 13.365 Πριάμοιο θυγατρῶν εἶδος ἀρίστην). When her father returns to Troy with Hector's corpse, she is the first to lament

him (*Il.* 24.697–706; see Brügger 2009, 241 with literature). In Quintus, she appears as the prophetess in whom nobody believes 12.525–8 and 578–9 (see Campbell 1981, 176–8). After the war, she becomes Agamemnon’s slave (Q.S. 14.20 Κασσάνδρην <δ’> ἄγε διὰν ἔυμμελίης Ἀγαμέμνων) and is killed by Clytemnestra on their return at Mycenae (*Od.* 11.421–2 οἰκτροτάτην δ’ ἤκουσα ὄπα Πριάμοιο θυγατρὸς, / Κασσάνδρης, τὴν κτεῖνε Κλυταιμνήστρη δολόμητις). On her role in Homer, see Lyons 2011.

In the *Aeneid*, the episode of Cassandra is linked to Coroebus (cf. 2.402–26 and especially 2.403–8 *ecce trahebatur passis Priameia virgo / crinibus a templo Cassandra adytisque Minervae / ad caelum tendens ardentia lumina frustra, / lumina, nam teneras arcebant vincula palmas. / non tulit hanc speciem furiosa mente Coroebus, / et sese medium iniecit periturus in agmen*). Coroebus dies in Quintus in 13.168–70 at the hands of Diomedes: Καὶ τότε Τυδέος υἱὸς ἀνὰ μόθον ἀντιόωντα / αἰχμητῆρα Κόροιβον, <ἀγανού> Μύγδονος υἱᾶ, / ἐγχείη κοῖλοιο διὰ στομάχοιο πέρησεν. A connection to Ajax the Lesser does not exist. Similar is Lyc. *Alex.* 348–372, especially the goddess’ gaze to the roof 361–2 ἦ δ’ εἰς τέραμα δουρατογλύφου στέγης / γλήνας ἄνω στρέψασα χώσεται στρατῶ, Tryph. 647–50 Κασσάνδρην δ’ ἥσχυεν Ὀϊλῆος ταχὺς Αἴας / Παλλάδος ἀχράντιο θεῆς ὑπὸ γούνα πεσοῦσαν· / ἦ δὲ βίην ἀνένευσε θεῆ, τὸ πρόσθεν ἀρηγῶν / ἀνθ’ ἑνὸς Ἀργείοισιν ἐχώσατο πᾶσιν Ἀθήνη, and Apollod. *Epit.* 5.22 Αἴας δὲ ὁ Λοκρὸς Κασάνδραν ὀρῶν περιπελεγμένην τῷ ξοάνῳ τῆς Ἀθηνᾶς βιάζεται· διὰ τοῦτο τὸ ξόανον εἰς οὐρανὸν βλέπειν. In Alc. 298LP 8–13, it seems that Athena does observe the rape. In the *Aeneid*, it is Cassandra who turns her gaze toward heaven: 2.405 *ad caelum tendens ardentia lumina frustra*. For information on Cassandra, see Davreux 1942, Mason 1959, Rösler 1987, Brault 1990, Neblung 1997, Mazzoldi 2001, Mazzoldi 2002, Racine 2003, and Pillinger 2019. On Ajax the Lesser see 422 n.

ἥσχυεν: in the meaning of “to rape” (LSJ, s.v. 2b) only here in Quintus. “To dishonor” (LSJ s.v. 2a) in 1.503 and 3.524 and “to make ugly, disfigure” in 1.623, 3.412, and 5.330. Cf. Tryph. 647 Κασσάνδρην δ’ ἥσχυεν Ὀϊλῆος ταχὺς Αἴας. Miguélez-Cavero 2013, 454 rightfully insists that a link between Quintus and Triphiodorus cannot be made due to the similarity of the scene. Varying accounts of this episode include *Sack of Iliion* arg. 3 West 2003 Κασσάνδραν δὲ Αἴας ὁ Ἰλέως πρὸς βίαν ἀποσπῶν

συνεφέλκεται τὸ τῆς Ἀθηνᾶς ξόανον, E. *Tr.* 70 Αἴας εἴλκε Κασσάνδραν βία, Call. fr. 39 Asper 2004 Κασσάνδραν γὰρ τὴν Πριάμου, ἰκέτιν οὔσαν Ἀθηνᾶς, ἐν τῷ τῆς θεοῦ σηκῷ κατήσχυνεν, Lyc. *Alex.* 348–64, Paus. 5.11.5–6 τὸ ἐς Κασσάνδραν παρανόμημα Αἴαντος, 5.19.5 (citing an inscription) Αἴας Κασσάνδραν ἀπ’ Ἀθαναίας Λοκρὸς ἔλκει, and 10.26.3 ἀπὸ τῆς ἰκεσίας αὐτὴν ὁ Αἴας ἀφεῖλκε, Verg. *A.* 2.403–5 *ecce trahebatur passis Priameia virgo / crinibus a templo Cassandra adytisque Minervae / ad caelum tendens ardentia lumina frustra* and 414–5 *undique collecti invadunt, acerrimus Ajax / et gemini Atridae Dolopumque exercitus omnis*, Ov. *Met.* 13.410–1 (without directly mentioning Ajax the Lesser) *tractatisque comis antistita Phoebi / non profecturas tendebat ad aethera palmas*, Dictys 5.12 *ceterum Cassandram Oilei Ajax e sacro Minervae captivam abstrahit*, and Tz. *Posthomerica* 735 Κασσάνδρην δ’ ἐκ νηοῦ Λοκρὸς ἀφεῖλετο Αἴας. In Daers 41, Cassandra hides in Athena’s temple unhurt (*Andromacha et Cassandra se in aede Minervae occultant*), in Hyg. *Fab.* 116, Ajax does not rape Cassandra but drags her away (*Cassandram Ajax Locrus a signo Palladio abripuerat*). Cf. also Apollod. *Epit.* 5.25, where the Greeks want to kill Ajax when they hear of Athena’s scorn.

Ἵλιός ὄβριμος υἱός: Ajax the Lesser, the son of Oïleus and Eriopis and the leader of the Locrian contingent of forty ships (*Il.* 2.527–35), is in the *Iliad* one of the prominent chiefs of the Greek army. On his way back from Troy, Poseidon smashes his ship on the Gyraean Rocks and drowns him (cf. Q.S. 13.423–4 Ἦ δέ οἱ αἰνὸν / εἰσοπίσω βάλε πῆμα καὶ ἀνέρα τίσατο λώβης, 14.530–89, *Od.* 4.499–511, and Verg. *A.* 1.42–5). On Ajax the Lesser generally, see Polinskaya 2011 with literature. For literature on rape in captured cities, see Horsfall 2008, 322. On the combination ὄβριμος υἱός see 50 n.

423. θυμοῦ τ’ ἠδὲ νόιο βεβλαμμένος: a variation of the Homeric θυμοῦ καὶ ψυχῆς (cf. e.g. *Il.* 11.334, *Od.* 21.154, and 21.171). Cf. Verg. *A.* 1.41 *unius ob noxam et furias Aiakis Oilei* and Tryph. 166–7 οὐδ’ ἐπὶ κούραις / μαργαίνων ἀθέμιστον.

423–4 αἰνὸν / ... πῆμα: a variation of the Homeric αἰνὸν ἄχος (e.g. *Il.* 8.124, 8.147, 8.316, 15.208, 16.52, 16.55, 16.508, 17.83, *Od.* 16.87, and 18.274). See Brügger 2016, 42.

424. εἰσοπίσω: besides here, this adverb appears 3x in Quintus (1.243, 5.55, and 6.584). Only here in the meaning “hereafter,” otherwise always “backward.” Not in Homer (only ἐξοπίσω). See also 262 n. and Tsomis 2018, 176. Ajax the Lesser’s death is described in 14.530–89.

ἀνέρα τίσατο λώβης: a variation of the Homeric τείσετε λώβην (*Il.* 11.142) or τισαίμεθα λώβην (*Il.* 19.208). See James/Lee 2000, 197. The noun λώβη denotes the loss of τιμή (cf. *Il.* 18.180 and 19.208). See Mawet 1979, 119 and 129, as well as Latacz et al. 2000, 99. Athena’s wrath resounds throughout book 14. Cf. e.g. 14.419–21 Καί νύ κεν Ἀργεῖοι κίον Ἑλλάδος ἱερὸν οὐδας / πάντες ἄλως κατὰ βένθος ἀκηδέες, εἰ μὴ ἄρά σφι / κούρη ἐριγδούποιο Διὸς νεμέσησεν Ἀθήνη, 14.424 ἄσχετον ἀσχαλόωσα, and 14.434–5 εἰ μὴ Ἀχαιῶν / τίσομ’ ἀτασθαλίην.

425. ἔργον ἀεικὲς ἐσέδρακεν: cf. *Il.* 14.13 στή δ’ ἐκτὸς κλισίης, τάχα δ’ εἶσιδεν ἔργον ἀεικὲς. The adjective ἀεικὲς in the *Iliad* often occurs with the noun λαιγός (1.341, 1.398, 1.456, 9.495, and 16.32), in the *Odyssey* often with the noun ἔργον (3.265, 11.429, 15.236, 23.222) or in the plural (4.694, 16.107, and 20.317). Also often with the combination πότιμον ἐφιέναι (4.239, 4.340, 17.130, 17.131, and 19.550). On the usage in Quintus, see Bär 2009, 177–8 and 199–200, in Homer Kaimio 1977, 65 and de Jong 1987a, 141. The verb in Homer only in *Il.* 24.223, *Od.* 9.146, and 19.476 ἐσέδρακεν ὀφθαλμοῖσιν.

426. βλοσυρὰς δ’ ἔ<σ>τρέψεν ὀπωπὰς: cf. *Il.* 7.212 μειδιῶν βλοσυροῖσι προσώπασι, 11.36 Γοργῶ βλοσυρῶπις, and 15.607–8 τὼ δέ οἱ ὄσσε / λαμπέσθην βλοσυρῆσιν ὑπ’ ὀφρύσιν. See Kirk 1990, 262 The adjective βλοσυρός in Quintus often occurs with the noun γένυς (cf. e.g. 1.479, 2.576, 3.146, 5.20, 6.200, 6.210, 7.471, and 12.462; all in the dative plural). On the noun ὀπωπή see 6 n., on Artemis averting her gaze see 415–29 n.

427. νηὸν ἐς ὑπόροφον: the adjective ὑπόροφος occurs only here in Quintus. In Homer with the nouns θάλαμος (cf. *Il.* 3.423, 24.192, and *Od.* 2.337) and οἶκος (cf. *Od.* 5.42, 5.115, 7.77, and 10.474). See Krieter-Spiro 2009, 148.

περὶ δ’ ἔβραχε: cf. Q.S. 7.396 περὶ τρόπιν ἔβραχε κῦμα, 8.174–5 περὶ σφίσι δ’ αἰόλα τεύχη / ἔβραχεν, 14.441–2 ὄφρα καὶ ἄλλοι / αἰζηοὶ τρομέωσι θεῶν

ἀρίδηλον ὀμοκλήν, and 14.464 περι δ' ἔβραχεν αἰθήρ. The formula μέγα δ' ἔβραχε appears in *Il.* 5.838 of the creaking of an axle and in *Il.* 16.566 of the sound of crushing weapons, ὀ δ' ἔβραχε of a dying horse in *Il.* 16.468.

θεῖον ἄγαλμα: the same combination appears in Nonn. *D.* 48.696. The noun ἄγαλμα appears in Quintus only here and in 1.627 μέγ' ἄγαλμα. An Iliadic *hapax legomenon*: 4.144 (treasure) βασιλῆϊ δὲ κεῖται ἄγαλμα. In the *Odyssey* in 3.274 (votive offerings) πολλὰ δ' ἀγάλματ' ἀνήψεν, 4.438 (sacrificial victim) ἄγαλμα θεὰ κεχάροίτο ἰδοῦσα, 4.602 (horses) ἐνθάδε λείψω ἄγαλμα, and 18.300 (personal adornments) περικαλλῆς ἄγαλμα. See Coray et al. 2017, 74. Cf. also E. *Tr.* 525 τόδ' ἱερὸν ἀνάγετε ξόανον, Tryph. 298 εἰ δέ μιν ἀγνὸν ἄγαλμα λάβη νηοῖσιν Ἀθήνη, and Nonn. *D.* 19.241 Παλλάδος ἀγνὸν ἄγαλμα.

428. δάπεδον νηοῖο μέγ' ἔτρεμεν: cf. Q.S. 12.310 in the in-proem: Σμύρνης ἐν δαπέδοισι περικλυτὰ μῆλα νέμοντι. For a treatment of the metapoetics of Quintus' in-proem, see Bär 2007, Boyten 2010, 276–81, Maciver 2012, 33–8, and Greensmith 2018, for a treatment of the beginnings and ends of the poem see Gärtner 2017 and Maciver 2018. The noun δάπεδον in the *Iliad* only in 4.2 χρυσέω ἐν δαπέδῳ. The verb τρέμω in Quintus either with χθῶν (8.344 Ἔτρεμε δὲ χθῶν), γαῖα (12.176 κελαινὴ δ' ἔτρεμε γαῖα), or γυῖα (9.139–40 γυῖα / ἔτρεμεν and 12.201 ἔτρεμε γυῖα; cf. *Il.* 10.390 ὑπὸ δ' ἔτρεμε γυῖα).

428–9. λυγρῆς / λῆγεν ἀτασθαλῆς: the noun ἀτασθαλίη appears in Quintus here, during Athena's complaint to Zeus in 14.434–5 εἰ μὴ Ἀχαιῶν / τίσομ' ἀτασθαλίην, and in the context of the Oenone-episode in 10.317 οἷά με πῆματ' ἔοργας ἀτασθαλίησι πιθήσας and 10.424 ὦ μοι ἀτασθαλῆς. In Homer, it appears always in the plural (e.g. *Il.* 4.409 and 22.104, *Od.* 1.7, 1.34, 12.300, 21.146, 22.317, 22.352, 22.437, 23.67, and 24.458). See Nagy 1979, 163, Heubeck et al. 1988, 72 and 356, Coray et al. 2017, 176, Carvounis 2019, 119, and 280 n. For the verb λῆγειν cf. also Q.S. 2.484 Ἄρης δ' οὐ λῆγε φόνοιο and 9.287–8 οὐδ' ἀπέληγε / δεινὸς Ἄρης.

429. ἄσσε Κύπρις: cf. *Od.* 21.296–7 ἄσ' ἐνὶ μεγάρῳ μεγαθύμου Πειριθόοιο / ἐς Λαπίθας ἐλθόνθ'. ὁ δ' ἐπεὶ φρένας ἄσεν οἴνω. The verb ἄω in Quintus only here and in 6.35–6 μάλα δ' αἵματος ἄση Ἄρηα / δίου

Ἀλεξάνδροιο μετὰ φθιμένοισι πεσόντος. Quintus here resolves Menelaüs' test of the Greeks' will by proposing to end the war. On Cyprus see 326 n.

430–63: The collapse of the city

430–7: Collapsing buildings

438–63: Dying Trojans

The collapse of the city can be separated into two parts. Part one (430–7) covers various buildings collapsing throughout Troy. The houses of Aeneas, who was able to leave the city in line 300–53 and of Antimachus, a less-known Trojan (see 432–3 n.) are mentioned by name. Via the temples of Apollo and Athena, Quintus moves toward the destruction of the houses of unnamed sons of Priam. He thus creates a smooth transition to part two (438–63), where he describes the anonymous deaths of unknown Trojan inhabitants during the sack. We can differentiate four ways of dying in this second part: 1. Some Trojans are killed by Greek soldiers (438, 447–9), 2. Some die through collapsing buildings (439–40, 451–6), 3. Some commit suicide (441–2), 4. Some are killed by their own husbands or parents (443). This climactic progression from rather “conservative” deaths prevalent throughout the whole epic and the early stages of book 13 (esp. 78–167) to extended suicide shows the progressing inevitability of the sack of Troy. What is more, just as in lines 78–167, the chaos of the feast transcends this section, too. Again we encounter a Trojan unable to defend himself because he is drunk (449 ἀκρήτω βεβαρημένον). And again we find chaotic circumstances just as in the sections above. Women forget about their children and return to their homes (453–6), animals roam through the burning city, stepping on corpses and hindering the effective flight of the living.

Parallels of the description of the collapsing city can be found in E. *Tr.* 1292–1301 δέδορκεν, ἅ δὲ μεγαλόπολις / ἄπολις ὄλωλεν οὐδ' ἔτ' ἔστι Τροία. / Ἐκάβη· ὄττοτοτοτοτοῖ. / λέλαμπεν Ἴλιος, Περ- / γάμων τε πυρὶ καταίθεται τέραμνα / καὶ πόλις ἄκρα τε τειχέων. / Χορός· πτέρυγι δὲ καπνὸς ὡς τις οὐ- / ρανία πεσοῦσα δορὶ καταφθίνει γᾶ. / μαλερὰ μέλαθρα πυρὶ κατάδρομα / δαΐφ τε λόγχα, Apollod. *Epit.* 5.23 κτείναντες δὲ τοῦς Τρῶας τὴν πόλιν ἐνέπρησαν καὶ τὰ λάφυρα ἐμερίσαντο, Dict. 5.13 *dein more belli per templa ac semiustas domos populatio rerum omnium et per dies*

plurimos, ne quis hostium evaderet, studium in requirendo. ... igitur ubi satias Troiani sanguinis tenuit et urbs incendiis complanata est, initium solvendae per praedam militiae capiunt, primo a feminis captivis puerisque adhuc imbellibus, and Tryph. 680–5 (where the city burns on the day after the raid; cf. Leone 1968) *τείχεσι δὲ πτολίπορθον ἐπὶ φλόγα θωρήξαντες / ἔργα Ποσειδάωνος ἰῆ συνέχευον ἀυτμῆ. / αὐτοῦ καὶ μέγα σῆμα φίλοις ἀστοῖσιν ἐτύχθη / Ἴλιος αἰθαλόεσσα· πυρὸς δ’ ὀλεσίπολιν ἄτην / Ξάνθος ἰδὼν ἔκλαυσε γόων ἀλμυρῆι πηγῆ, / Ἥφαιστῷ δ’ ὑπόεικεν ἀτυζόμενος χόλον Ἥρης.* See 83 n.

430–7: Collapsing buildings

Buildings are collapsing throughout the city. As dust mingles with smoke, horrible noises can be heard, and the homes of Aeneas, Antimachus, and Priam’s sons, as well as the temples of Apollo, Athena, and Zeus are burning.

430. Πάντη: see 2 n.

ἄλλοθεν ἄλλα: in this *sedes* in Q.S. 1.425, 3.294, 5.438, 7.542, 8.88, 8.132, 8.228, and 10.101. In Homer in *Il.* 2.75, 9.671, and *Od.* 12.392. See 21 n. and Tsomis 2018a, 303.

κατηρείποντο: 15x in Quintus, 4x with *φάλαγγες* (1.535, 8.92, 11.159, and 11.420). 2x in Homer (*Il.* 5.92 and 14.55). See Krieter-Spiro 2015, 20 on the form *ἐρέριπτο*.

μέλαθρα: see 82 n.

431. ἀζαλή: see 243 n.

κόνις συνεμίσγετο καπνῷ: cf. similar accounts in E. *Tr.* 1298–9 *πτέρυγι δὲ καπνὸς ὥς τις οὐ- / ρίαι πεσοῦσα δορὶ καταφθίνει γᾶ, 1320–1 κόνις δ’ ἴσα καπνώι πτέρυγι πρὸς αἰθέρα / ἄιστον οἴκων ἐμῶν με θήσει, Tryph. 395–6 ὦμοι ἐμῶν ἀχέων, ὦμοι σέο, πάτριον ἄστν, / αὐτίκα λεπταλή κόνις ἔσσειαι, and Verg. *A.* 2.609 *mixtoque undantem pulvere fumum* (see Horsfall 2008, 440). The noun *κόνις* (“dust”) represents in Homer death and defeat in e.g. *Il.* 3.55, 10.457, 16.796, 22.402, and *Od.* 22.329.*

The verb *συνεμίγνυμι* appears only here in Quintus, in Homer in *Il.* 2.753 (of two rivers flowing together) *οὐδ’ ὁ γε Πηνειῶ συνεμίσγεται*

ἀργυροδίνη and 23.687 (during the boxing match) σὺν δέ σφι βαρεῖαι χεῖρες ἔμχθεν.

432. ὄρτο δ' ἄρα κτύπος αἰνός: cf. Q.S. 7.18 ὄρτο δ' ἄρ' ἀμφοτέρωθε μέγας κόναβος καὶ αὐτὴ and 9.73–4 ὄρτο δ' αὐτὴ / σμερδαλή (cf. *Il.* 12.312 and 20.374). Cf. also the similar Homeric expression τόσσος γὰρ κτύπος ἦεν, αὐτὴ δ' οὐρανὸν ἴκε (*Il.* 12.338). The adjective αἰνός appears in Homer 13x in the formula ἐν αἰνῇ δηϊοτήτι (e.g. *Il.* 3.20). For discussions on further onomatopoeic words such as κτύπος see Kaimio 1977, 13–5.

ὑπερτρομέοντο: see 386 n.

432a–3. Καίετο δ' Αἰνείαιο δόμος, καίοντο δὲ πάντα / Ἄντιμάχοιο μέλαθρα: the mention of Antimachus seems surprising here, for he is not a prominent figure in the *Posthomeric*. In fact, he is only mentioned in 1.404–6 as the father of Hippodameia, who wants to fight the Greeks: πολέμοιο δ' ἔρωσ λάβεν Ἴπποδάμειαν / Ἄντιμάχοιο θύγατρα μενεπτολέμοιο δ' ἄκοιτιν / Τισιφόνηου. In the *Iliad*, he is the father of Pisandrus and Hippolochus (11.123, 11.132, 11.138), who are killed by Agamemnon, and (perhaps) the father of Hippomachus (12.188), who is killed by Leonteus. See Lamberton 2011.

For the doubling of the verb καίω cf. also *Il.* 21.350–1 καίοντο πτελέαι τε καὶ ἰτέαι ἠδὲ μυρῖκαι / καίετο δὲ λωτός τε ἰδὲ θρύον ἠδὲ κύπειρον and Verg. A. 2.310–2 *iam Deiphobi dedit ampla ruinam / Volcano superante domus, iam proximus ardet Vcalegon; Sigea igni freta lata relucet*. Note the quick succession of named locations in the following lines: 432 Αἰνείαιο δόμος, 433 Ἄντιμάχοιο μέλαθρα, 434 Πέργαμον ἀμφ' ἐρατὴν, περί θ' ἱερὸν Ἀπόλλωνος, 434–5 ἀμφὶ τε βωμὸν / Ἐρκείου, and 436–7 θάλαμοι ... ἐρατεινοὶ / υἰώνων Πριάμοιο. See 83 n. for parallels on the burning city. For Aeneas see 300–53 n.

433–4 καταίθετο δ' ἄσπετον ἄκρη / Πέργαμον ἀμφ' ἐρατὴν: on the burning city see 316 n.

ἄσπετον: see 25 n.

433–4. ἄκρη / Πέργαμον ἀμφ' ἐρατὴν: cf. *Il.* 5.460 ἐφέζετο Περγάμω ἄκρη. The noun ἄκρη here in the meaning of *arx* (Pompella 1981, s.v.).

Elsewhere in Quintus in the meaning of “cliffs, promontory” in 1.322, 3.234, 7.402, and 14.414 and generally “peak” in 2.183, 5.76, 7.469, 8.373, 9.4, 14.554, and 14.586. The acropolis of Troy, Πέργαμος, appears in Quintus only here and in 12.482 Περγάμῳ ἐν ζαθέῃ. As in this passage, Apollo’s temple is built there (*Il.* 4.507–8, 5.445–6, 5.460, and 7.20–1). See Watson 2011.

The adjective ἔρατος is a Homeric *hapax legomenon* in *Il.* 3.64 μή μοι δῶρ’ ἐρατὰ πρόφερε χρυσέης Ἀφροδίτης. Common in Hesiod of love (*Th.* 970, 1009, 1018 μυγεῖσ’ ἐρατῆ φιλότητι) and female beauty (*Th.* 259, 353, 355), in the Homeric hymns of song and music (e.g. *h.Merc.* 153) and places (*h.Ap.* 380). In Quintus, it appears with a variety of nouns in 1.660, 1.719, 2.602, 4.371, 6.285, 12.147, and 14.332.

434. περί θ’ ἱερὸν Ἀπόλλωνος: cf. Q.S. 12.481 κατέδυσαν ἐς ἱερὸν Ἀπόλλωνος and 12.517 πᾶρ νήϙ Φοίβοιο. Apollo’s sanctuary is mentioned in Homer in *Il.* 5.445–6, 5.512, and 7.83. He appears only here in book 13. See Graf 2011 with literature. For the adjective ἱερός see 338 n.

435. νηὸν τε ζάθεον Τριτωνίδος: cf. Q.S. 6.144–6 ἦγεν ἐὸν ποτι δῶμα δι’ εὐρυχοροιο πόλῃος / σῆμα παρ’ Ἄσσαράκοιο καὶ Ἔκτορος αἰπὰ μέλαθρα / νηὸν τε ζάθεον Τριτωνίδος. For the adjective ζάθεος see 276 n., for the by-word Tritonis see 417 n.

435–6. βωμὸν / Ἐρκείου: see 222 n.

436. θάλαμοι: a surprisingly rare noun in Quintus. 3x: 6.154 (Helen’s chamber) ἄλλαι δ’ αὐτ’ ἀπάνευθεν ἔσαν κλειτοῦ θαλάμοιο, 7.384 (Deidameia’s chamber) Ἦ δέ που ἐν θαλάμοισιν ἀκηχέμενη περὶ παιδί, and here. In Homer 71x. Quintus does not mention the famous fifty rooms of Priam’s fifty sons. Cf. e.g. *Il.* 6.242–5 Ἄλλ’ ὅτε δὴ Πριάμοιο δόμον περικαλλέ’ ἴκανε, / ξεστῆς αἰθούσῃσι τετυγμένον, αὐτὰρ ἐν αὐτῷ / πεντήκοντ’ ἔνεσαν θάλαμοι ξεστοῖο λίθοιο, / πλησίον ἀλλήλων δεδμημένοι, 24.495–7 πεντήκοντά μοι ἦσαν, ὅτ’ ἦλυθον υἱὲς Ἀχαιῶν· ἔνεακαῖδεκα μὲν μοι ἱῆς ἐκ νηδύος ἦσαν, / τοὺς δ’ ἄλλους μοι ἔτικτον ἐνὶ μεγάροισι γυναιῖκες, *E. Tr.* 135–6 τὸν πεντήκοντ’ ἀροτῆρα τέκνων / Πρίαμον, *Hec.* 421 ἡμεῖς δὲ πεντήκοντά γ’ ἄμμοροι τέκνων, and *Verg. A.* 2.503 *quingaginta illi thalami*. See Horsfall 2008, 386 and Stoevesandt 2008, 90 with literature.

κατεπρήθοντ': only here in Quintus, not in Homer. Cf. the forms in Plb. 14.4.10 κατεπρήσθησαν and Luc. *Par.* 57 καταπρησθέντας.

437. υἱωνῶν Πριάμοιο: on Priam see 80 n.

πόλις δ' ἀμαθύνετο: for the verb ἀμαθύνω cf. Q.S. 8.8–9 νῆας τ' ἀματύνειν / ἐν πυρὶ λευγαλέῳ and 14.645–6 (of the destroyed Greek wall; see Carvounis 2019, 278–9) τείχεα πάντ' ἀμαθύναι / ἀργαλέως Δαναῶν. In the passive also in Q.S. 2.334 (of a weakening lion's heart; see Ferreccio 2014, 182) κρατερὸν δὲ χρόνῳ ἀμαθύνεται ἦτορ. Otherwise in Quintus in 8.19–20 (reducing men's strength and mind) δέος δὲ βίην ἀμαθύνει / καὶ νόον and 11.250 (dimming men's eyes with dust) βροτῶν δ' ἀμάθουεν ὀπωπᾶς. This verb is a Homeric *hapax legomenon*: *Il.* 9.593 πόλιν δέ τε πῦρ ἀμαθύνει, where the atrocities of a sack are described. The scholiasts link the verb with “sand” (ἄμαθος).

It appears also in *h.Merc.* 140 (Hermes covering his tracks) κόνιν δ' ἀμάθουε μέλαιναν and in later hexameter poetry e.g. in A.R. 3.295, Opp. *H.* 2.611, 3.492, Nonn. *D.* 2.79 and 34.289. See Carvounis 2019, 278–9 for further discussion.

πᾶσα: picks up the Πάντη from line 430.

438–63: Dying Trojans

This passage focuses on the Trojan losses again. Some are killed by the Greeks, some by the fire or collapsing houses. Others kill their wives and children before they commit suicide. In the midst of the chaos, horses and dogs crash into the living, running through the flames.

438. Τρῶες δ' οἱ μὲν παισὶν ὑπ' Ἀργείων ὀλέκοντο: see 13.132 Ὀλέκοντο δὲ Τρῶες and 13.456 παισὶν ὁμῶς ἀπόλοντο δόμων ἐφύπερθε πεσόντων. For the Greeks see 15 n., for the Trojans 19 n.

439. ὑπὸ λευγαλείοιο πυρὸς: the adjective λευγαλέης appears famously in the *Odyssey* in the repeated whole-verse πτωχῶ λευγαλέῳ ἐναλίγκιον ἠδὲ γέροντι (cf. e.g. *Od.* 16.273, 17.702, 17.337, and 24.157). For a detailed discussion of the adjective, see Bär 2009, 340–2 and Krieter-Spiro 2015, 173. See 83 n. for parallels of the burning city.

σφετέρων τε μελάθρων: see 82 n.

440. μοῖρα κακή: in the singular as a symbol of death also in e.g. Q.S. 2.361–2 (with Memnon) ἀλλά ἐ Μοῖρα πολύστονος ἠπερόπευεν / ἐγγύθεν ἰσταμένη καὶ ἐπὶ κλόνον ὀτρύνουσα, 5.332 (with Ajax the Greater) σχεδόθεν δέ οἱ ἔσπετο Μοῖρα, 8.127 (Antiphus) στυγερῆ ἐπιήνδανε Μοῖρη, 8.323 τὸν (Deīrphontes) δ' ἀργαλή κίχε Μοῖρα, and 10.109 (with Eurymenes) τῷ δ' αἴψα σὺν ἄλγεί Μοῖρα παρέστη. She further drives Achilles (4.433) and Eurymenes (10.97–9) to war and directs a stone to Hiprasides (6.561–2). More generally, she brings sorrow in 7.247–9 and sends a Greek soldier back into battle in 11.184–6. Other negative epithets with Moira in Quintus are αἰδηλος (10.97.), ἀργαλή (8.223), ἄτροπος (7.247), ὀλοή (6.561), πολύστονος (2.361), and στυγερή (8.127). In Homer with the epithets κραταίη (*Il.* 5.83, 5.629, 16.334, 16.853, 20.477, 21.110, and 24.132), δυσώνυμος (*Il.* 12.116), κακή (*Il.* 13.602), and ὀλοή (*Il.* 16.849, 21.83, *Od.* 2.100, 3.238, 19.145, 24.29, and 24.135). The Homeric formula κατὰ μοῖραν does not exist in Quintus. For discussions on the personification of Moira in the plural and further literature, see 494 n.

τύμβος ἐτύχθη: cf. Q.S. 10.161 καὶ ῥά οἱ ἐκ βελέων ὀλοὸς περὶ τύμβος ἐτύχθη and 12.484 τεύξαν ἄμ' ἀγρόμενοι κενεὸν τάφον (see Campbell 2000, 164). The noun τύμβος appears 16x in Quintus, 6x in book 14 (213, 241, 257, 268, 276, and 304). Similarly in Tryph. 682–3 αὐτοῦ καὶ μέγα σῆμα φίλοις ἀστοῖσιν ἐτύχθη / Ἴλιος αἰθαλόεσσα.

441. ξιφέσσι ἐὸν διὰ λαιμὸν ἔλασσαν: for the noun ξίφος see 153 and 203 n. Cf. Q.S. 6.393–4 δουρὶ δέ μιν στονόεντι κατ' εὐρέος ἤλασεν ὄμου / δεξιτέρου, 9.192–3 τὸν μὲν ἐλάσσας / δουρὶ κατὰ στομάχοιο ποτὶ στόμα, *Il.* 11.109 Ἄντιφον αὖ παρὰ οὓς ἔλασε ξίφει, and 13.576–7 Δηῖπυρον δ' Ἐλενος ξίφεϊ σχεδὸν ἤλασε κόρησιν / Θρηϊκίῳ μεγάλῳ, and *Od.* 22.219 αὐτὰρ ἐπὶν ὑμέων γε βίας ἀφελόμεθα χαλκῷ.

442. ἐπὶ προθύροισιν: see 20 n.

443. ὁμῶς τεκέεσσι κατακτείναντες ἀκοίτις: on dying women see also lines 13.103–23. See also lines Q.S. 13.229–1 ἀλλά που ἦδη / φθεισθαι ὁμῶς τεκέεσσι καὶ ἐκλελαθέσθαι ἀνίης / λευγαλῆς ὁμάδου τε δυσηχέος.

Cf. Tryph. 549 αὐχένας εἰς θάνατον δειλοῖς ὑπέβαλλον ἀκοίταις. See Miguélez-Cavero 2013, 415–6 for further parallels.

444. ἄσχετον ἔργον ἀναπλήσαντες: the verb ἀναπίμπλημι appears in Quintus otherwise 2x with αἴσιμον ἦμαρ (cf. 10.100 and 10.164) and 3x with ὄλεθρος (cf. 1.381, 5.246, and 10.433). In Homer cf. *Il.* 8.34, 8.354, and 8.465 οἱ κεν δὴ κακὸν οἶτον ἀναπλήσαντες ὄλωνται. For the adjective see Bär 2009, 449–50

ἀνάγκη: just as in Homer (with the exception of *Il.* 9.429 and 9.688), always at the end of a line, often ὑπ’ ἀνάγκη (e.g. Q.S. 12.230 and 13.523).

445. δηῖον ἐκάς ἔμμεναι: cf. *Il.* 13.263 ἀνδρῶν δυσμενέων ἐκάς ἰστάμενος πολεμίζειν. For a detailed discussion of the noun δήσιος see Tsomis 2018, 123–4 and 202 n.

446. ἔκποθεν Ἡφαίστιο: ἔκποθεν appears in Quintus 5x as a preposition with the genitive, 10x as an adverb. Not in Homer. On Hephaestus, see 150 n.

κάλπιν: in Quintus, this noun appears only here and again in line 13.450. The repetition of certain words in close order is one of Quintus’ traits. For further examples, see Bär 2009, 60 n212. In Homer only in *Od.* 7.19–20 Ἀθήνη / παρθενικῆ ἔικυῖα νεήνιδι, κάλπιν ἐχούσῃ. See Garvie 1994, 167.

447. ὄρμηεν πονέεσθαι: see 38 n.

τὸν δὲ παραφθᾶς: cf. Q.S. 10.239–41 (same sedes) τὸν δὲ παραφθᾶς / ἰῶ ἐυγλώχινι βάλε<v> βουβῶνος ὕπερθε / Ποϊάντος φίλος υἱός. The verb παραφθάνω appears in Homer in the meaning of “to overtake someone.” Cf. e.g. *Il.* 10.346 εἰ δ’ ἄμμε παραφθαίησι πόδεσσιν, 22.197–8 τοσσάκι μιν προπάρουθεν ἀποστρέψασκε παραφθᾶς / πρὸς πεδίον, and 23.514–5 Τῷ δ’ ἄρ’ ἐπ’ Ἀντίλοχος Νηληϊῆος ἤλασεν ἵππους, / κέρδεσιν, οὐ τι τάχει γε, παραφθάμενος Μενέλαον.

448. Ἀργείων: for the Greeks see 15 n.

ὑπ’ ἔγχεϊ: this prepositional phrase appears for the first time in Quintus (cf. 1.110, 1.620, 2.397, 3.307, 7.525, 9.83, 9.188, 10.85, and 11.167). He also uses ὑπ’ ἔγχεσιν (6.357 and 9.134) and ὑπ’ ἔγχεισι (2.130). It is a

variation of the Homeric ὑπ' ἔγχεος (e.g. *Il.* 13.153 and 19.73) and ὑπὸ ... δουρι (e.g. *Il.* 3.436). See Aliffi 2002 and Bär 2009, 352. For ἔγχος see 330 n.

449. ἀκρήτω: see 12 n.

βεβαρημένον: see 6 n. for further parallels throughout book 13.

450. περικάππεσε: the verb περικαταπίπτω appears 7x in Quintus (cf. 3.281, 5.323, 5.490, 5.502, 5.529, 9.168, and here), not in Homer. See James/Lee 2000, 108.

κάλπις: see 446 n.

451. δι' ἐκ μεγάρου: the manuscripts read διὰ μεγάρου. See West 1963, 62 for the emendation with regard to *Od.* 10.388, 17.61, 17.460, 18.185, 19.47, 19.503, 20.144, 22.433, *h.Cer.* 281, and 379.

μεσόδμη: this noun appears only here in Quintus. In Homer in *Od.* 19.37 and 20.354 τοῖχοι καλάι τε μεσόδμαι. See Rutherford 1992, 137.

452. ἐπὶ δ' ἤρτυεν αἰπὺν ὄλεθρον: the manuscripts have the verb ἤρτυεν, emended by Vian in his edition. Here probably after *Od.* 3.152 ἐπὶ γὰρ Ζεὺς ἤρτυε πῆμα κακοῖο. Cf. also *Od.* 8.447 (“fitted on”; see Garvie 1994, 325) αὐτίκ' ἐπήρτυε πῶμα. See Appel 1994, 90.

453–4. ἀνηρήν ἐπὶ φύζαν / ἐσσύμεναι: cf. Q.S. 11.174 τρέπονται ἀνηρήν ἐπὶ φύζαν. Jahn 2009, 93: “Ebenso sind natürlich bei der Eroberung Troias im dreizehnten Buch die Troer unterlegen und fliehen teilweise kopflos vor dem nächtlichen Überfall [...]” The adjective ἀνηρής is one of Quintus' *Lieblingswörtern* (0x *Il.*, 3x *Od.*, 2x A.R., and 28x Q.S). See Bär 2009, 61, n213 and Tsomis 2018a, 119–20. The noun φύζα appears in Quintus also with the adjectives ἀκλέα (3.363) and λευγαλέη (11.163–4). For the noun see 356 n.

454–5. μνήσαντο φίλων ὑπὸ δώμασι παίδων / οὖς λίπον: for the motif of parents forgetting about their own children in a state of flight, cf. Q.S. 12.467–8 (when the two snakes attack Laocoön) Ἔνθα γυναικες / οἴμωζον καί πού τις ἑῶν ἐπελήσατο τέκνων.

454. ὑπὸ δώμασι: this prepositional phrase appears only here in Quintus. Dative plural with a preposition only ἐν(ί) δώμασι (cf. Q.S. 3.450,

7.349, 9.143, and 13.291). So in Homer. Cf. e.g. *Il.* 6.221, 23.89, 24.281, and 24.803. See 291 n.

455. *ἐν λεχέεσσιν*: see 400 n.

ποσσὶν ἰοῦσαι: cf. Q.S. 7.545 *παιπαλόεσσαν ὁδὸν κατὰ ποσσὶν ἰόντες*.

456. *παισὶν ὁμῶς ἀπόλοντο*: cf. Q.S. 9.25–6 *ἄλωνται / Τρῶες ὁμῶς τεκέεσσι* and 13.230 *φθεῖσθαι ὁμῶς τεκέεσσι*.

δόμων ἐφύπερθε πεσόντων: see 89 n.

457–9. *Ἴπποι δ' αὐτε κύνες τε δι' ἄστεος ἐπτοίηντο / φεύγοντες στυγεροῖο πυρὸς μένος· ἀμφὶ δὲ ποσσὶ / στείβον ἀποκταμένους*: a similar picture occurs in lines Q.S. 13.100–1, where the howling of dogs can be heard throughout the city of Troy: *Πάντη δ' ἀμφὶ πόληα κυνῶν ἀλεγεινὸς ὀρῶρει / ὠρυθμός* and 13.324–6. *αὐτὰρ ὁ νεκρῶν / σώμαθ' ὑπέρθορε πολλὰ θοοῖς ποσὶ, πολλὰ δ' ἐν ὄρφνῃ / οὐκ ἐθέλων στείβεσκε*. See 100–1 n. for further parallels.

457. *κύνες*: see 100 n.

δι' ἄστεος: cf. Q.S. 7.352 *ἐσσύμενον ποτὶ νῆα δι' ἄστεος* and 13.497 *δι' ἄστεος ἦντετο μήτηρ*.

ἐπτοίηντο: cf. Q.S. 11.48 *Ἴπποι δ' ἐπτοίηντο* and 11.207 *Ἀργεῖοι δὲ βόεσσιν ἐοικότες ἐπτοίηντο*. In Homer only in *Od.* 22.298 *τῶν δὲ φρένες ἐπτοίηθεν*.

458. *στυγεροῖο πυρὸς*: the adjective *στυγερός* is derived from the verb *στυγέω* “wovon man Distanz hält, schaurig, gräßlich” (LfgrE, s.v.). In the *Iliad*, it appears as an epithet with nouns from the realm of death, war, etc.: e.g. *Ares* (2.385 and 18.209), *Ker* (23.79), *πόλεμος* (e.g. 4.240 and 6.330), and *σκότος* (e.g. 5.47 and 16.607). In the *Odyssey*, it appears with *Clytemnestra* (3.310) and *Eriphyle* (11.326). In Q.S. book 13 also in lines 190 and 311.

458–9. *ἀμφὶ δὲ ποσσὶ / στείβον ἀποκταμένους*: see 324–6 n.

ποσσὶ: cruelly picks up the hurrying feet of the worrying Trojan women in line 13.455 (*ἀνά ποσσὶν ἰοῦσαι*) returning to their children.

459. στείβον ἀποκταμένους: see 326 n.

460. ἐνεργήγνυτο: in Quintus only here and in 14.517–8 (of the ships colliding during the storm) αἶ γάρ ῥα συνώχαδὸν ἀλλήλησιν / αἰὲν <ἐν>εργήγνυτο. Not in Homer.

ἀμφίαχεν ἄστυ: cf. Q.S. 4.147 πολλὸς δ' ἀμφίαχε λαὸς and 7.260 ἀμφίαχεν αἰτὺ μέλαθρον. A Homeric *hapax legomenon* in *Il.* 2.316 τὴν δ' ἐλελιζάμενος πτέρυγος λάβεν ἀμφιαχυῖαν (see Brügger et al. 2003, 97 for discussion and literature).

461. διὰ φλογός: cf. *Il.* 9.468 and 23.33 εὐόμενοι τανύντο διὰ φλογός Ἥφαιστοιο. The noun φλόξ appears only 3x in Quintus (cf. 1.794, 13.464, and here). See 464 n. James 2004 ad loc. calls the syntax after line 461 “dubious.” Already Aldus suggested a missing line after line 461. Rhodomann 1604 and De Pauw 1734 followed him. See Köchly 1850 and Vian 1969 ad loc.

462. φθεγγομένον: as a genitive absolute also in Q.S. 11.30–1 περὶ δ' ἔρρειν αἶμα γένουσι / φθεγγομένου. Cf. also *Il.* 10.457 (= *Od.* 22.329) φθεγγομένου δ' ἄρα τοῦ γε κάρη κονίησιν ἐμίχθη. See Fournier 1946, 231–2 for semantic discussions.

ἀμείλιχος Αἶσα δάμασσην: the adjective ἀμείλιχος appears 39x in Quintus, 3x in Homer (cf. *Il.* 9.158 Ἀΐδης τοι ἀμείλιχος ἠδ' ἀδάμαστος, 9.572 ἀμείλιχον ἦτορ, and 24.734 ἀθλεύων πρὸ ἄνακτος ἀμείλιχου). In Quintus with the Κῆρες (1.273, 1.592, 2.172, 3.44, 5.34, 5.611, and 12.548), as well as with the nouns δῆρις (1.456, 2.420, 2.507, 4.233, 6.280, 7.105, 8.181, 9.97, and 9.205), τόξον (1.339), ἔγχος (3.168), ἰός (10.232), σίδηρος (11.214), δόρυ (11.455), αἶσα (11.344), and πτόμος (1.763, 3.465, and 5.538). See Ferreccio 2014, 105–6. Cf. also Q.S. 5.582 ἀλλὰ τις Αἶσα πολύστονος, ἧ μιν ἐδάμνα and A.R. 3.468–9 εἰ δὲ μιν αἶσα / δηθηθῆναι ὑπὸ βουσι. For Aisa see 280 n., for the Keres see 125–6 and 126 n., for Moira 494 n.

463. Ἄλλον δ' ἄλλα κέλευθα φέρον στονόεντος ὀλέθρου: similar is Q.S. 14.611 Ἄλλοι δ' ἄλλην κῆρα κακὴν λάχον.

στονόεντος ὀλέθρου: for this combination cf. Q.S. 8.152–3 καὶ νύ κέ μιν θανάτοιο κακαὶ περὶ Κῆρες ἔμαρψαν, / εἰ μὴ οἱ στονόεντα θοῶς ἰήσατ'

ὄλεθρον and 12.62–3 κάρτιστοι δὲ τότε ἄνδρες ἐπὶ μόθον, ὀππότε θυμὸν / παρθέμεοι στονόεντος ἀφειδήσωσιν ὄλεθρον (see Cambell 1980, 23). The adjective στονόεις appears 82x in Quintus, 4x in *Il.* (8.159, 15.590, 17.374, and 24.721), 7x in *Od.* (9.12, 11.383, 17.102, 19.595, 21.12, 21.60, and 24.180), and 7x in A.R. In Quintus, it appears often with nouns from the realm of war. E.g. ἀυτή (11.436; cf. *Od.* 11.383, and A.R. 4.1005), βέλεμνον (10.223, 11.484, and *Od.* 24.180), βέλος (6.530, 11.370, and 13.335; cf. *Il.* 8.159, 15.590, and 17.374), δῆρις (1.408, 1.581, 1.642, 2.484, and 7.276), Enyo (5.29 and 13.85), Eris (11.8), κυδοιμός (2.396), μόθον (2.517, 9.139, and 12.204), οιστός (10.207; cf. *Od.* 21.12 and 21.60), ὄλεθρον (8.153, 10.352, 12.63, and 13.463), ὁμοκλήν (6.614 and 8.504), πόλεμος (1.20, 4.60, 6.461, 9.86, 9.333, and 11.270; cf. A.R. 1.1052), and φόνος (1.208, 1.311, 1.367, 2.133, 2.376, 5.185, 5.510, 6.405, 6.455, 7.507, 8.142, 12.18, and 13.359). For a thorough discussion of στονόεις, see Bär 2009, 165–6, 175–6, 512, and Ferreccio 2014, 204–5, 212–3. On ὄλεθρος see 19 and 76 n.

464–95: A fisherman sees the burning city

A fisherman on board his ship sees the flames and comments on the burning city: “The Greeks have accomplished their mission, whereas the Trojans have hoped for help from the gods in vain.” Finally, the Greek force is compared to a violent sea stirring up the sea or to a blazing fire in the mountainside. In two similes, the Greeks hunting the Trojans are compared to a storm (478–487), the fleeing Trojans to animals trying to escape a burning forest (487–95). Avlamiš 2019, 196 links this view of an outsider to Aelius Aristides’ description of a sailor in the harbor of Rhodes during an earthquake that is about to destroy the city. See also 90–93 n.

464. Φλόξ: see 461 n. It is noteworthy that Quintus repeats a word that appears only 3x in his poem within four lines. The repetition of certain words in close order is one of Quintus’ traits. For further examples, see Bär 2009, 60 n212. The noun φλόξ appears in the *Iliad* in order to denote Hector’s strength in the phrase φλογὶ εἰκελος (cf. *Il.* 13.53–4, 13.688, 17.88, 18.154, and 20.423). See Coray 2016, 72 and 87 for literature and further parallels. See 83 n. for parallels of the burning city.

ἐς ἡέρα διαν ἀνέγρετο: for the prepositional phrase ἐς ἡέρα cf. Q.S. 3.714–5 ἀνά δ' ἔγρετο πουλὺς / καπνὸς ἐς ἡέρα διαν, 7.42 ψυχὴ οἱ πεπότηται ἐς ἡέρα, and 9.265 λύθη δ' εἰς ἡέρα μακρὴν. A similar construction appears in Hes. *Th.* 697–8 φλόξ δ' ἡέρα διαν ἴκανεν / ἄσπετος (see West 1966, 351–2). See also Tsomis 2018, 83. The verb ἐνεγείρω appears usually in the meaning of “waking up.” Cf. Q.S. 4.76 δὴ τότε ἀνέγρετο λαὸς ἐυσθενέων Ἀργείων and 5.403, 11.331 ἀνέγρετο δ' ἔνθεα φωτῶν.

464–5. **πέπτατο δ' αἶγλη / ἄσπετος:** cf. Q.S. 13.469 Ἦνυσαν Ἀργεῖοι κρατερόφρονες ἄσπετον ἔργον. Cf. *Il.* 17.371 πέπτατο αὐγὴ and *Od.* 6.44–5 ἀλλὰ μάλ' αἶθρη / πέπταται ἀννέφελος, λευκὴ δ' ἐπιδέδρομεν αἶγλη. Similar is also Q.S. 11.266–7, where shepherds are watching the battle from the surrounding mountains: Δέος δὲ ἔχε μηλοβοτῆρας / ἔκποθεν Ἰδαίων ὄρέων ὀρόωντας αὐτήν. For a discussion of περιπέπταται see Tsomis 2018a, 201, for the noun αἶγλη see 165 n.

465. **ἀμφὶ δὲ φῦλα περικτιόνων ὀρόωντο:** cf. Q.S. 3.777 ἀμφὶ δὲ φῦλα περικτιόνων μέγα λαῶν, *Il.* 17.220 κέκλυθε, μυρία φῦλα περικτιόνων ἐπικούρων, and *h.Ap.* 274 ἱερά καλὰ περικτιόνων ἀνθρώπων. Similar also is Verg. *A.* 2.312 *Sigea igni freta lata relucent.*

466. **Ἰδαίων ὀρέων:** for this combination cf. also Q.S. 1.686, 5.618, 7.401, 11.267, 14.640, *Il.* 8.170, 8.410, and 12.19; in Q.S. 1.799 as Ἰδαίους ἐν ὄρεσσι. See Tsomis 2018a, 233 for further parallels.

Mount Ida, one of the “most important geographic features in the poetic landscape assumed by our *Iliad*” (Dué 2011, 394), lies in the southern Troad and is frequently described with the epithet πολυπίδαξ (cf. e.g. *Il.* 8.47, 14.157, 14.283, 15.151, 20.59, 20.218, 23.117). For extensive information, see Dué 2011.

ὕψηλὰ κάρηνα: similar combinations occur in e.g. Q.S. 7.108 μακρὰ κάρηνα, 10.348 ἐν ὑψηλοῖσιν ὄρεσσι, and 14.554–5 ἐπ' ἄκρην / οὔρεος ὑψηλοῖο. In Homer, cf. *Il.* 12.282 ὑψηλῶν ὀρέων κορυφὰς καὶ πρόονας ἄκρους and *Od.* 9.113 ὑψηλῶν ὀρέων ναίουσι κάρηνα (Cf. also *Od.* 9.192 and 10.104). For compounds with ὑψι- see Kaimio 1977, 71–3 and n164.

467. **Θρηκίης τε Σάμοιο:** cf. Q.S. 6.246 Θρηκίην ἀνά γαῖαν and 9.341–2 γυναξὶ / Θρηκίης. The island of Samos (later Samothrae) is mentioned only here in Quintus. Cf. *Il.* 13.12–3 Σάμου ὑληέσσης / Θρηκίης and

h.Ap. 34 Θρηϊκίη τε Σάμος. It lies in the northeast Aegean across the coast of Thrace. Not to be confused with the Ionian Samos (cf. Strab. 10.2.17 and *h.Ap.* 34). See Janko 1992, 44 and Schein 2011 with literature.

ἀγχιάλου Τενέδοιο: cf. Q.S. 14.411–2 Τοὶ δ' αἶψα παρ' ἀγχιάλοι φέροντο / ῥηγμῖνας Τενέδοιο. For the island of Tenedos see 29 n. In the *Iliad*, the adjective ἀγχιάλος appears as an epithet for the cities of Chalcis (2.640) and Antron (2.697). See Carvounis 2019, 184 for further parallels.

468. Καί τις ἄλῶς κατὰ βένθος ἔσω νεὸς ἕκφατο μῦθον: for *tis*-speeches see 5 n. Here probably after *Il.* 19.375–8 ὡς δ' ὅτ' ἄν ἐκ πόντοιο σέλας ναύτησι φανήη / καιομένοιο πυρός· τὸ τε καίεται ὑψόθ' ὄρεσφι / σταθμῶ ἐν οἰοπόλῳ· τοὺς δ' οὐκ ἐθέλοντας ἄελλαι / πόντον ἐπ' ἰχθυόεντα φύλων ἀπάνευθε φέρουσιν (see Coray 2009, 160 with literature). See also Keydell 1963, 1291 and Campbell 1981, 13.

ἄλῶς κατὰ βένθος: see 309 n.

469. Ἦνυσαν Ἀργεῖοι κρατερόφρονες ἄσπετον ἔργον: for this concept cf. Q.S. 2.470 ἐπεὶ μέγα ἦνυτο ἔργον, 6.236 θάμβειον ἄσπετον ἔργον, 14.19 ἐξανύσας μέγα ἔργον, 14.104 μέγα ἦνυσαν ἔργον, and 14.117 Ἦνύσαμεν πολέμοιο μακρὸν τέλος. Also in later hexameter poetry in e.g. Opp. *H.* 3.404 δυσμήχανον ἔργον ἀνύσσαι and Tryph. 126 αἰοίδμιον ἔργον ἀνύσσαι. In Homer, a similar phrase appears in *Od.* 5.243 ἦνυτο ἔργον and *Od.* 16.373 ἀνύσσεσθαι τάδε ἔργα. Cf. also line Q.S. 13.464–5 πέπτατο δ' αἶγλη / ἄσπετος. See Bär 2009, 371–4 for a detailed discussion of the verbs ἄνυμαι/ἄνω/ἀνύω.

The adjective κρατερόφρων appears 18x in Quintus with a variety of nouns. E.g. Achilles (3.212, 3.593, and 9.236), Aeneas (10.98), Athena (12.386), Eris (10.58), Eurypylus (7.479), Neoptolemus (8.150), Poias (9.517), Peneleus (7.104), Poseidon (8.394), and Zeus (1.360). In the *Iliad*, with Hercules (14.324; cf. A.R. 1.122), in the *Odyssey* with Castor and Pollux (11.299) and Menelaüs (4.333–17.127). In Hes. *Th.* with Atlas (509) and the Echidna (97 and her children in 308). See 387 n. for further adjectives on –φρων, for the Greeks see 15 n.

470. ἀμφ' Ἐλένης ἐλικοβλέφαροιο: the adjective ἐλικοβλέφαρος occurs only here in Quintus and not in *Iliad* or *Odyssey*. Cf. *h.Ven.* 6.19 χαῖρ'

έλικοβλέφαρε γλυκυμείλιχε and Hes. *Th.* 16 έλικοβλέφαρόν τ' Άφροδίτην. See Allen et al. 1936, 375 and West 1966, 157. For Helen see 356 n.

471–3. πᾶσα δ' ἄρ' ἡ τὸ πάροιθε πανόλβιος ἐν πυρὶ Τροίῃ / καίεται οὐδὲ θεῶν τις ἐελδομένοισιν ἄμυνε. / Πάντα γὰρ ἄσχετος Αἴσα βροτῶν ἐπιδέρκεται ἔργα: on the concept of “retrospective prolepses” as instances of “repeated statements that now indeed, earlier foreshadowings and prophecies have been fulfilled” in Quintus see Schmitz 2007, 71–3. Similarly Q.S. 13.278–80 (of Andromache realizing that her son has been killed) καί μοι κάλλιπε τυτθὸν ἐνὶ μεγάροις ἔτι παῖδα, / ᾧ ἔτι κυδιάσκον ἀπείριτον, ᾧ ἔτι πολλὰ / ἐλομένην ἀπάφησε κακῆ καὶ ἀτάσθαλος Αἴσα, 13.378–81 (of the justified destruction of the city) Κεῖνοι γὰρ ἀτάσθαλα πρῶτοι ἔρεξαν / ἀμφ' Ἑλένης, πρῶτοι δὲ καὶ ὄρκια πημήναντο, / σχέτλιοι, οἳ ποτε ἴκεῖνοῖ' παρ' ἐκ μέλαν αἵμα καὶ ἰρὰ / ἀθανάτων πατέοντο παραιβασίησι νόοιο, and 13.493–5 (on the dying Trojans) ὧς Τρῶες κτείνοντο κατὰ πτόλιν· οὐδὲ τις αὐτοῦς / ῥύετ' ἐπουρανίων· περι γὰρ λῖνα πάντοθε Μοῖραι / μακρὰ περιστήσαντο, τά περ βροτὸς οὐ ποτ' ἄλυξε. Bad omens also occur in Q.S. 12.54–8 and 12.503–24.

471. πανόλβιος: this adjective appears in Quintus only here and in 7.83 Μερόπων δὲ πανόλβιος οὐ τις ἐτύχθη. Not in *Iliad* or *Odyssey*. Cf. *h.Bach.* 53–4 κυβερνήτην δ' ἐλεήσας / ἔσχεθε καὶ μιν ἔθηκε πανόλβιον εἶπέ τε μῦθον and *Thgn.* 441 οὐδεὶς γὰρ πάντ' ἐστὶ πανόλβιος. See Allen et al. 1936, 384 for further parallels.

471–2. ἐν πυρὶ Τροίῃ / καίεται: cf. Q.S. 9.36 νέκυας πυρὶ καιέμεν, 13.82–3 πάντη δὲ πυρὶ στονόεντα μέλαθρα / καιόμεν' ἀργαλέως, and 13.487 Τὸ δ' ἐν πυρὶ καιέτο πολλῶ. See 83 n. for parallels of the burning city.

472. ἐελδομένοισιν ἄμυνε: cf. Q.S. 8.258–9 ὃς μέγ' ἀρήγει / ἦμιν ἐελδομένοισι. See 154 n.

473–7. Πάντα γὰρ ἄσχετος Αἴσα βροτῶν ἐπιδέρκεται ἔργα. / καὶ τὰ μὲν ἀκλέα πολλὰ καὶ οὐκ ἀρίδηλα γεγῶτα / κυδόμενα τίθησι, τὰ δ' ὑπόθι μείονα θῆκε. / πολλακὶ δ' ἐξ ἀγαθοῖο πέλει κακόν, ἐκ δὲ κακοῖο / ἐσθλὸν ἀμειβομένοιο πολυτλήτου βιότοιο: similar thoughts appear in Q.S. 7.81–3 (of the Moirai) τρέπεται δὲ οἱ αἰόλον εἶδος / ἄλλοτε μὲν ποτὶ πῆμα πολύστονον, ἄλλοτε δ' αὖτε / εἰς ἀγαθόν, 9.414–22 (of the Moirai,

too), especially 418–20 βροτῶν μένος ἄλλοτε μὲν που / βλάπτουσαι κατὰ θυμὸν ἀμείλιχον, ἄλλοτε δ' αὖτε / ἔκποθε κυδαίνουσαι, and 9.502–8 (of Aisa), especially 504–6 ἀγαθὸς δὲ κακῆ ἐνέκυρσε κελεύθω / πολλάκις, οὐκ ἐσθλὸς δ' ἀγαθῆ· τὰς δ' οὐτ' ἀλέασθαι / οὐτ' ἄρ' ἐκὼν τις ἐλέσθαι ἐπιχθόνιος δύνατ' ἀνήρ. The concept is prominently featured in Hes. *Op.* 3–8 ὄν τε διὰ βροτοὶ ἄνδρες ὁμῶς ἄφατοὶ τε φατοὶ τε, / ῥητοὶ τ' ἄρρητοὶ τε Διὸς μέγαλοιο ἔκητι. / ῥέα μὲν γὰρ βριάει, ῥέα δὲ βριάοντα χαλέπτει, / ῥεῖα δ' ἀρίζηλον μινύθει καὶ ἄδηλον ἀέξει, / ῥεῖα δὲ τ' ἰθύνει σκολιὸν καὶ ἀγήνορα κάρφει / Ζεὺς ὑψιβρεμέτης, ὃς ὑπέρτατα δώματα ναίει (see e.g. Blümer 2001, 19–33) and Hdt. 1.5.a.4 τὰ γὰρ τὸ πάλαι μεγάλα ἦν, τὰ πολλὰ σμικρὰ αὐτῶν γέγονε, τὰ δὲ ἐπ' ἐμεῦ ἦν μεγάλα, πρότερον ἦν σμικρὰ (see esp. Nicolai 1986). See also 476–7 n. For the concept of the superiority of Fate see 559–60 n.

473. Πάντα ... ἐπιδέρκεται: cf. Q.S. 5.46 Δίκη δ' ἐπεδέρκετο πάντα. The verb ἐπιδέρκομαι occurs especially with deities. Cf. e.g. Dike (Q.S. 5.46 Δίκη δ' ἐπεδέρκετο πάντα), the sun (*Od.* 11.16 ≈ Hes. *Th.* 760 Ἡέλιος φαέθων ἐπιδέρκεται ἀκτίνεσσιν; cf. also *Il.* 3.277, *Od.* 11.109, 12.323, and *h.Cer.* 62; see Richardson 1974, 171), Zeus (A.R. 2.1179 Ζεὺς ἔτεον τὰ ἕκαστ' ἐπιδέρκεται, Q.S. 1.185 Ζηνὸς ὃς Ἴλιον αἰὲν εἰὸς ἐπιδέρκεται ὄσσοις, and 2.616–7 ἐκ Διὸς αὐτοῦ / πάντ' ἐπιδερκομένη), and Zeus' eye (Hes. *Op.* 267–8 πάντα ἰδὼν Διὸς ὀφθαλμὸς καὶ πάντα νοήσας / καὶ νυ τὰδ' αἶ κ' ἐθέλησ' ἐπιδέρκεται and Q.S. 10.47–9 Ἐπὶ δ' ἀκαμάτου Διὸς ὄσσε / δέρκετ' ἀπ' Οὐλύμποιο κορυσσομένους ἐς Ἄρηα / Τρῶας ἐπ' Ἀργείοισιν; see West 1978, 223–4 for ample discussion and further parallels). See Bär 2009, 480–1 and Ferreccio 2014, 314.

ἄσχετος Αἴσα: for Aisa see 280 n., for the Keres see 125–6 and 126 n., for Moira 494 n. For the adjective, see 444 n.

474. ἀκλέα: cf. Q.S. 3.363 ἀκλέα φύζαν and 10.17 ἀκλεὲς ἐζόμενοι. In Homer in *Il.* 7.100 ἦμενοι αὐθι ἕκαστοι ἀκήριοι, ἀκλεὲς αὐτῶς and *Od.* 4.727–8 νῦν αὖ παῖδ' ἀγαπητὸν ἀνηρέψαντο θύελλαι / ἀκλέα ἐκ μεγάρων, οὐδ' ὀρμηθέντος ἄκουσα.

ἀρίδηλα: see 394 n.

475. κυδήεντα: in Quintus only here and in 5.636 κυδήεντα καὶ ἀγλαὸν ὄλβον ὀφέλλει. Not in Homer.

ὕψοθι: for this adverb cf. the in-proem Q.S. 12.312–3 ἐνὶ κήπῳ, / οὐρεῖ οὔτε λίην χθαμαλῶ οὔθ' ὕψοθι πολλῶ. In Homer in *Il.* 10.16, 17.676, and 19.376. See also 466 n.

476–7. πολλάκι δ' ἐξ ἀγαθοῖο πέλει κακόν, ἐκ δὲ κακοῖο / ἐσθλὸν ἀμειβομένοιο πολυτλήτου βιότοιο: similar gnomes appear in Quintus in book 13 after Priam's death (cf. 13.248–9 Οὐ γὰρ δὴν ἐπὶ κῦδος ἀέξεται ἀνθρώποισιν, / ἀλλ' ἄρα που καὶ ὄνειδος ἐπέσσυται ἀπροτίοπτον) and Andromache's enslavement (cf. 13.287–9 οὐ γὰρ ἔουκε / ζώμεναι κείνοισιν ὄσων μέγα κῦδος ὄνειδος / ἀμφιχάνη). See also 473–7 n.

477. πολυτλήτου: see 319 n.

478. Ὠς ἄρ' ἔφη μερόπων τις ἀπόπροθεν ἄσπετον αἴγλην / εἰσορόων: cf. Q.S. 12.477 ἀμφὶ δὲ Τρῶες ἀπόπροθεν εἰσορόωτες. See also 19 n.

μερόπων: in Homer, most often at the end of a line in μερόπων ἀνθρώπων (eg. *Il.* 1.250, 3.402, 9.340, 11.28, 18.342, 18.490, and 20.217). In Quintus often in the dative plural. See Campbell 1981, 91 and Russo et al. 1992, 111.

ἄσπετον αἴγλην: cf. line Q.S. 13.165 Αἴγλη δ' ἄσπετος ὄρτο (see n.). For a discussion of the noun αἴγλη of the fisherman's fire in the simile in 7.569–75 see Kneebone 2007, 300–4 and 83 n. for parallels of the burning city.

479. Στονόεσσα δ' ἔτ' ἄμφεχε Τρῶας οἰζύς: for the adjective στονοεῖς see 463 n. Cf. Q.S. 2.270–1 καὶ αὐτοὶ / ἀμφ' αὐτῶ στονόεσσαν ἀναπλήσωμεν οἰζύν. The noun οἰζύς appears in Quintus 4x with κακή (cf. 2.479, 6.496, 7.36, and 11.428), 3x with ὀλοή (cf. 9.290, 9.468, and 14.592), and once with ἄλληκτος (cf. 14.431). In addition, with mourning people also in 3.453, 3.480–2, and 3.559. In the *Iliad* with the adjective ἄτερπος (6.285), in the *Odyssey* with ἀπεριεσῆ (11.620–1), αἰνή (15.342), and ὀμή (17.563). See Stoevesandt 2008, 99. For the Trojans, see 19 n.

480–6. Ἀργεῖοι δ' ἀνά ἄστῳ κυδοίμεον, ἠῦτ' ἀήται / λάβροι ἀπείρονα πόντον ὀρινόμενοι κλονέουσιν, / ὀππότ' ἄρ' ἀντιπέρηθε δυσασέος Ἄρκτούροιο / βηλὸν ἐς ἀστερόεντα Θουτήριον ἀντέλλησιν / ἐς Νότον ἠερόεντα τετραμμένον, ἀμφὶ δ' ἄρ' αὐτῶ / πολλαὶ ὑπόβρυχα νῆες ἀμαλδύνοντ' ἐνὶ πόντῳ / ὀρνημένων ἀνέμων: cf. the description of

storms during the appearance of the Altar constellation, which functions as an indicator of bad weather when overarched by clouds at night in Arat. 402–30 (see Kidd 1997, 326 with an exhaustive discussion). Similar is also Q.S. 4.552–5 εἴκειλοι ἢ Βορέας μέγα πνεύοντος ἀέλλαις / ἢ Ἐ Νότου κελάδοντος, ὄτ' εὐρέα πόντον ὀρίνει / λαίλαπι καὶ ῥιπῆσι, Θυτήριον εὐτ' ἀλεγεινὸν / ἀντέλλη ναύτησι φέρον πολύδακρυον οἰζύν.

480. Ἀργεῖοι: for the Greeks see 15 n.

ἀνὰ ἄστρῳ κυδοίμεον: cf. lines Q.S. 13.160–1 ἀμφὶ δόμους Πριάμοιο κυδοίμεον ἄλλοθεν ἄλλον / σεύοντες. See 160 n.

481–2. ἀήται / λάβροι ... κλονέουσιν: the noun ἀήτη appears 2x *Il.* (14.254 and 15.626), 2x *Od.* (4.567 and 9.139), and 20x in Q.S. Cf. Q.S. 3.703 λάβρον ἀήτην, 7.588–9 ἀήτης / Ἡφαίστου κλονέων, 8.59 κλονέουσιν ἀήται, and 8.70–1 ἀήται / λάβροι.

The adjective λαβρός in Quintus with the nouns αἰγίς (2.230–1), Ζέφυρος (3.703), κῦμα (9.381), μένος (1.40), οἶδμα (14.573), ὄμβρος (1.697 and 2.222), ὕδωρ (14.599), and χεῦμα (10.146). In Homer, it appears also frequently with natural forces. Cf. e.g. *Il.* 2.147–8 (wind) ὡς δ' ὅτε κινήσῃ Ζέφυρος βαθὺ λήϊον ἐλθών, / λάβρος ἐπαιγίζων, 16.385–6 (rain) ὅτε λαβρότατον χεεὶ ὕδωρ / Ζεὺς, and *Od.* 15.292–3 (wind) τοῖσιν δ' ἔκμενον οὖρον ἴει γλαυκῶπις Ἀθήνη, / λάβρον ἐπαιγίζοντα δι' αἰθέρος (cf. also *h.Ap.* 434). See Brügger et al. 2003, 54 and Ferreccio 2014, 132–3. On natural elements in the *Posthomeric*, see Fernández Contreras 1998.

481. ἀπείρονα πόντον: cf. Q.S. 5.333 Ἀλλ' ὅτε δὴ μετὰ νῆας ἔβαν καὶ ἀπείρονα πόντον and 10.69–70 ἢ ὡς μέγα πόντος ἀπείρων / μαίνεται. Cf. also Hes. *Th.* 678 δεινὸν δὲ περιάχε πόντος ἀπείρων and *Il.* 24.545 Ἑλλησποντος ἀπείρων. For the expression πόντος ἀπείριτος cf. e.g. *Od.* 10.195, Hes. *Th.* 109, and Q.S. 1.679 and 4.78. For the adjective ἀπείριτος see 128 n.

ὀρινόμενοι: see 56 n.

κλονέουσιν: see 55 n.

482. ἀντιπέρηθε: only here in Quintus, not in Homer. With the genitive cf. A.R. 2.1030–1 ἀντιπέρηθεν / νήσου Ἀρητιάδος.

δυσσαέος Ἀρκτούροιο: see 134 n. Arcturus, “the watcher of the Bear, so called because it seemed to circle round behind the Bear” (West 1978, 299), is the brightest star in the constellation Boötes and appears in Quintus only here and not in Homer (but cf. *Od.* 5.271–5). Cf. Hes. *Op.* 565–6 δὴ ῥα τότε ἄστὴρ / Ἀρκτούρος προλιπὼν ἱερὸν ῥόον Ἰκεανοῖο and 610 Ἀρκτούρον δὲ ἐσίδη ῥοδοδάκτυλος Ἥως. For Arcturus and its association with storms, see Kidd 1997, 430–1.

483. βηλὸν ἐς ἀστερόεντα: the adjective ἀστερόεις appears only here in Quintus, in Homer often with οὐρανός (e.g. *Il.* 5.769, 6.108, 8.46, and 19.130; see Stoevesandt 2008, 45). The noun βηλός occurs only here in Quintus, too. In Homer in *Il.* 1.591, 15.23, and 23.202 (see Latacz et al. 2000, 180).

Θυτήριον ἀντέλλησιν: the constellation of the Altar appears in Quintus here and in 4.554–5 Θυτήριον εὖτ’ ἀλεγεινὸν / ἀντέλλη πολύδακρυν οἰζύν. Not in Homer. Cf. Arat. 402–3 αὐτὰρ ὑπ’ αἰθομένῳ κέντρῳ τέρας μεγάλοιο / σκορπίου, ἄγχι νότοιο, Θυτήριον αἰωρεῖται (with Kidd 1997, 327). It is used in Eur. *IT* 243–4 as a sacrificial offering: θεᾶ φίλον πρόσφαγμα καὶ θυτήριον / Ἀρτέμιδι.

The verb ἀν(α)τέλλω appears in Homer only in *Il.* 5.777 τοῖσιν δ’ ἀμβροσίην Σιμόεις ἀνέτειλε νέμεσθαι. 4x in the *Posthomerica*. Cf. 1.148 (of the moonrise) ἢ θ’ ὑπὲρ Ἰκεανοῖο βαθυρροῦ ἀντέλλησιν, 4.554–5 (also the constellation of the Altar) Θυτήριον εὖτ’ ἀλεγεινὸν / ἀντέλλη νᾶυτησι φέρον πολύδακρυν οἰζύν, and 13.556 (of the Peiades; see n.) ἰλαδὸν ἀντέλλουσιν ἐς οὐρανόν.

484. Νότον ἠερόεντα: the south wind Notus brings rain in late fall and winter (cf. *S. Ant.* 335 χειμερίῳ Νότῳ). Denoting stormy conditions as here also in Q.S. 4.520, 4.553, 6.486, and 13.397. In Homer regularly in the combination Εὐρὸς τε Νότος τε(ε) in e.g. *Il.* 2.145, 16.765, *Od.* 5.295, and 12.326. Cf. also Hes. *Op.* 675 Νότοιο τε δεινὰς ἀήτας and Arat. 292 ἐπιρρήσουσι νότοι. See West 1978, 324 and Kidd 1997, 292 for further parallels.

The adjective ἠερόεις appears in Quintus with a variety of nouns (e.g. 11.371 νέφος, 12.450 ἄντρον, and 4.35 and 14.466 πόντος). In Homer mostly with ζόφος (e.g. *Il.* 12.240, 15.191, and 23.51). Cf. *Il.* 8.13 and Hes. *Th.* 682 τάρταρον ἠερόεντα.

485. ὑπόβρυχα: either an adverb or an accusative (Montanari, s.v.: “underwater, submerged”). In Quintus, it appears only here and in 14.618–9 (Nauplius praying to his father Poseidon for the destruction of the Greek fleet) Ἐῶ δ’ ἄρα πολλά τοκῆι / εὔχεθ’ ὁμῶς νήεσσιν ὑπόβρυχα πάντας ὀλέσθαι. *Harax legomenon* in Homer: *Od.* 5.319 (Odysseus during the storm) τὸν δ’ ἄρ’ ὑπόβρυχα θῆκε πολὺν χρόνον. In later hexameter poetry in a nautical sense in Arat. 425 πάμπαν ὑπόβρυχα ναυτίλλονται and of fish in Opp. *H.* 1.145, 3.599, 4.39, and 5.594. See Appel 1994, 58–9 and Carvounis 2019, 265–6.

ἀμαλδύνοντ’: see 12 n.

486. <τ>οῖς εἵκελοι: the adjective εἵκελος appears in Quintus with a variety of datives. Cf. e.g. 3.121–2 ἐλεύσεται εἵκελος ἀλκὴν / πατρὶ ἐῶ, 3.536 θῆκε δ’ ἄρ’ ἐρσήεντα καὶ εἵκελον ἀμπνεῖοντι, 3.781 Ὡς εἰπὼν ἐπὶ πόντον ἀπήιεν εἵκελος αὔρη, 4.552 εἵκελοι ἢ Βορέας μέγα πνεύοντος ἀέλλαις, 5.396 Ὑπνος δ’ οὐρανὸν εὐρὺν ἀνήιεν εἵκελος αὔρη, 8.36–7 Ἴπποι δ’ αὐτ’ ἐχάρησαν ἐὼν φορέοντες ἄνακτα / εἵκελον Αἰακίδῃ, and 11.9 ἀργαλέησιν Ἐρινύσιν εἵκελαι ἄντην. In Homer 3x with φλογί (cf. *Il.* 13.53–4, 13.688, 17.88, 18.154, and 20.423). See 464 n.

ῥίεσ Ἀχαιῶν: for this combination cf. e.g. Q.S. 10.347 ὅπως τέ μιν ῥίεσ Ἀχαιῶν. Variants in Quintus are Ἀχαιῶν ῥίεσ and Ἀχαιῶν ῥίεσ (cf. 1.401, 3.659, 11.405, and 14.230), Ἀχαιῶν φέρτατοι ῥίεσ (1.776, 3.381, 6.44, 12.247, and 13.297), Ἀχαιῶν ὄβριμοι ῥίεσ (2.3 and 8.3), ἀρήιοι ῥίεσ ἐυσθενέων Ἀργείων (1.716, 7.3, 9.3, and 11.322), κύδιμοι ῥίεσ ἐυπτολέμων Ἀργείων (7.121), and ὄβριμοι ῥίεσ / Ἀργείων (3.5–6). 64x in Homer, always at the end of a line. Cf. also line 13.297. See Campbell 1981, 86, Tsomis 2018, 196 and Tsomis 2018a, 62–3. For the Greeks see 15 n.

487. πόρθρον Ἴλιον αἰπύ: the verb πορθέω occurs only here in Quintus. Cf. *Il.* 4.308 ὧδε καὶ οἱ πρότεροι πόλεας καὶ τεῖχε’ ἐπόρθρον, in the *Odyssey* 2x (14.258–72 and 17.427–41). See Coray et al. 2017, 135–6.

For the combination Ἴλιον αἰπύ (see Visser 1997, 128–9) cf. *Il.* 2.538, *Od.* 3.485, 10.81, and 15.193 αἰπὺ πτολίεθρον, *Il.* 6.327, 11.181, and *Od.* 14.472 πτόλιν αἰπὺ τε τεῖχος, *Il.* 15.70–1 Ἀχαιοὶ / Ἴλιον αἰπὺ ἔλοιεν Ἀθηναίης διὰ βουλάς, and *Od.* 3.130, 11.533, and 13.316 Πριάμοιο πόλιν διεπέρσαμεν αἰπὴν. Cf. Q.S. 6.62 πέρσειν Ἴλιον αἰπὺ and 10.153 Ἴλιον αἰπὺ θοοὶ διέπερσαν Ἀχαιοί. For Ἴλιον see also 67 n.

ἐν πυρὶ καίετο πολλῶ: see 316 and 471 n.

488–92. ἦνυτ' ὄρος λασίησιν ἄδην καταειμένον ὕλης / ἐσσυμένως καίηται ὑπαὶ πυρὸς ὀρνυμένοιο / ἐξ ἀνέμων, δολιχαὶ δὲ περιβρομέουσι κολῶναι, / τῷ δ' ἄρα λευγαλέως ἐντείρεται ἄγρια πάντα / Ἥφαιστοιο βίηφι περιστρεφθέντα καθ' ὕλην: a fitting simile, with the Trojans as animals and the city as a burning forest. Similes containing a raging fire appear in Quintus also in 1.209–10 (Penthesileia) τὴν δὲ πυρὸς ῥιπῆ ἑναλίγκιον, ἥ τ' ἐπὶ θάμνοισι / μαίνεται ἀζαλέοισιν ἐπειγομένου ἀνέμοιο, 1.536–7 (Ajax the Greater) ὡς εἰ πυρὶ δάσκιος ὕλη, / οὖρεος ἐν ξυλόχοισιν ἐπισπέρχοντος ἀήτεω, 5.387–9 (Ajax the Greater) εὐτ' ἀλίαςτον / μαίνεται κατ' ὄρεσφι βίη μεγάλου ἀνέμοιο, / πίπτῃ δ' αἰθομένη πυρὶ πάντοθεν ἄσπετος ὕλη, 8.89–91 (the Trojans) Οἱ δ' ὑπέοικον εὐκοτέες ἀυαλέοισι / θάμνοισι, οὓς <τ' > ὀλοοῖο πυρὸς καταδάμνατ' ἀντιμὴ / ῥηιδίως, ἐπιόντος ὀπωρινοῦ Βορέαο, 8.361–4 (the Greeks) ἦνυτ' ἀήται / νήεσιν ἐσσυμένης ὑπὸ λαίφεσιν εἰς ἀλὸς οἶδμα / ὄβριμον, ἥ θάμνοισι πυρὸς μένος, ἥ κεμάδεσσιν / ὀτρηροὶ κατ' ὄρεσφι κύνες λελητημένοι ἄγρης, and 10.68–9 (the Greek and Trojan army) ἥ ὡς <ὄ>τ' ἀν' ἀζαλέης ξυλόχοισι / πῦρ βρέμει αἰθόμενον.

In Homer, we encounter this motif e.g. in *Il.* 11.155–7 ὡς δ' ὅτε πῦρ ἄϊδηλον ἐν ἀξύλω ἐμπέσῃ ὕλη, / πάντῃ τ' εἰλυφόων ἄνεμος φέρει, οἱ δὲ τε θάμνοιο / πρόρριζοι πίπτουσιν ἐπειγόμενοι πυρὸς ὀρμῆ, 15.605–6 μαίνεται δ' ὡς ὄτ' Ἄρης ἐγγέσπαλος ἥ ὀλοὸν πῦρ / οὖρεσι μαίνεται, βαθέης ἐν τάρφεσιν ὕλης, and 20.490–3 Ὡς δ' ἀναμυαίει βαθεῖ ἄγρεα θεσπιδαῆς πῦρ / οὖρεος ἀζαλέοιο, βαθεῖα δὲ καίεται ὕλη, / πάντῃ τε κλονέων ἄνεμος φλόγα εἰλυφάζει. Cf. also A.R. 1.1026–8 σὺν δ' ἔλασαν μελίαις τε καὶ ἀσπίδας ἀλλήλοισιν, / ὀξεῖη ἵκελοι ῥιπῆ πυρὸς, ἥ τ' ἐνὶ θάμνοισι / ἀυαλέοισι πεσοῦσα κορύσσεται. On similes containing a raging fire, see Bär 2009, 512–4. James 2004, 339 sees “sympathy expressed for the tormented animals.”

488. ἦνυτ' ὄρος λασίησιν ἄδην καταειμένον ὕλης: the adjective λασίος appears in Homer famously in *Il.* 1.188–9 Πηλεΐωνι δ' ἄχος γένετ', ἐν δὲ οἱ ἦτορ / στήθεσσι λασίοισι διάνδιχα μερμήριζεν, (see Pulleyn 2000, 174) and 2x with κῆρ (cf. *Il.* 2.851 and 16.554). In Quintus 3x with κάρη (cf. 11.471, 12.143, and 14.579) and 3x with ὄρος (cf. 8.131, 10.452, and 2.132). See Tsomis 2018, 188 and 534 n. For constructions including καταειμένος, ἐπειμένος etc., see 219 n. and Bär 2009, 174–5.

ἄδην: see 33 n.

489. ἐσσυμένως: see 190 n.

ὑπαὶ πυρὸς ὀρνυμένοι: cf. Q.S. 5.381 ὑπαὶ πυρὸς αἰθομένοιο and *Il.* 5.865 καύματος ἐξ ἀνέμοιο δυσασέος ὀρνυμένοι. Similar is Q.S. 2.195 and 14.615 χείματος ὀρνυμένοι.

490. δολιχαὶ ... κολῶναι: for this combination cf. Q.S. 12.126–7 δολιχαὶ δὲ κατ’ οὔρεα μακρὰ κολῶναι / δεύοντ’ ἐκ ξυλόχοισι. The adjective δολιχός appears in Homer often with the nouns ἔγχεα (e.g. *Il.* 4.533, 7.255, and 9.86), δόρυ (e.g. 13.162, 15.474, 17.607, and *Od.* 19.448), and ὁδός (e.g. *Od.* 4.393, 4.483, and 17.426). The noun κολώνη in *Il.* 2.811 and 11.710 with αἰπεῖα.

περιβρομέουσι κολῶναι: cf. Q.S. 4.240 περὶ δὲ βρομέουσι κολῶναι and 7.258–9 ἀμφὶ δὲ μακρὰ / οὔρεος αἰπεινοῖο περιβρομέουσιν κολῶναι. The verb περιβρομέω appears 5x in Quintus, not in Homer. For an emotional connotation cf. A.R. 4.17 δεινὸν δὲ περιβρομέεσκον ἄκουαί, 4.908–9 ὄφρ’ ἄμυδις κλονέοντος ἐπιβρομέωνται ἄκουαί / κρεγμῶ (see Hunter 2015, 87), and 4.1339–40 αἰ δὲ βαρείη / φθογγῆ ὑποτρομέουσιν ἄν’ οὔρεα τηλόθι βῆσαι.

491. λευγαλέως: in Quintus, this adverb appears also in 10.392–3 Ἄνερ, ἔμοι καὶ Τρωσὶ καὶ αὐτῶ <σ>οὶ μέγα πῆμα, / ὄλεο λευγαλέως, 14.78–9 καρποῖο κατ’ οὔδεος ὀλλυμένοιο / λευγαλέως, and 14.523–4 συνηλοῖοντο δὲ πάντων / σώματα λευγαλέως. In Homer only in *Il.* 13.723–4 Ἔνθα κε λευγαλέως νηῶν ἄπο καὶ κλισιάων / Τρῶες ἐχώρησαν προτὶ Ἴλιον ἠνεμόεσσαν.

ἐντείρεται: cf. Q.S. 1.671 Καὶ δ’ Ἀχιλεὺς ἀλίσστον ἐφ’ ἐνετείρετο θυμῶ.

ἄγρια πάντα: the noun ἄγριον appears only here in Quintus. Cf. *Il.* 5.51–2 δίδαξε γὰρ Ἄρτεμις αὐτῆ / βάλλειν ἄγρια πάντα, τά τε τρέφει οὔρεσιν ὕλη.

492. Ἡφαίστοιο βίηφι: cf. Q.S. 1.625 βίη κρυεροῦ Βορέας, 8.205 Βορέας βίηφι, and *Il.* 21.366–7 τεῖρε δ’ αὐτμῆ / Ἡφαίστοιο βίηφι πολύφρονος. For Hephaestus see line 150 n.

493. Τρῶες κτείνοντο κατὰ πτόλιν: see 11 and 89 n. On the variants πτ- and π- see Dunkel 1992. For textual criticism see West 1963, 62, who with regard to Q.S. 12.470–3 reads στείνοντο instead of κτείνοντο. For Τρῶες see 19 n.

494. ἐπουρανίων: 4x in Homer, 8x in Quintus. In the *Posthomerica*, it appears without a noun besides here in 7.687, 9.463, and 11.268, in the *Iliad* only as an adjective with θεοῖσιν (6.129, 6.131, and 6.527), in the *Odyssey* in 17.484 εἰ δὴ πού τις ἐπουράνιος θεός ἐστιν. As a noun also in Theoc. 25.5, Mosch. 21, and Pl. *Ap.* 19b.

494–5. περὶ γὰρ λίνα πάντοθε Μοῖραι / μακρὰ περιστήσαντο τά περ βροτὸς οὐ ποτ' ἄλυξε: cf. nets and Fate are prominently featured in *Il.* 5.487–9 (Sarpedon to Hector) μή πως, ὡς ἀψῖσι λῖνοι' ἄλόντε πανάργου, / ἀνδράσι δυσμενέεσσιν ἔλωρ καὶ κύρμα γένησθε and A. A. 355–61 (the Chorus singing about Troy) ὦ Ζεῦ βασιλεῦ καὶ νύξ φιλία / μεγάλων κόσμων κτεάτερα, / ἦτ' ἐπὶ Τροίας πύργοις ἔβαλες / στεγανὸν δίκτυον, ὡς μήτε μέγαν / μήτ' οὖν νεαρῶν τιν' ὑπερτελέσαι / μέγα δουλείας / γάγγαμον, ἄτης παναλώτου (cf. also 822–3 and 1375–6). In Quintus, we find a similar phrase in 14.563–4 περὶ γὰρ κακὰ μυρία Κῆρες / ἀνδρὶ περιστήσαντο. For further parallels, see Miguélez-Cavero 2013, 469–70 and 471–3 n.

λίνα: only 2x in Quintus, here and in 2.372 (θηρητήρ ἐν ὄρεσσι λίνων ἔντοσθεν ἐρεμνῶν) with the meaning of “nets” (LSJ, s.v. 4). Cf. Theoc. 8.58 ἀγροτέροις δὲ λίνα and 27.17 ἐς λίνον ἄλλυτον ἔνθης. In Homer, in the meaning of fishing line (*Il.* 16.408), thread of destiny (*Il.* 20.128; cf. also 24.209–10 and *Od.* 7.197–8; frequently in Nonnus: *D.* 1.367, 2.679, 6.94, 11.255, 12.213, 25.365, 28.249, 30.146, 32.230, 39.234, 47.694, and 48.737; see Brügger 2009, 87), fishing net (*Il.* 5.487), and linen (*Il.* 9.661 and *Od.* 13.73).

πάντοθε: see Campbell 1981, 40.

Μοῖραι: in Quintus, the Moirai are the daughters of Chaos (3.756 Χάος ἱεροῖο θύγατρεις; of Nyx or Themis in Hes. *Th.* 217–22 and 904–6). They appear in the *Iliad* mostly connected to death or in formulas such as κατὰ μοῖραν (not in Quintus; see Dietrich 1965, 194–213), in the *Odyssey*

as guiding Odysseus' return (see Dietrich 1965, 213–31). In Quintus, they are similar to Aisa (see 280 n.) and almost exclusively in the plural (see 440 n. for Μοῖρα in the singular). As here, they determine the course of life and the end of living things in e.g. 1.492–3 (the Greek army), 3.755–62 (Achilles' horses), 8.319–20 (Deiphontes), 9.413–5 (Philoctetes), 9.499–501 (all humans), and 11.140–1 (Eurymachus and Aeneas). They are superior to Zeus and the other Olympians (also just as here) in 7.71–2 ἐσθλά τε καὶ τὰ χέρεια θεῶν ἐν γούνασι κεῖται, / Μοίρης εἰς ἐν ἅπαντα μεμιγμένα (uncertain lines; see Vian 1959, 163–4 and Vian 1966, 108) and 13.559–60 οὐνεκα Μοίραις / εἶκει καὶ μέγαλοιο Διὸς μένος. For a detailed discussion of personifications of fate in Quintus, see Gärtner 2007, 220–6, Gärtner 2014, and Tsomis 2018, 66–8. See also Graf et al. 2000, 127. For Aisa see 280 n., for the Keres 125–6 and 126 n. On the relationship between humans and personifications of fate, see Gärtner 2007, 236–8.

495. περιστήσαντο: cf. Q.S. 14.563–4 *περὶ γὰρ κακὰ μυρία Κῆρες / ἀνδρὶ περιστήσαντο.*

496–563: Aethra, Laodice, and Electra

496–543: Aethra

544–51a: Laodice

551b–63: Electra

Generally, on the episodes at the end of book 13, see Schubert 2007, 347–55.

496–543: Aethra

Demophoön and Acamas (see also 545 n. for the connection of Laodice and Acamas), the sons of Theseus, encounter Aethra. They first mistake her for Hecuba and want to bring her to the Greek ships. She sobs that she is of Greek descent and wishes to be brought to Theseus' children. The two reveal themselves to her, and the three shed tears of joy.

On Aethra's story: before Helen's marriage to Menelaüs, Theseus and Peirithoüs captured Helen from Sparta (according to Dict. 1.3 *ipsamque et multas opes domo eius aufert. Aethram etiam et Clymenam* already with Aethra) and brought her to the Aphidna (see 519 n.). From

there, she was rescued by her brothers Castor and Polydeuces (the Dioscuri), who took Theseus' mother, Aethra, with them, in order to be Helen's servant. She is then brought to Troy along with Helen. Cf. *Il.* 3.143–4 ἄμα τῇ γε καὶ ἀμφίπολοι δὺ' ἔποντο, / Αἰθρη, Πιτθῆος θυγάτηρ, Κλυμένη τε βοῶπις. This story is also to be found in *Cypria* fr. 12 West 2003, *Plut. Thes.* 31–4, *Apoll. Bibl.* 3.10.7.4, and *D.S.* 4.63.2–4. See Clader 1976, 71–2, Shapiro 1992, and Krieter-Spiro 2009, 62 for further parallels and literature.

On the Aethra episode here, see Schubert 2007, 347–51. It is also depicted in the *Sack of Iliion* arg. 4 West 2003 Δημοφῶν δὲ καὶ Ἀκάμας Αἰθραν εὐρόντες ἄγουσι μεθ' ἑαυτῶν, fr. 6 West 2003 μηδὲν γὰρ εἰληφέναι τοὺς περὶ Ἀκάμαντα καὶ Δημοφῶντα ἐκ τῶν λαφύρων ἀλλὰ μόνην τὴν Αἰθραν, *Little Iliad* fr. 17 West 2003 καὶ ὑπὸ τῶν παίδων γνωρισθῆναι τῶν Θησέως, *Dict.* 5.13 *Aethram et Clymenam Demophoon atque Acamas habuere*, and *Apollod. Epit.* 5.22 ἀπάγουσι δὲ καὶ τὴν Θησέως μητέρα Αἰθραν οἱ Θησέως παῖδες Δημοφῶν καὶ Ἀκάμας. See Miguélez-Cavero 2013, 223 and 455, as well as 498 n. On Aethra in the Homeric epics, see Higbie 2011 with further literature.

496–7. Καὶ τότε Δημοφῶντι μενεπτολέμω ρ' Ἀκάμαντι / Θησῆος: cf. Tryph. 177 Δημοφῶν τ' Ἀκάμας τε, δύο Θησῆια τέκνα (see Miguélez-Cavero 2013, 223).

496. Δημοφῶντι: he appears only in this scene (cf. also line 13.526 Δημοφῶν δέ μιν ἠὺς ἐελδομένην προσέειπε) and as one of the heroes in the wooden horse (*Q.S.* 12.325 Δημοφῶν τε καὶ Ἀμφίλοχος κρατερός τ' Ἀγαπήνωρ; cf. *Paus.* 1.23.8, according to whom they are shown in the wooden horse at the temple of Artemis on the Acropolis). Not in Homer. Acamas' brother (cf. *D.S.* 4.62.1) brought the Paladium to Athens after Diomedes gave it to him (cf. *Polyaen.* 1.5) or after he took it by force (*Paus.* 1.28.9). Grants the Heraclides shelter in Euripides' *Suppliant Women*.

μενεπτολέμω τ' Ἀκάμαντι: various fighters with the name Acamas partake in the Trojan war. This Acamas, Demophoön's brother and son of Theseus, fights against Epeüs in *Q.S.* 4.323–72 and enters the wooden horse in 12.326 (cf. also *Verg. A.* 2.262). He appears in this scene also in line 535 (see 545 n. for his connection to Laodice). Two further Trojans

bear the name. One is the son of Antenor (*Il.* 2.822–3), who is killed in *Q.S.* 10.167–8 by Philoctetes: Ποϊάντος δ' ἐπὶ τοῖσι πάσι κτάνε Διονῆα / ἠδ' Ἀντήνορος υἶον ἐνμμελίην Ἀκάμαντα or already in *Il.* 16.342–3 by Meriones; see 179 n. and Tsomis 2018, 122–3. Another Acamas is the leader of the Trojan contingent (*Il.* 2.844–5) who is killed by Ajax the Greater in *Il.* 6.5–11. See Finkelberg 2011c. On the name, see Brügger et al. 2003, 269.

The adjective *μενεπτόλεμος* appears in Quintus 4x with Achilles (7.325, 7.583, 8.285, and 11.433), 3x with Ἀργεῖοι (3.19, 6.59, and 14.235), 2x with Odysseus (6.64 and 9.335), as well as with Dardaniones (11.425) and Deiphobus (11.340). In Homer, it appears 4x as an epithet with Polyrites (*Il.* 2.740, 6.29, 23.836, and 23.844; see Brügger et al. 2003, 240), Diomedes (*Il.* 19.48), the Peraibians (*Il.* 2.749), Podarces (*Il.* 13.693), Polyphontes (*Il.* 4.395), and Thrasymedes (*Il.* 10.255 and *Od.* 3.442) See Tsomis 2018a, 196 for further parallels.

497. Θεσῆος: Theseus is only mentioned in Quintus in the context of his son Acamas (cf. 4.331, 4.358, 4.388, 4.394, 13.497, 13.511, and 13.513). On his role in the Homeric epics and further literature, see Higbie 2011a.

ἦντετο: see 181 n.

498. Αἶθρη: Aithra is mentioned in Quintus only in this passage, here and in 13.522–3 ἀνεμνήσαντο δ' ἀγαυῆς / Αἶθρης. In Homer in *Il.* 3.144 Αἶθρη, Πιπθῆος θυγάτηρ. Cf. Plut. *Thes.* 34.1 Αἶθραν δὲ τὴν Θεσέως μητέρα γενομένην αἰχμάλωτον ἀπαχθῆναι λέγουσιν εἰς Λακεδαιμόνα κάκειθεν εἰς Τροίαν μεθ' Ἑλένης, καὶ μαρτυρεῖν Ὅμηρον, ἐπεσθαι τῇ Ἑλένῃ φάμενον, Apollod. *Bibl.* 3.10.7.4 καὶ τὴν Ἑλένην λαμβάνουσι καὶ τὴν Θεσέως μητέρα Αἶθραν ἄγουσιν αἰχμάλωτον, and Hyg. *Fab.* 92.5. See 496–543 n.

ἐελδομένη: see 154 n.

ἠγεμόνευεν: see 326 n.

499. καταντίον: this unhomeric adverb appear for the first time in *S. Ant.* 512 οὐκουν ὄμαιμος χῶ καταντίον θανών; (cf. the Homeric adverb ἄντην; see Coray 2009, 21). It appears 25x in Quintus. See Campbell 1981, 26 for parallels.

ἀλάλυκτο: the noun ἀλύσσω in Quintus only here and in 14.23–4 (of Hecuba; see Carvounis 2019, 33) περιτρομέεσκε δὲ γυῖα / καὶ κραδίη ἀλάλυκτο φόβῳ. A Homeric *haraux legomenon*. Cf. *Il.* 22.70 (of Priam's dogs) οἱ κ' ἐμὸν αἶμα πίνοντες ἀλύσσοντες περὶ θυμῷ. Either derived from the noun λύσσα ('madness'), or the verb ἀλύω ("to be beside oneself"). See de Jong 2012, 75.

500. φεύγουσ' ἐκ πολέμοιο καὶ ἐκ πυρός: escapes from scenes of battle appear in e.g. *Q.S.* 1.640 ὡς Τρῶες ποτὶ ἄστῳ πεφυζότες ἐκ πολέμοιο, 3.362–3 οἱ γ' ἐκ πολέμοιο ποτὶ Πριάμοιο πόληα / φεῦφον, 5.274–5 μὴ τίς νύ σε δουρὶ δαμάσση / φεύγοντ' ἐκ πολέμοιο, 6.30–1 ἐπεὶ πολὺ λωϊόν ἐστιν / ἐκφύγειν πολέμοιο δυσηχέος ἢ ἀπολέσθαι, 6.626–7 πολλὸν ὀπίσσω / φεύγοντ' ἐκ πολέμοιο, 10.154–5 δὴ τότε ἄρ' ἐκ πολέμοιο φυγὼν Λυκίην ἀφίκανεν / οἴος ἄνευ<θ'> ἐτάρων, 11.52–3 Ἄν δὲ Φιλοκτῆτης ὀλοῶ βάλε Πύρασον ἰῶ / φεύγοντ' ἐκ πολέμοιο, 11.178–9 ὡς ἄρ' ἰαίνεται Φοῖβος, ὄτ' ἔδρακεν ἐκ πολέμοιο / φεύγοντ', and 11.186 φεύγοντ' ἐκ πολέμοιο δυσηχέος ἵππον ἔρυκε. In Homer in *Od.* 3.192 οἱ φύγον ἐκ πολέμου (cf. *Il.* 7.118–9, 7.173–4, 11.590, 18.307, and 19.72–3)

οἱ δ' ἐσιδόντες: see 28 n.

501. αἶγλη ἐν Ἥφαιστοιο: for the noun αἶγλη see 165 n., for Ἥφαιστος see 150 n. Cf. *Il.* 9.468 and 23.33 εὐόμενοι τανύντο διὰ φλογὸς Ἥφαιστοιο.

δέμας μέγεθός τε: a variation of the Homeric εἶδος τε μέγεθός τε (cf. *Il.* 2.58, *Od.* 6.152, 11.337, 18.249, 24.253, and 24.374). Similar is also Hes. *Th.* 619–20 καὶ εἶδος / καὶ μέγεθος, and *h.Dem.* 275 as well as *h.Ven.* 82 μέγεθος καὶ εἶδος (see Faulkner 2008, 164). Cf. also *Q.S.* 1.673 μέγεθός τε καὶ εἶδος, 7.691 καὶ μέγεθος καὶ θάρσος, and 9.483 μέγεθός τε καὶ ἀγλαΐην.

502. θεηγενέος Πριάμοιο: see 301 n.

503. ἀντιθέην παράκοιτιν: the adjective ἀντίθεος appears 51x in Quintus with a variety of heroes. Cf. e.g. 4x Achilles (4.385, 5.305, 12.288, and 14.276), 4x Diomedes (7.244, 9.423, 11.339, and 12.316), 3x Helen (2.97, 6.152, and 13.525), and 3x Peleus (3.100, 4.51, and 12.270). For its use in Homer, see Ferreccio 2014, 68 and Brügger 2016, 148. The combination here does not appear in Homer. For the noun παράκοιτις see 369 n.

Hecuba is mentioned in the *Posthomerica* in 4.420 as the mother of Troilus, enslaved by Odysseus in 14.21–38, laments her daughter in

14.272–301, and is transformed into a dog in 14.347–51. The expression “wife of Priam” also occurs in 10.369 Πρίαμοιο πολυτλήτοιο γυναικί and 14.348 Πρίαμοιο δάμαρ πολυδακρύτοιο. See Roisman 2011 for her role in the Homeric epics.

504. ἐπερρίψαντο: see 332 n.

λilαιόμενοι: see 33 n.

505. Δαναούς: for the Greeks see 15 n.

αἰνὸν ἀναστενάχουσα: the verb ἀναστενάχω appears in Homer often in the *Iliad*, when Patroclus is bewailed (cf. *Il.* 18.314–5 αὐτὰρ Ἀχαιοὶ / παννύχιοι Πάτροκλον ἀνεστενάχοντο γοῶντες, 18.355 Μυρμιδόνες Πάτροκλον ἀνεστενάχοντο γοῶντες, and 23.211 πάντες ἀναστενάχουσι Ἀχαιοί; an exception is *Il.* 10.9 ἐν στήθεσσι ἀνεστενάχιζ' Ἀγαμέμνων). It is noteworthy that the verb in Quintus appears mostly when someone bewails Achilles (cf. Q.S. 3.408, 3.422, 3.787, 4.13, and 9.65). In Q.S. 10.423 Αἰνὰ δ' ἀναστενάχουσα, it is Oenone who bewails Paris. Cf. also Q.S. 3.631 Ἔως ἔφατ' αἰνὰ γοῶσ' ἀλίη Θέτις, 10.253 Αἰνὰ δ' ἀνεστενάχιζε, 12.412 αἰνὰ μάλα στενάχων, and Opp. *H.* 5.552 αἰνότατον στεναχούση. For μεγά στενάχοντες cf. Q.S. 2.581, 3.3, 3.427, 3.612, 5.196, 5.521, 5.529, 5.633, 7.22, 8.443, 9.401, 10.160, 11.288, 12.459, 14.28, *Il.* 2.781, 7.95, and 16.391. See Krapp 1964, 31.

μετηῦδα: the verb μεταυδάω appears in Quintus mostly when someone speaks to a group of people and regularly, as in Homer (cf. e.g. *Il.* 2.109 and 9.16 ἔπε' Ἀργείοισι μετηῦδα, 19.269 and 23.5 φιλοπτολέμοισι μετηῦδα), with a dative plural. So in Q.S. 4.293 Φοῖνιξ δ' Ἀργείοισιν ἐυσθενέεσσι μετηῦδα, 6.8 (Menelaüs) δὴ τότε ἐν<i> μέσσοισιν ἀγειρομένοιισι μετηῦδα, and 12.50 (Calchas) τοῦνεκ' ἀριστήεσσι ἐυπτολέμοισι μετηῦδα.

506. κῦδιμα τέκνα: this combination in Quintus only here. The adjective κῦδιμος appears otherwise regularly with the nouns ἀνὴρ (cf. e.g. Q.S. 4.460, 6.430, 8.162, 11.358, and 12.243) and υἱός (cf. e.g. Q.S. 6.143, 7.121, 7.325, 7.576, and 12.297). It recurs with the god Hermes regularly in *h.Merc.* (cf. lines 96, 130, 150, 253, 298, 316, 404, and 571) and once in Hes. *Th.* 938. See Campbell 1981, 68–9 for extensive discussions.

φιλοπολέμων Ἀργείων: for the adjective φιλοπόλεμος cf. Q.S. 14.93–4 ὄσσοι ἄρωγοι / ἐκ θυμοῖο πέλοντο φιλοπολέμων Ἀργείων. It appears otherwise in Quintus 3x with Achilles (6.79, 7.245, and 8.256), Agamemnon (9.526), Eurynomus (1.530), Odysseus (5.158), and the Trojans (8.240). Cf. *Il.* 19.269 ἀνστὰς Ἀργεῖοισι φιλοπολέμοισι μετηῦδα. In Homer, always in the plural, only in books *Il.* 16–23, and always with peoples: the Achaeans (*Il.* 17.224), the Argives (*Il.* 19.269), the Danaans (*Il.* 20.351), the Myrmidons (e.g. *Il.* 16.65 and 23.129), the Leleges (*Il.* 21.85), and the Trojans (e.g. *Il.* 16.90). See Landfester 1966, 114–20 for discussion of adjectives on φιλο- and Brügger 2016, 47 for the adjective here. See 15 n. for the Argives, and 191 n. for the spondeiazon.

507. ἐπὶ νῆας ἄγρεσθε: cf. line Q.S. 13.530 οἴσομεν ἐς νῆας.

δήμιον: see 445 n.

508. Τρωιάδων γένος: see 19 n.

509. Δαναῶν: for the Greeks see 15 n.

ἐυκλέες: only here in Quintus. In the *Iliad* cf. 10.281 (Odysseus to Athena) ἐπὶ νῆας εὐκλείας ἀφικέσθαι and 17.415–6 (a *tis*-speech) ὃ φίλοι, οὐ μὲν ἤμιν εὐκλέες ἀπονέεσθαι / νῆας ἔπι γλαφυράς. Cf. also *Od.* 21.331 (Penelope to Eurymachus) Εὐρύμαχ', οὐ πως ἔστιν εὐκλείας κατὰ δήμιον.

Πιθεδς: brother of Atreus and Thyestes in E. *Med.* 684, E. *Heracl.* 207, Apollod. *Epit.* 2.10, and Ov. *Met.* 8.622. As Aethra's father also in e.g. *Il.* 3.144, E. *Supp.* 4–7, B. 17.34, D.S. 4.59.1, and Hyg. *Fab.* 14.5. He is the mythical founder of Trozen, named after his brother (Strab. 8.6.14 and Plut. *Thes.* 3.2). In antiquity, he was famous for his wisdom, eloquence and fear of the gods (E. *Med.* 684–6). He makes his child Aethra sleep with Aigeus (E. *Supp.* 5–7, Plut. *Thes.* 3.5–6, and Apollod. *Bibl.* 3.15.7.1–2) and becomes the educator of Theseus (D.S. 4.59.1 and Plut. *Thes.* 4) and his great-grandson Hippolytus (E. *Hipp.* 11 and Paus. 1.22.2).

510. Τροιζῆνι: mentioned only here in Quintus, in Homer only in the Catalog of Ships in *Il.* 2.561 Τροιζῆν' Ἠϊόνας τε καὶ ἄμπελόεντ' Ἐπίδουρον. See Brügger et al. 2003, 561 and Dickinson 2011 with literature.

ἔδνώσαιο: the verb ἔδνώω is *hapax legomenon* in Quintus and in Homer. Cf. *Od.* 2.53 (Telemachus to the suitors) ὡς κ' αὐτὸς ἔεδνώσαιο θύγατρα. See Heubeck et al. 1988, 133–4 for discussion of the sense and meaning of the Homeric passage. Here, the verb means “to marry.” See the translations of Way 1919 “Aegeus wedded me,” Vian 1969 “le divin Égée me prit pour femme contre dot,” James 2004 “I was given in marriage to / Aigeus,” and Gärtner 2010 “es ehelichte mich aber der göttliche / Aigeus.”

511. Αἰγεύς: Aegeus appears only here in Quintus. In Homer only in the patronymic Αἰγεΐδην in *Il.* 1.265 (= Hes. *Sc.* 182). He is the king of Athens, husband of Aethra and father of Theseus. See Latacz et al. 2000, 108 with literature and Finkelberg 2011b.

κλυτὸς παῖς: for this combination in Quintus cf. *Q.S.* 3.237, 4.125, 5.317, and 5.598. In Homer, the adjective κλυτός appears regularly with Poseidon Ἐννοσίγαιος (e.g. *Il.* 8.440, 9.362, 14.135, 14.510, and 15.184), once with Hippodaemeia (*Il.* 2.742) and Amphitrite (*Od.* 5.422). Otherwise with δώματα (e.g. *Il.* 2.854, 13.21, and 24.719, *Od.* 24.304; cf. also Hes. *Th.* 303 and 777) and τεύχεα (e.g. *Il.* 5.435, 6.504, and 11.334). For sense and usage, see West 2001b, 128–30 and Coray 2009, 19. See also 210 n. for the adjective περίκλυτος.

Θησεύς: see 497 n.

512. πρὸς μεγάλοιο Διὸς: the preposition πρὸς with genitive in Quintus also in 6.302 πρὸς μεγάλοιο καὶ ὄβριμου Ἡρακλῆος, 10.289–90 Ἄλλ' ἄγε, πρὸς τε θεῶν οἱ τ' οὐρανὸν ἀμφινέμονται, / πρὸς τε τεῶν λεχέων καὶ κουριδίης φιλότητος, 14.163–4 πρὸς τε γάμου πολυγηθέος ἠδὲ σεῦ αὐτοῦ / λίσσομαι. Cf. also *Od.* 11.67 πρὸς τ' ἀλόχου καὶ πατρός and 13.324 νῦν δέ σε πρὸς πατρός γουνάζομαι.

The combination Ζεὺς μέγας appears in Quintus in the genitive in Διὸς μεγάλοιο (cf. 1.502, 6.259, 8.225, and 14.460), μεγάλοιο Διὸς (cf. 2.542, 8.354, 12.386, 13.512, and 13.560), and μεγάλου Διὸς (cf. 7.531 and 14.254). In Homer, we find Διὸς μεγάλοιο (cf. *Il.* 5.907, 14.417, 17.409, 21.198, *Od.* 4.27, 11.255, 11.268, 11.604, and 16.403; cf. also Hes. *Th.* 708, 952, and *Op.* 4, and Nonn. *D.* 20.367 and 44.162), μεγάλοιο Διὸς (cf. *Il.* 12.241; cf. A.R. 1.1315, 2.289, and 3.158), and μεγάλου Διὸς (cf. *Il.*

21.187; cf. Hes. *Th.* 29 and 76). For Ζεύς μέγας see Bissinger 1966, 69 and Ferreccio 2014, 276, on Zeus in book 13 see 361 n.

τερπνῶν τε τοκῆων: the adjective *τερπνός* does not appear in Homer, 4x in Quintus (cf. Q.S. 1.740, 5.593, and 13.540). Cf. also Thgn. 1019, Pi. *O.* 6.57, and A. A. 143.

513. εἰ ἐτεδόν: cf. Q.S. 3.190, 4.83, 8.475, and 12.26 (9x *Il.* and 10x *Od.*). See Krieter-Spiro 2015, 59 for literature and Campbell 1981, 13 for further parallels.

Θησῆος ἀμύμονος: for Theseus see 497 n., for the adjective *ἀμύμων* see 300 n.

514. ἄμ' Ἀτρεΐδῃσιν: cf. Q.S. 5.277 (Odysseus to Ajax the Greater) αἰὲν ἄμ' Ἀτρεΐδῃσιν ὑπὲρ πολέμοιο φέρωμαι and *Il.* 2.762 (during the Catalog of the Ships) οἱ ἄμ' Ἀτρεΐδῃσιν ἔποντο. See also *Od.* 17.104 and 19.183 οἴχεθ' ἄμ' Ἀτρεΐδῃσιν. See Kirk 1985, 126–7 and 211 n. for Agamemnon and 354 n. for Menelaüs.

515. ἐελδομένοισιν: see 154 n.

κατὰ στρατόν: this prepositional phrase appears also in Q.S. 6.77, 9.415, and 12.389. 20x in the *Iliad*, especially in the formula *κατὰ στρατόν εὐρὺν Ἀχαιῶν* in (*Il.* 1.229, 1.484, 2.439, and 19.196) and in the repeated whole-verse *πάλλων δ' ὄξεα δοῦρα κατὰ στρατόν ὄχετο πάντη* (*Il.* 5.495, 6.104, and 11.212). It does not appear in the *Odyssey*. See Serafimidis 2016, 59 n183.

517. ἀριστέας: see 52 n.

518. ᾠς φάτο· τοῖ δ' αἰόντες: for this line beginning cf. Q.S. 3.170 and 4.300.

εὐὸ μνήσαντο τοκῆος: cf. Q.S. 4.453–4 ἵνα σφετέροιο τοκῆος / μνωόμενος and 13.267–8 τοκῆος / μνησαμένη (see n.).

519. ἀμφ' Ἑλένης ὄσ' ἔρεξε: see 378 n. For Helen see 356 n.

Ἀφιδνας: Aphidna (or Aphidnae) is an Attic deme, named after its king Aphidnus (cf. Hdt. 9.73.a.2, Isoc. 10.39, and D. 18.38). Prior to Helen's marriage to Menelaüs, Theseus and Peirithoüs captured Helen from

Sparta and brought her to Aphidna. From there, she was rescued by her brothers Castor and Polydeuces, who took Theseus' mother, Aethra, with them, in order to be Helen's servant. See 496–543 n. for literature.

520. κοῦροι: Castor and Polydeuces (the Dioscuri, Διὸς κοῦροι). The twin sons of Leda and Zeus (or Tyndareus; cf. *Od.* 11.298–300) are the brothers of Helen and Clytemnestra. In *Il.* 3.236–44, Helen looks out for them in vain, for they have already passed away (*Il.* 3.243–4 Ὡς φάτο, τοὺς δ' ἤδη κάτεχεν φυσίζοος αἶα / ἐν Λακεδαίμονι αὔθι, φίλη ἐν πατρίδι γαίῃ). Together, they appear only here in Quintus, but Nestor tells a story of how he fought with Polydeuces in 4.309–10 ἐγὼ Πολυδεύκειε δίω / πυγμαχίη γενόμην. See Krieter-Spiro 2009, 92–3 and Ebbott 2011.

ἐριγδούπιο Διὸς: this combination also appears in Q.S. 11.22, 14.421, and 14.560 and in *Il.* 5.672 (Διὸς ἐριγδούπιο; see Higbie 1990, 201). The adjective ἐρί(γ)δουπος appears in Quintus with Zeus in 1.578–9 Ἐκ γὰρ δὴ Κρονίωνος ἐριγδούπιο γενέθλης / εὐχόμεθ' ἐκγεγάμεν, 1.693–4 Ὅ δ' ἄρ' εἰσορῶν ἐνόησε / πατὴρ ἐριγδούπιο μέγα βρομέουσαν ὀμοκλήν, 2.177 ἐριγδούπου Κρονίδαο, and 10.301 Ζηνὸς ἐριγδούπιο θύγατρης. Regularly with Zeus in Homeric epics, e.g. often in the phrase ἐρίδουπος πόσις Ἥρης (e.g. *Il.* 7.411, 10.329, 13.154, 16.88, *Od.* 8.465, 15.112, and 15.180), Ζηνὸς ἐριγδούπιο (*Il.* 12.235; cf. Hes. *Th.* 41), and Ζηνὸς ἐριγδούπου (*Il.* 15.293). For further weather epithets, see Latacz et al. 2000, 129.

Elsewhere, the epithet appears with natural forces in Q.S. 2.221 ἐρίδουποι ποταμοί and in 3.766 ἐριγδούπιο λιπὼν ἄλδς. This use is reflected in *Il.* 11.152 ἐρίδουποι πόδες ἵπων, 20.50 ἐπ' ἀκτάων ἐριδούπων, *Od.* 10.515 δὺ ποταμῶν ἐριδούπων, Orp. *H.* 1.75–6 καὶ ναετῆρες ἐριγδούπιο θαλάσσης / δαίμονες, and Tryph. 690 ἐρίδουπου διὰ πόντου. See Bär 2009, 215–6 on the related adjective ἐρίδουπος, Campagnolo 2011, 178, Ferreccio 2014, 107–8 for further parallels and Kai-mio 1977, 68–9 and 124 for general discussion of the epithet.

521. ὑσμίνης: this noun appears in Quintus 25x (48x in Homer) and with a variety of epithets. Cf. e.g. Q.S. 4.24 ἀνδροοφόνου ὑσμίνης, 5.473 and 6.608 ὑσμίνας ὀλοᾶς, 7.152, 7.264, and 8.140 ἀργαλέης ὑσμίνης, 11.264–5 αἰνή / ὑσμίνη, 11.290 οὐλομένης ὑσμίνης, and 12.87 ὑσμίνης ... ὀζυρῆς. It is used synonymously with μάχη, πόλεμος, and φύλοψ. See

Trümper 1950, 162–5 and 170. For battle epithets in Homer, see de Jong 1987, 231–2. For its use in Quintus see Campbell 1981, 32, in Homer and A.R. see Serafimidis 2016, 45–6.

ἀπεκρύψαντο: see 116 n.

τιθήναι: this noun *τιθήνη* appears only here in Quintus. In Homer denoting the nurses of Dionysus in *Il.* 6.132 and of Asyanax in 6.389, 6.467, and 22.503.

522. νηπιάρχους: see 18 n.

522–3. ἀνεμνήσαντο ... / ... ὄσσ' ἐμόγησε: cf. Q.S. 14.210–1 εἴ γέ τι θυμῷ / μέμνηθ' ὄσσ' ἐμόγησα περι Πριάμοιο πόλῃα. The verb ἀναμνήσκω appears 3x in Quintus. Cf. 14.174 (Helen and Menelaüs) σφωιτέρου κατὰ θυμὸν ἀνεμνήσαντο γάμοιο and 14.345 (Nestor to the Greeks) ἀναμνησώμεθα νόστου. For ὄσσ' ἐμόγησε cf. Q.S. 3.113 (ὄσσ' ἐμόγησα) and 3.628 (ὀππόσα πρόσθ' ἐμόγησα).

522–3. ἀγαυῆς / Αἰθήρης: on the adjective see 169 n., on Aethra 496–543 n.

523. δοροκτῆτῳ ὑπ' ἀνάγκη: see 283 n.

524. ἐκυρή: this noun appears only here in Quintus. In Homer cf. *Il.* 22.451 (Andromache to her nurses) αἰδοίης ἐκυρῆς ὀπὸς ἔκλυον and 24.770 (Helen bewailing Hector) ἐκυρὸς δὲ πατῆρ ὡς ἥπιος αἰεὶ. Aethra is Helen's mother-in-law because she was briefly married to Theseus. See 496–543 n.

ἀμφίπολος: cf. *Il.* 3.143–5 ἅμα τῇ [Helen] γε καὶ ἀμφίπολοι δὺ' ἔποντο, / Αἰθήρη, Πιπθῆος θυγάτηρ, Κλυμένη τε βοῶπις. See Krieter-Spiro 2009, 61–2 for extensive discussion and further literature.

525. ἀντιθέης Ἑλένης: also in Q.S. 2.97 and 6.152. The adjective ἀντίθεος appears in Quintus also with the Amazon Clonie (cf. 1.235) and Hecuba (cf. 13.503). See 503 n. This combination does not appear in Homer, but cf. *Il.* 3.156–8 οὐ νέμεσις Τρῶας καὶ εὐκνήμιδας Ἀχαιοὺς / τοιγῆδ' ἀμφὶ γυναικὶ πολὺν χρόνον ἄλγεα πάσχειν· / αἰνῶς ἀθανάτησι θεῆς εἰς ὧπα ἔοικεν. The adjective appears 9x *Il.* and 4x *Od.* For Helen see 356 n.

σὺν δ' ἀμφασίη: cf. Q.S. 2.585 and 7.726 ἀμφασίη βεβόληντο, 7.539–40

ἀμφασίην ἀλεγεινὴν / κεῦθον ὑπ' ἠ κραδίη, *Il.* 17.695–6 and *Od.* 4.704–5 δὴν δέ μιν ἀφασίη ἐπέων λάβε, τὼ δέ οἱ ὄσσε / δακρύοφιν πλησθεν, θαλερὴ δέ οἱ ἔσχετο φώνη, A.R. 1.262 ἀμφασίη βεβολημένη, and 2.409 ἀμφασίη βεβολημένοι. See Edwards 1991, 129–30.

526. Δημοφῶν: see 496 n.

ἐελδομένην: see 154 n.

προσέειπε: often in the phrase Ὡς φάμενον προσέειπε. Cf. (with variations) Q.S. 5.165, 5.427, 6.84, 7.219, 7.667, 7.700, 8.146, 12.66, 12.73, 12.274, and 13.237. See Campbell 1981, 25–6. In Homer in the repeated whole-verses Τὸν δ' αὖτε προσέειπε θεὰ γλαυκῶπις Ἀθήνη (cf. *Il.* 1.206, 7.33, 22.177, and 22.238) and Τὸν δ' αὖτε προσέειπε διάκτορος Ἀργειφόντης (cf. *Il.* 24.378, 24.389, 24.410, and 24.432).

527. Σοὶ μὲν δὴ τελέουσιν θεοὶ θυμηδὲς ἐέλδωρ: cf. Q.S. 12.54 ἤδη γὰρ Δαναοῖσι θεοὶ τελέουσιν ἐέλδωρ. Similar also 7.482, 8.213, and 9.280. The adjective θυμηδής appears 10x in Quintus with objects and abstract concepts. Cf. 1.397, 4.47, 4.108, 5.544, 8.389, 14.105, 14.312, 14.339, and 14.340. Only once in Homer in *Od.* 16.389 μὴ οἱ χρήματ' ἔπειτα ἄλις θυμηδέ' ἔδωμεν and A.P. 1.249 εὐχόμεναι νόστοιο τέλος θυμηδὲς ὀπάσσα. For ample discussions of the adjectives θυμαρής, θυμήρης, and θυμηδής see Bär 2009, 377–8 and Ferreccio 2014, 59–60.

528. δέδορκα: for the form see Rijksbaron 1984, 36–7. In Homer this pluperfect appears only in *Il.* 22.95 where Hector is compared to a snake (δέδορκεν ἔλισσόμενος περὶ χεῖρῃ). On the adjective πανδερκεής see 229 n. and Ferreccio 2014, 239–40.

ἀμόμονος: see 513 n.

529. ἀειράμενοι παλάμησιν: cf. Q.S. 2.136 παλάμησι δέπας πολυχανδὲς ἀείρας. The noun παλάμη in Quintus with one exception (cf. Q.S. 3.441 ἐν παλάμη δόρυ πῆλαι) always in dative plural.

530. οἴσομεν ἐς νῆας: cf. line 13.507 ἐπὶ νῆας ἄγεσθε.

530–1. ἐς Ἑλλάδος ἱερὸν οὐδας / ἄξομεν: cf. Q.S. 14.126 συνάγερθεν ἐς Ἀυλίδος ἱερὸν οὐδας and 14.419 κίον Ἑλλάδος ἱερὸν οὐδας. The noun

οὔδας appears in Homer frequently with the epithet ἄσπετον (cf. e.g. *Il.* 19.61, 24.738, *Od.* 13.395, and 22.269; see Coray 2009, 39).

531. ἀσπασίως: cf. Q.S. 2.36, 4.148, 7.635, 9.447, 9.528, 12.29, 14.62, 14.173, and 14.184. See Campagnolo 2011, 81. In the *Iliad*, this adverb appears frequently with warriors who have escaped battle. Cf. e.g. 7.118–9 (= 19.72–3) ἀσπασίως γόνυ κάμψειν, αἶ κε φύγησι / δηῖτον ἐκ πολέμοιο καὶ αἰνῆς δηϊοτήτο, 11.326–7 αὐτὰρ Ἀχαιοὶ / ἀσπασίως φεύγοντες ἀνέπνεον Ἔκτορα δῖον, and 18.270 ἀσπασίως γὰρ ἀφίξεται Ἴλιον ἱρήν. See Coray 2009, 43.

ἐμβασίλευες: the verb ἐμβασιλεύω only appears here in Quintus. In Homer in *Il.* 2.572 ὄθ' ἄρ' Ἄδρηστος πρῶτ' ἐμβασιλεύεν and *Od.* 15.413 τῆσιν δ' ἀμφοτέρῃσι πατὴρ ἐμὸς ἐμβασίλευε. Cf. also Hes. *Th.* 71 and *Op.* 111.

532. Ὠς φάμενον: often in the phrase Ὠς φάμενον προσέειπε: Cf. Q.S. 5.165, 5.427, 6.84, 7.219, 7.667, 7.700, 8.146, 12.66, 12.73, 12.274, and 13.237. This phrase does not appear not in Homer. See 237 and 525 n.

προσπύξατο: the verb προσπύσσω appears only here in Quintus and not in the *Iliad*. Cf. *Od.* 3.22 (Telemachus to Mentor Athena) πῶς τ' ἄρ' προσπύξομαι αὐτόν, 8.478 (Odysseus to the herald) καὶ μιν προσπύξομαι, 11.451 (Agamemnon to Odysseus) καὶ κείνος πατέρα προσπύξεται, ἢ θέμις ἐστίν, 17.509 (Penelope to Eumaius) ὄφρα τί μιν προσπύξομαι ἠδ' ἐρέωμαι, and S. *Ant.* 1237 ἀγκῶν' ἔτ' ἔμφρων παρθένωι προσπύσσεται.

533. χεῖρεσιν ἀμφιβαλοῦσα: cf. Q.S. 14.542–3 (of the Trojan women on the sinking ships) ἀμφιβαλοῦσαι / χεῖρας εἰοῖς τεκέεσσι.

533–4. κύσεν δέ οἱ εὐρέας ὄμους / καὶ κεφαλὴν καὶ στέρνα γένειά τε λαχνηέντα: cf. especially Q.S. 7.640–1 Νεοπτολέμοιο κάρη καὶ στήθεα κύσεν / ἀμφιχυθεῖς (with Tsomis 2018a, 342–3) and A.R. 1.1312–4 ὕψι δὲ λαχνηέν τε κάρη καὶ στήθε' αἰείρας / νειόθεν ἐκ λαγόνων, στιβαρῆ ἐπορέξατο χειρὶ / νηίου ὀλκαιοιο, καὶ ἴαχεν ἐσσυμένοισιν. Otherwise body parts are kissed in Q.S. 3.606 κύσε στόμα, 12.282 ἀμφοτέρας οἱ ἔκυσσε χέρας κεφαλὴν τ' ἐφύπερθεν and 14.183 Κύσσε δέ οἱ δειρὴν καὶ φάεα μαρμαίροντα (with Carvounis 2019, 107).

In the *Iliad*, we encounter this gesture in scenes of supplication as a “pathetisches Zeichen der Unterwerfung” (see Brügger 2009, 170 with literature) in *Il.* 24.478–9 *χερσιν Ἀχιλλῆος λάβε γούνατα καὶ κύσε χεῖρας / δεινὰς ἀνδροφόνους*. Cf. also the exaggerated supplication gestures in *Il.* 8.371, where Athena lies when she says Thetis had kissed Zeus’ knee and *Od.* 14.279, where Odysseus lies to Eumaeus about his past. As a form of greeting, it appears in *Il.* 6.474 *αὐτὰρ ὃ γ’ ὄν φίλον υἱὸν ἐπεὶ κύσε πῆλέ τε χερσίν*, *Od.* 16.15–17.39 19.417 *κύσσε δέ μιν κεφαλὴν τε καὶ ἄμφω φάεα καλὰ*, *Od.* 21.225 *ὣς δ’ αὐτῶς Ὀδυσσεὺς κεφαλὰς καὶ χεῖρας ἔκυσσε*, 23.208 *κάρη δ’ ἔκυσ’ ἠδὲ προσηύδα*, 24.320 *κύσσε δέ μιν περιφῶς ἐπιάλμενος, ἠδὲ προσηύδα*, and 24.398 *Ὀδυσσεὺς δὲ λαβὼν κύσε χεῖρ’ ἐπὶ καρπῷ*. For kissing in Homer, see Hentze 1902, 335–40 and Elmiger 1935, 55–63, in the *Aeneid* see Lobe 1999, 158–9.

εὐρέας ὤμους: see 318 n.

534. γένεια τε λαχνήεντα: cf. Q.S. 7.57 *ἀγλαὰ δεῦε γένεια* and 14.579 *λάσιόν τε γένειον*. The adjective *λαχνήεις* appears in Quintus only here and in 10.450 *Οὐδὲ τι θῆρας ἐδειδὶε λαχνήεντας*. In Homer “mit der Konnotation des Wilden und Unzivilisierten” (Brügger et al. 2003, 241) in *Il.* 2.743 (of the Centaurs) *Φῆρας ἐτείσατο λαχνήεντας*, 9.548 (of boar skin) *ἀμφὶ σὺδος κεφαλῆ καὶ δέρματι λαχνήεντι*, 18.415 (of a heart) *στήθεα λαχνήεντα*, and 24.451 (of a roof) *λαχνήεντ’ ὄροφον*. Cf. also the noun *λάχνη* in *Il.* 2.219, 10.314, and *Od.* 11.320, as well as the synonymous adjective *λάσιος* (*Il.* 1.189 and 2.851; see 488 n.).

535. Ἀκάμαντα: see 496 n.

535–6. δάκρυ / ἠδὲ κατὰ βλεφάρουν ἐχεύατο μυρομένοι<σ>ιν: for similar lines cf. Q.S. 3.576–8 *τῆς <δ’> ἀλεγεινὸν / οὐ ποτε τέρσετο δάκρυ, κατεῖβeto δ’ ἄχρισ ἐπ’ οὐδας / ἐκ βλεφάρων*, 10.432–3 *Ἦς φαμένης ἐλευινὰ κατὰ βλεφάρων ἐχέοντο / δάκρυα*, 13.323–4 *ἀμφὶ δὲ δάκρυ / χεῦατό οἱ ἀπαλῆσι παρησίσι*, 14.171–2 *καὶ σφιν ἄμ’ ἄμφω / δάκρυ κατὰ βλεφάρουν ἐλείβετο ἠδὲ γοώντων*, 14.269 *κατὰ βλεφάρων ῥέε δάκρυ*, 14.302–3 *Ἦς φαμένης ἄλληκτα κατὰ βλεφάρων ἐχέοντο / δάκρυα*, and 14.392–3 *κατεῖβeto δ’ ἄλλ’ ἐφύπερθε / πυκνὸν ἀπὸ βλεφάρων*. In Homer cf. *Il.* 17.437–8 *δάκρυα δὲ σφι / θερμὰ κατὰ βλεφάρων χαμάδις ῥέε μυρομένοισιν*

and *Od.* 17.490 οὐδ' ἄρα δάκρυ χαμαι βάλεν ἐκ βλεφάρουϊν. See Carvounis 2019, 95–6.

The inuctura δάκρυ ἡδύ not in Homer, but e.g. δάκρυα θέρμα (*Il.* 7.426, 16.3, 18.17, 18.235, *Od.* 4.523, 19.362, and 24.46), θάλερον δάκρυ (*Il.* 2.266 24.9, *Od.* 4.556, 10.201, 10.409, 10.570, 11.391), πυκνὸν δάκρυον (*Od.* 4.153), and τέρεν δάκρυον (*Il.* 16.11). On tears in Homer generally, see Coray 2009, 15, Brügger 2016, 17 and 22, for the formula system Horrocks 1980, 6–8 and Monsacré 1984, 174–82. The noun βλέφαρον in Homer is mostly associated with sleep and tears, see Laser 1984, 22 and Bär 2009, 283–4. The verb μύρομαι 3x in this passage (536, 541, and 543).

537–43. Ὡς δ' ὀπότε αἰζηοῖο μετ' ἀλλοδαποῖσιν ἐόντος / λαοὶ φημιζῶσι μόνον, τὸν δ' ἔκποθεν υἷες / ὕστερον ἀθρήσαντες ἐς οἰκία νοστήσαντα / κλαίουσι<n> μάλα τερπνόν· ὁ δ' ἔμπαλι παισὶ καὶ αὐτὸς / μύρεται ἐν μεγάροισιν ἐπωμαδόν, ἀμφὶ δὲ δῶμα / ἡδὺ κινυρομένω<n> γοερῇ περιπέπτat' ἰωή· / ὡς τῶν πυρομένων λαρὸς γόος ἀμφιδεδῆει: two intratextually comparable similes appear in Quintus. One is 1.86–7 καὶ μιν προφρονέως τίεν ἔμπεδον, εὔτε θύγατρα / τηλόθε νοστήσασαν ἔεικοστῷ λυκάβαντι. Here Priam accepts Penthesileia like a lost daughter who returns home after twenty years. The second is 7.637–41 Ἀμφεχύθη δὲ οἶ, εὔτε πατὴρ περὶ παιδί χυθείη, / ὅς τε θεῶν ἰότητι πολὺν χρόνον ἄλγέ ἀνατλὰς / ἔλθοι ἐὼν ποτὶ δῶμα φίλω μέγα χάρμα τοκῆι· / ὡς ὁ Νεοπτολέμοιο κάρη καὶ στήθεα κύσσειν / ἀμφιχυθείς. Here Phoinix, Achilles' foster father, greets Neoptolemus after his arrival at Troy from Scyros. The simile has been compared to two passages in the *Odyssey*. In *Od.* 2.175, Halitherses foretells that Odysseus will return unrecognized after twenty years ἄγνωστον πάντεσσιν ἔεικοστῷ ἐνιαυτῷ. In *Od.* 16.17–21, it is said about Telemachus that he will return like a son who has been away for ten years: ὡς δὲ πατὴρ ὄν παῖδα φίλα φρονέων ἀγαπάζη / ἔλθόντ' ἐξ ἀπίης γαίης δεκάτῳ ἐνιαυτῷ, / μούνον τηλύγετον, τῷ ἔπ' ἄλγεα πολλὰ μογήση, / ὡς τότε Τηλέμαχον θεοειδέα διὸς ὑφορβὸς / πάντα κύσειν περιφύς, ὡς ἐκ θανάτοιο φυγόντα. See Bär 2009, 298–301 for extensive discussion.

537. μετ' ἀλλοδαποῖσιν: cf. *Q.S.* 1.433 ὑπ' ἀλλοδαποῖσιν and 2.40 ἀλλοδαποῖσιν παρ' ἀνδράσιν. See Stoevesandt 2008, 32.

538. φημίξωσι: the verb φημίξω appears only here in Quintus and not in Homer. Cf. Hes. *Op.* 763–4 πολλοὶ / λαοὶ φημίξουσι and Nonn. *D.* 3.275–6 πολιῆται / Νεῖλον ἐφημίξαντο φερώνυμον.

538. ἔκποθεν: see 446 n.

539. ἐς οἰκία νοστήσαντα: cf. Q.S. 1.86–7 θύγατρα / τηλόθε νοστήσασαν, 1.269 εἶν νοστήσατο πάτρην, 1.371 ἐς Ἑλλάδα νόστήσαντες, 1.669 κατ’ οἰκία νοστήσαντες, and 7.214 ἐς Ἑλλάδα νοστήσωμεν. In Homer, it appears in e.g. *Il.* 4.103 and 4.121 οἴκαδε νοστήσας ἱερῆς εἰς ἄστῳ Ζελεΐης (see Coray et al. 2017, 56), 5.687 νοστήσας οἴκονδὲ φίλην ἐς πατρίδα γαῖαν, 18.60 οἴκαδε νοστήσαντα δόμον Πηληΐων εἶσω, 18.90 οἴκαδε νοστήσαντ’, and *Od.* 1.83, 12.424, 20.239, and 21.204 νοστήσαι Ὀδυσῆα πολύφρονα ὄνδε δόμονδε. For further parallels and discussion, see Bär 2009, 302; on homecoming in the Homeric epics, see Maronitis 2004, 63–76.

540. κλαίουσι<v> μάλα τερπνόν: cf. Q.S. 10.464 κλαίοντες μάλα πολλὰ περισταδόν, *Od.* 21.56 κλαῖε μάλα λιγέως, and A.R. 3.662 σῖγα μάλα κλαίει.

τερπνόν: see 512 n.

ἔμπαλι: 5x in Quintus, not in Homer. Cf. *h.Merc.* 78 κατὰ δ’ ἔμπαλιν αὐτὸς ἔβαινε and Hes. *Sc.* 145 ἔμπαλιν δεδορκῶς. For εἰς τοῦμπαλιν in Sophocles’ *Ichneutai*, see Richardson 2010, 165–6.

541. μύρεται: see 536 and 543 n.

ἐν μεγάροισιν: see 162 n.

ἐνωπαδόν: this adverb appears in Quintus only here and in 2.84 φίλα μὲν σαίγησιν ἐνωπαδόν. Cf. *Il.* 15.320 ἐνώπα ἰδὼν Δαναῶν ταχπώλων, *Od.* 23.94 ὄψει δ’ ἄλλοτε μὲν μιν ἐνωπαδίως ἐσίδεσκεν, and A.R. 4.354, 4.720, 4.1415, and 4.1507 στονόεντα δ’ ἐνωπαδὶς ἔκφατο μῦθον (see Livrea 1973, 116). See Ferreccio 2014, 64.

541–2. ἀμφὶ δὲ δῶμα / ἠδὲ κινυρομένω<v> γοερῆ περιπέπτατ’ ἰωή: cf. *Od.* 10.398–9 πᾶσιν δ’ ἡμερόεις ὑπέδου γόος, ἀμφὶ δὲ δῶμα / σμερδαλέον κονάβιζε.

542. κινυρομένω<v>: see 262 n.

γοερή: this adjective appears only here in Quintus and not in Homer. Cf. A. A. 1176 μελιζειν πάθη γοερά θανατοφόρα and E. *Ph.* 1567 δάκρυα γοερά.

περιπέπτα: see 464 n.

ιωή: this noun appears in Quintus of waves in 8.66 πέλει κατὰ πόντον ιωή and 9.439–40 Ἡ δ' ὕπ' ιωῆ / ἔσσυτ' ἐπὶ πλατὺ χεῦμα, of winds in 1.156 ἀνέμων ἄλληκτον ιωῆν and 14.483–4 περιάχε δ' αἰὲν ιωῆ / βρυχομένων ἀλεγεινά. In Homer as the sound of Nestor's voice in *Il.* 10.139, the flames of fire in 16.127, and the winds in 4.276 and 11.308. See Danek 1988, 91–7 and Brügger 2016, 70.

543. μυρομένων: cf. lines 536 and 541.

λαρὸς γόος ἀμφιδεδήει: the adjective λαρός appears besides here in Quintus always in the combination μέθρ λαρόν (cf. e.g. 3.691, 4.279, 12.501, 14.103, and 14.334). See Campbell 1981, 171 for extensive parallels.

The verb ἀμφιδαίω appears only here in Quintus, but cf. 2.220 γόος καναχὴ τε δεδήει. Potential models for this line are *Il.* 12.35 μάχη ἐνοπή τε δεδήει and *Il.* 20.18 μάχη πόλεμός τε δέδηε. See Campagnolo 2011, 178 and Ferreccio 2014, 132. In Homer cf. also *Il.* 2.93 μετὰ δέ σφισιν Ὅσσα δεδήει, 6.329 ἄστρ' ἄστρ' ἀμφιδέδηε, and 13.736 στέφανος πολέμοιο δέδηε. See Stoevesandt 2008, 111 and Brügger et al. 2003, 36. On synesthetic phenomena in Greek literature, see Waern 1952, Krapp 1964, and Wille 2001, 78–80. For a list of compound verbs beginning with ἀμφί in Quintus, see Tsomis 2018a, 379.

544–51a: *Laodice*

Laodice, one of Priam's daughters, stretches her arms out to the sky and begs the gods that the earth may swallow her. One of the gods obeys and breaks up the earth. See 545 n. for discussions on Laodice.

544. Πριάμοιο πολυτλήτριοι: on the adjective see 319 n., on Priam, see 80 n.

545. Λαοδίκην: for an analysis of various versions of Laodice, see Ciampa 2009 and Cazzaniga 1959. She appears only here in Quintus. In

Homer, she is mentioned as the most beautiful of Priam and Hecuba's daughters (cf. *Il.* 3.124 Λαοδίκην, Πριάμοιο θυγατρῶν εἶδος ἀρίστην and 6.252 Λαοδίκην ἐσάγουσα, θυγατρῶν εἶδος ἀρίστην; but cf. also *Il.* 13.365–6, where Cassandra is called the fairest). Not to be mistaken for Agamemnon's daughter (*Il.* 9.146 and 9.287).

The version with the earth swallowing Laodice appears also in Lyc. *Alex.* 317 χανοῦσα κευθμῶ χεῖσεται διασφάγος and 497 ἡ ζῶσ' ἐς Ἴτιδην ἴξεται καταβᾶτις, Apollod. *Epit.* 5.25 γῆ χάσματι ἀπέκρυσσε, AP 7.564.1–2 Τῆδέ ποτ' ἀκτερέϊστον ἐδέξατο γαῖα χανοῦσα / Λαοδίκην, Tryph. 660–1 δειλὴ Λαοδίκη, σὲ δὲ πατρίδος ἐγγύθι γαίης / γαῖα περιπτύξασα κεχνηνῶτι δέξατο κόλπῳ, and Tz. *Posthomerica* 736 Τὴν δ' ἄρα Λαοδίκην ἐνὶ χάσματι δέξατο γαῖα. In Hyg. *Fab.* 101.5, she is the wife of Telephus.

James 2004, 339 points to the idea that the close succession of this sequence to the Aethra episode (496–543) could be “more than accidental.” Indeed, according to Parthenius of Nicaea's *Sufferings in Love* (Ἐρωτικὰ Παθήματα; see Lightfoot 1999, 340–1 and 478–82 for text and commentary, and more generally Francese 2001) 16, when Diomedes and Acamas (Aethra's grandson, see 496–543 and 497 n.) came to Troy to demand the return of Helen, Laodice had a great desire to sleep with him and Perseus arranged a night together. Afterward, she bore a son, Munitus, who was brought up by his grandmother Aethra. For this version cf. also Lyc. *Alex.* 494–503 and schol. on Lyc. 495 (Scheer 1881/1908), for the version that she had a son called Munychus with Acamas' brother Demophoön cf. Plu. *Thes.* 34.2. See von Kamptz 1982, 31–2 and 84–5, West 2001a, 196–7, Danek 2006, 11–3, Miguélez-Cavero 2013, 460–1, and Hornblower 2015, 189. See also Schubert 2007, 351 for a family tree.

Someone's wish to have been swallowed up by the earth appears already in Homer: cf. e.g. *Il.* 4.182 and 8.150 τότε μοι χάνοι εὐρεῖα χθῶν, 6.281–2 ὣς κέ οἱ αὖθι / γαῖα χάνοι, and 17.416–7 αὐτοῦ γαῖα μέλαινα / πᾶσι χάνοι. In the *Posthomerica*, Briseis (3.572–3 Ὡς ὄφελόν με / γαῖα χυτὴ ἐκάλυψε πάρος σέο πότμον ιδέσθαι), Tecmessa (5.537–8 Ὡς μ' ὄφελον τὸ πάροιθε περὶ τραφερῆ χάνε γαῖα, / πρὶν σέο πότμον ιδέσθαι ἀμείλιχον), and Hecuba (14.300–1 Ὡς μ' ὄφελον μετὰ σεῖο, φίλον τέκος, ἤματι τῷδε / γαῖα χανοῦσα κάλυψε) utter this wish. Cf. also Theseus'

prayer in Sen. *Phaedr.* 1238–9 *dehisce tellus, recipe me dirum chaos, / recipe, haec ad umbras iustior nobis via est.*

ἐνέπουσιν: this common Homeric verb, which appears frequently in proems and in invocations of the Muses (cf. e.g. *Il.* 2.484, 2.761, *Od.* 1.1, Hes. *Th.* 114, *Op.* 2, *h.Ven* 1, A.R. 3.1, 4.2, and Q.S. 12.307) and implies “a certain solemnity” (LfgrE s.v. ἐν(ν)έπω), appears besides here only 3x in Quintus. Cf. 7.378 πατρός ἔργ’ ἐνέποντες, 12.307 (during the in-proem) ἔσπεθ’ ὅσοι κατέβησαν ἔσω πολυχανδέος ἵππου, and 14.116 δόρπεον ἀλλήλοισι διηνεκῶς ἐνέποντες. See Carvounis 2019, 150.

ἐς αἰθέρα: this prepositional phrase is common in Quintus: cf. e.g. 7.255–6 αἴψα δέ οἱ στέρνοισι περιπλατέεσσι χυθεῖσα / ἀργαλέως γοάσκειν ἐς αἰθέρα μακρὰ βοῶσα, 9.68–9 τῆλε δ’ ἀπ’ αὐτῶν / αἴγλη μαρμαίρεσκειν ἐς αἰθέρα μέχρις ἰοῦσα, 9.317 Ἄλλ’ ἀναχάζεο δῖον ἐς αἰθέρα, μή με χολώσης, and 11.268–9 καί τις ἐς αἰθέρα χεῖρας ἐπουρανίοισιν ἀείρων / εὔχετο. Contrastingly rare in early Greek poetry, where it appears only in *Od.* 19.539–40 οἱ δ’ ἐκέχυντο / ἄθροοι ἐν μεγάροις, ὁ δ’ ἐς αἰθέρα δῖαν ἀέρηθι. Cf. also A.R. 1.247–8 αἰ δὲ γυναῖκες / πολλὰ μάλ’ ἀθανάτοισιν ἐς αἰθέρα χεῖρας ἄειρον, and Opp. C. 2.414 ἦλθες ἐς αἰθέρα ἔδδεισεν δέ σε μακρὸς Ὀλυμπος. See Tsomis 2018a, 171.

χεῖρας ὀρέξει: cf. Q.S. 4.369, 12.152, 12.476, 14.66, 14.437. In Homer, this gesture of lament appears in e.g. *Il.* 1.351 (Achilles to Thetis), 15.371 (Nestor to Zeus), 22.37 (Priam to Hector), 24.743 (Andromache to Hector), and *Od.* 9.527 (Polyphemus to Poseidon). For further discussion, see Hentze 1902, 354–5, Kurz 1966, 27, Sommer 1977, 136–8, and Brügger 2009, 253–4. For this gesture in Virgil, see Lobe 1999, 160–4.

546. μακάρεσσιν ἀτειρέσιν: cf. Q.S. 2.131 μακάρεσσιν ἀτειρέσι πάντα ἔοικας and 7.687 ἴσον ἐπουρανίοισιν ἀτειρέσι. The adjective ἀτειρής appears in Quintus with a variety of gods: e.g. Ares (7.98 and 10.170), Artemis (1.663–4), 2x Giants (2.518 and 3.725), but also with other nouns such as the sun (2.2, 2.424, and 7.230), hands (1.710 and 4.341), and winds (3.717). In the *Iliad*, it appears with φωνή (13.45 and 17.555) and regularly with χαλκός (5.292, 7.247, 14.25, 19.233, 20.108, 22.227, and *Od.* 13.368). See Ferreccio 2014, 24–5 for further parallels.

546–7. ὄφρα ἔ γαῖα / ἀμφιχάνη: see 289 n.

547. χεῖρα βαλεῖν ἐπὶ δούλια ἔργα: see Q.S. 14.497–8 ἐπ’ ἐρετμῷ / χεῖρα βαλεῖν ἐδύναντο. For δούλια ἔργα see 290 n.

548–9. γαῖαν ἔνερθε / ῥήξεν ἀπειρεσίην: cf. Q.S. 5.655–6 περὶ δέ σφισι γαῖαν / χεῖραν ἀπειρεσίην Ῥοιτηίδος οὐχ ἐκάς ἀκτῆς and 11.417 καὶ γαῖαν ἀπειρεσίην ἐτίνασσε. In the *Iliad*, in 20.57–8 αὐτὰρ νέρθε Ποσειδάων ἐτίναξε / γαῖαν ἀπειρεσίην ὄρέων τ’ αἰπεινὰ κάρηνα. See 22 n.

The verb ῥήγνυμι appears often in the context of gods breaking various objects. Cf. especially Poseidon in Q.S. 14.580–1 Καὶ νύ κεν ἐξήλυξε κακὸν μόνον, εἰ μὴ ὃ γ’ αὐτῷ / ῥήξας <γ>αῖαν ἔνερθεν ἐμπροέηκε κολώνην and 14.646–7 Αὐτὸς δ’ ἄρα γαῖαν ἔνερθε / ῥήξε Ποσειδάων. Cf. also Zeus in Q.S. 8.72 νέφεα ῥήξωσι Διὸς μέγα χωομένοιο, 8.226 δένδρεά τε ῥήγνυσι καὶ οὔρεα παιπαλόεντα, and 11.403 ῥήξη ὑπὸ βροντῆσι καὶ αἰθαλόεντι κεραυνῷ, Apollo in Q.S. 3.65 ῥήξη ὑπὲρ δαπέδοιο κραδαιομένης βαθὺ γαίης and Aeolus in Q.S. 14.484 Βίη δ’ ἔρρηξε κολώνην.

549. ἐννεσίησιν: in Quintus the noun ἐννεσίη with Apollo (10.165 and 12.4), Ares (11.198), Athena (1.125, 11.285, and 12.148), Eos (2.656), Zeus (2.508, 3.762, 8.432, and 10.250), and the gods in general (12.185 and here). A Homeric and Hesiodic *hapax legomenon*: cf. *Il.* 5.894 τῷ σ’ ὄϊω κείνης τάδε πάσχειν ἐννεσίησιν and Hes. *Th.* 494 Γαίης ἐννεσίησι πολυφραδέεσσι δολωθεῖς. See Bär 2009, 382–3 and Ferreccio 2014, 268 for a detailed discussion of the noun and further parallels.

550. κοῦρην ... δῖαν: this combination appears in Quintus only here and not in Homer.

κοῖλοιο βερέθρου: for other combinations with the noun βερέθρον cf. Q.S. 2.612 αἰνὰ βερέθρα, 6.264 ἠερόεντι βερέθρῳ, 9.318 εὐρὺ βερέθρον, and 12.179 6.490 μέχρις ἐπ’ Αἰδονῆος ὑπερθύμοιο βερέθρον. The noun in Homer only in *Il.* 8.14 ἦχι βάθιστον ὑπὸ χθονός ἐστι βερέθρον and *Od.* 12.94 ἔξω δ’ ἐξίσχει κεφαλὰς δεινοῖο βερέθρου. Cf. also A.R. 2.642–3 τούνεκα νῦν οὐδ’ εἴ κε δι᾽ Αἶδαο βερέθρων / στελλοίμην. For the adjective κοῖλος see 170 n.

551. Ἰλίου ὄλλυμένης: for Ἴλιον see 67 n.

551b–63: *Electra*

Because the city of her son Dardanus has fallen, Electra, one of the Pleiades, covers her body in mist. Thus, she is the only one who keeps herself hidden and is invisible to the mortals. See 552 n. for Electra and Hadjitoffi 2007, 370–1 for this episode.

552. **Ἠλέκτρην βαθύπεπλον:** Electra is only mentioned here in Quintus. She does not appear in Homer. Daughter of Atlas (Hes. *Op.* 383 Πληιάδων Ἀτλαγενέων ἐπιτελλομενάων, A.R. 1.916 νῆσον ἐς Ἠλέκτρις Ἀτλαντίδος, and Ov. *Fast.* 4.169 *Pleiades incipient humeros relevare paternos*). According to D.H. *Ant. Rom.*, 1.61, she was born at Mount Cyllene between Arcadia and Achaëa. However, she is also connected to Samothrace (Hes. fr. 177 MW, Konon FGrH 26F1.21, A.R. 1.916, and Val. Fl. 2.431). She is the mother of Dardanus (Hyg. *Astr.* 2.21), Iasion (or Aëtion) and Harmonia (Hellanicus FGrH 4F23 and D.S. 5.48.2). For the story of her taking Troy's fall so deeply cf. Ov. *Fast.* 4.177–9 *sive quod Electra Troiae spectare ruinas / non tulit, ante oculos oppruitque manus* (with Bömer 1958, 208, 219–20 and Frazer 1973, 196–7).

The adjective βαθύπεπλος appears only here in Quintus and not in Homer. In Quintus we also find βαθυδίνης (2.345), βαθυκνήμις (1.55), βαθύρριζος (4.202), βαθύρροος (1.148, 1.284, 2.117, 2.587, 10.121, and 10.197), βαθύρρωχος (1.687), βαθύσκιος (3.105), βαθυσκόπελος (1.316, 3.104, and 5.372), and βαθύστομος (1.337). A variation of the Homeric τανύπεπλος, e.g. in *Il.* 3.228 Τὸν δ' Ἑλένη τανύπεπλος ἀμείβετο δῖα γυναικῶν and 18.385 (= 18.424) τίπτε, Θέτι τανύπεπλε, ἰκάνεις ἡμέτερον δῶ. Cf. Nonn. *D.* 48.418 οὐ Τιτυὸς βαθύπεπλον ἐμὴν ἐνεσεύρασε Λητώ. See Ferreccio 2014, 82–3.

552–3. **δέμας ἀμφικάλυψαι / ἀγλύι καὶ νεφέεσσιν:** cf. Q.S. 2.582 ἀγλύι θεσπεσίη κεκαλυμμένοι, 2.626–7 καὶ πάντα κατέκρυφεν Οὐρανὸς ἄστρα / ἀγλύι καὶ νεφέεσσι, 7.73–4 ἀλλ' ἀπροτίοπτα τέτυκται / ἀγλύι θεσπεσίη κεκαλυμμένα, and 12.514–5 ἄστρα δὲ πάντ' ἐφύπερθε θεοδμήτοιο πόλῆος / ἀγλὺς ἀμφεκάλυψε. Similar A.R. 2.1103–5 κελαινὴ δ' οὐρανὸν ἀγλὺς / ἄμπεχεν, οὐδέ πη ἄστρα διαυγέα φαίνεται' ἰδέσθαι / ἐκ νεφέων. In the *Iliad* in 5.127, 15.668, 20.321, and 20.431 gods cover someone's eyes with ἀγλὺς or remove it. For the noun ἀγλὺς see 11 n., for the verb κάλυπτω see 416 n.

553. ἀνηγαμένην: cf. Q.S. 4.301 ἦκα δὲ πάντες ἔμμινον ἀναινόμενοι τὸν ἄεθλον, 5.176 ἠγήναντο δικασπολίην ἐρατεινήν, and 5.177–8 Τῶν δ' ἄρ' ἀναινομένων Τρώων ἐρικυδέες υἷες / ἔζοντ'.

553–4. χορὸν ἄλλων / Πληιάδων: the Pleiades appear in Quintus in 2.604–5 (bewailing Memnon) σὺν δ' ἄρα τῆσι / Πληιάδες μύροντο, 2.665 (accompanying Eos) Τῆς <δ' ἄ>ρα Πληιάδες πρότεροι ἴσαν, 5.367–8 (the only instance in the singular; see James/Lee 2000, 114) Πληιάς εὐτ' ἀκάμαντος ἐς Ὠκεανοῖο ῥέεθρα / δύεθ', and 7.308 (during a description of a storm-) Πληιάδων πέλεται δύσις. In Homer, they appear only in *Il.* 18.486 (on Achilles' shield) Πληιάδας θ' Ἰάδας τε τό τε σθένος Ὠρίωνος and *Od.* 5.271–2 (helping Odysseus navigate) οὐδέ οἱ ὕπνος ἐπι βλεφάροισιν ἔπιπτε / Πληιάδας τ' ἐσορῶντι. Cf. also Hes. *Op.* 383–4, 572, and 615–20.

According to Arat. 262–3, the Pleiades consist of Alcyone, Merope, Celaeno, Electra, Sterope, Taygete, and Maia. The huntsman Orion pursued them, and Zeus transformed them into stars. However, the constellation Orion still follows them across the night sky (cf. Hes. *Op.* 619–20) They are the daughters of Atlas and relevant for farming (*Op.* 384 and 615) and seafaring (618–23). See Erren 1967, 47–54 and especially Kidd 1997, 274–5, 178 for exhaustive discussion, parallels, and further literature.

555. ἀλλ' αἱ μὲν μογεροῖσιν ἐπόψιαι ἀνθρώποισιν: cf. Arat. 258 ἐξ οἴαι περ εἶδουσαι ἐπόψιαι ὀφθαλμοῖσιν.

μογεροῖσιν ... ἀνθρώποισιν: cf. Q.S. 7.310–1 τά που μογεροῖσι πέλει δέος ἀνθρώποισι / δυόμεν' ἢ ἀνιόντα κατὰ πλατὺ χεῦμα θαλάσσης (see Tsomis 2018a, 189). It is a variation of the Homeric combination οἴζυροῖσι βροτοῖσιν (cf. *Il.* 13.569, *Od.* 4.197 ≈ Hes. *Op.* 195, and Q.S. 9.95). Similar is also πολυτλήτων ἀνθρώπων. Cf. Q.S. 1.135 (with Bär 2009, 397–8) and 5.45 (with James/Lee 2000, 51). For the adjective μογερός see Ferruccio 2014, 301–2 and 74 n.

ἐπόψιαι: this adverb appears only here in Quintus. In Homer disputed in *Il.* 3.41–2 καί κε τὸ βουλοίμην, καί κεν πολὺ κέρδιον ἦεν / ἢ οὔτω λώβην τ' ἔμεναι καὶ ἐπόψιον ἄλλων. See Krieter-Spiro 2009, 30. The adjective in S. A. 1110 εἰς ἐπόψιον τόπον, S. *Phil.* 1040 ὃ πατρώια γῆ θεοὶ τ' ἐπόψιοι, *h.Ar.* 495–6 αὐτὰρ ὀ βψμὸς / αὐτὸς δελφίνοις καὶ ἐπόψιος ἔσσειται

αίει, A.R. 2.1123 Ζηγὸς Ἐποψίου, and 2.1132–3 Διὸς δ' ἄμφω ἰκέται τε / καὶ ξεῖνοι, ὁ δέ που καὶ ἐπόπιος ἄμμι τέτυκται. See also Kidd 1997, 208.

556. ἰλαδὸν: see 136 n.

ἀντέλλουσιν ἐς οὐρανόν: see 483 n.

557. ἄιστος: 12x in Quintus (1.394, 2.428, 3.60, 3.480, 5.426, 5.550, 7.41, 9.499, 11.142, 12.208, 13.557, and 14.650), 3x in Homer (*Il.* 14.258, *Od.* 1.235 and 1.242), 1x Arat. (616), Opp. *H.* (5.515), and A.R. (4.746). Cf. also Hes. fr. 30.21 MW. See Campbell 1981, 75 and Ferreccio 2014, 228.

υἰέος ἐσθλοῦ: cf. Q.S. 3.644 Τῷ σε καὶ ἀχθυμένην μεθέτω γόος υἰέος ἐσθλοῦ and 7.592–3 ὧς ἄρα Πηλείδαο δαΐφρονος υἰέος ἐσθλοῦ / οὔτε μῆγος στονόεις οὔτ' ἄρ' δέος ἦπατο γούνων. Cf. also in the accusative in *Il.* 23.175, 23.181 and Hes. fr. 35.6, 49.1, 96.4, and 136.3 MW.

558. Δαρδάνου: Dardanus was the son of Zeus and Electra and the founder of Dardania, a city near Troy. His descendants are Priam and Aeneas (cf. *Il.* 20.213–41 for the genealogy, see Bär 2009, 284 n917). In the *Iliad*, the Dardanians are led by Aeneas, Archelochus, and Acamas (*Il.* 2.819–23). They frequently appear in the repeated whole-verses κέκλυτέ μεν, Τρῶες, καὶ Δάρδανοι, ἠδ' ἐπίκουροι (cf. *Il.* 3.456, 7.348, 7.368, and 8.497) and Τρῶες καὶ Λύκιοι καὶ Δάρδανοι ἀγχιμαχητῆται (cf. *Il.* 8.173, 11.286, 13.150, 15.425, 15.486, and 17.184). It is also a regular epithet with Priam (10x: *Il.* 3.303, 5.159, 7.366, 13.376, 21.34, 22.352, 24.171, 24.354, 24.629, and 24.631). Dardanus is mentioned in the *Posthomerica* in 1.195–6 <ἐ>ως ἔτι παῦροι ἀφ' αἵματός εἰμεν ἀγανοῦ / Δαρδάνου, 2.140–1 ὃ δ' ἄρ' ὤπασεν υἰεὶ δῶρον / Δαρδάνω ἀντιθέω, 9.18–9 λελασμένος υἴος ἐοῖο / Δαρδάνου ἀντιθέοιο, and 10.93 Δαρδανίδης Πρίαμος. See Dueck 2011.

ἱερὸν ἄστν: see 338 n.

κατήριπεν: see 430 n.

559. Ζεὺς ὑπάτος χραΐσμησεν ἀπ' αἰθέρος: similarly Q.S. 1.124 and 11.378 αἰθέρος ἐξ ὑπάτοιο. The verb χραΐσμεω besides here in Quintus only in 10.40–1 καὶ ῥά ποθι Ζεὺς / χραΐσμησει. In Homer only in the *Iliad* and frequently in the meaning “Beschützer sein, helfen” (see Coray 2016, 41) in e.g. 1.242, 11.117, 16.837, and 18.62 or in combination with

the verb ἄχνησθαι (e.g. *Il.* 1.242, 1.589, 15.652, 18.62, and 18.443). In positive sentences for the first time in A.R. (cf. 2.218, 2.249, and 3.643). See Tsomis 2018, 72. On the concept of Zeus being unable to help Troy, see also Hadjitoffi 2007, 364: “The fact that Rome becomes linguistically interchangeable with her doomed ‘mother-city’ is suggestive of a Rome that is not eternal, but just as ephemeral as her predecessor.” On Zeus, see 361 n.

ἀπ’ αἰθέρος: cf. Q.S. 1.603, 5.207, 8.352, and 12.94. In the *Iliad* in 14.258 and 15.610, as well as the phrases δι’ αἰθέρος (2.458, 17.425, and 19.351) and ἐν αἰθέρι (15.20 and 15.192). See Kopp 1939, 318–21.

559–60. οὐνεκα Μοίραις / εἵκει καὶ μέγαλοιο Διὸς μένος: similar thoughts appear in Q.S. 3.650–1 ἀνθρώπους ὅλοη περιπέπταται ἄσχετος Αἴσα / οὐδὲ θεῶν ἀλέγουσα, τόσον σθένος ἔλλαχε μούνη, 11.272–4 Αἴσα γὰρ ἄλλα πολύστονος ὀρμαίνεσκεν· / ἄζετο δ’ οὔτε Ζῆνα πελώριον οὔτε τιν’ ἄλλον / ἀθανάτων, and 14.97–100 ἀλλ’ οὐ μὰν ὑπὲρ Αἴσαν ἐελδόμεοί περ ἀμύνειν / ἔσθενον· οὐδὲ γὰρ αὐτὸς ὑπὲρ μόρον οὐδὲ Κρονίων / ῥηιδίως δύνατ’ Αἴσαν ἀπωσέμεν, ὃς περὶ πάντων / ἀθανάτων σθένος ἐστί, Διὸς δ’ ἐκ πάντα πέλονται. For the concept of Fate being superior to the gods see Bär 2016, 226–9, for Aisa watching the deeds of men see 473–7 n.

Μοίραις: for the Moirai see 440 n., for Aisa see 280 n., for the Keres 125–6 and 126 n.

560. εἵκει καὶ μέγαλοιο Διὸς μένος: a similar scene is Q.S. 1.702–5, where Ares evades Zeus (especially 704 πάντες ὁμῶς εἴκουσιν Ὀλύμπιοι). For Ζεὺς μέγας see 512 n., on Zeus in book 13 see 361 n.

Ἀλλὰ τὸ μὲν που: see 234 n.

561. ἐὺς νόος: this combination appears only in Quintus. Cf. Q.S. 7.262 (Deidameia to Neoptolemus) Τέκνον, πῆ δὴ νῦν σοὶ ἐὺς νόος ἐκπεπτότητα.

562. Ἀργεῖοι: for the Greeks see 15 n.

θυμὸν ἐπὶ Τρώεσσι ὄρινον: the expression θυμὸν ὀρίνω appears 5x in Quintus: 1.233–4 (of the sad Podarces) Τοῦ δ’ ἄρ’ ἀποφθιμένοιο Ποδάρκει θυμὸς ὀρίνθη / Ἴφικληιάδη, 1.439 (the Trojan women eager to fight) ὀρίνετο δὲ σφισι θυμός, 3.630 (Thetis to Achilles) ἵνα οἱ [Zeus] σὺν θυμὸν ὀρίνω, 7.472–3 (Neoptolemus eager to fight) ὥς ἄρα φαίδιμος υἱὸς

ἀταρβέος Αἰακίδαο / θυμὸν ἐπὶ Τρώεσσιν ἐνπολέμοισιν ὄρινεν. In Homer e.g. in *Il.* 4.208, 14.459, *Od.* 4.366, 8.178, 14.361, and 15.486. See Bergold 1977, 118 n1 and also 56 n. For the Trojans, see 19 n.

563. πάντη: see 2 n.

ἀνὰ πτολίεθρον: a bold ring composition enclosing the whole of book 13 with the same prepositional phrase. Cf. 13.1 Οἱ δ' ἄρ' ἀνὰ πτολίεθρον ἐδόρπεον and 13.562–3 Ἀργεῖοι δ' ἔτι θυμὸν ἐπὶ Τρώεσσιν ὄρινον / παντῇ ἀνὰ πτολίεθρον. Similarly, Triphiodorus features a ring composition involving the first and last line of his poem: 1 Τέρμα πολυκμήτιο μεταχρόνιον πολέμοιο and 691 ἐκ Τροίης ἀνάγοντο μόθον τελέσαντες Ἀχαιοί. See Miguélez-Cavero 2013, 478. For the phrase ἀνὰ πτολίεθρον see also 1 n.

Ἔρις: already at the end of book 12, a goddess rejoices in anticipation of the end of the city: 12.437–8 Ἐγέλασσε δ' Ἐνυὼ / δερκομένη πολέμοιο κακὸν τέλος (see Campbell 1981, 151).

Eris as War personified appears also in Q.S. 1.159–60 τὸν οἱ Ἔρις ὤπασε δεινὴ / θυμοβόρου πολέμοιο πελώριον ἔμμεναι ἄλκαρ, 1.180 ἢ Ἔρις ἐγρεκύδομος ἀνὰ στρατὸν αἰσσοῦσα, 5.31–3 ἐν δ' Ἔρις οὐλομένη καὶ Ἐρινυὲς ὀβριμόθυμοι, / ἢ μὲν ἐποτρύνουσα ποτὶ κλόνον ἄσχετον ἄνδρας / ἐλθέμεν, 6.359 Ἐν γὰρ δὴ χάλκειος Ἔρις πέσεν ἀμφοτέροισι, 7.165 Ὀλοὴ δ' Ἔρις οὐκ ἀπέληγεν, 8.68 Ἔρις δ' ὀρόθυνε καὶ αὐτῇ, 8.325 ἀλγινόεσσα δ' Ἔρις μέγα μαιμώωσα, 9.146–7 οὐλομένη δ' ἐπαῦτεν ἀμφοτέροισι / μακρὸν Ἔρις βοόωσα, 10.53 Ἔρις μεδέουσα κυδοιμὸν, and 11.8–9 Ἐν γὰρ δὴ μέσσοισιν Ἔρις στονόεσσά τ' Ἐνυὼ / στρωφῶντ'.

Eris is the sister of Ares (*Il.* 4.441) and mother of Battle and Fear (Hes. *Th.* 226–8). She started the Trojan war by uninvitedly attending Peleus' and Thetis wedding with a golden apple, which eventually led to the Judgment of Paris (cf. e.g. Apollod. *Epit.* 3.2 and Hyg. *Fab.* 92). In Homer, she incites battle in e.g. 4.440–3, 5.517–8, 11.3–14, and 20.48. See Ebbott 2011b and Coray 2016, 231.

πεῖρατα χάρμης: the expression *πεῖρατα χάρμης* occurs only here in Quintus and not in Homer. Besides here, *πεῖρατα* appears in Quintus always in its geographical sense (cf. 2.561 ὑπὸ πείρασιν Ἴδης, 8.83–4 Καρῶν / πείρατα, 12.189 Διὸς δ' ἐπὶ πείρασι γαίης, and *Il.* 14.200–1 πολυφόρβου πείρατα γαίης, / Ωκεανόν). Similar expressions are e.g. *Il.*

7.102 νίκης πείρατ', *Od.* 3.433 πείρατα τέχνης, 23.248 πείρατ' ἀέθλων, and Tryph. 691 μόθον τελέσαντες Ἀχαιοί (see n. above).

The noun χάρμη appears in Quintus three times with the epithet φθισήνωρ (1.97, 5.231, and 11.19), twice in the combination πόλεμον καὶ ἀεικέα χάρμην (1.34, 2.240 ≈ 7.265), in κακῆς ἀλκτῆρια χάρμης (9.121, 11.424), and with the epithet οὐλομένη (8.358–9). Whereas it appears with a positive connotation in Homer (see Trümper 1950, 166–7), Quintus uses it synonymously with πόλεμος and the other lexemes denoting war (see 521 n.). The combination μμνήσκω + χάρμης (e.g. *Il.* 4.222, 8.252, 13.721–2, 14.441, 15.380, 15.477, 19.148, *Od.* 22.73, and Nonn. *D.* 30.289; see Coray 2009, 76–7 with literature) does not appear in Quintus. See Bär 2009, 199–200 for extensive discussion and parallels.

Bibliography

This bibliography includes only those publications that have been used for this commentary. For an exhaustive bibliography on the *Posthomerica* covering the years 1505–1958, see Vian 1959, 7–15; for a bibliography covering most literature published in the 19th and 20th century see Baumbach/Bär 2007, 421–65 or Lelli 2013, 893–926. More recent literature pertinent to books other than book 13 are to be found in Scheijnen 2018, 368–84. Silvio Bär and Valentina Zanusso are currently working on a *Forschungsbericht* for the series *Lustrum*. Periodicals abbreviated here follow l'Année Philologique.

Abbreviations

ArchHom	Archaeologica Homerica. Die Denkmäler und das frühgriechische Epos. Im Auftrage des Deutschen Archäologischen Instituts herausgegeben von F. Matz und H.-G. Buchholz, Göttingen 1967–2015.
DMic	Aura Jorro. F. (ed.): Diccionario Micénico, Madrid 1985–93.
DNP	Cancik, H./Schneider, H. (edd.): 1996–2002. Der Neue Pauly. Enzyklopädie der Antike. Altertum, Stuttgart/Weimar 1996–2002.
KG	Kühner, R./Gerth, B.: Ausführliche Grammatik der griechischen Sprache. Zweiter Teil: Satzlehre, Hannover/Leipzig ³ 1898; ³ 1904.
LfrgE	Snell, B. (ed.): Lexikon des frühgriechischen Epos, Göttingen 1955–2010.
LIMC	Lexicon Iconographicum Mythologiae Classicae, Zurich/Munich 1981–99.
LSJ	Liddell, H.G./Scott, R., Jones, H. S. et. al. (edd.): A Greek-English Lexicon. With a Supplement, Oxford/New York 1996.
Montanari	Montanari, F. (ed.): The Brill Dictionary of Ancient Greek, Leiden/Boston 2015.

- MW Merkelbach, R./West, M.L.: *Fragmenta Hesiodica*, Oxford 1967.
- OCD Hornblower, S./Spawforth, A. et al. (edd): *The Oxford Classical Dictionary*, Oxford ⁴2012.
- OLD Glare, P.G.W. (ed.): *Oxford Latin Dictionary*, Oxford 1982.
- QW pre-circulated contributions to the workshop “Writing Homer Under Rome: Quintus of Smyrna’s *Posthomerica*“ (organized by Emma Greensmith, Leyla Ozbek, and Tim Whitmarsh, April 2016).
- RE Wissowa, G./Kroll, W./Mittelhaus, K./Ziegler, K. (edd.): *Paulys Real-Encyklopädie der classischen Altertumswissenschaft*. Neue Bearbeitung, Stuttgart 1894–1980.
- TLG *Thesaurus Linguae Graecae*. A Digital Library of Greek Literature: <http://stephanus.tlg.uci.edu>.

Text Editions

- Allen 1912 Allen, Th.W.: *Homeri Opera*. Tomus V. *Hymnos Cyclum Fragmenta Margiten Batrachomyomachiam Vitas Continens*, Oxford 1912.
- Asper 2004 Asper, M.: *Kallimachos. Werke*. Griechisch und deutsch, Darmstadt 2004.
- Beckby ²1965–7 Beckby, H.: *Anthologia Graeca*. Griechisch-deutsch. 4 Bde, Munich ²1965–7.
- Briscoe 2016 Briscoe, J.: *Titi Livi ab Urbe Condita*. Vol. III, Oxford 2016.
- Bühler 1960 Bühler, W.: *Die Europa des Moschos*. Text, Übersetzung und Kommentar, Wiesbaden 1960.
- Burnet 1958 Burnet J.: *Platonis Opera*. Vol. I, Oxford 1958.
- Burnet 1963 Burnet, J.: *Platonis Opera*. Vol. III, Oxford 1963.
- Cary 1937 Cary, E.C.: *The Roman Antiquities of Dionysius of Halicarnassus*. Volume I, Cambridge 1937.

- Cohen-Skalli/Goukowsky 2006–14 Cohen-Skalli, A./Goukowsky, P.: Diodore de Sicile: Bibliothèque historique. Fragments, Paris 2006–14.
- Cohoon 1932 Cohoon, J.W.: Dio Chrysostom. Volume I, Cambridge 1932.
- Delz 1987 Delz, J.: Sili Italici Punica, Stuttgart 1987.
- Diggle 1981 Diggle, J.: Euripidis Fabulae. Vol. II, Oxford 1981.
- Diggle 1984 Diggle, J.: Euripidis Fabulae. Vol. I, Oxford 1981.
- Diggle 1994 Diggle, J.: Euripidis Fabulae. Vol. III, Oxford 1994.
- Dilts 1974 Dilts, M.R.: Claudius Aelianus. Varia Historia, Leipzig 1974.
- Dottin 1930 Dottin, G.: Les Argonautiques d'Orphée, Paris 1930.
- Dubielzig 1996 Dubielzig, U.: Τριφιοδώρου Ἰλίου ἄλωσις. Triphiodor: Die Einnahme Iliens. Ausgabe mit Einführung, Übersetzung und kritisch-exegetischen Noten, Tübingen 1996.
- Ehlers 1980 Ehler, W.-W.: Gai Valeri Flacci Setini Balbi Argonauticon, Stuttgart 1980.
- Eisenhut 1973 Eisenhut, W.: Dictys Cretensis Ephemeridos Belli Troiani, Leipzig 1973.
- Fairbanks 1931 Fairbanks, A.: Philostratus. The Elder. The Younger. Imagines. Callistratus. Descriptions, Cambridge 1931 (reprint 1969).
- Fajen 1999 Fajen, F.: Oppianus: Halieutica, Stuttgart/Leipzig 1999 (reprint 2011).
- Frazer 1931 Frazer, J.G.: Ovid's Fasti, Cambridge 1931.
- Geffcken 1902 Geffcken, J.: Die Oracula Sibyllina, bearbeitet im Auftrag der Kirchenväterkommission, Leipzig 1902.
- Gow 1950 Gow, A.S.F.: Theocritus, Cambridge 1950.
- Hollis 1977 Hollis, A.S.: Ovid. Ars Amatoria. Book I, Cambridge 1977.

- Hornblower 2015 Hornblower, S.: Lykophron. Alexandra. Greek Text, Translation, Commentary, and Introduction, Oxford 2015.
- Jacobs 1793 Jacobs, F.: Ioannis Tzetzae Antehomerica, Homerica et Posthomerica, Gotha 1793 (reprint Osnabrück 1972).
- Jacques 2002 Jacques, J.-M.: Nicandre. Oeuvres. Tome II. Les thériaques. Fragments iologiques antérieurs à Nicandre, Paris 2002.
- Jones 1918 Jones, W. H. S.: Pausanias. Description of Greece Volume I, Cambridge 1918.
- Jones 1926 Jones, W. H. S.: Pausanias. Description of Greece. Volume II, Cambridge 1926.
- Jones 1933 Jones, W. H. S.: Pausanias. Description of Greece. Volume III, Cambridge 1933.
- Jones 1935 Jones, W. H. S.: Pausanias. Description of Greece. Volume IV, Cambridge 1935.
- Kidd 1997 Kidd, D.: Aratus. Phaenomena, Cambridge 1997.
- Köchly 1850 Köchly, A.: Κοίντου τῶν μεθ' Ὅμηρον λόγοι. Quinti Smyrnaei Posthomeri corum libri XIV, Leipzig 1850.
- Köchly 1853 Köchly, A.: Quinti Smyrnaei Posthomeri corum libri XIV, relegit Arminius Koechly, accedit index nominum a Francisco Spitznero confectus, Leipzig 1853.
- Lightfoot 1999 Lightfoot, J.: Parthenius of Nicaea. The poetical fragments and the Ἐρωτικά Παθήματα, Oxford 1999.
- Lloyd-Jones/
Wilson 1990 Lloyd-Jones, H./Wilson, N.G.: Sophoclis Fabulae, Oxford 1990.
- Marshall 1993 Marshall, P.K.: Hygini Fabulae, Stuttgart/Leipzig 1993.
- Meister 1873 Meister, F.: Daretis Phrygii, Leipzig 1873.
- Melber 1887 Melber, J.: Polyaei Strategematon Libri VIII, Leipzig 1887.
- Mühl 1993 von der Mühl, P.: Homeri Odyssea, Stuttgart 1993.

- Mynors 1969 Mynors, R.A.B.: *P. Vergili Maronis opera*, Oxford 1969.
- Ogilvie 1974 Ogilvie, R.M.: *Titi Livi ab Urbe Condita. Vol. I*, Oxford 1974.
- Orsini 1972 Orsini, P.: *Colluthos. L'enlèvement d'Hélène*, Paris 1972.
- Page 1972 Page, D.: *Aeschlyi Septem Quae Supersunt Tragoediae*, Oxford 1972.
- Papathomopoulos 2002 Papathomopoulos, M.: *Concordantia in Quinti Smyrnaei Posthomericis*, Hildesheim/Zurich/New York 2002.
- Papathomopoulos 2003 Papathomopoulos, M.: *Oppianus Apameensis. Cynegetica*, Munich/Leipzig 2003 (reprint 2013).
- Pauw/Dausque 1734 *Quinti Calabri praetermissorum ab Homero libri XIV. Graece, cum versione Latina et integris emendationibus Laurentii Rhodomanni; et adnotamentis selectis Claudii Dausqueji; curante Joanne Cornelio de Pauw, qui suas etiam emendationes addidit*, Leiden 1734.
- Phillips/Willcock 1999: Phillips, A.A./Willcock, M.M: *Xenophon & Arrian on Hunting*, Warminster 1999.
- Pohlenz 1918 Pohlenz, M.: *Tusculanae Disputationes*, Leipzig 1918.
- Pompella 2002 Pompella, G.: *Quinti Smyrnaei Posthomericis*, Hildesheim/Zurich/New York 2002.
- Radt 2003 Radt, S.: *Strabons Geographika. Mit Übersetzung und Kommentar herausgegeben von Stefan Radt. Band 2. Buch V–VIII: Text und Übersetzung*, Göttingen 2003.
- Radt 2004 Radt, S.: *Strabons Geographika. Mit Übersetzung und Kommentar herausgegeben von Stefan Radt. Band 3. Buch IX–XIII: Text und Übersetzung*, Göttingen 2003.

- Rhodomann 1604 Rhodomann, L.: Ἰλιὰς Κοίντου Σμυρναίου; seu Quinti Calabri Paraleipomena, Id est, Derelicta ab Homero, XIV, Hanover 1604.
- Ruehl 1912 Ruehl F.: Xenophontis Scripta Minora, Leipzig 1912.
- Scheer 1881/1908 Scheer, E.: Lycophrontis Alexandra. Vol. 1: Text; Vol. 2: Scholia, Berlin 1881/1908.
- Semi 1965 Semi, F.: M. Terentius Varro. De Re Rustica, Venice 1965.
- Snell ⁶1949 Snell, B.: Bacchylidis Carminis cum Fragmentis, Leipzig ⁶1949.
- Shackleton Bailey 2008 Shackleton Bailey, D.R.: Horatius. Opera, Berlin/New York 2008.
- Solmsen 1970 Solmsen, F.: Hesiodi Opera, Oxford 1970.
- Stuart Jones/Powell 1942 Stuart Jones, H./Powell, J.E.: Thucydidis Historiae, Oxford 1942.
- Tarrant 2004 Tarrant, R.J.: P. Ovidi Nasonis Metamorphoses, Oxford 2004.
- Thilo/Hagen 1881 Thilo, G./Hagen, H.: Servii Grammatici qui feruntur in Vergilii Carmina Commentarii recensuerunt Georgius Thilo et Hermannus Hagen. Vol I. Aeneidos Librorum I–V Commentarii recensuit Georgius Thilo, Leipzig 1881 (reprint Hildesheim 1986).
- Tissol 2014 Tissol, G.: Ovid. Epistulae ex Ponto. Book I, Cambridge 2014.
- Tychsen 1807 Κοίντου τὰ μεθ' Ὅμηρον. Quinti Smyrnaei Posthomerorum libri XIV, Strassburg 1807.
- Vian 1963 Vian, F.: Quintus de Smyrne, La suite d'Homère. Tome I. Livres I–IV, Paris 1963.
- Vian 1966 Vian, F.: Quintus de Smyrne, La suite d'Homère. Tome II. Livres V–IX, Paris 1966.
- Vian 1969 Vian, F.: Quintus de Smyrne, La suite d'Homère. Tome III. Livres X–XIV, Paris 1969.

- Vian/Delage 1974/1980/1981 Vian, F.. Delage, É: Apollonios de Rhodes. Argonautiques, Paris 1974/1980/1981.
- Vian et al. 1976–2003 Nonnos de Panopolis. Les Dionysiaques, Paris 1976–2003.
- Wagner 1891 Wagner, R.: Epitoma Vaticana ex Apollodori Bibliotheca, Leipzig 1891.
- Wagner 1894 Wagner, R.: Mythographi Graeci. Vol. 1. Apollodori Bibliotheca, Leipzig 1894.
- West 1998 West, M.L.: Homeri Ilias, Stuttgart/Leipzig 1998.
- West 2003 West, M.L.: Greek Epic Fragments. From the Seventh to the Fifth Centuries BC, Cambridge 2003.
- Wilson 2007 Wilson, N.G.: Aristophanis Fabulae, Oxford 2007.
- Wilson 2015 Wilson, N.G.: Herodoti Historiae (2 Vols.), Oxford 2015.
- Ziegler 1960 Ziegler, K.: Plutarchi Vitae, Leipzig 1960.
- Zimmermann 1913 Κοίντου τῶν μεθ' Ὀμηρον λόγου. Quinti Smyrnaei Posthomerorum libri XIV, Leipzig 1913.
- Zwierlein 1986 Zwierlein, O.: L. Annaei Senecae Tragoediae, Oxford 1986.

Secondary Literature

- Adkins 1960 Adkins, A.W.H.: Merit and Responsibility. A Study in Greek Values, London 1960.
- Adkins 1982 Adkins, A.W.H.: Values, Goals, and Emotions in the Iliad, in: CPh 77.4, 1982, 292–326.
- Adrados/Martínez Díez 1998 Adrados, F.R./Martínez Díez, F. (edd.) IX congreso español de estudios clásicos, Madrid 1998.
- Alden 2011 Alden, M.: Tydeus, in: Finkelberg 2011, 905.
- Alexiou 1974 Alexiou, M.: The Ritual Lament in Greek Tradition, Lanham 1974.

- Aliffi 2002 Aliffi, M.L.: Le espressioni dell'agente e dello strumento nei processi di 'morte violenta', in: *Montanari* 2002, 409–23.
- Allen et al. 1936 Allen, T.W./Halliday, W.R./Sikes, E.E.: *The Homeric Hymns*, Oxford 1936.
- Amato et al. 2014 Amato, E./Gaucher-Rémond, E./Scafoglio, G. (edd.): *La légende de Troie de l'Antiquité Tardive au Moyen Âge. Variations, innovations, modifications et réécritures*, *Atlantide* 2, available online: <http://atlantide.univ-nantes.fr/-La-legende-de-Troie-de-l-Antiquite-> (retrieved on September 10, 2019).
- Andersen 1978 Andersen, Ø: *Die Diomedesgestalt in der Ilias*, Oslo 1978.
- Andersen 2011 Andersen, Ø: Diomedes, in: *Finkelberg* 2011, 208–9.
- Anderson 1997 Anderson, M.J.: *The Fall of Troy in Early Greek Poetry and Art*, Oxford 1997.
- Anderson 2011 Anderson, M.J.: Deïphobos, in: *Finkelberg* 2011, 201.
- Anderson 2011a Anderson, M.J.: Epeios, in: *Finkelberg* 2011, 254–5.
- Anderson 2011b Anderson, M.J.: Deïopites, in: *Finkelberg* 2011, 201.
- Anderson 2011c Anderson, M.J.: Astyanax, in: *Finkelberg* 2011, 107.
- André 2013 André, L.-N.: Regard et représentation du paysage dans l'épopée grecque d'époque imperial: le cas des mirabilia, in: *Pallas* 92, 2013, 183–202.
- André 2013a André, L.-N.: 'Storm Landscape': From the Reality Effect to the Moralized Mimesis. The Examples of Apollonius Rhodius and Quintus of Smyrna, in: *Aitia*: 3/2013, available online: <https://journals.openedition.org/aitia/800> (retrieved on September 10, 2019).

- André 2014 André, L.-N.: Du cheval aus musée: espace et paysage de la ville de Troie dans les épopées posthomériques de Triphiodore et Quintus de Smyrne, in: Amato/Gaucher-Rémond/Scafoglio 2014.
- André 2015–6 André L.-N.: Le paysage des épopées posthomériques: Du marais au récit étiologique de peuplement, in: *Revue des Études Tardo-Antiques* 5, 2015–6, 197–220.
- Appel 1993 Appel, W.: Mimesis i kainotes. Kewstia oryginalności literackiej Kwintusa ze Smyrny na przykładzie IV pieśni “Posthomerica”, Toruń 1993.
- Appel 1994 Appel, W.: Die homerischen hapax legomena in den Posthomerica des Quintus Smyrnaeus, Toruń 1994.
- Appel 1994a Appel, W.: Grundsätzliche Bemerkungen zu den Posthomerica des Quintus Smyrnaeus, in: *Prometheus* 20, 1994, 1–13.
- Austin 1964 P. Vergili Maronis Aeneidos Liber Secundus. With a Commentary by R.G. Austin, Oxford 1964.
- Austin 1971 P. Vergili Maronis Aeneidos Liber Primus. With a Commentary by R.G. Austin, Oxford 1971.
- Avlamiš 2019 Avlamiš, P.: Contextualizing Quintus: The Fall of Troy and the Cultural Uses of the Paradoxical Cityscape in Posthomerica 13, *TAPhA* 149.1, 2019, 149–208.
- Bär 2007 Bär, S.: Quintus Smyrnaeus und die Tradition des epischen Musenanrufs, in: Baumbach/Bär 2007, 29–64.
- Bär 2009 Bär, S.: Quintus Smyrnaeus “Posthomerica“ 1. Die Wiedergeburt des Epos aus dem Geiste der Amazonomachie. Mit einem Kommentar zu den Versen 1–219, Göttingen 2009.
- Bär 2010 Bär, S.: Quintus of Smyrna and the Second Sophistic, in: *HSPh* 105, 2010, 287–316.

- Bär 2016 Bär, S.: Reading Homer, Writing Troy: Intertextuality and Narrativity of the Gods and the Divine in Quintus of Smyrna's Posthomerica, in: Clauss et al. 2016, 215–30.
- Bär 2018 Bär, S.: Herakles im griechischen Epos. Studien zur Narrativität und Poetizität eines Helden, Stuttgart 2018.
- Bär 2018a Bär, S.: Diktys und Dares vor dem Hintergrund des zweitsophistischen Homerrevisionismus, in: Brescia et al. 2018, 151–76.
- Bärtschi 2019 Bärtschi, A.: Titanen, Giganten und Riesen im antiken Epos. Eine literaturtheoretische Neuinterpretation, Heidelberg 2019.
- Bakola 2008 Bakola, E.: The Drunk, the Reformer and the Teacher: Agonistic Poetics and the Construction of Persona in the Comic Poets of the Fifth Century, CCJ 54, 2008, 1–29.
- Bakker 2013 Bakker, E. J.: The Meaning of Meat and the Structure of the Odyssey, Cambridge 2013.
- Bakker/van den Houten 1992 Bakker, E.J./Houten, N., van den: Aspects of Synonymy in Homeric Diction. An Investigation of Dativ Expressions for 'Spear', in: CPh 87, 1992, 1–13.
- Barbaresco 2019 Barbaresco, K.: La terra e il sangue (secondo Quintus Smirneo), in: Lexis 37, 2019, 323–39.
- Baumbach 2007 Baumbach, M.: Die Poetik der Schilde: Form und Funktion von Ekphraseis in den Posthomerica des Quintus Smyrnaeus, in: Baumbach/Bär 2007, 107–142.
- Baumbach/Bär 2007 Baumbach, M./Bär, S. (edd.): Quintus Smyrnaeus: Transforming Homer in Second Sophistic Epic, Berlin/New York 2007.
- Baumbach/Bär 2007a Baumbach, M./Bär, S.: An Introduction to Quintus Smyrnaeus' Posthomerica, in: Baumbach/Bär 2007, 1–26.

- Baumbach/
Bär 2012 Baumbach, M./Bär, S. (edd.): Brill's Companion to the Greek and Latin Epyllion and Its Reception, Leiden 2012.
- Barck 1976 Barck, C.: Wort und Tat bei Homer, Hildesheim/New York 1976.
- Bassett 1925 Bassett, S.E.: The Laocoon Episode in Quintus Smyrnaeus, in: *AJPh* 46, 1925, 243–52.
- Bassett 1925a Bassett, S.E.: The Hill of Success, in: *CJ* 20, 1925, 414–8.
- Becker 1913 Becker, P.: Vergil und Quintus, *RhM* 68, 1913, 68–90.
- Becker 1990 Becker, A.S.: The Shield of Achilles and the Poetics of Homeric Description, *AJP* 111, 1990, 139–53.
- Bergold 1977 Bergold, W.: Der Zweikampf des Paris und Menelaos (Zu *Ilias* Γ 1 – Δ 222), Bonn 1977.
- Bernsdorff 2001 Bernsdorff, H.: Hirten in der nicht-bukolischen Dichtung des Hellenismus, Stuttgart 2001.
- Berrens 2018 Berrens, D.: Soziale Insekten in der Antike. Ein Beitrag zu Naturkonzepten in der griechisch-römischen Kultur, Göttingen 2018.
- Bertone 2000 Bertone, S.: I Posthomeric di Quinto Simrneo: un'indagine tra espressione e pensiero, in: *Koinonia* 24, 2000, 67–94.
- Bettenworth 2004 Bettenworth, A.: Gastmahlszenen in der antiken Epik von Homer bis Claudian, Göttingen 2004.
- Bezantakos 1992 Bezantakos, N.P.: Le Philoctète de Sophocle et Néoptolème dans les Posthomeric de Quintus de Smyrne, in: *Parnassos* 34, 1992, 151–7.
- Bianchi 1953 Bianchi, U.: Διὸς Αἴθερα. Destino, uomini e divinità nell'epos, nelle teogonie e nel culto dei greci, Rome 1953.
- Bissinger 1966 Bissinger, M.: Das Adjektiv ΜΕΓΑΣ in der griechischen Dichtung, Munich 1966.

- Blanc 2002 Blanc, A.: Disguised Compounds in Greek: Homeric ἀβληχρός, ἀγαυός, ἄκμηνος, τηλύγετος and χαλίφρων, in: TPhS 100, 2002, 169–84.
- Blok 1995 Blok, J. H.: The Early Amazons. Modern and Ancient Perspectives on a Persistent Myth, Leiden 1995.
- Blümer 2001 Blümer, W.: Interpretation archaischer Dichtung. Die mythologischen Partien der Erga Hesiods. Band 2. Wahrheit und Dichtung. Die Verse 1–105. Bibliographie, Münster 2001.
- Boedeker 1974 Boedeker, D.: Aphrodite’s Entry into Greek Epic, Leiden 1974.
- Bömer 1958 Bömer, F.: P. Ovidius Naso. Die Fasten. Band II. Kommentar, Heidelberg 1958.
- Bouvier 2005 Bouvier, D.: Penthésilée ou l’absence de la Muse au début des ‘Posthomériques’ de Quintus de Smyrne, in: Kolde et al. 2005, 41–52.
- Boyten 2007 Boyten, B.: More “Parfit Gentle Knyght” than “Hyrceanian Beast”: The Reception of Neoptolemos in Quintus Smyrnaeus’ Posthomerica, in: Baumbach/Bär 2007, 307–36.
- Boyten 2010 Boyten, B.: Epic Journeys: Studies in the Reception of the Hero and Heroism in Quintus Smyrnaeus’ Posthomerica, Dissertation University College London 2010.
- Braccesi 1984 Braccesi, L.: La leggenda di Antenore da Troia a Padova, Padua 1984.
- Brandenburg 1977 Brandenburg, H.: Μίτρα, ζωστήρ und ζῶμα, in: ArchHom Kap. E 1, Göttingen 1977.
- Brandt 2010 Brandt, H.: Am Ende des Lebens. Alter, Tod und Suizid in der Antike, Munich 2010.
- Brault 1990 Brault, P.H.: Prophetess Doomed: Cassandra and the Representation of Truth, Dissertation New York University 1990.

- Brecht 1967 Brecht, B.: "Über das Zerpflücken von Gedichten", in: *Gesammelte Werke in 20 Bänden. Band 19*, Frankfurt/Main 1967, 392–3.
- Breitenberger 2007 Breitenberger, B.: *Aphrodite and Eros: The Development of Erotic Mythology in Early Greek Poetry and Cult*, New York/London 2007.
- Brescia et al. 2018 Brescia, G./Lentano, M./Scafoglio, G./Zanusso, V. (edd.): *Revival and Revision of the Trojan Myth. Studies on Dictys Cretensis and Dares Phrygius*, Hildesheim/Zurich/New York 2018.
- Brügger 2009 Brügger, C.: *Homers Ilias. Gesamtkommentar (Basler Kommentar/BK). Hrsg. von A. Bierl und J. Latacz. Bd. VIII. Vierundzwanzigster Gesang (Ω). Faszikel 2: Kommentar*, Berlin/New York 2009.
- Brügger 2016 Brügger, C.: *Homers Ilias. Gesamtkommentar (Basler Kommentar/BK). Hrsg. von A. Bierl und J. Latacz. Bd. XI. Sechzehnter Gesang (Π). Faszikel 2: Kommentar*, Berlin/New York 2016.
- Brügger et al. 2003 Brügger, C. et al.: *Homers Ilias. Gesamtkommentar (Basler Kommentar/BK). Hrsg. von J. Latacz. Bd. II. Zweiter Gesang (B). Faszikel 2: Kommentar*, Munich/Leipzig 2003.
- Buchholz 2004 Buchholz, H.-G.: *Der Werkstoff Holz und seine Nutzung im ostmediterranen Altertum*, Weilheim 2004.
- Budin 2003 Budin, S: *The Origin of Aphrodite*, Bethesda 2003.
- Burgess 2011 Burgess, J.S.: Tenedos, in: Finkelberg 2011, 847.
- Burgess 2011a Burgess, J.S.: Hellespont, in: Finkelberg 2011, 340.
- Burgess 2011b Burgess, J.S.: Ilion, in: Finkelberg 2011, 406.
- Burgess 2011c Burgess, J.S.: Mygdon, in: Finkelberg 2011, 543.
- Burgess 2011d Burgess, J.S.: Ilioneus, in: Finkelberg 2011, 406.

- Byre 1982 Byre, C.S.: *Per aspera (et arborem) ad astra*. Ramifications of the Allegory of Arete in Quintus Smyrnaeus 'Posthomerica' 5, in: *Hermes* 110, 1982, 184–95.
- Cairns 1979 Cairns, F.: *Tibullus: A Hellenistic Poet at Work*, Cambridge 1979.
- Cairns 1993 Cairns, D.L.: *Aidōs: The Psychology and Ethics of Honour and Shame in Ancient Greek Literature*, Oxford 1993.
- Calero Secall 1992 Calero Secall, I.: Los epítetos femeninos en las Posthoméricas de Quinto de Esmirna, in: *AMal* 15.1–2, 1992, 43–53.
- Calero Secall 1993 Calero Secall, I.: Los epítetos de divinidades en las Posthoméricas de Quinto de Esmirna, in: *Habis* 24, 1993, 133–46.
- Calero Secall 1998 Calero Secall, I.: La figura de Neoptólemo en la epopeya de Quinto de Esmirna, in: *Adrados/Martínez Díez* 1998, 101–106.
- Calero Secall 1998a Calero Secall, I.: El Áyax de Quinto de Esmirna y sus precedentes literarios, in: *González Ponce/Brioso Sánchez* 1998, 77–91.
- Calero Secall 2000 Calero Secall, I.: Paralelismos y contrastes en los personajes femeninos de Quinto de Esmirna, in: *ASNP*, 5.1, 2000, 187–202.
- Campagnolo 2012 Campagnolo, M.: *Commento al secondo logos dei Posthomerica di Quinto Smirneo*, Dissertation Venice 2012.
- Campbell 1981 Campbell, M.: *A Commentary on Quintus Smyrnaeus Posthomerica XII*, Leiden 1981.
- Campbell 1991 Campbell, M.: *Moschus Europa*. Edited with Introduction and Commentary by Malcom Campbell, Hildesheim/ Zurich/New York 1991.
- Campbell 1994 Campbell, M.: *A Commentary on Apollonius Rhodius Argonautia III 1–471*, Leiden 1994.

- Cantilena 2001 Cantilena, M.: Cronologia e tecnica compositiva dei Posthomeric di Quinto Smirneo, in: Montanari/Pittaluga 2001, 51–70.
- Capuis 1990 Capuis, L.: Antenore e l'archeologia: le varie chiavi di letteratura del mito, in: Zampieri 1990, 151–64.
- Carney 1996 Carney, E.D.: Alexander and Persian Women, in: *AJPh* 117, 1996, 563–83.
- Carter/Morris 1995 Carter, J. B./Morris, S. P. (edd.): *The Ages of Homer. A Tribute to Emily Townsend Vermeule*, Austin 1995.
- Carvounis 2007 Carvounis, A.: Final Scenes in Quintus of Smyrna, *Posthomeric* 14, in: Baumbach/Bär 2007, 241–57.
- Carvounis 2008 Carvounis, K.: Transforming the Homeric Models: Quintus' Battle among the Gods in the 'Posthomeric', in: *Ramus* 37.1–2, 2008, 60–78.
- Carvounis/
Hunter 2009 Carvounis, A./Hunter, R.: Signs of Life? Studies in Later Greek Poetry, Bendigo 2009.
- Carvounis 2014 Carvounis, K.: Landscape Markers and Time in Quintus' *Posthomeric*, in: Skempis/Ziogas 2014, 181–208.
- Carvounis 2019 Carvounis, K.: *A Commentary on Quintus of Smyrna. Posthomeric* 14, Oxford 2019.
- Catling 1977 Catling, H.W.: Panzer, in: *ArchHom* Kap. E 1, Göttingen 1977.
- Cazzaniga 1959 Cazzaniga, I.: La Laodice Priamide di Trifiodoro e la traduzione di Euforione, Licofrone e Polignoto, in: *PP* 14, 1959, 321–36.
- Cerri 2015 Cerri, G.: "I poemi ciclici nel giudizio di Aristotele e di Quinto Smirneo", in: Scafoglio 2015, 129–49.
- Christensen/
Robinson 2018 Christensen, J./Robinson, E.: *The Homeric Battle of the Frogs and Mice*, London/New York 2018.

- Ciampa 2009 Ciampa, S.: Laodice: storia di una polemica mitologia dall'ellenismo alla tarda antichità, in: *Prometheus* 35, 2009, 34–52.
- Clader 1976 Clader, L.L.: *Helen. The Evolution from Divine to Heroic in Greek Epic Tradition*, Leiden 1976.
- Claus 1975 Claus D.B.: *Aidôs in the Language of Achilles*, in: *TPhS* 105, 1975, 13–28.
- Clausen 1987 Clausen, W.: *Virgil's Aeneid and the Tradition of Hellenistic Poetry*, Berkley/Los Angeles/London 1987.
- Clauss et al. 2016: Clauss, J.J./Cuypers, M.P./Kahane, A. (edd.): *Gods in Poetics: Writing Polytheism in Greek Hexameter Poetry*, Stuttgart 2016.
- Coleman 1977 Coleman, R.: *Vergil. Eclogues*, Cambridge 1977.
- Collard 1989/90 Collard, C.: *The Stasimon Euripides, Hecuba 905–52*, *SEJG* 31, 1989/90, 85–97.
- Combella 1968 Combella, F.M.: *The war at Troy. What Homer Didn't Tell. By Quintus of Smyrna*, Norman 1968.
- Conte 1986 Conte, G.B.: *The Rhetoric of Imitation. Genre and Poetic Memory in Virgil and Other Latin Poets. Translated from the Italian. Edited and with a Foreword by Charles Segal*, Ithaca/London 1986.
- Coray 2009 Coray, M.: *Homers Ilias. Gesamtkommentar (Basler Kommentar/BK). Hrsg. von A. Bierl und J. Latacz. Bd. VI. Neunzehnter Gesang (T). Faszikel 2: Kommentar*, Berlin/New York 2009.
- Coray 2016 Coray, M.: *Homers Ilias. Gesamtkommentar (Basler Kommentar/BK). Hrsg. von A. Bierl und J. Latacz. Bd. XI. Achzehnter Gesang (Σ). Faszikel 2: Kommentar*, Berlin/New York 2016.

- Coray et al. 2017 Coray, M./Krieter-Spiro, M./Visser, E.: Homers Ilias. Gesamtkommentar (Basler Kommentar/BK). Hrsg. von A. Bierl und J. Latacz. Bd. XIII. Vierter Gesang (Δ). Faszikel 2: Kommentar, Berlin/New York 2017.
- Cotticelli Kurras 2004 Cotticelli Kurras, P.: Le denominazioni della 'donna' nelle Postomeriche di Quinto Smirneo, in: Rocca 2004, 161–78.
- Croft 1973 Croft, J.E.: Pastoral Elements in the Iliad and Odyssey, Dissertation Princeton 1973.
- Crowther 1979 Crowther, N.B.: Water and Wine as Symbols of Inspiration, *Mnemosyne* 32, 1979, 1–11.
- Currie 2011 Currie, B.: Aphrodite, in: Finkelberg 2011, 63–4.
- Currie 2011a Currie, B.: Enyo, in: Finkelberg 2011, 253.
- Currie 2011b Currie, B.: Anchises, in: Finkelberg 2011, 53.
- Currie 2011c Currie, B.: Eos, in: Finkelberg 2011, 253.
- Currie 2011d Currie, B.: Kypris, in: Finkelberg 2011, 450.
- Currie 2011e Currie, B.: Aeneas, in: Finkelberg 2011, 8–9.
- Danek 1988 Danek, G.: Epos uns Zitat. Studien zu den Quellen der Odyssee, Vienna 1988.
- Danek 2005 Danek, G.: Antenor und die Bittgesandtschaft. Ilias, Bakchylides 15 und der Astarita-Krater, in: WS 118, 2005, 5–20.
- Danek 2006 Danek, G.: Antenor und seine Familie in der Ilias, in: WS 119, 2006, 5–22.
- Davreux 1942 Favreux, J.: La legend de la prophétesse Cassandre, Liège 1942.
- Delebecque 1951 Delebecque, E.: Le cheval dans l'Iliade, Paris 1951.
- Denniston 1934 Denniston, J.D.: The Greek Particles, Oxford 1934.
- Dickinson 2011 Dickinson, O.T.P.K.: Troizen, in: Finkelberg 2011, 889–90.

- Dietrich 1965 Dietrich, B.C.: *Death, Fate and the Gods. The Development of a Religious Idea in Greek Popular Belief and in Homer*, London 1965.
- D'Ippolito 1988 D'Ippolito, G.: Quinto Smirneo, in: *Enciclopedia Virgiliana IV*, 1988, 376–80.
- Dodds 1951 Dodds, E.R.: *The Greeks and the Irrational*, Berkeley/Los Angeles 1951.
- Drews et al. 2019 Drews, K./Hubrich, A.-K./ Ludwig, S./Renker, S./Schütt, F. (edd.): *Die Frage in den Geisteswissenschaften. Herausforderungen, Praktiken und Reflexionen*, Berlin 2019.
- Duckworth 1933 Duckworth, G.E.: *Foreshadowing and Suspense in the Epics of Homer, Apollonius, and Virgil*, Princeton 1933.
- Duckworth 1936 Duckworth, G.E.: *Foreshadowing and Suspense in the Posthomeric of Quintus of Smyrna*, in: *AJPh* 57, 1936, 58–86.
- Ducrey 1999 Ducrey, P.: *Le traitement des prisonniers de guerre dans la Grèce antique des origines à la conquête romaine*, Paris 1999.
- Dué 2011 Dué, C.: *Ida*, in: Finkelberg 2011, 394–5.
- Dueck 2011 Dueck, D.: *Dardanians*, in: Finkelberg 2011, 194.
- Dürbeck 1977 Dürbeck, H.: *Zur Charakteristik der griechischen Farbbezeichnungen*, Dissertation Bonn 1977.
- Dunkel 1992 Dunkel, G.E.: *Two old problems in Greek: πτόλεμος and τερψίμβροτος*, in: *Glotta* 70, 1992, 197–225.
- Ebbott 2011 Ebbott, M.: *Dioscuri*, in: Finkelberg 2011, 212–3.
- Ebbott 2011a Ebbott, M.: *Meges*, in: Finkelberg 2011, 501–2.
- Ebbott 2011b Ebbott, M.: *Eris*, in: Finkelberg 2011, 263–4.
- Edmunds 1977 Edmunds, S.T.: *Homeric ΝΗΠΙΟΣ*, in: *HSPH* 81, 1977, 299–300.

- Edwards 1984 Edwards, A.T.: 'Aristos Achaïōn': Heroic Death and Dramatic Structure in the 'Iliad', in: QUCC 17.2, 1984, 61–80.
- Edwards 1991 Edwards, M.W.: The Iliad: A Commentary. Volume V: Books 17–20, Cambridge 1991.
- Elmiger 1935 Elmiger, J.: Begrüssung und Abschied bei Homer. Ein Beitrag zur Geschichte des antiken Grusses, Dissertation Freiburg/Switzerland 1935.
- Erren 1967 Erren, M.: Die Phainomena des Aratos von Soloi. Untersuchungen zum Sach- und Sinnverständnis, Wiesbaden 1967.
- Espermann 1980 Eppermann, I.: Theano, Antenoriden. Ihre Person und Bedeutung in der Ilias, Meisenheim am Glan 1980.
- Falkner 1995 Falkner, T.: The Poetics of Old Age in Greek Epic, Lyric, and Tragedy, Norman/London 1995.
- Fantuzzi/
Tsagalis 2015 Fantuzzi, M./Tsagalis, C. (edd.): The Greek Epic Cycle and its Ancient Reception, Cambridge 2015.
- Faulkner 2008 Faulkner, A.: The Homeric Hymn to Aphrodite. Introduction, Text and Commentary, Oxford 2008.
- Faust 1970 Faust, M.: Die künstlerische Verwendung von κύων 'Hund' in den homerischen Epen, in: Glotta 48, 1970, 8–31.
- Fehling 1969 Fehling, D.: Die Wiederholungsfiguren und ihr Gebrauch bei den Griechen vor Gorgias, Berlin 1969.
- Feichtinger 2018 Feichtinger, B.: Rapta – ein weibliches (Nach-)Kriegsschicksal, in: Walde/Wöhrle 2018, 69–90.
- Feldherr 2014 Feldherr, A.: Antenor, in: Thomas/Ziolkowski 2014, 92.
- Felson 2011 Felson, N.: Eurydamas, in: Finkelberg 2011, 273.

- Fenik 1968 Fenik, B.: *Typical Battle Scenes in the Iliad: Studies in the Narrative Techniques of Homeric Battle Descriptions*, Wiesbaden 1968.
- Fenno 2005 Fenno, J.: "A Great Wave against the Stream": Water Imagery in Iliadic Battle Scenes, in: *AJPh* 126, 2005, 475–504.
- Fernández Contreras 1994–5 Fernández Contreras, M.A.: El silencio expresivo de Homero a Quinto de Esmirna, in: *ExcPhilol* 4–5, 1994–1995, 31–40.
- Fernández Contreras 1996 Fernández Contreras, M.A.: Contemplación y alegría en los *Posthomerica* de Quinto de Esmirna, in: *Habis* 27, 1996, 171–87.
- Fernández Contreras 1998 Fernández Contreras, M.A.: La animación del entorno natural en los '*Posthomerica*' de Quinto de Esmirna, in: *Habis* 29, 1998, 233–47.
- Ferreccio 2014 Ferreccio, A.: *Commento al libro II dei Posthomerica di Quinto Smirneo*, Rome 2014.
- Finkelberg 1987 Finkelberg, M.: Homer's View of the Epic: Narrative: Some Formulaic Evidence, in: *CPh* 82, 1987, 135–8.
- Finkelberg 2011 Finkelberg, M. (ed.): *The Homeric Encyclopedia*, Malden 2011.
- Finkelberg 2011a Finkelberg, M.: Amphimedon, in: Finkelberg 2011, 43.
- Finkelberg 2011b Finkelberg, M.: Aigeus, in: Finkelberg 2011, 20.
- Finkelberg 2011c Finkelberg, M.: Akamas, in: Finkelberg 2011, 27.
- Finkelberg 2011d Finkelberg, M.: Kalchas, in: Finkelberg 2011, 430.
- Foley 1991 Foley, J.M.: *Immanent Art. From Structure to Meaning in Traditional Oral Epic*, Bloomington/Indianapolis 1991.
- Foltiny 1980 Foltiny, S.: Schwert, Dolch und Messer, in: *Arch-Hom Kap. E 2*, Göttingen 1980.

- Ford 1997 Ford, A.: "Epic as Genre", in: Morris/Powell 1997, 398–416.
- Fornaro 2001 Fornaro, S.: Quintus. [3] Q. (Κώντος) von Smyrna, in: DNP 10, 2001, 722–4.
- Fournier 1946 Fournier, H.: Les verbes "dire" en grec ancien, Paris 1946.
- Foxhall/Salmon 1998 Foxhall, L./Salmon, J.: When Men where Men. Masculinity, Power and Identity in Classical Antiquity, London/New York 1998.
- Fowler 1997 Fowler, D.P.: On the Shoulders of Giants: Intertextuality and Classical Studies, in: MD 39, 1997, 13–34.
- Fowler 2011 Fowler, R.L.: Argives, in: Finkelberg 2011, 84.
- Fowler 2011a Fowler, R.L.: Achaeans, in: Finkelberg 2011, 2–4.
- Fränkel 1921 Fränkel, H.: Die homerischen Gleichnisse, Göttingen 1921.
- Francesse 2001 Francesse, C.: Parthenius of Nicaea and Roman Poetry, Frankfurt/Main et al. 2001.
- Fratantuono 2016 Fratantuono, L.: The Penthesilead of Quintus Smyrnaeus: A Study in Epic Reversal, in: WS 129, 2016, 207–31.
- Frazer 1973 Frazer, J.G.: Publius Ovidius Naso. Fastorum libri sex. Edited with a Translation and Commentary by Sir James George Frazer. III. Commentary on Books III and IV, Hildesheim/New York 1973.
- Friedrich 1956 Friedrich, W.-H.: Verwundung und Tod in der Ilias. Homerische Darstellungsweisen, Göttingen 1956.
- Friedrich 1978 Friedrich, P.: The Meaning of Aphrodite, Chicago 1978.
- Froning et al. 1992 Froning, H./Hölscher, T./Mielsch, H. (edd.): Kotinos. Festschrift für Erika Simon, Mainz 1992.

- Gärtner 2005 Gärtner, U.: *Quintus Smyrnaeus und die Aeneis. Zur Nachwirkung Vergils in der griechischen Literatur der Kaiserzeit*, Munich 2005.
- Gärtner 2007 Gärtner, U.: Zur Rolle der Personifikation des Schicksals in den *Posthomerica* des Quintus Smyrnaeus, in: Baumbach/Bär 2007, 211–240.
- Gärtner 2009 Laokoon bei Quintus Smyrnaeus, in: Gall/Wolkenhauer 2009, 128–145.
- Gärtner 2010 Gärtner, U.: *Quintus von Smyrna. Der Untergang Trojas: Griechisch und Deutsch*, Darmstadt 2010.
- Gärtner 2014 Gärtner, U.: Schicksal und Entscheidungsfreiheit bei Quintus von Smyrna, in: *Philologus* 158.1, 2014, 97–129.
- Gärtner 2017 Gärtner, U.: Ohne Anfang und Ende? Die *Posthomerica* des Quintus Smyrnaeus als “Intertext”, in: Schmitz et al. 2017, 313–38.
- Gaisser 1968 Gaisser, J.H.: A Structural Analysis of the Digressions in the *Iliad* and the *Odyssey*, in: *HSPH* 73, 1968, 1–43.
- Gall/Wolkenhauer 2009 Gall, D./Wolkenhauer, A. (edd.): *Laokoon in Literatur und Kunst. Schriften des Symposions “Laokoon in Literatur und Kunst” vom 30.11.2006*, Universität Bonn, Berlin/New York 2009.
- García Romero 1985 García Romero, F.A.: El destino en los *Post Homérica* de Quinto de Esmirna, in: *Habis* 16, 1985, 101–6.
- García Romero 1986 García Romero, F.A.: La ‘intervención psíquica’ en los *Post Homérica* de Quinto de Esmirna, in: *Habis* 17, 1986, 109–16.
- García Romero 1989 García Romero, F.A.: Un estoico en Troya: Nestor en los *Post Homérica* de Quinto de Esmirna, in: *Actas del VII congreso español de estudios clásicos*, vol. 2. Madrid 1989, 197–202.

- García Romero 1989a García Romero, F.A.: Algunas figuras mitológicas en Quinto de Esmirna, in: *Emerita* 57, 1989, 95–102.
- Garland 1990 Garland, R.: *The Greek Way of Life: From Conception to Old Age*, Ithaca/London 1990.
- Garvie 1994 Garvie, A.F.: *Homer. Odyssey. Books VI–VIII*, Cambridge 1994.
- Glover 1901 Glover, T.R.: *Live and Letters in the Fourth Century*, Cambridge 1901.
- González Ponce/
Brioso Sánchez 1998 González Ponce, F.J./Brioso Sánchez, M. (edd.): *Actitudes literarias en la Grecia romana*, Sevilla 1998.
- Gotja 2007 Gotja, A.: Light and Darkness in Quintus Smyrnaeus' *Posthomerica* 2, in: *Baumbach/Bär* 2007, 85–106.
- Gotja 2008 Gotja, A.: *Lumineux-obscur et couleurs chez Quintus de Smyrne et ses modèles*, Târgu Lăpuș, 2008.
- Gould 1973 Gould, J.: *Hiketeia*, in: *JHS* 93, 1973, 74–103.
- Graf et al. 2000 Graf, F. et al.: *Homers Ilias. Gesamtkommentar (Basler Kommentar/BK)*. Hrsg. von J. Latacz. *Prolegomena*, Munich/Leipzig 2000.
- Graf 2011 Graf, F.: *Apollo*, in: *Finkelberg* 2011, 65–7.
- Graf 2011a Graf, F.: *Hera*, in: *Finkelberg* 2011, 342–3.
- Graziosi/Haubold 2010 Graziosi, B./Haubold, H.: *Homer. Ilias. Book VI*, Cambridge 2010.
- Greensmith 2018 Greensmith, E.: *When Homer Quotes Callimachus: Allusive Poetics in the Proem of the Posthomerica*, in: *CQ* 68.1, 2018, 257–74.
- Grethlein 2017 Grethlein, J.: *Die Odyssee. Homer und die Kunst des Erzählens*, Munich 2017.
- Griffin 1992 Griffin, J.: *Theocritus, the Iliad, and the East*, in: *AJPh* 113, 1992, 189–211.
- Griffin 1995 Griffin, J.: *Iliad. Book Nine*, Oxford 1995.

- Griffin 2011 Griffin, J.: Paris, in: Finkelberg 2011, 627–8.
- Griffin 2011a Griffin, J.: Helen, in: Finkelberg 2011, 335–7.
- Griffith 1999 Griffith, M.: Sophocles. *Antigone*, Cambridge 1999.
- Guez 1999 Guez, J.-P.: Du rêve homérique au rêve posthomérique, in: AC 68, 1999, 81–98.
- Gumbrecht 1999 Gumbrecht, H.U.: Fill Up Your Margins! About Commentary and Copia, in: Most 1999, 443–53.
- Gutzwiller 1991 Gutzwiller, K.J.: Theocritus' Pastoral Analogies. The Formation of a Genre, Madison 1991.
- Hadjittofi 2007 Hadjittofi, F.: Res Romanae: Cultural Politics in Quintus and Nonnus, in: Baumbach/Bär 2007, 357–78.
- Hägg 1983 Hägg, R.: The Greek Renaissance of the Eight Century B.C.: Tradition an Innovation (Proceedings of the Second International Symposium at the Swedish Insitute in Athens, 1. –5.6.1981), Stockholm 1983.
- Hainsworth 1993 Hainsworth, B.: *The Iliad. A Commentary. Volume III. Books 9–12*, Cambridge 1993.
- Hall 1993 Hall, E.: Asia Unmanned: Images of Victory in Classical Athens, in: Rich/Shiple 1993, 108–33.
- Hardie 1994 Hardie, P.: *Virgil. Aeneid. Book IX*, Cambridge 1994.
- Hausker 2011 Hausker, F: Lament, in: Finkelberg 2011, 455–6.
- Handschur 1970 Handschur, E.: Die Farb- und Glanzwörter bei Homer und Hesiod, in den homerischen Hymnen und den Fragmenten des epischen Kyklos, Vienna 1970.
- Hentze 1902 Hentze, C.: Die Formen der Begrüssung in den homerischen Gedichten, in: *Philologus* 61, 1902, 120–66.
- Hentze 1905 Hentze, C.: Die Chorreden in den homerischen Epen, in: *Philologus* 64, 1905, 254–68.

- Hermann 1840 Hermann, G.: Rev. of Spitzner 1839 and Köchly 1838, in: *Zeitschrift für die Alterthumswissenschaft* 7.31–33, 1840, 257–75.
- Heubeck et al. 1988 Heubeck, A./West, S./ Hainsworth, J. B.: *A Commentary on Homer's Odyssey. Volume I. Introduction and Books I–VIII*, Oxford 1988.
- Heubeck/
Hoekstra 1989 Heubeck, A./Hoekstra, A.: *A Commentary on Homer's Odyssey. Volume II. Books IX–XVI*, Oxford 1989.
- Hiesel 1989 Hiesel, G.: *Späthelladische Hausarchitektur. Studien zur Architekturgeschichte des griechischen Festlandes in der Bronzezeit*, Mainz 1989.
- Higbie 1990 Higbie, C.: *Measure and Music. Enjambement and Sentence Structure in the Iliad*, Oxford 1990.
- Higbie 2011 Higbie, C.: Aithra, in: Finkelberg 2011, 24–5.
- Higbie 2011a Higbie, C.: Theseus, in: Finkelberg 2011, 868–9.
- Himmelman 1980 Himmelman, N.: *Über Hirten-Genre in der antiken Kunst*, Opladen 1980.
- Hinds 1998 Hinds, S.: *Allusion and Intertext. Dynamics of Appropriation in Roman Poetry*, Cambridge 1998.
- Höckmann 1980 Höckmann, O.: Lanze und Speer, in: *ArchHom* Kap. E 2, Göttingen 1980.
- Hoffmann 1914 Hoffmann, M.: *Die ethische Terminologie bei Homer, Hesiod und den alten Elegikern und Jambographen. I: Homer*, Dissertation Tübingen 1914.
- Hogrebe 2005 Hogrebe, W. (ed.): *Mantik. Profile prognostischen Wissens in Wissenschaft und Kultur*, Würzburg 2005.
- Hopkinson 2018 Hopkinson, N.: *Quintus Smyrnaeus. Posthomerica*, Cambridge 2018.
- Horn 2014 Horn, F.: *Held und Heldentum bei Homer. Das homerische Heldenkonzept und seine poetische Verwendung*, Tübingen 2014.

- Horrocks 1980 Horrocks, G.C.: The Antiquity of the Greek Epic Tradition: Some New Evidence, in: PCPhS 26, 1980, 1–11.
- Horsfall 2008 Horsfall, N.: Virgil. Aeneid 2. A Commentary, Leiden/Boston 2008.
- Horsfall 2013 Horsfall, N.: Virgil. Aeneid 6. A Commentary by Nicholas Horsfall. Volume 2. Commentary and Appendices, Berlin/Boston 2013.
- Huber 2001 Huber, I.: Die Ikonographie der Trauer in der Griechischen Kunst, Mannheim/Möhneseesee 2001.
- Hunter 1989 Hunter, R.: Apollonius of Rhodes. Argonautica Book III, Cambridge 1989.
- Hunter 2015 Hunter, R.: Apollonius of Rhodes. Argonautica Book IV, Cambridge 2015.
- Iakovidis 1977 Iakovidis, S.E.: A Mycenaean Mourning Custom, in: AJA 70, 1966, 43–50.
- Irwin 1974 Irwin, E.: Colour Terms in Greek Poetry, Toronto 1974.
- Isebaert/Lebrun 1998 Isebaert, L./Lebrun R. (edd.): Quaestiones Homericae: Acta Colloquii Namurcensis (7.–9.9.1995), Louvin-Namur 1998.
- Jablonka 2011 Jablonka, P.: Troy, in: Finkelberg 2011, 896–902.
- Jachmann 1958 Jachmann, G.: Der homerische Schiffskatalog und die Ilias, Köln/Opladen 1958.
- Jahn 1987 Jahn, T.: Zum Wortfeld ‘Seele – Geist’ in der Sprache Homers, Munich 1987.
- Jahn 2009 Jahn, S.: Die Darstellung der Troer und Griechen in den Kampfszenen der Posthomeric des Quintus von Smyrna, in: WS 122, 2009, 87–108.
- James 1970 James, A.W.: Index in Halieutica Oppiani Cilicis et in Cynegetica Poetae Apameensis, Hildesheim/New York 1970.

- James 1978 James, A. W.: Night and Day in Epic Narrative from Homer to Quintus of Smyrna, in: *MPhL* 3, 1978, 153–83.
- James 2004 James, A.W.: *Quintus of Smyrna. The Trojan Epic. Posthomerica*. Translated and edited by A. James, Baltimore/London 2004.
- James 2007 James, A.W.: Quintus of Smyrna and Virgil – A Matter of Prejudice, in: *Baumbach/Bär* 2007, 145–57.
- James/Lee 2000 James, A.W./Lee, K.: *A Commentary on Quintus of Smyrna Posthomerica V*, Leiden/Boston/Köln 2000.
- Janko 1992 Janko, R.: *The Iliad: A Commentary. Volume IV: Books 13–16*, Cambridge 1992.
- de Jong 1987 Jong, I.J.F. de: The Voice of Anonymity: tis-speeches in the Iliad, in: *Eranos* 85, 1987, 69–84.
- de Jong 1987a Jong, I.J.F de: *Narrators and Focalizers. The Presentation of the Story in the Iliad*, Amsterdam 1987.
- de Jong 2012 Jong, I.J.F. de: *Homer. Iliad. Book XXII*, Cambridge 2012.
- Kaimio 1977 Kaimio, M.: *Characterization of Sound in Early Greek Literature*, Helsinki 1977.
- Kakridis 1962 Kakridis, P.J.: *Κόιντος Σμύρναϊος. Γενική μελέτη τῶν ‘Μεθ’ Ὀμηρον’ καὶ τοῦ ποιητῆ τους*, Athens 1962.
- von Kamptz 1982 Kamptz, H. von: *Homerische Personennamen. Sprachwissenschaftliche und historische Klassifikation*, Göttingen/Zurich 1982.
- Kauffmann 2015 Kauffman, N.: *Rereading Death: Ethics and Aesthetics in the Ancient Reception of Homeric Battle Narrative*, Dissertation Baltimore: Johns Hopkins University 2015.
- Kearns 2011 Kearns, E.: Polites, in: *Finkelberg* 2011, 682–3.
- Kearns 2011 Kearns, E.: Erinyes, in: *Finkelberg* 2011, 262–3.

- Kelly 2007 Kelly,: A Referential Commentary and Lexicon to Iliad VIII, Oxford 2007.
- Kelly 2011 Kelly, A.D: Pammon, in: Finkelberg 2011, 616.
- Kelly 201a Kelly, A.D.: Trojans, in: Finkelberg 2011, 895–6.
- Kelly 2015 Kelly, A.: Ilias Parva, in: Fantuzzi/Tsagalis 2015, 318–43.
- Kessels 1978 Kessels, A.H.M.: Studies on the Dream in Greek Literature, Utrecht 1978.
- Keydell 1963 Keydell, R.: Quintus von Smyrna, in: RE XXIV, 1963, 1271–96.
- Kirk 1985 Kirk, G.S.: The Iliad. A Commentary. Volume I. Books 1–4, Cambridge 1985.
- Kirk 1990 Kirk, G.S.: The Iliad. A Commentary. Volume II. Books 5–8, Cambridge 1990.
- Kneebone 2007 Kneebone, E.: Fish in Battle? Quintus of Smyrna and the Halieutica of Oppian, in: Baumbach/Bär 2007, 285–305.
- Knox 1950 Knox, B.: The Serpent and the Flame: The Imagery of the Second Book of the Aeneid, in: AJPH 71, 1950, 379–400.
- Knox 1973 Knox, M.O.: Megarons and μέγαρα: Homer and Archaeology, in: CQ 23, 1973, 1–21.
- Knox 1985 Knox, P.E.: Wine, Water, and Callimachean Polemics, HSCP 89, 1985, 107–19.
- Köchly 1838 Köchly, H.: Emendationes et adnotationes in Quintum Smyrnaeum, in: Acta Societatis Graecae 2.1, 1838, 161–288.
- Kolde et al. 2005 Kolde, A./Lukinovich, A./Rey, A.-L. (edd.): κορυφαίω ἀνδρῶν: mélanges offerts à André Hurst, Geneva 2005.

- Kopp 1939 Kopp, J.V.: Das physikalische Weltbild der frühen griechischen Dichtung. Ein Beitrag zum Verständnis der vorsokratischen Physik, Dissertation Freiburg/Switzerland 1939.
- Kozak 2017 Kozak, L.: Experiencing Hektor. Character in the Iliad, London et al. 2017.
- Krapp 1964 Krapp, H.J.: Die akustischen Phänomene in der Ilias, Dissertation Munich 1964.
- Krieter-Spiro 2009 Krieter-Spiro, M.: Homers Ilias. Gesamtkommentar (Basler Kommentar/BK). Hrsg. von A. Bierl und J. Latacz. Bd. III. Dritter Gesang (Γ). Faszikel 2: Kommentar, Berlin/New York 2009.
- Krieter-Spiro 2015 Krieter-Spiro, M.: Homers Ilias. Gesamtkommentar (Basler Kommentar/BK). Hrsg. von A. Bierl und J. Latacz. Bd. X. Vierzehnter Gesang (Ξ). Faszikel 2: Kommentar, Berlin/New York 2015.
- Kullmann 1956 Kullmann, W.: Das Wirken der Götter in der Ilias. Untersuchungen zur Frage der Entstehung des homerischen 'Götterapparats', Berlin 1956.
- Kullmann 1960 Kullmann, W.: Die Quellen der Ilias (Troischer Sagenkreis), Wiesbaden 1960.
- Kurt 1979 Kurt, C.: Seemännische Fachausdrücke bei Homer. Unter Berücksichtigung Hesiods und der Lyriker bis Bakchylides, Göttingen 1979.
- Kurz 1966 Kurz, G.: Darstellungsformen menschlicher Bewegung in der Ilias, Heidelberg 1966.
- Lämmli 1962 Lämmli, F.: Vom Chaos zum Kosmos. Zur Geschichte einer Idee, Basel 1962.
- Lamberton 2011 Lamberton, R.: Antimachos, in: Finkelberg 2011, 61.
- Landfester 1966 Landfester, M.: Das griechische Nomen 'philos' und seine Ableitungen, Hildesheim 1966.
- Langella 2016 Langella, E.: L'eroe stoico e le similitudini in Quinto Smirneo, in: Koinonia 40, 2016, 555–81.

- Larsen 2007 Larsen, K.D.: Simile and comparison in Homer, in: C&M 58, 2007, 5–63.
- Laser 1983 Laser, S.: Medizin und Körperpflege, ArchHom Kap. S, Göttingen 1983.
- Latacz 1966 Latacz, J.: Zum Wortfeld 'Freude' in der Sprache Homers, Heidelberg 1966.
- Latacz et al. 2000 Latacz, J. et al.: Homers Ilias. Gesamtkommentar (Basler Kommentar/BK). Hrsg. von J. Latacz. Bd. I. Erster Gesang (A). Faszikel 2: Kommentar, Munich/Leipzig 2000.
- Lelli 2013 Lelli, E. (ed.): Quinto di Smirne. Ill Seguito dell'Iliade, Milan 2013.
- Leone 1968 Leone, P.: La "Presenza di Troia" di Trifiodoro, in: Vichiana 5, 1968, 59–108.
- Lerner 1986 Lerner, G.: The Creation of Patriarchy, New York/Oxford 1986.
- Lévy 1983 Lévy, R.: 'Astu' et 'Polis' dans l'Iliade, in: Ktèma 8, 1983, 55–73.
- Leumann 1950 Leumann, M.: Homerische Wörter, Basel 1950.
- Lilja 1976 Lilja, S.: Dogs in Ancient Greek Poetry, Helsinki 1976.
- Livrea 1973 Livrea, E.: Apollonii Rhodi Argonauticon Liber Quartus a cura di Enrico Livrea, Florence 1973.
- Llewellyn-Jones 2003 Llewellyn-Jones, L.: Aphrodite's Tortoise: The Veiled Women of Ancient Greece, Swansea 2003.
- Lobe 1999 Lobe, M.: Die Gebärden in Vergils Aeneis: Zur Bedeutung und Funktion von Körpersprache im römischen Epos, Frankfurt/Main et al. 1999.
- Lohmann 1970 Lohmann, D.: Die Komposition der Reden in der Ilias, Berlin 1970.
- López-Ruiz 2011 López-Ruiz, C.: Danaans, in: Finkelberg 2011, 192.
- Louden 2011 Loudon, B.: Idomeneus, in: Finkelberg 2011, 396.

- Luce 1998 Luce, J.V.: *Celebrating Homer's Landscapes*, New Haven/London 1998.
- Lyons 2011 Lyons, D.: *Kassandra*, in: Finkelberg 2011, 433.
- Maciver 2007 Maciver, C.A.: *Returning to the Mountain of Arete: Reading Ecphrasis, Constructing Ethics in Quintus Smyrnaeus' Posthomerica*", in: Baumbach/Bär, 259–84.
- Maciver 2011 Maciver, C.A.: *Reading Helen's Excuses in Quintus Smyrnaeus' Posthomerica*", in: CQ 61.2, 2011, 690–703.
- Maciver 2012 Maciver, C.A.: *Quintus Smyrnaeus' Posthomerica: Engaging Homer in Late Antiquity*, Leiden /Boston 2012.
- Maciver 2012a Maciver, C.A.: *Flyte of Odysseus: Allusion and the Hoplon Crisis in Quintus Smyrnaeus, Posthomerica 5*, in: AJPh 133.4, 2012, 601–28.
- Maciver 2012b Maciver, C.A.: *Representative Bees in Quintus Smyrnaeus' Posthomerica*, in: CPh 107.1, 2012, 53–69.
- Maciver 2017 Maciver, C.A.: *Netherworld Destinations in Quintus Smyrnaeus' Posthomerica: Some (Homeric) Problems*, in: Tanaseanu-Döbler et al. 2017, 123–37.
- Maciver 2018 Maciver, C.A.: *Program and Poetics in Quintus Smyrnaeus' Posthomerica*, in: Simms 2018, 71–89.
- Mackie 2011 Mackie, C.J.: *Boreas*, in: Finkelberg 2011, 142.
- Macleod 1982 Macleod, C.W.: *Homer. Iliad. Book XXIV*, Cambridge 1982.
- Malten 1924 Malten, L.: *Ker (Κήρ)*, in: RE Suppl. IV, 1924, 883–900.
- Mansur 1940 Mansur, M.W.: *The Treatment of Homeric Characters by Quintus of Smyrna*, Dissertation New York: Columbia University 1940.

- Marinatos 1967 Marinatos, S.: *Kleidung*, ArchHom Kap. A, Göttingen 1967.
- Marks 2016 Marks, J.: *Herding Cats: Zeus, the Other Gods, and the Plot of the Iliad*, in: Clauss et al. 2016, 60–75.
- Maronitis 2004 Maronitis, D.N.: *Homeric Megathemes. War – Homilia – Homecoming*, Lanham 2004.
- Martin 1989 Martin, R.P.: *The Language of Heroes. Speech and Performance in the Iliad*, Ithaca/London 1989.
- Mason 1959 Mason, P.G.: *Kassandra*, in: JHS 79, 1959, 80–93.
- Mawet 1979 Mawet, F.: *Recherches sur les oppositions fonctionnelles dans le vocabulaire homérique de la douleur (autour πῆμα – ἄλγος)*, Bruxelles 1979.
- Mazarakis Ainian 1997 Mazarakis Ainian, A.: *From Rulers’ Dwellings to Temples. Architecture, Religion and Society in Early Iron Age Greece (c. 1100–700 B.C.)*, Jonsered 1997.
- Mazzoldi 2001 Mazzoldi, S.: *Cassandra, la vergine e l’indovia: identità de un persinaggio da Omero all’Ellenismo*, Pisa/Rome 2001.
- Mazzoldi 2002 Mazzoldi, S.: *Cassandra’s Prophecy between Ecstasy and Rational Meditation*, in: Kernos 15, 2002, 145–54.
- Meier-Brügger 1989 Meier-Brügger, M.: *Griech. θυμός und seine Sippe*, in: MH 46, 1989, 243–6.
- Meissner 2006 Meissner, T.: *S-stem Nouns and Adjectives in Greek and Proto-Indo-European. A Diachronic Study in Word Formation*, Oxford 2006.
- Miguélez-Cavero 2013 Miguélez-Cavero, L.: *Triphiodorus. “The Sack of Troy”. A General Study and a Commentary*, Berlin/Boston 2013.
- Miller 1995 Miller, M.C.: *“Priam, King of Troy”*, in: Carter/Morris 1995, 449–65.

- Minchin 2002 Minchin, E.: *Homer and the Resources of Memory. Some Applications of Cognitive Theory to the Iliad and the Odyssey*, Oxford 2001.
- Monsacré 1984 Monsacré, A.: *Les armes d'Achille. Le héros, la femme et la souffrance dans la poésie d'Homère*, Paris 1984.
- Montanari/
Pittaluga 2001 Montanari, F./Pittaluga, S. (edd.): *Posthomeric. Tradizioni omeriche dall' Antichità al Rinascimento*, Genoa 2001.
- Montanari 2002 Montanari, F. (ed.): *Omero. Tremila anni dopo. Atti del congresso di Genova, 6.–8.7. 2000*, Rome 2002.
- Morris/Powell 1997 Morris, I./Powell, B. (edd.): *A New Companion to Homer*, Leiden 1997.
- Morrison 1999 Morrison, J.V.: *Homeric Darkness: Patterns and Manipulation of Death Scenes in the 'Iliad'*, in: *Hermes* 127, 1999, 129–44.
- Most 1999 Most, G. (ed.): *Commentaries – Kommentare*, Göttingen 1999.
- Moulton 1974 Moulton, C.: *Similes in the Iliad*, in: *Hermes* 102, 1974, 381–97.
- Moulton 1977 Moulton C.: *Similes in the Homeric Poems*, Göttingen 1977.
- Nagy 1979 Nagy, G.: *The Best of the Achaeans. Concepts of the Hero in Archaic Greek Poetry*, Baltimore/London 1979.
- Neal 2006 Neal, T.: *The Wounded Hero. Non-fatal Injury in Homer's Iliad*, Bern 2006.
- Neblung 1997 Neblung, D.: *Die Gestalt der Kassandra in der antiken Literatur*, Stuttgart/Leipzig 1997.
- Neils 1994 Neils, J.: Art. "Priamos", in: *LIMC VII.1*, 1994, 507–522.

- Nesselrath 1992 Nesselrath, H.-G.: Ungeschehenes Geschehen. "Beinahe-Episoden" im griechischen und römischen Epos von Homer bis zur Spätantike, Stuttgart 1992.
- Neumann 1965 Neumann, G.: Gesten und Gebärden in der Griechischen Kunst, Berlin 1965.
- Newbold 1981 Newbold, R.F.: Space and Scenery in Quintus of Smyrna, Claudian and Nonnus, *Ramus* 10, 1981, 53–68.
- Nicolai 1986 Nicolai, W.: Versuch über Herodots Geschichtsphilosophie, Heidelberg 1986.
- Nimis 1987 Nimis, S.A.: Narrative Semiotics in the Epic Tradition. The Simile, Bloomington 1987.
- van Nortwick 2011 Nortwick, T. van: Agamemnon, in: Finkelberg 2011, 14–6.
- van Nortwick 2011a Nortwick, T. van: Priam, in: Finkelberg 2011, 691–2.
- Nünlist 1998 Nünlist, R.: Poetologische Bildersprache in der frühgriechischen Dichtung, Stuttgart 1998.
- O'Brien 1993 O'Brien, J.V.: The Transformation of Hera: A Study of Ritual, Hero, and the Goddess in the "Iliad", Lanham 1993.
- O'Hara 2014 O'Hara, J.: Aeneas, in: Thomas/Ziolkowski 2014, 16–9.
- van Otterloo 1944 Otterloo, W.A.A. van: Untersuchungen über Begriff, Anwendung und Entstehung der griechischen Ringkomposition, Amsterdam 1944.
- Overduin 2015 Overduin, F.: Nicander of Colophon's Theriaca. A Literary Commentary, Leiden/Boston 2015.
- Ozbek 2007 Ozbek, L.: Ripresa della tradizione e innovazione compositiva: la medicina nei Posthomeric di Quinto Smirneo, in: Baumbach/Bär 2007, 159–83.

- Ozbek 2016 Ozbek, L. (unpublished): Victorious in Defeat: Depicting Aeneas (and the Roman Empire) in Quintus Smyrnaeus' *Posthomerica*, QW.
- Paraskevaides 1984 Paraskevaides, H.A.: *The Use of Synonyms in Homeric Formulaic Diction*, Amsterdam 1984.
- Parry 1973 Parry, A.A.: *Blameless Aegisthus. A Study of AMYMΩN and Other Homeric Epithets*, Leiden 1973.
- Parry 1992 Parry, H.: *Thelxis. Magic and Imagination in Greek Myth and Poetry*, London/New York 1992.
- Paschal 1904 Paschal, G.W.: *A Study of Quintus of Smyrna*, Dissertation Chicago 1904.
- Pillinger 2019 Pillinger, E.: *Cassandra and the Poetics of Prophecy in Greek and Latin Literature*, Cambridge 2019.
- Pirenne-Delforge 1994 Pirenne-Delforge, V.: *L'Aphrodite grecque*, Athens/Liège 1994.
- Pironti 2007 Pironti, G.: *Entre ciel et guerre: Figures d'Aphrodite en Grèce ancienne*, Liège 2007.
- Pöschl ³1977 Pöschl, V.: *Die Dichtkunst Virgils. Bild und Symbol in der Äneis*, Berlin/New York ³1977.
- Pötscher 1992 Pötscher, W.: *Die Hikesie des letzten Ilias-Gesanges (Hom., Il. 24,477 ff.)*, in: *WJA* 18, 1992, 5–16.
- Polinskaya 2011 Polinskaya, I.: *Ajax the Lesser*, in: Finkelberg 2011, 26–7.
- Polinskaya 2011a Polinskaya, I.: *Peleus*, in: Finkelberg 2011, 637–9.
- Pompella 1981 Pompella, G.: *Index in Quintum Smyrnaeum*, Hildesheim/New York 1981.
- Poortvliet 1991 Poortvliet, H.M.: *C. Valerius Flaccus. Argonautica Book II. A Commentary*, Amsterdam 1991.
- Postlethwaite 1988 Postlethwaite N.: *Thersites in the Iliad*, in: *G&R* 35, 1988, 123–36.

- Preisshofen 1977 Preisshofen, F.: Untersuchungen zur Darstellung des Greisenalters in der frühgriechischen Dichtung, Wiesbaden 1977.
- Pritchett 1991 Pritchett, W.K.: *The Greek State at War, Part V*, Berkeley/Los Angeles/London 1991.
- Pucci 1987 Pucci, P.: *Odysseus Polytropos. Intertextual Readings in the Odyssey and the Iliad*, Ithaca/London 1987.
- Pulleyn 2000 Pulleyn, S.: *Homer. Iliad Book One*, Oxford 2000.
- Purves 2011 Purves, A.C.: Ares, in: Finkelberg 2011, 81–2.
- Purves 2011a Purves, A.C.: Hades, in: Finkelberg 2011, 326–7.
- Racine 2003 Racine, R.: *Le mythe littéraire de Cassandre. Vingt apparitions de la prophétesse Troyenne: entre perte et recherche d'identité*, Dissertation Université Paris IV 2003.
- Rengakos 1994 Rengakos, A.: *Apolloinos Rhodios und die antike Homererklärung*, Munich 1994.
- Rich/ShIPLEY 1993 Rich, J./Shipley, G. (edd.): *War and Society in the Greek World*, London/New York 1995.
- Richardson 1974 Richardson, N.J.: *The Homeric Hymn to Demeter*, Oxford 1974.
- Richardson 1993 Richardson, N.: *The Iliad. A Commentary. Volume VI: Books 21–24*, Cambridge 1993.
- Richardson 2010 Richardson, N.: *Three Homeric Hymns. To Apollo, Hermes, and Aphrodite. Hymns 3, 4, 5*, Cambridge 2010.
- Richmond 1968 Richmond, J.A.: Meges and Otus of Cyllene, in: *CQ* 18, 1968, 195–7.
- Richter 1968 Richter, W.: Die Landwirtschaft im homerischen Zeitalter, in: *ArchHom* Kap. H, Göttingen 1968.
- Rijksbaron 1984 Rijksbaron, A.: *The Syntax and Semantics of the Verb in Classical Greek. An Introduction*, Amsterdam 1984.

- Rinon 2011 Rinon, Y.: Hephaistos, in: Finkelberg 2011, 340–2.
- Robert 1923 Robert, C.: Die griechische Heldensage. 3. Buch. Die großen Heldenepen. 2. Abt. 1. Hälfte. Der troische Kreis bis zu Ilions Zerstörung, Berlin 1923.
- Rocca 2004 Rocca, G. (ed.): *Dialetti, dialettismi, generi letterari e funzioni sociali*. Atti del V Convegno internazionale di linguistica greca (Milano, 12–13 settembre 2002), Alessandria 2004.
- Rösler 1987 Rösler, W.: Der Frevel des Aias in der Iliupersis, in: ZPE 69, 1987, 1–8.
- Rose 2011 Rose, C.B.: Troy VIII–IX, in: Finkelberg 2011, 902–5.
- Roisman 2011 Roisman, H.: Hecuba, in: Finkelberg 2011, 334–5.
- Roisman 2011a Roisman, H.: Menelaos, in: Finkelberg 2011, 506–7.
- Rollinger 2018 Rollinger, C.: *Vae Victae*. Die Frau als Beute in der antiken (römischen) Kriegsführung, in: Walde/Wöhrle 2018, 91–126.
- Russo et al. 1992 Russo, J./Fernandez-Galiano, M./Heubeck, A.: *A Commentary on Homer's Odyssey*. Volume III. Books XVII–XXIV, Cambridge 1992.
- Rutherford 1992 Rutherford, R.B.: *Odyssey*. Books XIX and XX, Cambridge 1992.
- Rutherford 2011 Rutherford, R.R.: Odysseus, in: Finkelberg 2011, 581–3.
- Saïd 1979 Saïd, S.: “Les crimes es prétendants, la maison d’Ulysee et les festins de l’Odysée”, in: *Études de littérature ancienne*, eds. S. Saïd, F. Desbordes, J. Bouffartigue, A. Moreau, Paris 1979, 9–49.
- Sánchez Barragán 2001 Sánchez Barragán, E.G.: Penthesilea: héroe y mujer. El rostro de la amazona arcaica, in: *Nova Tellus* 19, 2001, 69–107.
- Saunders 1999 Saunders, K.B.: The Wounds in Iliad 13–16, in: CQ 49, 1999, 345–63.

- Scafoglio 2015 Scafoglio, G. (ed.): *Studies on the Greek Epic Cycle*. Vol. II, Pisa/Rome 2015.
- Schadewaldt 1956 Schadewaldt, W.: Hektor in der Ilias, in: *WS* 69, 1956, 5–25.
- Schadewaldt 1970 Schadewaldt, W.: Lebenszeit und Greisenalter im frühen Griechentum, in: *Schadewaldt 1970a*, 41–59.
- Schadewaldt 1970a Schadewaldt, W.: *Hellas und Hesperien*. Gesammelte Schriften zur antiken und neueren Literatur, Zurich/Stuttgart 1960.
- Schaps 1982 Schaps, D.M.: The Women in Greece in Wartime, *CPh* 77, 1982, 193–213.
- Schauer 2007 Schauer, M.: *Aeneas dux in Vergils Aeneis: Eine literarische Fiktion in augusteischer Zeit*, Munich 2007.
- Scheijnen 2011 Scheijnen, T.: Homerische vergelijkingen in de Posthomerica van Quintus Smyrnaeus, in: *Tetradio* 20, 2011 141–62.
- Scheijnen 2015 Scheijnen, T.: ‘Always the Foremost Argive Champion’? The Representation of Neoptolemus in Quintus of Smyrna’s Posthomerica, in: *Rosetta* 17.5, 2015 93–110.^[11]
- Scheijnen 2017 Scheijnen, T.: Ways to die for Warriors: Death Similes in Homer and Quintus of Smyrna, in: *Hermes* 145, 2017, 2–24.
- Scheijnen 2018 Scheijnen, T.: *Quintus of Smyrna’s Posthomerica: A Study of Heroic Characterization and Heroism*, Leiden/Boston 2018.
- Schein 1984 Schein, S.L.: *The Mortal Hero. An Introduction to Homer’s Iliad*, Berkeley 1984.
- Schein 1997 Schein, S.L.: The Iliad: Structure and Interpretation, in: *Morris/Powell* 1997, 345–59.
- Schein 2011 Schein, S.L.: Samos, in: *Finkelberg* 2011, 758.
- Schein 2011a Schein, S.L.: Hector, in: *Finkelberg* 2011, 332–4.

- Schein 2011b Schein, S.L.: Achilles, in: Finkelberg 2011, 4–7.
- Schein 2011c Schein, S.L.: Tritogeneia, in: Finkelberg 2011, 889.
- Schein 2013 Sophocles. *Philoctetes*, Cambridge 2013.
- Schenk 1997 Schenk, P.: Handlungsstruktur und Komposition in den *Posthomerica* des Quintus Smyrnaeus, in: *RhM* 140, 1997, 363–385.
- Schmidt 1999 Schmidt, E.G.: Quintus von Smyrna – der schlechteste Dichter des Altertums?, in: *Phasis* 1, 1999, 139–50.
- Schmiel 1986 Schmiel, R.: The Amazon Queen: Quintus of Smyrna, Book 1, in: *Phoenix* 40, 1986 185–94.
- Schmitz 2005 Schmitz, T.A.: Vorhersagen als narratives Mittel in der griechischen Epik von Homer bis Quintus von Smyrna, in: *Hogrebe* 2005, 111–32.
- Schmitz 2007 Schmitz, T.A.: The Use of Analepses and Prolepses in Quintus Smyrnaeus' *Posthomerica*, in: *Baumbach/Bär* 2007, 65–84.
- Schmitz et al. 2017 Schmitz, C./Telg genannt Kortmann, J./Jöne, A.: *Anfänge und Enden. Narrative Potentiale des antiken und nachantiken Epos*, Heidelberg 2017.
- Schubert 1996 Schubert, P.: Thersite et Penthésilée dans la suite d'Homère de Quintus de Smyrne, in: *Phoenix* 50, 1996, 111–17.
- Schubert 2007 Schubert, P.: From the Epics to the Second Sophistic, from Hecuba to Aethra, and finally from Troy to Athens: Defining the Position of Quintus Smyrnaeus in his *Posthomerica*, in: *Baumbach/Bär* 2007, 339–55.
- Scott 1974 Scott, W.C.: *The Oral Nature of the Homeric Simile*, Leiden 1974.
- Scott 2009 Scott, W.C.: *The Artistry of the Homeric Simile*, Hanover 2009.

- Scully 1990 Scully, S.: *Homer and the Sacred City*, Ithaca/London 1990.
- Segal 1994 Segal, C.: *Singers, Heroes, and Gods in the Odyssey*, Ithaca/London 1994.
- Seiler 1878 Seiler, E.E.: *Vollständiges Griechisch-Deutsches Wörterbuch über die Gedichte des Homeros und der Homeriden*, Leipzig 1878.
- Serafimidis 2016 Serafimidis, Ch.: *Ereberte Waffen. Homerische Wörter aus dem Sachbereich 'Kampf und Krieg' in den Argonautika des Apollonios Rhodios*, Frankfurt/Main et al. 2016.
- Shapiro 1992 Shapiro, H.A.: *The Marriage of Theseus and Helen*, in: Froning et al. 1992, 232–6.
- Shorrock 2007 Shorrock, R.: *Nonnus, Quintus and the Sack of Troy*, in: Baumbach/Bär 2007, 379–91.
- Simms 2018 Simms, R. (ed.): *Brill's Companion to Prequels, Sequels, and Retellings of Classical Epic*, Leiden/Boston 2018.
- Skempis/Ziogas 2014 Skempis, M./Ziogas, I. (edd.): *Geography, Topography, Landscape. Configurations of Space in Greek and Roman Epic*, Berlin/Boston 2014.
- Slatkin 1991 Slatkin, L.: *The Power of Thetis: Allusion and Interpretation in the Iliad*, Berkeley/Los Angeles 1991.
- Slatkin 2011 Slatkin, L.: *Thetis*, in: Finkelberg 2011, 871–3.
- Sodano 1947 Sodano, A.R.: *Le fonti del mito di Achille nel terzo libro dei μεθ' Ὀμηρον di Quinto Smirneo*, in: *Antiquitas* 2, 1947, 53–78.
- Sodano 1951 Sodano, A.R.: *Il mito di Penthesilea nel I libro dei μεθ' Ὀμηρον di Quinto Smirneo*, in: *AFLN* 1, 1951, 55–73.
- Sodano 1952 Sodano, A.R.: *Il mito di Memnone nel II libro dei μεθ' Ὀμηρον di Quinto Smirneo*, in: *AFLN* 2, 1952, 175–95.

- Sommer 1977 Sommer, F.: Schriften aus dem Nachlass, hrsg. von B. Forssman, Munich 1977.
- Sourvinou-Inwood 1983 Sourvinou-Inwood, C.: A Trauma in Flux: Death in the 8th Century and After, in: Hägg 1983, 33–49.
- Spatafora 1997 Spatafora, G.: Esigenza fisiologica e funzione terapeutica del lamento nei poemi omerici. Studio sul significato di κλαίω, γοάω, στένω, οἰμόζω/κωκύω, ὀδύρομαι, in: AC 66, 1997, 1–23.
- Spinoula 2000 Spinoula, B.: Animal-Similes and Creativity in the Posthomeric of Quintus of Smyrna, Dissertation St. Andrews 2000.
- Spinoula 2005 Spinoula, B.: Beast-like men in the ‘Iliad’ and after, in: Hellenica 55.2, 2005, 195–217.
- Spitzner 1839 Spitzner, F.: Observationes criticae et grammaticae in Quinti Smyrnaei Posthomeric, Leipzig 1839.
- Sprang 2019 Sprang, F.: “Ich frag’ ja nur”: Uneigennütziges Fragen in den Wissenschaften, in: Drews et al. 2019, 33–55.
- Squire 2013 Squire, M.: Ekphrasis at the Forge and the Forging of Ekphrasis: The ‘shield of Achilles’ in Greco-Roman Word and Image, in: Word and Image 29, 2013, 157–91.
- Stanford 1950 Stanford, W.: Homer’s use of *polu*-compounds, in: CPh 45, 1950, 108–10.
- Stanley 1993 Stanley, K.: The Shield of Homer: Narrative Structure in the Iliad, Princeton 1993.
- Steinweg 1997 Steinweg, M.: Kranz und Wirbel. Ringkompositionen in den Büchern 6–8 der Odyssee, Hildesheim/Zurich/New York 1997.
- Stoevesandt 2004 Stoevesandt, M.: Feinde – Gegner – Opfer. Zur Darstellung der Troianer in den Kampfszenen der Ilias, Basel 2004.

- Stoevesandt 2008 Stoevesandt, M.: Homers Ilias. Gesamtkommentar (Basler Kommentar/BK). Hrsg. von A. Bierl und J. Latacz. Bd. IV. Sechster Gesang (Z). Faszikel 2: Kommentar, Berlin/New York 2008.
- van Straten 1995 van Straten, F.T: HIERA KALA. Images of Animal Sacrifice in Archaic and Classical Greece, Leiden/New York/Köln 1995.
- Tanaseanu-Döbler et al. 2017 Tanaseanu-Döbler, I./Lefteratou, A./Ryser, G./Stamatopoulos, A. (edd.): Reading the Way to the Netherworld. Education and Representations of the Beyond in Antiquity, Göttingen 2017.
- Tandy 2011 Tandy, D.W.: Agenor, in: Finkelberg 2011, 16.
- Thalmann 1984 Thalmann, W.G.: Conventions of Form and Thought in Early Greek Poetry, Baltimore 1984.
- Thalmann 1988 Thalmann W.G.: Thersites: Comedy, Scapegoats, and Heroic Ideology in the Iliad, in: TAPhA 118, 1988, 1–28.
- Thomas 2014 Thomas, R.F.: Anchises, in: Thomas/Ziolkowski 2014, 74–6.
- Thomas/
Ziolkowski 2014 Thomas, R.F./Ziolkowski, J.M.: The Virgil Encyclopedia, Malden 2014.
- Tichy 1983 Tichy, E.: Onomatopoetische Verbalbildungen des Griechischen, Vienna 1983.
- Toledano Vargas 2002 Toledano Vargas, M.: El personaje de Neóptolemo en las “Posthoméricas” de Quinto de Esmirna, in: Epos 18, 2002, 19–42.
- Tomasso 2010 Tomasso, V.E.: ‘Cast in Later Grecian Mould.’ Quintus of Smyrna’s Reception of Homer in the Posthomerica, Dissertation Stanford University 2010.
- Tomasso 2012 Tomasso, V.E.: The Fast and the Furious: Triphiodorus’ Reception of Homer in the Capture of Troy, in: Baumbach/Bär 2012, 371–409.

- Torrance 2013 Torrance, I: *Metapoetry in Euripides*, Oxford 2013.
- Trachsel 2007 Trachsel, A.: *La Troade: Un paysage et son héritage littéraire. Les commentaires antiques sur la Troade, leur genèse et leur influence*, Rome/Basel 2007.
- Trümpy 1950 Trümpy, H.: *Kriegerische Fachausdrücke im griechischen Epos. Untersuchungen zum Wortschatze Homers*, Basel 1950.
- Tsagalis 2004 Tsagalis, C.C.: *Epic Grief. Personal Laments in Homer's Iliad*, Berlin/New York 2004.
- Tsomis 2007 Tsomis, G.P.: *Vorbild und aemulatio: An der Kreuzung von intertextuellen Bezügen in den Totenklagen dreier Frauen in Quintus Smyrnaeus' Posthomerica: Briseis, Tekmessa und Oinone*, in: Baumbach/Bär 2007, 185–207.
- Tsomis 2018 Tsomis, G.P.: *Quintus Smyrnaeus: Originalität und Rezeption im zehnten Buch der Posthomerica*, Trier 2018.
- Tsomis 2018a Tsomis, G.P.: *Quintus Smyrnaeus: Kommentar zum siebten Buch der Posthomerica*, Stuttgart 2018.
- Ulf 1990 Ulf, Ch.: *Die homerische Gesellschaft. Materialien zur analytischen Beschreibung und historischen Lokalisierung*, Munich 1990.
- Vanséveren 1998 Vanséveren, S.: *Σχέτλιος dans l'épopée homérique. Étude sémantique et morphologique*, in: Isebaert/Lebrun 1998, 253–73.
- Verity 2012 Homer. *The Iliad. A new translation by Anthony Verity*, Oxford 2012.
- Vermeule 1965 Vermeule, E.D.T.: *Painted Mycenaean Larnakes*, in: *JHS* 85, 1965, 123–84.
- Vernant 1991 Vernant, J.-P.: *A 'Beautiful Death' and the Disfigured Corpse in Homeric Epic*, in: Zeitlin 1991, 50–74.

- Vian 1954 Vian, F.: Les comparaisons de Quintus de Smyrne, in: RPh 28, 1954, 30–51, 235–43.
- Vian 1959 Vian, F.: Recherches sur les Posthomeric de Quintus de Smyrne, Paris 1959.
- Vian 1959a Vian, F.: Histoire de la Tradition Manuscrite de Quintus de Smyrne, Paris 1959.
- Vian/Battegay 1984 Vian, F./Battegay, E.: Lexique de Quintus de Smyrne, Paris 1984.
- Visser 1997 Visser, E.: Homers Katalog der Schiffe, Stuttgart/Leipzig 1997.
- Vos 1956 Vos, H.: ΘΕΜΙΣ, Assen 1956.
- Wace 1962 Wace, A.J.B.: Houses and Palaces, in: Wace/Stubbings 1962, 489–97.
- Wace/Stubbings 1962 Wace, A.J.B./Stubbings, F.H. (edd.): A Companion to Homer, London/New York 1962.
- Waern 1952 Waern, I.: Zur Synästhesie in griechischer Dichtung, in: Eranos 50, 1952, 14–22.
- Walde/Wöhrle 2018 Walde, C./Wöhrle, G. (edd.): Gender Studies in den Altertumswissenschaften: Gender und Krieg (IPHIS. Beiträge zur altertumswissenschaftlichen Genderforschung; Bd. 8), Trier 2018.
- Watson 2011 Watson, K.J.: Pergamos, in: Finkelberg 2011, 646.
- Way 1913 Way, A.S.: Quintus Smyrnaeus. The Fall of Troy. With an English Translation, London/New York 1913.
- Weiler 2001 Weiler, G.: Domos theiou basileos. Herrschaftsformen und Herrschaftsarchitektur in den Siedlungen der Dark Ages, Munich/Leipzig 2001.
- Wathelet 1973 Wathelet, P.: Études de linguistique homérique, in: AC 42, 1973, 379–405.
- Webb 1999 Webb, R.: Ekphrasis Ancient and Modern: The Invention of a Genre, in: Word and Image 15, 1999, 7–18.

- Webb 2009 Webb, R.: *Ekphrasis, Imagination and Persuasion in Ancient Rhetorical Theory and Practice*, Farnham 2009.
- Wees 1988 Van Wees H.: *Kings in Combat: Battles and Heroes in the Iliad*, in: *CQ* 38, 1988, 1–24.
- Wees 1992 Wees, H. van: *Status Warriors. War, Violence and Society in Homer and History*, Amsterdam 1992.
- Wees 1998 Wees, H. van: *A Brief History of Tears: Gender Differentiation in Archaic Greece*, in: *Foxhall/Salmon* 1998, 10–53.
- Wegner 1968 Wegner, M.: *Musik und Tanz*, in: *ArchHom Kap. U*, Göttingen 1968.
- Wenglinsky 1999 Wenglinsky, M.: *Response to Philosophical Criticism of the Portrayal of the Gods. The Posthomeric of Quintus of Smyrna*, in: *AncPhil* 19, 1999, 77–86.
- Wenglinsky 2002 Wenglinsky, M.: *The Representation of the Divine in the 'Posthomeric' of Quintus of Smyrna*, Dissertation New York: Columbia University 2002.
- West 1963 West, M.L.: *On Nicander, Oppian, and Quintus of Smyrna*, in: *CQ* 13, 1963, 57–62.
- West 1966 West, M.L.: *Hesiod. Theogony*, Oxford 1966.
- West 1978 West, M.L.: *Hesiod. Works and Days*, Oxford 1978.
- West 1992 West, M.L.: *Ancient Greek Music*, Oxford 1992.
- West 1998 West, M.L.: *Praefatio*, in: *Homeri Ilias. Recensuit/testimonia conguessit M.L. West*, Bd. 1, Stuttgart/Leipzig 1998, V–XXXVII.
- West 2001a West, M.L.: *Studies in the Text and Transmission of the Iliad*, Munich/Leipzig 2001.
- West 2001b West, M.L.: *Some Homeric Words*, in: *Glotta* 77, 2001, 118–35.
- West 2011 West, M.L.: *Alexandros*, in: *Finkelberg* 2011, 32–3.
- Whitman 1958 Whitman, C.H.: *Homer and the Homeric Tradition*, Cambridge 1958.

- Whitmarsh 2002 Whitmarsh, T.: *Written on the Body: Ecphrasis, Perception and Deception in Heliodorus' Aethiopica*, in: *Ramus* 31, 2002, 111–25.
- Wickert-Micknat 1982 Wickert-Micknat, G.: *Die Frau*, in: *ArchHom Kap. R*, Göttingen 1982.
- Wille 2001 Wille, G.: *Akroasis. Der akustische Sinnesbereich in der griechischen Literatur bis zum Ende der klassischen Zeit*, Tübingen 2001.
- Willms 2018 Willms, L.: *Aias gegen Cassandra: Ein Archetyp sexueller Gewalt am Kriegsende und sein Wandel in Literatur und bildender Kunst*, in: *Walde/Wöhrle* 2018, 127–87.
- Wlosok 1967 Wlosok, A.: *Die Göttin Venus in Vergils Aeneis*, Heidelberg 1967.
- Woolf 1994 Woolf, G.: *Becoming Roman, Staying Greek: Culture, Identity and the Civilizing Process in the Roman East*, in: *PCPhS* 40, 1994, 116–43.
- Yamagata 1994 Yamagata, N.: *Homeric Morality*, Leiden/New York/Cologne 1994.
- Zampieri 1990 Zampieri, G (ed.): *Padova per Antenore*, Padova 1990.
- Zeitlin 1991 Zeitlin, F. (ed.): *Vernant, J.-P. Mortals and Immortals: Collected Essays*, Princeton 1991.



University
of Bamberg
Press

The *Posthomerica* by Quintus of Smyrna, a Greek epic in fourteen books from the 3rd century AD, recounts the story of the Trojan War by covering the events between Hector's burial and the departure of the Greeks after the destruction of the city. In book 13, we read about the sack of Troy, including famous episodes such as the death of Priam and Astyanax, the enslavement of Andromache, the escape of Aeneas, and the rape of Cassandra. Stephan Renker offers the first full-scale commentary on *Posthomerica* 13. He introduces each episode with a discussion of the relevant literary tradition and Quintus' potential models. The following line-by-line commentary yields insights into aspects of language, literary technique, realia, and the main issues of interpretation. Thus, the reader is provided with an important tool for further investigations into this fascinating, yet understudied piece of Imperial Greek poetry.

ISBN978-3-86309-740-0



9 783863 097400

www.uni-bamberg.de/ubp/