

VI

Graeci et Troiani¹

Graeci decem annos cum Troianis bellabant. Cunctos Graecos Achilles, cunctos Troianos Hector gloria belli superavit. Achilles amicus Patrocli erat. Quoniam Agamemnon, summus Graecorum, amicum Patrocli verbis et facto violaverat, Achilles copias suas ex proelio revocaverat et a copiis ceterorum Graecorum separaverat. Itaque Hector Graecos fugavit et in castra propulsavit. Patroclus amico suo dixit: "Oro te ut proelium renoves atque Troianos propulses et fuges, ne Hector castra nostra expugnet et navigia cremet." Achilles dixit: "Tu ad pugnam festina proeliumque renova! Deos oremus ut Graecis victoriam parent."

1. This text, and some of the following, have been taken from the book *Viri Illustres Urbis Romae* by Ch.Fr. Lhomond, first published in 1779 in Paris, and republished many times, even in the 21st century, with various interventions by the present writer. The present text refers to a detail of the Trojan War, a major clash between Mycenaean Greece and Asia Minor, with Troy as an Asian bridgehead, eventually captured. There are many ancient sources to this event, with various reliability. The two epics, the Iliad and the Odyssey, attributed to an 8th century poet, Homer, are among the main sources, the Iliad being the older one and concentrating more on the clash. Strictly speaking, it is not the clash which is important for the epic but the *wrath* (μῆνις) of Achilles, the best Greek hero, and its consequences. The topic of the Odyssey is the return of Odysseus, another outstanding Greek hero, to his home after many adventures. Chronologically, the Trojan conflict is put in the beginning of the 12th century BC but it is certain that there was not just *one* "Trojan War". It is probable, though not proved, that tradition conveys, united in poetic form, memories of extended conflicts between the Hittite Empire, an empire on the territory of actual Turkey, and Mycenaean Greece. By the end of the 12th century BC, the Hittite Empire disappeared, whereas in Greece the so-called "Dark Ages" followed which lasted until Homer, i.e. the 8th cent. The two epics, however, which contain also much mythology and ideology of the Homeric world and of earlier periods, are to be considered as literary works, and not as reliable historical accounts. It is not excluded that "Homer" was a generic name ('[the] one who puts together'), and the epics were collective products of literary communities of the epoch, compiled by minstrels (ᾄδοί, ῥαψωδοί) of those times. One layer in the epics is clearly Indo-European, and on this basis they are comparable with the Mahabhārata and the Rāmāyāna.

The Iliad and the Odyssey, and the stories about the Trojan conflict were an everyday must both in Classical Greece and in the Roman World.

Graeci et Troiani: Vocabulary

Graecus 3	Greek
decem	ten (cf. cognate Gk δέκα and Skt daśa)
annus ī m	year
Trōiānus ī m	Trojan, of Troy
bellō 1	to wage war, to fight
cūnctus 3	entire, all together, total, complete
Achillēs is m	Achilles (Ἀχιλλεύς ²), son of Peleus (Πηλεύς) and Thetis (Θέτις), the greatest of the Greek heroes in the Trojan War; central character of Homer's <i>Iliad</i> . His name may be of Mycenaean Greek origin meaning 'a grief to the army'. If so, the destructive Wrath (Μῆνις) of Achilles, which forms the subject of the <i>Iliad</i> , must have been central to his mythical existence from the first. In Homer, he is king of Phthia, and his people are the Myrmidons. The size of his kingdom and his contingent in the war, is not outstanding. But in terms of martial prowess, which is the measure of excellence for a Homeric hero, Achilles' status as 'best of the Achaeans' is unquestioned.
Hector oris, m.	Hector (Ἑκτωρ), is in mythology, son of Priam (Πρίαμος) and Hecuba (Ἑκάβη), husband of Andromache (Ἀνδρομάχη) and father of Astyanax (Ἀστυάναξ), and is the greatest of the Trojan champions. In book 8 of the <i>Iliad</i>

2. The hero appears with some name variants in Greek but the form that would correspond to the Latin form exactly is not attested.

glōria ae f
bellum ī n
superō 1

Patroclus ī m

sum esse fuī futūrus
quoniam
Agamemnōn onis m

he drives the Greeks back to their camp and bivouacs on the plain. In the long battles he takes a prominent part, leading the main attack on the fortifications of the Greek camp which nearly succeeds in burning the Greek ships.

glory, fame, renown

war, combat, fight

to surpass, to be superior, to defeat

Patroclus (Πάτροκλος), in mythology, son of Menoetius (Μενοίτιος). Having accidentally killed a playfellow, the young Patroclus took refuge with Peleus. Achilles was assigned to him as a personal attendant.

to be, to exist, to live

since, because, seeing that

Agamemnon (Ἀγαμέμνων), in mythology son of Atreus (Ἄτρεΰς), brother of Menelaus (Μενέλᾱος), and husband of Clytemnestra (Κλυταμνήστρα); king of Mycenae (Μυκῆναι) or Argos (Ἄργος), and, in Homer, commander-in-chief of the Greek expedition against Troy, taking with him 100 ships, the largest single contingent. Homer depicts Agamemnon as a man of personal valour, but lacking resolution and easily discouraged. His quarrel with Achilles, who withdrew in anger and hurt pride from battle when Agamemnon took away his concubine Briseis (Βρῖσηΐς), supplied the mainspring of the *Iliad's* action, with Achilles'

summus 3	refusal to fight leading to tragedy.
verbum ī n	highest, greatest ; chief, principal
verbīs	verb, discourse
factum ī n	verbally, in (a) discussion
factō	deed, act
violō 1	in fact, in reality
cōpia ae f	to insult, to injure
cōpiae ārum	abundance, plenty, riches
suus 3	forces, troops, army, men
	his/her/its (own), their (own)
	(with reflexive reference)
ē, ex (+ abl.)	from, out of
cēterus 3	the other
cēterī ae a	the others, the rest
sēparō 1	to separate, to divide, to cut off, to isolate
itaque	and so, therefore
fugō 1	to put to flight, to chase away
in (+ acc.)	to, into, against (case <i>quo</i>)
castra ōrum n	military camp
castrum ī n	fort, fortified post
prōpulsō 1	to drive off, to ward off, to repel
ōrō 1	to ask, to beg, to request
tē	(acc. of <i>tū</i>)
ut (+ coni.)	(so) that (introducing a purpose clause with the verb in subjunctive; English translation may be realized with acc. with the infinitive)
proelium ī n	battle, combat
revocō 1	to call back, to recall, to revoke
renovō 1	to renew, to resume
atque	and (also)
nē (+ coni.)	(in order) that not, lest (conjunction that introduces purpose clauses and negative indirect commands [prohibitions])
expūgnō 1 (+acc.)	to storm, to take by assault, to conquer
nāvigium ī n	vessel, ship
cremō 1	to burn, to consume by fire

ad (+ acc.)
pūgna ae f
fēstīnō 1
deus ī m
victōria ae f
parō 1

-que

to(wards)
fight, battle, combat
to hasten, to hurry, to go quickly
god
victory
to provide, to intend, to furnish,
to give
and (-que attaches to the end of
the first word the second thing
being joined, e.g. canēs fēlēsque
'cats and dogs', lit. 'dogs and
cats')

A Bridge to Italian – Pons versus linguam Italicam nostrorum temporum
(Latin – Italian)³

Graecus 3	greco
decem	dieci
annus ī m	anno
cum (+ abl.)	con
Trōiānus ī m	troiano
bellō 1	debellare
cūnctus 3	con-
Achillēs is m	Achille
Hector, oris, m.	Ettore
glōria ae f	gloria
bellum ī n	bellico, belligerante
superō 1	superare
amīcus ī m	amico
Patroclus ī m	Patroclo
sum esse futūrus	essere
quoniam	quo, con
summus 3	sommo
verbum ī n	verbo
factum ī n	fatto
violō 1	violare
cōpia ae f	copia
suus 3	suo
ē, ex (+ abl.)	ec- (ecc-), ex
cēterus 3	eccetera
ā, ab (+ abl.)	ab-, abb-
sēparō 1	separare
itaque	dunque
fugō 1	fugare
castra ōrum n	castello
prōpulsō 1	propellere
dīcō 3 dīxī dictus	dire
ōrō 1	orare
tū	tu

³ This listing is not a vocabulary. See above. It is an aid which shows the close relationship between Latin and Italian through word forms whichever. If a Latin word has no Italian relative it is not comprised in the list. The words are indicated each time according to the entry convention in the two languages.

tē
revocō 1
renovō 1
noster tra trum
expūgnō 1 (+acc.)
nāvīgium, iī n
cremō 1
ad (+ acc.)
pūgna, ae f
deus ī m
victōria, ae f
parō 1

te, ti
revocare
rinnovare
nostro
espugnare
naviglio
cremare
a, ad
pugna
dio (dei)
vittoria
preparare

Grammar

Systematization of verb categories:

genus (vox)		voice
	activum (medium ⁴ passivum	active middle) passive
tempus		tense
	futurum praesens praeteritum	future present past
actio		aspect
	imperfecta instans ⁵ perfecta	"non-perfect": general, "simple", continuous instans, "insistent" "perfect", finished, accomplished
modus		mood, mode
	indicativus coniunctivus optativus ⁶ imperativus infinitivus	indicative subjunctive optative imperative infinitive

4 Medium does not exist in Latin but is important in Greek.

5 Important in Greek.

6 Important in Greek. It exists in Latin in remnants only.

numerus		number
	singularis	singular
	dualis ⁷	dual
	pluralis	plural number
persona		person
	prima	first
	secunda	second
	tertia	third

Conjugated verb forms which have all these characteristics are the *finite verbs (verba finita)* as opposed to *non-finite verbs (verba infinita)*. This view explains the concept of the *infinitive* and the fact why the infinitives are categorized as moods (*modus infinitivus*).

In a traditional way, the characteristics of a *verbum finitum* follow in this order (with the example of “laudat”): praesens imperfectum indicativi activi (persona tertia numeri singularis). In abbreviation: praes. impf. ind. act. pers. 3 sg. (“Persona” and “numerus” are rarely added even in the traditional way and may be said in one’s native language).

To “laudat”, the infinitive (*modus infinitivus*) is “laudare”. This, in dictionary form is indicated as “laudō 1”, the number referring to the conjugation type. Since, in the 1st conjugation, exceptions are rare, the indication “verb 1” is usually enough).

⁷ In latin, existing in linguistic remnants only. Greek makes a restricted usage of it. Dualis is more frequent in Sanskrit.

Moods:

Modus imperativus:

Imperative: imperativus imperfectus activi (sg. and pl.) – imp. impf. act.

Sg. laudā Pl. laudāte

Imperativus perfectus activi and *passivi* also exist, with two forms added that are interpreted by some scholars as “instans”.

Nouns:

Declension of deus:

deus	deī/dīī/dī
deum	deōs
deī	deōrum/deūm/dīvum
deō	deīs/dīīs/dīs
deō	deīs/dīīs/dīs
deus/dīve ⁸	deī/dīī/dī

8. *Dive* and *divum* are related to Greek δῖος (‘divine’, ‘excellent’) and Δι(F)ός (gen. of Ζεύς) ; and Skt. *divāḥ-* and *devá-*, whereas *deus* is not related to Greek θεός (‘god’). Greek θεός seems to have derived from a root meaning ‘festivity’, cf. Lat. *feriae* ‘holiday’. An older view compared θεός with θέω (‘run’, ‘hasten’) and θοός (‘swift, quick’), and explained the Greek idea of the “divine” with the concept of “dynamism”.

Syntax

Accusativus temporis (acc. temp.):

decem annos – ‘(for) ten years’

As we have seen, what is the adverbial modifier of time in syntactic level, can be expressed with a mere accusative in Latin and Greek. In traditional grammar this is called *accusativus temporis*.

Two more examples:

Cato⁹ *annos quinque et octoginta e vita excessit* – Cato passed away when he was eighty five years old.

Pericles¹⁰ *quadraginta annos praefuit Athenis* – Pericles headed Athens for forty years.

Ablativus (as)sociativus:

Simple usages like *mecum*, *tecum* etc. are examples of this application. We have compared this instance to abl. instrumenti.

More examples:

Noli cum vulpe inire amicitiam – Don’t make friends with a fox.

Tecum et Philippus¹¹ et celerem fugam sensi – With you, I both endured the battle at Philippi and went through the quick escape.

9. Marcus Porcius Cato ‘Censorius’ (‘Cato the Censor’) (234–149) BC, politician and orator, was a dominant figure in both the political and the cultural life of Rome in the first half of the 2nd cent. BC.

10. Περικλῆς (495–429 BC), Athenian politician and military leader, son of Xanthippus (Ξάνθιππος) and the Alcmaeonid Agariste (Ἀγάριστη). He was greatly involved in Athens’ public building programme. Traditionally, he is held for the “founder of *democracy*”.

11. Φίλιπποι (Φίλιπποι), a city in eastern Macedonia on the *via Egnatia*, overlooking an inland plain to the east of Mt. Pangaeus. It became well known in 42 BC, when the forces of M. Antonius (Mark Antony) and Octavian (the future Augustus Caesar) defeated those of M. Iunius Brutus and C. Cassius Longinus. “Philippus” in the example refers to this battle. The Apostle Paul founded the first Christian church at Philippi in AD 49.

This type of using *cum* with ablative is called *ablativus sociativus* or *associativus*, and in syntactic level, may be labelled *adverbial modifier of concomitance*, whereas abl. instrumenti is called *adverbial modifier of means*.¹²

For *mecum*, *tecum* and *abl. soc.* see also Lesson V.

Ablativus modi (abl. modi):

Ablativus modi is one of the frequent “syntactic” instances of ablative without a preposition equalling an adverb of manner or adverbial modifier of manner in syntactic level. “*Verbis*” and “*facto*” in the text are examples of the usage. Other examples are:

vī – ‘by force’
cāsū – ‘by chance’
hāc ratiōne – ‘(in) this way’

Abl. modi, too, may stand with *cum*, causing a similar confusion to abl. instrumenti:

cum dīgnitāte morī – ‘to die with dignity’

Dativus commodi/incommodi (dat. comm./incomm.):

Dative (dativus), in modern syntax is the function in which the *indirect object* is found. In traditional grammar, this is the case for the endpoint of an action where somebody or something receives (is given) something. This is the *dative proper* (to which also the name is given through the verb *dō* 1, ‘to give’: “dativus” [and Greek δοτική] come from the verb ‘to give’ [in parallel with Lat. *dō* 1, see Greek δίδωμι]).

Since in traditional grammar semantics is always involved, *dativus* is divided into “commodi” and “incommodi”. Functionally, there is no difference. “Commodi” means something that is pleasant or favourable for the receiver, and “incommodi” means the opposite.

12. Traditional English grammar does not seem to have a term for *associativus*. “*Adverbial modifier of concomitance*” as a term is the suggestion of this writer. Abl. instr., as indicated above, derives from an earlier *instrumental* which survives in some languages until today.

In phrases like “to give a present to somebody” and “to give a punch on the nose to somebody”, the first instance is “*commodi*”, the second is “*incommodi*” whereas in *function* nothing is different.

In traditional syntactic analysis, one can recognize this usage as *dative proper*, and one may add one of the two semantic labels.

The use of subjunctive:

As indicated, the use of subjunctive (*coniunctivus*) is very extended in Latin.

This mood has independent and dependent functions.

One example of the *independent* subjunctive is the *hortatory subjunctive* or *coniunctivus hortativus*.

The independent usage is found in *imperative* sentences. Indeed, the mood used in *imperative sentences* is either the *imperative mood* (banal in various languages, e.g. English *go!*) or the *coniunctivus hortativus*.

An example in our text is *ōrēmus* (“*Deōs ōrēmus*”). *Oremus* is found in a main sentence, is not depending of anything, and can be translated as “Let’s pray to the gods”.

Another example is “*fēstīnēmus*” (‘let’s hurry’; *fēstīnō* 1 ‘to hurry’).

Coniunctivus hortativus is used only in *praesens imperfectum* and *perfectum*. This type of subjunctive can be encountered also in negative sentences. Then, the particle *nē* is used, the meaning is *prohibition* or *forbidding* (a negative command), and the respective mood is called *coniunctivus prohibitivus*.

The subjunctive is more frequent in subordinate or dependent clauses. A subordinate clause replaces normally some sentence element of the main sentence and then receives labels like “purpose clause”, “object clause”, “result clause” etc. The use of subjunctive in such cases depends mostly on connotations and additional meanings the sentences have. Generally speaking, as has been emphasized, indicative is the mood of certainty; and what is uncertain, largely, but not exclusively, belongs to subjunctive.

The instances in our text are:

- a, “oro te ut proelium renoves” etc. and
- b, “ne Hector castra nostra expugnet” etc.

Both sentences (clauses) are *purpose* or *final* clauses (i.e. clauses which replace an adverbial modifier of purpose of the main sentence); the first one being a positive (“normal”) case, the second a *negative* one. They could be conceived as *imperative sentences* (positive and negative) in dependent position. In such cases only subjunctive can apply. As semantics shows, they are commands, the second of which is a negative command.

Traditionally, “ut” in the first example is called “ut finale”; and “nē” is related to Greek *μή* and Skt. *nā*. *Nē* is also frequent in fear clauses (like “I am afraid that ...” [i.e. “something should *not* happen”]). The same usage applies to fear clauses in Greek, Modern Greek sometimes included.¹³

13. In French, in the standard literary and in the older language, this construction with the “fear verbs” is very frequent: *Je crains qu’il ne vienne. J’ai peur qu’il ne tombe malade. Il appréhende que vous ne partiez.* In everyday language the tendency to drop *ne* is manifest: *Ne craignez-vous pas qu’il (ne) vienne?*

Loquamur Latine!

- Salve, loquerisne lingua Latina?
- Haud multum scio.
- Age sis (=si vis), Latine colloquamur.
- Age sane.
- Ex quo tempore Latine discis/Ex quo tempore litteris latinis operam das?
- Ante annum initium feci.
- Quam ob rem id discis?
- Ut libros Latine scriptos legere possim.
-
- Quo tendis, amice?
- Eo Romam.
- Et tu, quo vadis?
- Eo rus.
- I.

Exercises

Translate:

The Trojans were fighting against the Greeks.

Hector was superior to all of the Trojans.

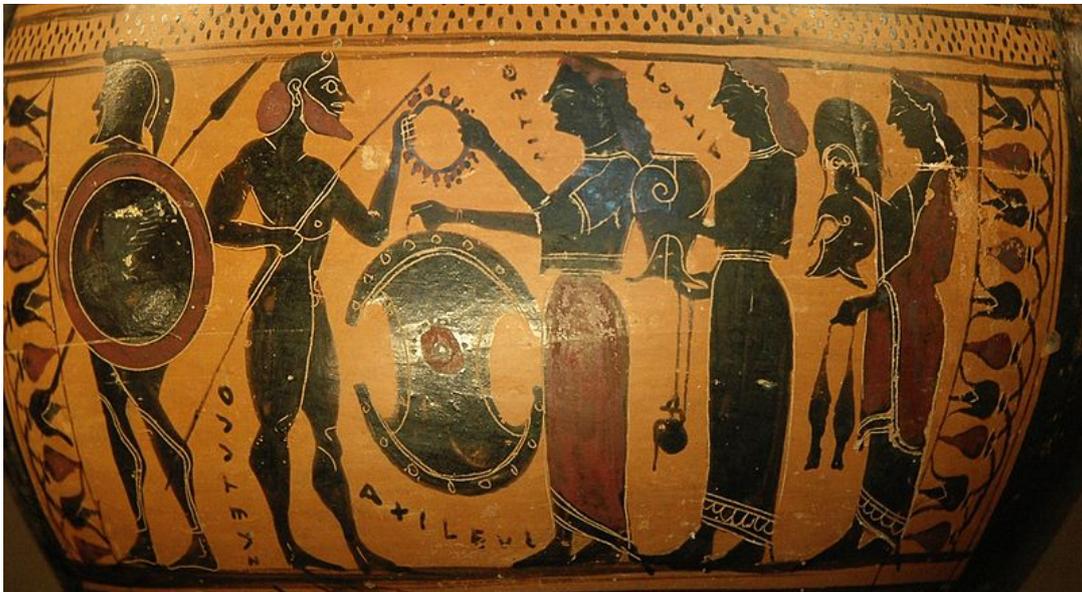
Agamemnon insulted the friend of Patroclus.

Since Achilles withdrew his troops, Hector began storming (=was storming) the ships of the Greeks.

Patroclus said to his friend: "I beg you to resume the fight lest (=nē) Hector burns our ships".

Achilles said: "go quickly to the battle. We pray to the gods (so) that they give the victory to the Greeks".

Hydria. Achilles' weapons. Louvre E869.jpg



Source: https://commons.wikimedia.org/wiki/File:Hydria_Achilles_weapons_Louvre_E869.jpg.

(Downloaded: 19.2.2018)

Artist:

English: Near the Tyrrhenian Group

Français : Près du Groupe tyrrhénien

Paris, Louvre

Department of Greek, Etruscan and Roman Antiquities, Sully wing, room 39, case 6

Accession number

E 869

Description:

English: Thetis gives her son Achilles his weapons newly forged by Hephaestus, detail of an Attic black-figure hydria, ca. 575 BC–550 BC.

Français : Thétis donne à son fils Achille ses armes nouvellement forgées par Héphaïstos, détail d'une hydrie attique à figures noires, v. 575–550 av. J.-C. La scène montre plusieurs personnages debout. Au centre, Achille, barbu, tourné vers la droite, tient une lance dans sa main droite. De la main gauche, il prend une couronne que lui donne la déesse Thétis, sa mère, qui lui fait face sur la droite. Thétis, vêtue d'une tunique longue, a les cheveux longs. Elle remet la couronne à Achille de la main droite. Dans sa main gauche, elle tient un grand bouclier rond qu'elle s'apprête à lui remettre. Sur la gauche, derrière Achille, un guerrier en armure complète portant des protège-genoux, un bouclier rond, un casque à panache et une lance se tient tourné vers la gauche, tournant le dos à la scène. Derrière Thétis sur la droite, deux servantes aux cheveux longs, vêtues de tuniques longues, s'avancent en portant d'autres pièces d'équipement destinées à Achille. La première porte la cuirasse, la deuxième tient un casque à panache. Chacune tient l'objet dans sa main droite, et, dans la main gauche, tient un récipient suspendu au bout d'une cordelette et destiné sans doute à accomplir du rituel. Le bord de la scène à gauche et à droite est marqué par un motif floral. Sur le dessus, la scène est bordée d'une double ligne horizontale surmontée de rangées de points noirs. Des inscriptions grecques inscrites verticalement entre les personnages nomment Achille, Thétis, le guerrier de gauche et la première servante.

Dimensions

Diam. 26.5 cm (10 ¼ in.)

In book 18 (lines 478–608) of the Iliad, a singular description is given of Achilles' shield forged by Hephaestus (Ἥφαίστος) the Greek blacksmith god. The famous description has traditionally been held for being a true picture of the Homeric microcosm.

The detailed portrayal inspired painters and poets through the centuries, one of them being W.H. Auden who published a collection of poems with the title *The Shield of Achilles* in 1955.

Appendix

John Dryden (1631–1700) (The Poems of John Dryden. 1913).

Translations

The First Book of *Homer's Ilias*

THE ARGUMENT

CHRYSES, Priest of Apollo, brings Presents to the Grecian Princes, to ransom his Daughter Chryseis, Who was Prisoner in the Fleet. Agamemnon, the General, whose Captive and Mistress the young Lady was, refuses to deliver her, threatens the Venerable Old Man, and dismisses him with Contumely.—The Priest craves Vengeance of his God; who sends a Plague among the Greeks: which occasions Achilles, their Great Champion, to summon a Council of the Chief Officers: He encourages Calchas, the High Priest and Prophet, to tell the Reason, why the Gods were so much incensed against them.—Calchas is fearful of provoking Agamemnon, till Achilles engages to protect him: Then, embolden'd by the Heroe, he accuses the General as the Cause of all, by detaining the Fair Captive, and refusing the Presents offer'd for her Ransom. By this Proceeding, Agamemnon is oblig'd, against his Will, to restore Chryseis, with Gifts, that he might appease the Wrath of Phœbus; but at the same time, to revenge himself on Achilles, sends to seize his Slave Briseis. Achilles, thus affronted, complains to his Mother Thetis; and begs her to revenge his Injury, not only on the General, but on all the Army, by giving Victory to the Trojans, till the ungrateful King became sensible of his Injustice. At the same time, he retires from the Camp into his Ships, and withdraws his aid from his Countrymen. Thetis prefers her Son's Petition to Jupiter, who grants her Sute. Juno suspects her Errand, and quarrels with her Husband, for his Grant; till Vulcan reconciles his Parents with a Bowl of Nectar, and sends them peaceably to Bed.

(Source: Public Domain, accessed 2018)