阿波羅的荷馬讚歌的加音

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摘要

　　本論文之目的在於探究阿波羅的荷馬讚歌之中，以有加音的方式與無加音的方式去加以選擇。荷馬讚歌是由 33 個神歌所組成，所以古人以荷馬的作品作為思考的依據。在類此之中有許多詩歌，是於西元前 700-500 年在希臘譜出。

　　古代希臘語的動詞之直説法‧過去式是在字首加上/e-/ (ἐ-) 讀者謂之加音。此乃過去式與在 imperfect 時態，aorist 時態及 pluperfect 時態；例

present	imperfect	aorist	pluperfect
λύω(解放)	ἔ-λυον	ἔ-λυσα	ἐ-λελύκη

荷馬史詩中，大多的加音會被省略。在荷馬與史詩、κλύω 的 imperfect 是 ἔκλυον 與 κλύον、νοέω 的 aorist 是 ἐνόησα 與 νόησα。與荷馬史詩相同、別的史詩（含阿波羅的荷馬讚歌）中的加音亦會被省略。

　　爰此，阿波羅的荷馬讚歌之中，以有加音的方式與無加音的方式去加以選擇是困難的。譬如，在阿波羅的荷馬讚歌之 6 行目、在所有的手寫本中為 τ’ ἐχάλασσε。但是 τε χάλασσε 亦是可行的。此外：89 τ’ ἐτελεύτησέν / τε τελεύτησέν; 101 τότ’ ἔμελλεν / τότε μέλλεν; 116 εἷλ’ ἐμενοίνησεν / εἷλε μενοίνησεν; 119 δ’ ἔθορε / δὲ θόρε; 129 ἔρυκ’ ἐλύοντο / ἔρυκε λύοντο; 138 τ’ ἐφίλησε / τε φίλησε; 351 δ’ ἔτεκ’ / δὲ τέκ’; 356 ἀντιάσει’ ἐφέρεσκέ / ἀντιάσειε φέρεσκέ; 370 ὄσσ’ ἐκάλυψε / ὄσσε κάλυψε; 403 ἀνασσείσασκ’ ἐτίνασσε / ἀνασσείσασκε τίνασσε; 406 οὐδ’ ἔλυον / οὐδὲ λύον。不依照手寫本所示，筆者改以別的方式、以有加音的方式與無加音的方式去加以選擇。筆者比較荷馬與 Hesiod 及荷馬讚歌的語、句、韻律。

　　此問題是非常困難的。本研究結果相信會對其他校訂者會有所助益（例如荷馬讚歌、荷馬與 Hesiod 史詩等校訂者）。

關鍵詞：阿波羅的荷馬讚歌、希臘文、西洋古典、史詩、文獻學

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Augment in the Homeric Hymn to Apollo

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Abstract

The purpose of this paper is to choose between the augmented or unaugmented form in the *Homeric Hymn to Apollo*, which is one of the *Homeric Hymns*. These anonymous hymns celebrating individual gods are a collection of thirty-three hymns, which were ascribed to Homer in antiquity. Most of them were composed in the archaic and early classical periods in Greece (B.C.700-500).

In the classical Greek the indicative of secondary or past tenses adds a prefix /e-/ (ἐ-) which we call "augment." The augment denotes past time and appears in imperfect, aorist and pluperfect in the following way:

present	imperfect	aorist	pluperfect
λύω(*loose*)	ἔ-λυον	ἔ-λυσα	ἐ-λελύκη

The augment is so often dropped in Homer that the augmented and the unaugmented forms are almost equally numerous. For example, the imperfect of κλύω (*hear*) is sometimes augmented ἔκλυον, sometimes unaugmented κλύον, and the first aorist of νοέω (*see*) is sometimes augmented ἐνόησα, sometimes augmented νόησα. As in Homer, the augment is sometimes dropped in other epic poems (e.g. *Homeric Hymn to Apollo*).

Therefore, during the editing process of the *Homeric Hymn to Apollo*, the choice between the augmented form (e.g. ἔκλυον, ἐνόησα) or unaugmented form (e.g. κλύον, νόησα) of past tenses is a recurring problem. For example, at verse 6 τ' ἐχάλασσε is written in manuscripts. However τε χάλασσε is also a possibility. How do we decide? The other cases in question are: 89 τ' ἐτελεύτησέν / τε τελεύτησέν; 101 τότ' ἔμελλεν / τότε μέλλεν; 116 εἶλ' ἐμενοίνησεν / εἶλε μενοίνησεν; 119 δ' ἔθορε / δὲ θόρε; 129 ἔρυκ' ἐλύοντο / ἔρυκε λύοντο; 138 τ' ἐφίλησε / τε φίλησε; 351 δ' ἔτεκ' / δὲ τέκ'; 356 ἀντιάσει' ἐφέρεσκέ / ἀντιάσειε φέρεσκέ; 370 ὅσσ' ἐκάλυψε / ὅσσε κάλυψε; 403 ἀνασσείσασκ' ἐτίνασσε / ἀνασσείσασκε τίνασσε; 406 οὐδ' ἔλυον / οὐδὲ λύον. In such cases, regardless of the information of manuscripts, I first try to reconstruct the forms which the poet of this hymn intended by using other methods depending on the meter and vocabulary in Homer, Hesiod and the *Homeric Hymns*.

We should not overlook the problem of the augment which is hard for editors to solve. We can be fairly certain that this investigation will contribute to other editors not only of the *Homeric Hymns*, but also of Homer and Hesiod.

Keywords: Homeric Hymn to Apollo, Greek, Classics, Epic, Philology

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I

In editing early Greek epics, the choice between the augmented or unaugmented form of past tenses is a recurring problem. Augment is a prefix /e-/ (ἐ-) which denotes past time. It appears only in the past tenses, namely imperfect, aorist and pluperfect. For example, ἐ- of ἔκλυον (*heard*) or ἐνόησα (*saw*) is the augment.[1] The augment is sometimes omitted in early epics.[2] Therefore there are augmented forms and unaugmented forms. For example, the imperfect of κλύω (*hear*) is sometimes augmented ἔκλυον, sometimes unaugmented κλύον, and the first aorist of νοέω (*see*) is sometimes augmented ἐνόησα, sometimes unaugmented νόησα. It sometimes arises troubles. A short vowel at the end of a word before a word beginning with a vowel is sometimes elided. For example, τ' of τ' ἔκλυον (*and heard*) and δ' of δ' ἐνόησα (*and saw*) are elided forms. Therefore when τε (*and*) is followed by the imperfect of κλύω, there are two possible forms, τ' ἔκλυον and τε κλύον.[3] Both forms are admitted in early epics. How do editors choose between two forms?

The information of the manuscripts, as Platt[4] put it, is not entirely reliable, although the existent manuscripts usually divide words.[5] West says, "Texts were written without word-division down to the end of antiquity, and even later the division is sometimes incomplete or inconspicuous. Many mistakes result from a copyist seeing part of one word as part of another, or one word as two, etc."[6] For example, a poet chose τ' ἔκλυον or τε κλύον at the 7 century B. C. After the undivided form ΤΕΚΛΥΟΝ or τεκλυον had been transmitted by countless scribes, a scribe wrote with the word-division τ' ἔκλυον or τε κλύον. However the word-division is made on his individual judgment and it is not authentic. Therefore whether τ' ἔκλυον or τε κλύον is written in existent manuscripts, it is not reliable.

Editors, of course, may not freely add or omit the augment. Therefore they must choose.[7] Editors must try to restore the text as closely as possible to the form which it originally had,[8] although it is almost certain that τ' ἔκλυον and τε κλύον would have been pronounced in exactly the same way, regardless of how the text is edited. They need some criteria to choose between the augmented or unaugmented form apart from information in the manuscripts. Several studies have been made on the augment. The following established facts are useful as reliable criteria for the choice. First, the iterative[9] usually does not have an augment. Secondly, the syllabic augment is seldom omitted in the gnomic aorist and the aorist in similes.[10] Thirdly, of course, augmented or unaugmented forms are counted as metrically certain, if alternative forms would make metrically problems. These criteria are reliable, but editors can not always choose by employing them. Even when editors can not, they must choose and put forth reasons why they choose the form which they print.

However editors have not always given an intelligent reason for their choice.

As an example of treating the problem, I try to choose between the augmented or unaugmented form in the *Homeric Hymn to Apollo*[11] (hereafter cited as *h.Ap.*[12]) which is one of the *Homeric Hymns*. The anonymous *Homeric Hymns* celebrating individual gods are a collection of thirty-three hymns, which were ascribed to Homer in antiquity. Most of them were composed in the archaic and early classical periods in Greece (B.C.700-500). In common with other early epics, namely Homeric poems (*Iliad* and *Odyssey*) and Hesiodic poems (*Theogony, Works and Days* and *Shield of Hercules*), the *Homeric Hymns* are composed in the hexameter. It consists of six dactylic (—UU) feet of which the last has lost its final syllable. The scheme, then, is:

$$—UU \mid —UU \mid —UU \mid —UU \mid —UU \mid —U$$

as in the line 1 of *h.Ap.*,

Μνήσομαι οὐδὲ λάθωμαι Ἀπόλλωνος ἑκάτοιο

Μνήσομαι | οὐδὲ λά | θωμαι Ἀ | πόλλω | νος ἑκά | τοιο

(*Let me call to mind and not neglect Apollo the far-shooter*)[13]

and as in the line 1 of the first volume of *Iliad*,

Μῆνιν ἄειδε θεά Πηληϊάδεω Ἀχιλῆος

Μῆνιν ἄ | ειδε θε | ά Πη | ληϊά | δεω Ἀχι | λῆος

(*The wrath sing, goddess, of Peleus' son, Achilles*).

The problem of the management of the augment is almost always disregarded by editors of the hymn. Since the first edition was published by Chalcondyles in 1488, the hymn has been edited by many scholars. Following from Gemoll's edition in 1886 the 20th century saw some major editions of *h.Ap.* which include texts and commentaries.[14] The value of these editions is undeniably great and the editors offer many interesting insights. Sadly however, they hardly make comments on the choice between the augmented or unaugmented form. Although a definitive reason to disregard the problem of the augment can not be immediately understood, I think that editors regard it as too trivial or too difficult to treat. At any rate, the management of the augment is the problem which we can not avoid in editing *h.Ap.* with certainty.

The cases in question are the following:

	manuscripts[15]	editors[16]
6 τ' ἐχάλασσε	ἐχάλασσε	ἐχάλασσε
/ τε χάλασσε		
(*and unstrung*)		
89 τ' ἐτελεύτησέν	τελεύτησέν	τελεύτησέν
/ τε τελεύτησέν		

(*and completed*)

101 τότ᾽ ἔμελλεν   ἔμελλεν   ἔμελλεν

    / τότε μέλλεν

(*then was about to*)

116 εἷλ᾽ ἐμενοίνησεν   μενοίνησεν[17]   μενοίνησεν

    / εἷλε μενοίνησεν

(*seized wished*)

119 δ᾽ ἔθορε   ἔθορε   ἔθορε

    / δὲ θόρε

(*and leaped*)

129 ἔρυκ᾽ ἐλύοντο   λύοντο   λύοντο

    / ἔρυκε λύοντο

(*restrained loosened*)

138 τ᾽ ἐφίλησε   φίλησε[18]   φίλησε

    / τε φίλησε

(*and loved*)

351 δ᾽ ἔτεκ᾽   ἔτεκ᾽   ἔτεκ᾽

    / δὲ τέκ᾽

(*and bore*)

356 ἀντιάσει᾽ ἐφέρεσκέ   φέρεσκέ   φέρεσκέ

    / ἀντιάσειε φέρεσκέ

(*encountered carried off*)

370 ὅσσ᾽ ἐκάλυψε   ἐκάλυψε(M) / κάλυψε(L[1])   ἐκάλυψε(ν)[19]/ κάλυψε(ν)

    / ὅσσε κάλυψε

(*covered eyes*)

403 ἀνασσείσασκ᾽ ἐτίνασσε   τίνασσε   τίνασσε

    / ἀνασσείσασκε τίνασσε

(*shook swung*)

406 οὐδ᾽ ἔλυον   ἔλυον(M) / λύον(L[1])   ἔλυον[20]

    / οὐδὲ λύον

(*and did not loose*)

In these cases, I try to reconstruct forms which the poet of *h.Ap.* intended, depending not on the information of the manuscripts but on the meter and vocabulary in the early epics.

II

We will begin with treating the following cases by employing established criteria. At 6 the augmented form should be right, because ἐχάλασσε must be a gnomic aorist; ἥ ῥα βιόν <u>τ’ ἐχάλασσε</u> καὶ ἐκλήϊσσε φαρέτρην (*she unstrings his bow and closes his quiver*).[21] At 356 unaugmented φέρεσκέ (*carried off*) should be right, because it is an iterative. At 89, 116, 129, 138 and 403 the unaugmented forms which follow after weak caesura[22] should be right, because alternative forms would make caesura coincident with elision. A caesura may depend on an elision, but such a case is rare.[23]

89   Αὐτὰρ ἐπεί ῥ’ ὄμοσέν <u>τε τελεύτησέν</u> τε τὸν ὅρκον

       (*When she had sworn and completed the oath*)

116   τὴν τότε δὴ τόκος <u>εἷλε μενοίνησεν</u> δὲ τεκέσθαι

       (*The pains of birth seized her and she longed to bring birth*)

129   οὐδ’ ἔτι δέσματ’ <u>ἔρυκε λύοντο</u> δὲ πείρατα πάντα

       (*the fastenings no longer held back, but all the ties came undone*)

138   νήσων ἠπείρου <u>τε φίλησε</u> δὲ κηρόθι μᾶλλον

       (*the islands and mainland, and she loved him yet more in her heart*)

403   πάντοσ’ <u>ἀνασσείσασκε τίνασσε</u> δὲ νήϊα δοῦρα

       (*shook every way and made the timbers quiver*).

I will treat the other examples mainly by applying Barret's method. He treats σε χρῆν / σ’ ἐχρῆν (*It was fated...you*) at E. *Hipp*. 1072 in the following way. "The articulation in the mss. can of course be disregarded, since it is merely a later interpretation of Eur.'s own ΣΕΧΡΗΝ ; nor is ms. evidence worth much between e.g. παῖδα χρῆν and παῖδ’ ἐχρῆν. One must start from metre, and enumerate instances which are (a) certainly χρῆν, (b) uncertain (various types: σε χρῆν / σ’ ἐχρῆν; παῖδα χρῆν / παῖδ’ ἐχρῆν; γάμοισι χρῆν / γάμοις ἐχρῆν; ὃν χρῆν / ὃν ἐχρῆν in anapaests, comic iambics, etc.), (c) certainly ἐχρῆν; and then treat instances under (b) in the light of the figures for (a) and (c). For 5th cent. Attic poets figures (a), (b), and (c) are as follows (I subdivide (b) as above): A. 2, 2 (2, 0, 0, 0), 0; S. 8, 1 (1, 0, 0, 0), 0; E. 65, 30 (20, 6, 4, 0), 19; old comedy 19, 22 (6, 9, 1, 6), 16. On the strength of these I should print instances of (b) in Aesch. and Soph. with χρῆν; in Eur. and old comedy, where ἐχρῆν is on the way in, I should assume that ΣΕΧΡΗΝ was now felt as σ’ ἐχρῆν (similarly μ’ ἐχρῆν, δ’ ἐχρῆν, etc.; but τίθεσθε· χρῆν at *Med*. 573, where there is no coherence), and in other instances, *faute de mieux*, should follow the mss."[24] Following Barett, I will choose by comparing the total number of augmented forms with that of unaugmented forms in early epics.[25] In other words, we will adopt here the form which epic poets much preferred. Moreover I will adopt

some rules which former scholars have discovered. We can not disregard the rules, although they are not crucial. They are the following: First, unagumented forms are preferred in narrative, while augmented forms are preferred in speech.[26] Secondly, the augment is disfavored in negated verbs.[27]

101 Λητὼ τέξεσθαι καλλιπλόκαμος <u>τότ' ἔμελλεν / τότε μέλλεν</u>

Subject of investigation: The imperfect of μέλλω (*be about to*)

(1) certain ἐμελλ- 20 instances[28]

(2) uncertain 53 instances (6; 38; 2; 7)[29]

(3) certain μελλ- 3 instances[30]

The instances of certain ἐμελλ- are more than those of certain μελλ-. Moreover all of the instances of certain ἐμελλ- occur at the end of the line like *h.Ap.*111, while the instances of certain μελλ- do not occur at the end of the line. Therefore τότ' ἔμελλεν should be right, although the line occurs in narrative in which, as mentioned above, unaugmented forms are preferred.

119 ἐκ <u>δ' ἔθορε / δὲ θόρε</u> πρὸ φόωσδε, θεαὶ δ' ὀλόλυξαν ἅπασαι

Subject of investigation: The second aorist of θρῴσκω (*leap*)

(1) certain ἐθορ- 0 instance

(2) uncertain 6 instances (5; 0; 1; 0)

(3) certain θορ- 12 instances

The instances of certain θορ- are more than those of certain ἐθορ-. Moreover the line occurs in narrative. Therefore δὲ θόρε should be right.

351 ἡ <u>δ' ἔτεκ' / δὲ τέκ'</u> οὔτε θεοῖς ἐναλίγκιον οὔτε βροτοῖσι

Subject of investigation: The second aorist of τίκτω (*bare*)

(1) certain ἐτεκ- 3 instances

(2) uncertain 17 instances (12; 5; 0; 0)

(3) certain τεκ- 132 instances

The instances of certain τεκ- are far more than those of certain ἐτεκ-. Also, the line occurs in narrative. Furthermore, the verb (ἔτεκ' or τέκ') is negated. The augment is disfavored in negated verbs, as mentioned above. Therefore δὲ τέκ' should be right.

370 Ὣς φάτ' ἐπευχόμενος, τὴν δὲ σκότος <u>ὄσσ' ἐκάλυψε / ὄσσε κάλυψε</u>

Subject of investigation: The first aorist of καλύπτω (*cover*)

(1) certain ἐκαλυψ- 21 instances

(2) uncertain 35 instances (13; 13; 9; 0)

(3) certain καλυψ- 6 instances

The instances of certain ἐκαλυψ- are more than those of certain καλυψ-. Moreover the examples of certain καλυψ- occur only after weak caesura, except *Il.* 10. 29 in which the certain καλυψ- occurs at the end of the line. On the other hand, the examples of certain ἐκαλυψ- are found in various places, especially at the end of the line (×11) like *h.Ap.*370. Therefore ὅσσ᾽ ἐκάλυψε should be right, although the line occurs in narrative.

406 <u>οὐδ᾽ ἔλυον / οὐδὲ λύον</u> λαῖφος νηὸς κυανοπρώροιο

Subject of investigation: The imperfect of λύω (*loose*)

(1) certain ἐλυ- 1 instance

(2) uncertain 3 instances (2; 1; 0; 0)

(3) certain λυ- 10 instances

The instances of certain λυ- are more than those of certain ἐλυ-. Also, the line occurs in narrative. Furthermore, the verb (ἔλυον or λύον) is negated. Therefore οὐδὲ λύον should be right.

III

It follows from what has been said that we should print the following forms:

	manuscripts	editors
6 τ᾽ ἐχάλασσε	ἐχάλασσε	ἐχάλασσε
89 τε τελεύτησέν	τελεύτησέν	τελεύτησέν
101 τότ᾽ ἔμελλεν	ἔμελλεν	ἔμελλεν
116 εἷλε μενοίνησεν	μενοίνησεν	μενοίνησεν
119 δὲ θόρε	ἔθορε	ἔθορε
129 ἔρυκε λύοντο	λύοντο	λύοντο
138 τε φίλησε	φίλησε	φίλησε
351 δὲ τέκ᾽	ἔτεκ᾽	ἔτεκ᾽
356 ἀντιάσειε φέρεσκέ	φέρεσκέ	φέρεσκέ
370 ὅσσ᾽ ἐκάλυψε	ἐκάλυψε(M) / κάλυψε(L[1])	ἐκάλυψε(v) / κάλυψε(v)
403 ἀνασσείασκε τίνασσε	τίνασσε	τίνασσε
406 οὐδὲ λύον	ἔλυον(M) / λύον(L[1])	ἔλυον

My forms are different from those of the manuscripts and those of the editors at some places. However, let me stress again that the articulation in the manuscripts is not reliable and the former editors have not made clear the reasons for their choice. It is difficult to accept the reliability of the forms of the manuscripts and the editors. On the other hand, my forms have higher reliability, because they are based on the

discussion which is given above. The type of extended discussion attempted here is demanded for restoring the text of *h.Ap.* with certainty. Moreover the management of the augment is a recurring problem in editing texts of Homer, Hesiod, other *Homeric Hymns* and later epics, etc. Therefore we can be fairly certain that this investigation will contribute to editors of such poems.

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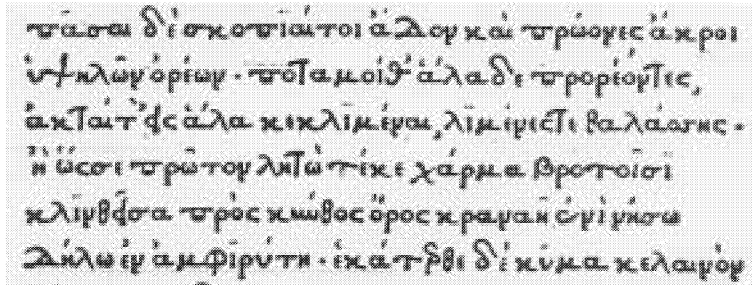Zanetto, G. (2000). *Inni omerici*, (2nd ed.). Milan: Biblioteca Universale Rizzoli.
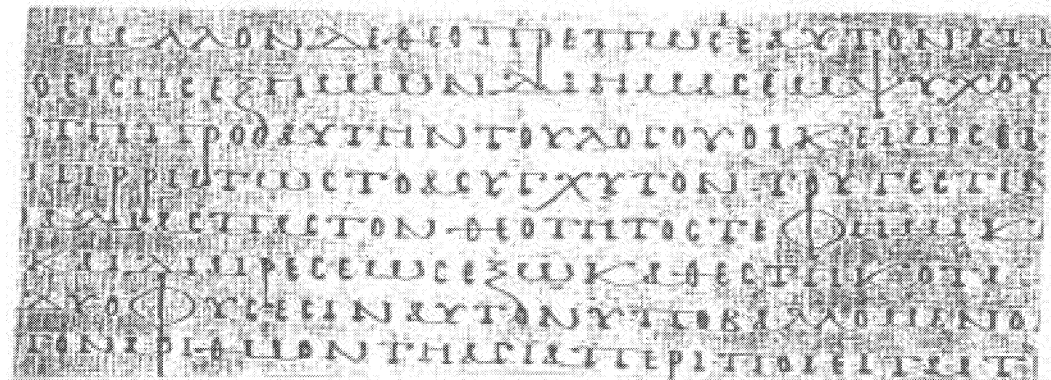
Picture (1)   Manuscript M (13-14th century A.D.)
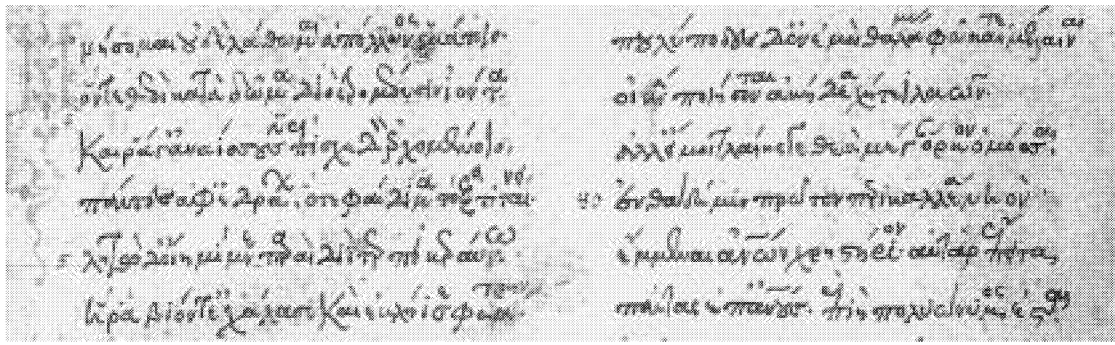
Picture(2)   Manuscript L[1] (15th century A.D.)
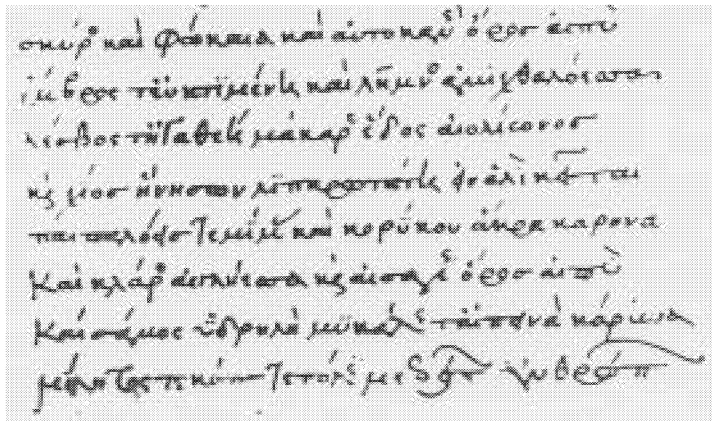
Picture(3)   Editio Princeps: Chalcondyles (1488)

Picture (4)   A letter (8th century A.D.)

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1 For more information about the augment, see Smyth (1956: 145): "The augment (*increase*) denotes past time. It appears only in the secondary or past tenses of the indicative mood, namely, imperfect, aorist, and pluperfect. The augment has two forms, the syllabic and the temporal." I treat only the syllabic augment in this paper. For this augment, Smyth says, "Verbs beginning with a consonant prefix ε as the augment, which thus increases the word by one syllable. In the pluperfect ε is prefixed to the reduplication." He gives the following examples:

present	imperfect	aorist	pluperfect
λύω (*loose*)	ἔ-λυον	ἔ-λυσα	ἐ-λελύκη
παιδεύω (*educate*)	ἐ-παίδευον	ἐ-παίδευσα	ἐ-πεπαιδεύκη

2 Monro (1891: 62) says, "The augment is so often dropped in Homer that the augmented and the unaugmented forms are almost equally numerous."

3 There is another possible form τε ἔκλυον. However it is not important here, because its metrical value is different from that of τ' ἔκλυον or τε κλύον. Moreover τε ἔκλυον is a disfavored form, because Greeks disliked the immediate succession of two vowels (cf. Smyth [1956: 18]).

4 Platt (1891: 211): "Whatever weight anyone may be inclined to lay on the MSS. of Homer he will scarcely put much faith in their treatment of the augment; the nature of the case would neither lead us to expect accuracy nor do observed facts point to it. False insertion of the augment, as might be supposed, is the more common."

5 See the pictures (1), (2) and (3). (1) and (2) show two examples of manuscripts of *h.Ap.* (3) shows some lines of the hymn printed in Chalcondyles (1488). The book is called the *Editio Princeps*, namely the first printed texts of the Homeric poems and the *Homeric Hymns*. (1), (2) and (3) have accent, marks of punctuation and word division.

6 West (1973: 26). There is often no space between the words, nor any marks of accent or punctuation in earlier uncial manuscripts. See the picture (4), which is cited from Barbour (1981: 3). This is a letter from 8th century A.D., which shows what earlier uncial manuscripts would have looked like.

7 cf. West (1998: XXVI-XXVII): "Saepissime manet in incerto, utrum poeta augmentum syllabicum apposuerit an omiserit, σπλάγχν' ἐπάσαντο an σπλάγχνα πάσαντο et sim. [...] Et editor hodiernus ne sibi quidem sanus videatur, si dura ac rigida lege, ubicumque per metrum liceat, vel inferciat augmenta vel amputet."

8 For more information about editor's works, for example, see Reynolds & Wilson (1968: 137-162) and West (1973).

9 cf. Monro (1891: 47): "The suffix –σκε(ο) is also used to form a number of Past Tenses with Iterative meaning, as ἔσκε (for ἐσ-σκε) *used to be*, ἔχε-σκε *used to hold*…"

10 It is a recurring linguistic problem why the iterative does not take the augment and the gnomic aorist and the aorist in similes can hardly exist without augment. In some earlier publications it is arugued that the augment is chiefly omitted where the context shows that past time is meant. Therefore the iterative, which is only used in historical tenses, does not take the augment, and the gnomic aorist and the aorist in similes, which lack specific temporal reference, nearly always take the augment. cf. Monro (1891: 62) and Chantraine (1958: 484). On the other hand, Bekker (2001: 15) says, "verbal augment originally was a deictic suffix marking an event as 'near' with respect to the speaker's present and immediate situation." He explains that the iterative's suffix –σκ- that marks an action that is perfomed repeatedly or by more than one person is inherently incompatible with a deictic marker denoting concrete, positive occurrence within a speaker's perceptual orbit. On the other hand, the augment is compatible with the Homeric gnome and simile, which strain the similarity by looking for unexpected connection between the two scenes, the epic and the domestic one. For further details, see Bekker (2001: 1-23). Also see Bekker (1999: 50-65).

11 The hymn has been an object of study for a long time. For example, Allen (1895), Breuning (1929), Allen, Halliday & Sikes (1936: xi-lxiv) and Càssola (1975: 593-616) study the problem of the manuscripts which transmitted the hymn. Janko (1982: 99-132) reviews the date and origin in full. Comments offered by editors are undeniably important. For commentaries of *h.Ap.*, see Hermann (1806: 3-46), Baumeister (1860: 105-182), Gemoll (1886: 107-180), Allen & Sikes (1904: 59-127), Allen, Halliday & Sikes (1936: 183-267) Càssola (1975: 485-516) and Zanetto (2000: 235-257).

12 I have in general attempted to use the standard scholarly abbreviations: those for ancient authors are as used by LSJ (*Il.*=*Iliad*; *Od.*=*Odyssey*; *Th.*=*Theogony*; *Op.*=*Works and Days*; *h.Hom.*= the *Homeric Hymns*; *A.*=Aeschylus; *S.*=Sophocles; *E.*=Euripides; *Hipp.*=*Hippolytus*).

13 For translations in this paper, I refer to Evelyn-White (1914), Murray (1919), Murray (1924-25)

and West (2003).

[14] e. g. Allen & Sikes (1904), Allen, Halliday & Sikes (1936) and Càssola (1975).

[15] I refer to only principal manuscripts, M and L[1].

[16] I refer to the following editions; Chalcondyles (1488), Wolf (1784), Hermann (1806), Wolf (1807), Baumeister (1860), Abel (1886), Gemoll (1886), Goodwin (1893), Monro (1896), Allen & Sikes (1904), Allen (1912), Evelyn-White (1914), Allen, Halliday & Sikes (1936), Humbert (1936), Càssola (1975), Zanetto (2000), West (2003).

[17] M writes μενήνυσε.

[18] M deletes this line.

[19] Here, Wolf (1784) and Hermann (1806) adopt ἐκάλυψε(ν).

[20] Here, Baumeister (1860) and Abel (1886) adopt ἔλκον instead of ἔλυον or λύον.

[21] *H.Ap.* 1-18 form a general introduction which describes the usual life of gods and, to a certain extent, retain a general character. The gnomic aorist may express a general truth (cf. Smyth [1956: 431]).

[22] For more information about caesura, see Monro (1891: 338-340), Stanford (1959: lxxxii-lxxxiv), West (1982: 35-36). Caesura occurs when slight pauses between two words fall within a foot, so as to cut it into two parts. There is nearly always a caesura in the third foot. When a caesura comes after the second syllable (i. e. the first short syllable) of a dactylic foot, it is called "weak caesura": as in *h.Ap.*1 (| | =caesura),

Μνήσομαι | οὐδὲ λά | θωμαι | | Ἀ | πόλλω | νος ἑκά | τοιο.

On the other hand, it comes after the first long syllable of a foot, it is called "strong caesura": as in *Il.* 1. 1,

Μῆνιν ἄ | ειδε θε | ά | | Πη | ληϊά | δεω Ἀχι | λῆος.

[23] cf. West (1982: 36). Of the caesura which depends on an elision, he says, "There are ten examples of this type in *Iliad A*."

[24] Barrett (1964: 361-362).

[25] This method is applied on the assumption that the language of *h.Ap.* is the same as that of Homer, Hesiod and other *Homeric Hymns*. This is not perfectly true, but on the whole the language is similar. The text used: *Il.*; Allen (1931). *Od.*; Von der Muehll (1962). *Th.*; West (1966). *Op.* and *Sc.*; Solmsen (1970). *h.Hom.*; Allen, Halliday & Sikes (1936).

[26] cf. Monro (1891: 62): "the forms without the Augment are comparatively rare in the speeches, the proportion of augmented to unaugmented forms (excluding speeches which mainly consist of narrative matter) being about 10 to 3, whereas in narrative it is about 5 to 7." See also Chantraine (1958: 484) and Bekker (2001: 8).

[27] Bekker (2001: 13-14) says that in 63 examples of negated verbs in character speeches in *Iliad* the number of augments required by meter is 14 while the number ruled out by meter is 27.

[28] e. g. *Il.* 2. 36 τελέεσθαι ἔμελλον (*were to be brought to pass*), *Il.* 11. 700 γὰρ ἔμελλον (*for they were to*), *Il.* 21. 47 μιν ἔμελλε (*was to...him*).

[29] Following Barett, I include the following examples among (2), and for reference subdivide in brackets: (A) For example, σ' ἔμελλε / σε μέλλε (*was about to... you*), i.e. there is the possibility that originally ε belonged to the front word, but a scribe added it to the back word, or vice versa. (B) For example, *Il.* 6. 393 ἄρ' ἔμελλε / ἄρα μέλλε (*then was about to*) or *Il.* 5. 553 θανάτοι' ἐκάλυψεν / θανάτοιο κάλυψεν (*of death enfold*), i.e. there is the possibility that originally α or ο belonged to the front word, but a scribe deleted it and added ε to the back word, or vice versa. (C) For example, *Il.* 2. 39 ἔτ' ἔμελλεν / ἔτι μέλλεν (*yet was about to*), i.e. there is the possibility that originally ι belonged to the front word, but a scribe deleted it and added ε to the back word, or vice versa. (D) For example, *Od.* 17. 412 δὴ καὶ ἔμελλεν Ὀδυσσεὺς / δὴ καὶ μέλλεν Ὀδυσσεὺς (*and Odysseus was like to*), i.e. there is the possibility that a scribe resolved biceps adding the augment or contracted it omitting the augment. At the line 101, of 53 instances 6 are (A), 38 are (B), 2 are (C) and 7 are (D).

In order to collect more reliable statistics, the following rules have been applied;

(1) I count augmented aorists in gnomes and similes as certain.

(2) I count augmented or unaugmented forms as certain, if alternative forms would make caesura coincident with elision or would not make caesura in the third foot.

(3) I count resolved biceps in the fifth foot as metrically certain, because the contraction is not frequent in the fifth foot (only 5% of lines. cf. West [1982: 37]).

[30] e. g. *Il.* 15. 601 τοῦ μέλλε (*that time forth...he was to*), *Il.* 17. 278 | μέλλον ἀπέσσεθαι (*were to hold back therefrom*), *Od.* 7. 270 γὰρ μέλλον (*for I was to*).