

LOEB CLASSICAL LIBRARY

QUINTUS  
SMYRNAEUS  
THE FALL OF TROY



*Translated by*  
A. S. WAY

# QUINTUS SMYRNAEUS



HARVARD UNIVERSITY PRESS  
CAMBRIDGE, MASSACHUSETTS  
LONDON, ENGLAND

*First published 1913*  
*Reprinted 1943, 1955, 1962, 1984, 2000, 2006*

LOEB CLASSICAL LIBRARY® is a registered trademark  
of the President and Fellows of Harvard College

ISBN 0-674-99022-6

*Printed on acid-free paper and bound by*  
*Edwards Brothers, Ann Arbor, Michigan*



## BIBLIOGRAPHICAL ADDENDUM (1984)

### EDITIONS

- Budé edition, *La suite d'Homère*, with translation and notes by Francis Vian, 3 volumes, Paris: I (1-4), 1963: II (5-9), 1966; III (10-14), 1969  
*Le postomerique* 1-2, G. Pompella, Naples 1979

### COMMENTARY

- M. Campbell, Book 12 (Mnem. Suppl. 71), Leiden 1981

### TRANSLATION

- F. M. Combellack, *The War at Troy/What Homer didn't tell* (with introduction and notes), Norman, Okl. 1968

### MONOGRAPHS

- G. W. Paschal, *A Study of Quintus of Smyrna*, Diss. Chicago 1904  
F. Vian, *Histoire de la tradition manuscrite de Quintus de Smyrne*, Paris 1959 (see also addenda in *RPh* 39 [1965] 48-55)  
F. Vian, *Recherches sur les Posthomerica de Quintus de Smyrne*, Paris 1959

### REFERENCE

- R. Keydell: Quintus von Smyrna: *RE* Vol. 47 (1963) 1271-1296

## INTRODUCTION

HOMER'S *Iliad* begins towards the close of the last of the ten years of the Trojan War: its incidents extend over some fifty days only, and it ends with the burial of Hector. The things which came before and after were told by other bards, who between them narrated the whole "cycle" of the events of the war, and so were called the Cyclic Poets. Of their works none have survived; but the story of what befell between Hector's funeral and the taking of Troy is told in detail, and well told, in a poem about half as long as the *Iliad*. Some four hundred years after Christ there lived at Smyrna a poet of whom we know scarce anything, save that his first name was Quintus. He had saturated himself with the spirit of Homer, he had caught the ring of his music, and he perhaps had before him the works of those Cyclic Poets whose stars had paled before the sun.

We have practically no external evidence as to the date or place of birth of Quintus of Smyrna, or for the sources whence he drew his materials. His date is approximately settled by two passages in

## INTRODUCTION

the poem, viz. vi. 531 *sqq.*, in which occurs an illustration drawn from the man-and-beast fights of the amphitheatre, which were suppressed by Theodosius I. (379–395 A.D.); and xiii. 335 *sqq.*, which contains a prophecy, the special particularity of which, it is maintained by Koechly, limits its applicability to the middle of the fourth century A.D.

His place of birth, and the precise locality, is given by himself in xii. 308–313, and confirmatory evidence is afforded by his familiarity, of which he gives numerous instances, with many natural features of the western part of Asia Minor.

With respect to his authorities, and the use he made of their writings, there has been more difference of opinion. Since his narrative covers the same ground as the *Aethiopis* (Coming of Memnon) and the *Iliupersis* (Destruction of Troy) of Arctinus (*circ.* 776 B.C.), and the *Little Iliad* of Lesches (*circ.* 700 B.C.), it has been assumed that the work of Quintus “is little more than an amplification or remodelling of the works of these two Cyclic Poets.” This, however, must needs be pure conjecture, as the only remains of these poets consist of fragments amounting to no more than a very few lines from each, and of the “summaries of contents” made by the grammarian Proclus (*circ.* 140 A.D.), which, again, we but get at second-hand through the *Bibliotheca* of Photius (ninth century). Now, not merely do the only descriptions of incident that are found in the fragments differ essentially from the corresponding incidents as described by Quintus, but

## INTRODUCTION

even in the summaries, meagre as they are, we find, as German critics have shown by exhaustive investigation, serious discrepancies enough to justify us in the conclusion that, even if Quintus had the works of the Cyclic poets before him, which is far from certain, his poem was no mere remodelling of theirs, but an independent and practically original work. Not that this conclusion disposes by any means of all difficulties. If Quintus did not follow the Cyclic poets, from what source did he draw his materials? The German critic unhesitatingly answers, "from Homer." As regards language, versification, and general spirit, the matter is beyond controversy; but when we come to consider the incidents of the story, we find deviations from Homer even more serious than any of those from the Cyclic poets. And the strange thing is, that each of these deviations is a manifest detriment to the perfection of his poem; in each of them the writer has missed, or has rejected, a magnificent opportunity. With regard to the slaying of Achilles by the hand of Apollo only, and not by those of Apollo and Paris, he might have pleaded that Homer himself here speaks with an uncertain voice (cf. *Il.* xv. 416-17, xxii. 355-60, and xxi. 277-78). But, in describing the fight for the body of Achilles (*Od.* xxiv. 36 *sqq.*), Homer makes Agamemnon say

" So we grappled the livelong day, and we had not refrained  
us then,  
But Zeus sent a hurricane, stilling the storm of the battle  
of men."

## INTRODUCTION

Now, it is just in describing such natural phenomena, and in blending them with the turmoil of battle, that Quintus is in his element; yet for such a scene he substitutes what is, by comparison, a lame and impotent conclusion. Of that awful cry that rang over the sea heralding the coming of Thetis and the Nymphs to the death-rites of her son, and the panic with which it filled the host, Quintus is silent. Again, Homer (*Od.* iv. 274–89) describes how Helen came in the night with Deiphobus, and stood by the Wooden Horse, and called to each of the hidden warriors with the voice of his own wife. This thrilling scene Quintus omits, and substitutes nothing of his own. Later on, he makes Menelaus slay Deiphobus unresisting, “heavy with wine,” whereas Homer (*Od.* viii. 517–20) makes him offer such a magnificent resistance, that Odysseus and Menelaus together could not kill him without the help of Athena. In fact, we may say that, though there are echoes of the *Iliad* all through the poem, yet, wherever Homer has, in the *Odyssey*, given the outline-sketch of an effective scene, Quintus has uniformly neglected to develop it, has sometimes substituted something much weaker—as though he had not the *Odyssey* before him!

For this we have no satisfactory explanation to offer. He *may* have set his own judgment above Homer—a most unlikely hypothesis: he may have been consistently following, in the framework of his story, some original now lost to us: there may be more, and longer, *lacunae* in the text than any



## INTRODUCTION

editors have ventured to indicate: but, whatever theory we adopt, it must be based on mere conjecture.

The Greek text here given is that of Koechly (1850) with many of Zimmermann's emendations, which are acknowledged in the notes. Passages enclosed in square brackets are suggestions of Koechly for supplying the general sense of *lacunae*. Where he has made no such suggestion, or none that seemed to the editors to be adequate, the *lacuna* has been indicated by asterisks, though here too a few words have been added in the translation, sufficient to connect the sense.

---

In the notes P = *Codex Parrhasianus*.

v = *vulgata plerorumque lectio*.

## BIBLIOGRAPHY

THE first MS. (*Codex Hydruntinus*) of the *Posthomerica* ever discovered was found in the fifteenth century by Cardinal Bessarion in a convent at Otranto in Calabria, from which circumstance the poet has been named *Quintus Calaber*. This MS. has been lost, but many hasty and imperfect copies were early made of it.

The most ancient, and also the best, of the extant MSS. are the *Codex Parrhasianus*, which is complete, and the *Codex Monacensis*, which contains I.-III., IV. 1-10, and XII.

Next in value is the *Codex Venetus*, which is extant in a copy that belonged to Cardinal Bessarion. This MS. contains the *Iliad*, *Posthomerica*, *Odyssey*, *Hymns*, and *Batrachomyomachia*.

### PRINCIPAL TEXTS AND COMMENTARIES.

The first printed edition was that of Aldus (*Venice*, 1504), compiled from various imperfect transcripts of the *Codex Hydruntinus*. A carefully collated edition was, after thirty years' critical study, produced by Rhodomann (Hanover, 1604). Tychsen's great revision appeared in 1807 (*Deux Ponts*); that of Lehrs (*Bibliothèque Diderot, Paris*) in 1839; that of Koechly, with *prolegomena* and commentary (*Leipsic*) in 1850; that of Zimmermann, with full *apparatus criticus*, in 1891 (*Teubner, Leipsic*).

### MONOGRAPHS, ETC.

Sainte-Beuve, *Quinte Smyrne* in *Études sur Virgile* (Paris, 1871).

Kemptgow, *De Quinti Smyrnaei fontibus* (Kiel, 1891).

# CONTENTS

BIBLIOGRAPHICAL ADDENDUM	vi
INTRODUCTION	vii
THE FALL OF TROY	
BOOK I	1
BOOK II	68
BOOK III	116
BOOK IV	170
BOOK V	210
BOOK VI	256
BOOK VII	300
BOOK VIII	348
BOOK IX	382
BOOK X	420
BOOK XI	454
BOOK XII	488
BOOK XIII	528
BOOK XIV	568
INDICES	617

# THE FALL OF TROY



# ΚΟΙΝΤΟΥ

## ΤΩΝ ΜΕΘ ΟΜΗΡΟΝ

### ΛΟΓΟΣ ΠΡΩΤΟΣ

Εὐθ' ὑπὸ Πηλείωνι δάμη θεοείκελος Ἔκτωρ  
καί ἐ πυρὴ κατέδαψε καὶ ὀστέα γαῖα κεκεύθει,  
δὴ τότε Τρῶες ἔμιμνον ἀνὰ Πριάμοιο πόλῃα  
δειδιότες μένος ἢ θρασύφρονος Αἰακίδαο·  
ἢ ὕτ' ἐνὶ ξυλόχοισι βόες βλοσυροῖο λέοντος 5  
ἐλθέμεν οὐκ ἐθέλουσιν ἐναντίαι, ἀλλὰ φέβονται  
ἰληδὸν πτώσσουσαι ἀνὰ ῥωπήια πυκνά·  
ὥς οἱ ἀνὰ πτολίεθρον ὑπέτρεσαν ὄβριμον ἄνδρα  
μνησάμενοι προτέρων, ὅπόσων ἀπὸ θυμὸν ἴαψεν  
θύων Ἰδαίοιο περὶ προχοῇσι Σκαμάνδρου, 10  
ἢ δ' ὅσσους φεύγοντας ὑπὸ μέγα τείχος ὄλεσσε,  
Ἔκτορά θ' ὥς ἐδάμασσε καὶ ἀμφείρυσσε πόλῃι,  
ἄλλους θ' ὥς ἐδάϊξε δι' ἀκαμάτοιο θαλάσσης  
ὅππότε δὴ τὰ πρῶτα φέρε Τρώεσσιν ὄλεθρον.  
τῶν οἳ γε μνησθέντες ἀνὰ πτολίεθρον ἔμιμνον. 15  
ἀμφὶ δ' ἄρα σφίσι πένθος ἀνιηρὸν πεπότητο  
ὥς ἤδη στονόεντι καταιθομένης πυρὶ Τροίης.

# QUINTUS SMYRNAEUS

## THE FALL OF TROY

### BOOK I

*How died for Troy the Queen of the Amazons,  
Penthesileia*

WHEN godlike Hector by Peleides slain  
Passed, and the pyre had ravined up his flesh,  
And earth had veiled his bones, the Trojans then  
Tarried in Priam's city, sore afraid  
Before the might of stout-heart Aeacus' son :  
As kine they were, that midst the copses shrink  
From faring forth to meet a lion grim,  
But in dense thickets terror-huddled cower ;  
So in their fortress shivered these to see  
That mighty man. Of those already dead  
They thought—of all whose lives he reft away  
As by Scamander's outfall on he rushed,  
And all that in mid-flight to that high wall  
He slew, how he quelled Hector, how he haled  
His corse round Troy ;—yea, and of all beside  
Laid low by him since that first day whereon  
O'er restless seas he brought the Trojans doom.  
Ay, all these they remembered, while they stayed  
Thus in their town, and o'er them anguished grief  
Hovered dark-winged, as though that very day  
All Troy with shrieks were crumbling down in fire.

## QUINTUS SMYRNAEUS

Καὶ τότε Θερμώδοντος ἀπ' εὐρυπόροιο ῥεέθρων  
 ἤλυθε Πενθεσίλεια θεῶν ἐπιειμένη εἶδος,  
 ἄμφω καὶ στονόεντος ἐελδομένη πολέμοιο 20  
 καὶ μέγ' ἀλευαμένη στυγερὴν καὶ ἀεικέα φήμην,  
 μή τις ἐὼν κατὰ δῆμον ἐλεγχείησι χαλέψη  
 ἀμφὶ κασιγνήτης, ἧς εἵνεκα πένθος ἄεξεν,  
 Ἰππολύτης· τὴν γάρ ῥα κατέκτανε δουρὶ  
 κραταιῷ,  
 οὐ μὲν δὴ τι ἐκοῦσα, τιτυσκομένη δ' ἐλάφοιο· 25  
 τοῦνεκ' ἄρα Τροίης ἐρικυδέος ἵκετο γαῖαν.  
 πρὸς δ' ἔτι οἱ τόδε θυμὸς ἀρήιος ὀρμαίνεσκεν,  
 ὄφρα καθηραμένη περὶ λύματα λυγρὰ φόνοιο  
 σμερδαλέας θυέεσσιν Ἑριννύας ἰλάσσηται,  
 αἳ οἱ ἀδελφειῆς κεχολωμένοι αὐτίχ' ἔποντο 30  
 ἄφραστοι· κεῖναι γὰρ αἰὲς περὶ ποσσὶν ἀλιτρῶν  
 στρωφῶντ', οὐδέ τιν' ἐστὶ θεὰς ἀλιτόνθ' ὑπαλύξαι.  
 σὺν δέ οἱ ἄλλαι ἔποντο δυνώδεκα πᾶσαι ἀγαναί,  
 πᾶσαι ἐελδόμεναι πόλεμον καὶ ἀεικέα χάρμην,  
 αἳ οἱ δμῳίδες ἔσκον ἀγακλειταί περ ἐοῦσαι· 35  
 ἀλλ' ἄρα πασάων μέγ' ὑπείρεχε Πενθεσίλεια·  
 ὥς δ' ὅτ' ἀν' οὐρανὸν εὐρὺν ἐν ἀστράσι διὰ σελήνῃ  
 ἐκπρέπει ἐν πάντεσσιν ἀριζήλῃ γεγαυῖα  
 αἰθέρος ἀμφираγέντος ὑπὸ νεφέων ἐριδούπων,  
 εὖτ' ἀνέμων εὐδῆσι μένος μέγα λάβρον ἀέντων· 40  
 ὥς ἢ γ' ἐν πάσῃσι μετέπρεπεν ἐσσυμένησιν.  
 ἔνθ' ἄρ' ἔην Κλονίη Πολεμοῦσά τε Δηρινόη τε  
 Εὐάνδρῃ τε καὶ Ἀντάνδρῃ καὶ διὰ Βρέμουσα  
 ἡδὲ καὶ Ἰπποθόῃ, μετὰ δ' Ἀρμοθόῃ κυανῶπις  
 Ἀλκιβίῃ τε καὶ Ἀντιβρότῃ καὶ Δηριμάχεια, 45  
 τῇ δ' ἔπι Θερμώδωσα μέγ' ἔγχεϊ κυδιόωσα·  
 τόσσαι ἄρ' ἀμφιέποντο δαΐφρονι Πενθεσιλείῃ·

## THE FALL OF TROY, BOOK I

Then from Thermodon, from broad-sweeping  
streams,  
Came, clothed upon with beauty of Goddesses,  
Penthesileia—came athirst indeed  
For groan-resounding battle, but yet more  
Fleeing abhorred reproach and evil fame,  
Lest they of her own folk should rail on her  
Because of her own sister's death, for whom  
Ever her sorrows waxed, Hippolytè,  
Whom she had struck dead with her mighty spear,  
Not of her will—'twas at a stag she hurled.  
So came she to the far-famed land of Troy.  
Yea, and her warrior spirit pricked her on,  
Of murder's dread pollution thus to cleanse  
Her soul, and with such sacrifice to appease  
The Awful Ones, the Erinnyes, who in wrath  
For her slain sister straightway haunted her  
Unseen : for ever round the sinner's steps  
They hover ; none may 'scape those Goddesses.  
And with her followed twelve beside, each one  
A princess, hot for war and battle grim,  
Far-famous each, yet handmaids unto her :  
Penthesileia far outshone them all.  
As when in the broad sky amidst the stars  
The moon rides over all pre-eminent,  
When through the thunderclouds the cleaving  
heavens  
Open, when sleep the fury-breathing winds ;  
So peerless was she mid that charging host.  
Cloniè was there, Polemusa, Derinoè,  
Evandrè, and Antandrè, and Bremusa,  
Hippothoè, dark-eyed Harmothoè,  
Alcibiè, Derimacheia, Antibrotè,  
And Thermodosa glorying with the spear.  
All these to battle fared with warrior-souled  
Penthesileia : even as when descends



## QUINTUS SMYRNAEUS

οἷη δ' ἀκαμάτοιο κατέρχεται Οὐλύμποιο  
 Ἥως μαρμαρέοισιν ἀγαλλομένη φρένας ἵπποις  
 Ὠράων μετ' εὐπλοκάμων, μετὰ δέ σφισι πάσης 50  
 ἐκπρέπει ἀγλαὸν εἶδος ἀμωμήτοις περ εἰούσης·  
 τοίη Πενθεσίλεια μόλεν ποτὶ Τρώιον ἄστυ  
 ἔξοχος ἐν πάσησιν Ἀμαζόσιν· ἀμφὶ δὲ Τρῶες  
 πάντοθεν ἐσσύμενοι μέγ' ἐθάμβεον, εὖτ' ἐσίδοντο  
 Ἄρεος ἀκαμάτοιο βαθυκνήμιδα θύγατρα 55  
 εἰδομένην μακάρεσσιν, ἐπεὶ ῥά οἱ ἀμφὶ προσώπῳ  
 ἄμφω σμερδαλέον τε καὶ ἀγλαὸν εἶδος ὀρώρει,

\* \* \* \* \*

μειδιόωσ' ἐρατεινόν, ὑπ' ὀφρύσι δ' ἱμερόεντες  
 ὀφθαλμοὶ μάρμαιρον ἀλίγκιον ἀκτίνεσσιν,  
 αἰδὼς δ' ἀμφερύθηνε παρήια, τῶν δ' ἐφύπερθε 60  
 θεσπεσίη ἐπέκειτο χάρις καταειμένη ἀλκήν.

Λαοὶ δ' ἀμφεγάννυντο καὶ ἀχνύμενοι τὸ πάροιθεν·  
 ὥς δ' ὁπότε θρήσαντες ἀπ' οὔρεος ἀγροῖωται  
 Ἴριν ἀνεγρομένην ἐξ εὐρυπόροιο θαλάσσης,  
 ὄμβρου ὅτ' ἰσχανόωσι θεουδέος, ὁππότε ἄλωαί 65  
 ἤδη ἀπαυαίνονται ἐελδόμεναι Διὸς ὕδωρ,  
 ὅψ' δ' ὑπηχλύνθη μέγας οὐρανός, οἱ δ' ἐσιδόντες  
 ἐσθλὸν σῆμ' ἀνέμοιο καὶ ὑετοῦ ἐγγὺς εὐντος  
 χαίρουσιν, τὸ πάροιθεν ἐπιστενύχοντες ἀρούραις·  
 ὥς ἄρα Τρῶιοι νῆες, ὅτ' ἔδρακον ἔνδοθι πάτρης 70  
 δεινὴν Πενθεσίλειαν ἐπὶ πτόλεμον μεμαυῖαν,  
 γήθεον· ἐλπωρὴ γὰρ ὅτ' ἐς φρένας ἀνδρὸς ἵκηται  
 ἀμφ' ἀγαθοῦ, στονόεσσαν ἀμαλδύνει κακότητα.  
 τοῦνεκα καὶ Πριάμοιο νόος πολέα στενύχοντος  
 καὶ μέγ' ἀκηχεμένοιο περὶ φρεσὶ τυτθὸν ἰάνθη 75  
 ὥς δ' ὅτ' ἀνὴρ ἀλαοῖσιν ἐπ' ὄμμασι πολλὰ μογήσας  
 ἰμείρων ιδέειν ἱερὸν φάος ἢ θανέεσθαι