

Toward a New Interlinear Gloss of De Rerum Natura

Post by “Joshua” of May 31, 2021 at 9:26 AM

Yes, it is Libreoffice.

Here is a page from P.A. Draper's annotated Greek text of *Iliad* Book 1;

Homer announces his subject: the anger of Achilles and its terrible consequences.

Μῆνιν ἄειδε, θεά, Πηληϊάδεω Ἀχιλῆος
οὐλομένην, ἣ μυρὶ Ἀχαιοῖς ἄλγε' ἔθηκε,
πολλὰς δ' ἰφθίμους ψυχὰς Ἄϊδι προΐαψεν
ἥρώων, αὐτοὺς δὲ ἐλώρια τεύχε κύνεσσιν
οἰωνοῖσί τε πᾶσι, Διὸς δ' ἐτελείετο βουλή,
ἐξ οὗ δὴ τὰ πρῶτα διαστήτην ἐρίσαντε

1 μῆνις, -ιος, ἥ—anger, wrath.

ἄειδω—sing about (poetry of this type was sung to the accompaniment of a lyre).

ἄειδε—present active imperative.

θεά—vocative sing. (The goddess referred to is the Muse who inspires the poet. The Muses are the goddesses of literature, music, and dance. In Homer, they do not have individual names and areas of responsibility, as they do later. In addition to acknowledging the Muse as his source of inspiration, calling on her may serve as a divine guarantee for the quality of the story as well as a signal for the audience to be quiet since the performance is beginning.)

Πηληϊάδης, -εω, ὁ—son of Peleus (i.e., Achilles, the son of the mortal Peleus and the sea nymph Thetis). (The suffix -δης adds the meaning “son of” to the name to which it is attached, in this case Πηλεὺς. See Ἀτρεΐδης in line 7. Such names are called *patronymics*, literally, “names from the father.”)

Ἀχιλεὺς, -ῆος, ὁ—Achilles (also spelled with two λ's; see line 7).

2 οὐλόμενος, -η, -ον—destructive, ruinous. (The position of οὐλόμενος at the beginning of the line and the end of its clause emphasizes the terrible destructive quality of this anger.)

And my Loeb copy of Lucretius, with unsatisfactory results;

T. LUCRETI CARI
DE RERUM NATURA

LIBER PRIMUS

ÆNEADUM genitrix, hominum divomque voluptas,
alma Venus, caeli subter labentia signa
quae mare navigerum, quae terras frugiferentis
concelebras, per te quoniam genus omne animantum
concipitur visitque exortum lumina solis :
te, dea, te fugiunt venti, te nubila caeli
adventumque tuum, tibi suavis daedala tellus
summittit flores, tibi rident aequora ponti
placatumque nitet diffuso lumine caelum.]
[nam simul ac species patefactast verna diei
et reserata viget genitabilis aura favoni,
aeriae primum volucres te, diva, tuumque
significant initum percussae corda tua vi.
inde terae, pecudes persultant pabula laeta
et rapidos tranant amnis : ita capta lepore

divomque

labor

πόντος

vigorous

significant

make sign

create

LUCRETIUS

BOOK I

MOTHER of Aeneas and his race, darling of men and
gods, nurturing Venus,^a who beneath the smooth-
moving heavenly signs fill with yourself the sea full-
laden with ships, the earth that bears the crops,
since through you every kind of living thing is con-
ceived and rising up looks on the light of the sun :
from you, O goddess, from you the winds flee
away, the clouds of heaven from you and your
coming ; for you the wonder-working earth puts
forth sweet flowers, for you the wide stretches of
ocean laugh, and heaven grown peaceful glows with
outpoured light.] For as soon as the vernal face of
day is made manifest, and the breeze of the teeming
west wind blows fresh and free, first the fowls of the
air proclaim you, divine one, and your advent,
pierced to the heart by your might. Next wild
creatures and farm animals dance over the rich
pastures and swim across rapid rivers : so greedily
does each one follow you, held captive by your charm,

Venus, me in work

<https://www.epicureanfriends.com/thread/2041-toward-a-new-interlinear-gloss-of-de-rerum-natura/> postID=12444#post12444

Venus in this invocation is a figure of extraordinary complexity: as well as being the goddess of traditional Roman religion and mythology who was mother of Aeneas and the goddess of love, she appears on

the creative forces in the world, and she is the personification of the Epicurean *summum bonum*, pleasure (*voluptas*).
Lucr. addresses her not only as the power of physical crea-

