

ILIADIC BEAUTY  
FORMS AND THEMES  
SOLID, FLESH, FLUIDS  
Ann Bergren

*Tao Te Ching*, Chapter 8

上: shang "supreme, highest style of"

善: shan "goodness, excellence, virtue, person of superior goodness"

若: re "is like"

水: shui "water"

Aristotle, *De generatione et corruptione*. 329b29-31.

ὕγρον δὲ τὸ ἀόριστον οἰκείῳ ὄρω εὐόριστον ὄν, ξηρὸν δὲ τὸ εὐόριστον μὲν οἰκείῳ ὄρω, δυσόριστον δέ.

"The wet is that which is not bounded by any boundary of its own, while being easily bounded, and the dry is easily bounded by its own boundary, but with difficulty bounded."

So this is like life: the worthiness of your effort can never measure up to your gratitude.

Dearest Greg,

A few years ago for a seminar on "beauty" in Homer I made two books, one for the *Iliad* and one for the *Odyssey*. Behind my effort was a question we all share who look to early Greek as the foundation of western aesthetics: where did the "beautiful" come from?

I tried to pursue this question via these two books. They offer a way of reading the epics that is opened by the existence of the Homeric text in digital form. This digital access makes it relatively easy to deploy all the the instances of *kalos* (and its related forms, the noun, *kallos*, the comparative, *kalliôn*, the superlative *kallistos*, and the compound adjective *perikallês*) first according to FORMS, and then according to THEMES.<sup>1</sup> This digital accessibility enables us to put texts that may lie apart in the original poem beside one another, creating a new kind of reading experience of the epic - a reading through the instances of the "beautiful" one after another.

My hope in this letter is to present an example of this form of searching for the meaning of Homeric words, a topic that has occupied me since my dissertation, so guided by you in so many ways. For it and for so many other inspirations, it is my pleasure to thank you.

Here is the cover for the book on the *Iliad*.



Iliad FORMS

Iliad THEMES

The listing of the FORMS of *kalos* makes it possible to see which forms, indeed, are used, to what extent and with what distribution, and also - when distribution is adequate - to assess their formulaic characteristics. The assembly of the forms according to THEMES - that is, to what the forms modify - makes it possible to determine what is termed "beautiful" in the *Iliad*.

Of the instances of *kalos* and its cognates in the *Iliad*, the majority are used of material works of art and craft - especially, but not solely, armor and other weaponry. In this way the founding document of western verbal culture pays enormous tribute to the visual, plastic works of Hephaestus and Athena, and their human counterparts. These works are solid, able to resist and sometimes withstand impact, to hold water, and to support the human body. By the solidity of their form, they can contain and define. Yet *kalos* also designates works of varying degrees of fluidity and permeability - from human skin to blood to water. It is the relation of these modes that makes up Iliadic beauty.

The sheer seriality of these instances makes a huge impression - something like, but even more than that of the catalogue of ships or the myriad fightings in the "battle books." Especially the instances of arms and armaments builds to a crescendo that traces the overall plot of the *Iliad*, as the poem fulfills the plot promised in the proem, Διὸς δ' ἐτελείετο βουλή (1.6).

In order to give some sense - even in the format of a letter - of the force of this repetition, so endemic to the poetics of Homeric epic, here below is a "table of contents" of the THEMES. The order is not chronological. We start with those WORKS OF ART AND CRAFT that do not belong to the overall plot of Achilles' *aristeia* and his restoration of *xenia* with Priam. Following that introduction, we go through the categories of the HUMAN BODY, NATURE, and CONDUCT. These instances create a kind of overarching atmosphere that descends like dew with its meaning upon every usage that belongs to Zeus' plot, termed here as ACHILLES' ARISTEIA AND THE RESORATION OF XENIA WITH PRIAM. That plot traces its development through these categories: ARMING, ARMING AND "ARMING" OF HERA, ARMOR VICTIM to VICTOR, ACHILLES' ARISTEIA, and ACHILLES + PRIAM. If you would like to read through the texts containing *kalos* in this section of THEMES, they are attached as an Appendix to this letter.<sup>2</sup>

Following this section on Iliadic THEMES, there is a an example of how the FORMS of Iliadic beauty demonstrate your etymology of the Homeric hexameter.

And following that section on Iliadic FORMS, there is a tracing of the most poignant confluence of solid, flesh, and fluid in Iliadic beauty, the one that lends its full poignancy and unsentimental impact to the killing of Hector by Achilles.

These texts and translations come from the Chicago Homer. I hope others will use their resources.

So this letter has four parts.

- I. ILIADIC THEMES  
TABLE OF CONTENTS
- II. ILIADIC FORMS  
FORMULAIC CHARACTERISTICS OF BEAUTIFUL ARMOR
- III. SOLID, FLESH, FLUIDS
- IV. APPENDIX  
TEXTS FOR THE TABLE OF CONTENTS OF THE THEMES OF HOMERIC BEAUTY

I. ILIADIC THEMES  
TABLE OF CONTENTS

WORKS OF ART AND CRAFT

SPACE

καλόν

cut of land: τέμενος 3

καλήν

city name: Αἴπειαν 2

καλά

agricultural ἔργα 1

ARCHITECTURE

καλόν

wall of Troy: τεῖχος 1

καλά

house: δώματα 2

καλής

stern of ship: πρυμνής 1

FURNITURE

METAL

καλόν

cauldron: λέβητα 1

cup: δέπας 1

κάλλει

krater: κρητήρα 1

WOOD

καλής

chest: χηλοῦ 1

METAL + WOOD

καλήν + περικαλλέ

table: τράπεζαν 1

cup: δέπας 1

καλή

Achilles' lyre: φόρμιγγι 1

καλά

xenia gifts: ξεινήϊα 1

possessions: κειμήλια 1

WEAVING

καλά

wool: εἶρια 1

καλοῖς

baskets: κανέοισιν 1

POETRY AND SONG

καλόν

prayer to Apollo: παιήονα 1

καλή + περικαλλέος

voice: ὄπι 1

φόρμιγγος: 1

HUMAN BODY

EPITHETS

καλόν

Agamemnon 1

καλή

Κασσιάνειρα, ροδοδάκτυλος Ἥως. Πολυδώρη, Πολυμήλη, Κλεοπάτρη 5

κάλλιστον / κάλλιστος

Nireus, Ganymede 2

κάλλισται

women offered by Agamemnon to Achilles 2

FORM

καλόν

form: εἶδος of Paris 1

καλὰ

SKIN + WOUNDING

skin: χρῶα 4

FACE

face: πρόσωπα 1

κάλ'

ANKLES + WOUNDING

ankles: σφυρά 1

EYES

eyes: ὄμματα 1

BEAUTY + EROS

κάλλος / κάλλι / κάλλεος

Paris, Bellerophon, women of Lesbos, daughter of Agamemnon, Hippodameia, Ganymede 7

NATURE

καλὰ

groves: ἄλσέα 1

κάλλιστον / κάλλιστος

water: ὕδωρ 1

καλῶ

star: ἀστέρι 1

καλῆσι

streams of water: ὕδατος ροῆσι 1

καλῆ

plane-tree: πλατανίστω 1

CONDUCT

καλόν

distress whoever distresses me: κήδειν ὅς κ' ἐμέ κήδη 1

negated: overweening boasting: ὑπέρβιον εὐχετάσθαι 1

listen to speaker in assembly: ἐσταότος ἀκούειν 1

negated: for one older and more knowledgeable to begin speaking 1

καλά

negated: keep anger in your *thumos* when your people are dying 1

gods joining battle 1

gods give up war strength 1

ACHILLES' *ARISTEIA* AND THE RESORATION OF *XENIA* WITH PRIAM

ARMING

καλόν

skin: χρῶα 1

sword: φάσγανον 1

tunic: χιτῶνα 1

καλὰ

sandals: πέδιλα 4

armor: τεύχεα 9 + ἔντεα 3

blades: φάσγανα 1

chariot: ἄρματα 1

armor: τεύχεα 1

καλοῖ

chariots: δίφροι 1

καλήν

shield of Agamemnon: ἀσπίδα 1

shield of Sarpedon: ἀσπίδα 1

axe: ἄξινην 1

καλάς

greaves: κνημίδας 2

καλήσιν

battlements: ἐπάλξεσιν 1

καλλίστους

horses of Resus: ἵππους 1

## ARMING AND "ARMING" OF HERA

ARMING

κάλ'

breast straps: λέπαδνα 1

καλόν

yoke: ζυγόν 1

"ARMING"

καλόν

skin: χροά 1

καλοῦς

curls of hair: πλοκάμους 1

καλῶ

veil: κρηδέμνω 1

καλά

sandals: πέδιλα 1

καλόν

throne: θρόνον 1

καλήν

cloud: νεφέλην 1

## ARMOR VICTIM to VICTOR

ARMOR PATROCLUS TO HECTOR

καλάς

greaves: κνημίδας 1

καλά

armor: τεύχεα 2 + ἔντεα 2

ARMOR ACHILLES + THETIS

καλά

armor: τεύχεα 2 + ἔντεα 2

ARMOR THETIS + HEPHAESTUS

καλή

epithet: Χάρις, wife of Hephpaestus 1

καλά

*xenia* gifts: ξεινήϊα 1

armor: τεύχεα 1

καλοῦ

chair: θρόνου 1

καλάς

greaves: κνημίδας 1

SHIELD + HELMET OF ACHILLES

SHIELD

καλὸν

Linus song 1

καλά

flocks of sheep: πώεα 1

καλῶ

epithet: Ares and Athena 1

καλῆ

glen: βήσση 1

καλάς

cities: πόλεις 1

garlands: στεφάνας 1

καλῆν

vineyard: ἄλωήν 1

HELMET

helmet: κόρυθα 1

ACHILLES' ARISTEIA

ARMOR ACHILLES + THETIS

καλά

armor: τεύχεα 1

ACHILLES ARMING

καλάς

greaves: κνημίδας 1

καλοῦ

shield: σάκος SIMILE: fire 1

καλά

breast straps: λέπταδ' 1

ACHILLES VICTOR

SAPLING SIMILE

καλὸν

sapling of olive: ἔρνος ἐλαίης 1

ACHILLES VS LYCAON

καλός

epithet: Achilles 1

ACHILLES VS RIVERS

κάλλιστον / κάλλιστος

water: ὕδωρ 1

καλά

armor: τεύχεα 2

streams: ῥέεθρα 7

PRIAM ON "BEAUTIFUL DEATH"

καλά

all things: πάντα 1

young man's "beautiful death"

ACHILLES VS. HECTOR

καλοὶ / καλαί

washing tanks: πλυνοὶ 1

Trojan daughters: θύγατρεις 1

καλὸν

Achilles' shield: σάκος 1

καλαί

plumes of Achilles' helmet: ἔθειραι 1

κάλλιστος

SIMILE: Achilles' spear like star: ἀστήρ 1

καλόν

Hector's skin: χροά 1

καλά

armor: τεύχεα 1

## ACHILLES + PRIAM

RESTORATION OF XENIA

κάλλιον

adverb: negated: mistreatment of dead body: provoking *nemesis* of the gods 1

κάλ'

lids of chest: ἐπιθήματα 1

περικαλλέας

robes: πέπλους 1

καλήν

mule-wagon: ἄμαξαν 1

καλᾶ

adverb: narrate fate of Hector 1

καλόν

goblet: ἄλεισον 1

cloak: φᾶρος 1

καλά

blankets: ῥήγεια 1

καλοῖς

baskets: κανέοισιν 1

## II. ILIADIC FORMS FORMULAIC CHARACTERISTICS OF BEAUTIFUL ARMOR

armor: τεύχεα καλὰ # [consonant initial] + ἔντεα καλὰ # [vowel initial]

[# = line end]

τεύχεα καλὰ #

line end Adonic segment

e.g.

- u u - u

2.44 αὐτὰρ ὃ γ' ἄμφ' ὤμοισιν ἐδύσετο τεύχεα καλὰ

mid line Adonic segment

e.g.

- u u - u

11.797 καὶ τοι τεύχεα καλὰ δότω πόλεμον δὲ φέρεσθαι,

pher3d as PROTO-HEXAMETER [G. Nagy, *Comparative Studies in Greek and Indic Meter*, pp. 49-102]

pher 3d can accommodate phrases - formulas - of the various lyric metrical forms

e.g.

mid line Adonic

- u u - u

3 4 5 6 7

line end Adonic

- u u - u

12 13 14 15 16



pher 3d            x x - u u - u u - u u - u u - u  
                     1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

split line: # καλά

e.g.

19.11    τύνη δ' Ἡφαίστοιο πάρα κλυτὰ τεύχεα δέξο  
           καλά μάλ', οἶ' οὐ πώ τις ἀνήρ ὤμοισι φόρησεν.

split over three lines

18.84    Ἴσον ἐμῆ κεφαλῆ; τὸν ἀπώλεσα, τεύχεα δ' Ἔκτωρ  
           δηώσας ἀπέδυσσε πελώρια θαύμα ἰδέσθαι  
           καλά: τὰ μὲν Πηληϊΐ θεοὶ δόσαν ἀγλαὰ δῶρα

ἔντεα καλά #

line end Adonic segment

10.34    τὸν δ' εὐρ' ἀμφ' ὤμοισι τιθήμενον ἔντεα καλά

mid line Adonic segment

18.130    ἀλλά τοι ἔντεα καλά μετὰ Τρώεσσιν ἔχονται

split line

10.472    οἶ δ' εὐῖδον καμάτω ἀδηκότες, ἔντεα δέ σφιν  
           καλά παρ' αὐτοῖσι χθονὶ κέκλιτο εὐὶ κατὰ κόσμον

MORE line end Adonic segment

6.218            οἶ δέ και ἀλλήλοισι πόρον ξεινήϊα καλά:

*xenia* gifts: ξεινήϊα καλά

11.726            ἔνθα Διὶ ῥέξαντες ὑπερμενεῖ ἱερὰ καλά,

sacrificial offerings: ἱερὰ καλά

18.290            νῦν δέ δὴ ἐξαπόλωλε δόμων κειμήλια καλά,

possessions: κειμήλια καλά

18.528            τάμονοντ' ἀμφὶ βοῶν ἀγέλας και πῶεα καλά

flocks of sheep: πῶεα καλά

24. 644            δέμνι' ὑπ' αἰθούσῃ θέμεναι και ῥήγεα καλά

blankets: ῥήγεα καλά

line end Adonic with καλά first

19.285            στήθεά τ' ἠδ' ἀπαλὴν δειρὴν ἰδὲ καλά πρόσωπα

face: καλά πρόσωπα

21.238            χέρσον δέ: ζωούς δέ σάω κατὰ καλά ῥέεθρα,

streams: καλά ῥέεθρα

MORE mid line Adonic segment

21. 350            τὰ περὶ καλά ῥέεθρα ἄλις ποταμοῖο πεφύκει:

blades: φάσγανα καλά

15.713            πολλὰ δέ φάσγανα καλά μελάνδετα κωπήεντα

chariots: ἄρματα καλά

23. 532            ἔλκων ἄρματα καλά ἐλαύνων πρόσσοθεν ἵππους.

wool: εἴρια καλά

3.388 ἤσκειν εἴρια καλά, μάλιστα δέ μιν φιλέεσκε·:

before central trochaic – “feminine” - caesura

breast straps: λέπαδν'

19.393 ζεύγνυον: ἀμφὶ δὲ καλά λέπαδν' ἔσαν, ἐν δὲ χαλινούσ

substantive negated

6. 326 δαιμόνι' οὐ μὲν καλά χόλον τόνδ' ἔνθεο θυμῶ,

with word bridging the central caesura

8.400 ἔρχεσθ': οὐ γάρ καλά συνοισόμεθα' πτόλεμον δέ.

split line: # καλά

homes: δώματ'

6. 313-4 Ἔκτωρ δὲ πρὸς δώματ' Ἀλεξάνδροιο βεβήκει  
καλά, τὰ ῥ' αὐτὸς ἔτευξε σὺν ἀνδράσιν οἱ τὸτ' ἄριστοι

### III. SOLID, FLESH, FLUIDS

To feel the force of solid, flesh, and fluids in Homeric beauty, we must read through the build up of the instances of the formula, τεύχεα καλά, - one close after the other in a sequence that digital combination makes possible - those that form our readiness, shock, and compassionate, painful resistance to its occurrence in the conflict between Achilles and Scamander in Book 21 and in the killing of Hector by Achilles in Book 22.

Here are the earlier instances of τεύχεα καλά, those before Book 21.

τεύχεα καλά

3.328

Paris arming, after the shaking of the lots.

αὐτὰρ ὃ γ' ἀμφ' ὤμοισιν ἐδύσετο τεύχεα καλά  
while one of them put about his shoulders his splendid armour  
δῖος Ἀλέξανδρος Ἑλένης πόσις ἠῦκόμοιο.  
brilliant Alexandros, the lord of lovely-haired Helen.

5.621

Ajax unable to strip the armor of his victim, since he is pressed by missiles.

αὐτὰρ ὃ λάξ προσβάς ἐκ νεκροῦ χάλκεον ἔγχος  
Setting his heel on the chest of the corpse he pulled out the brazen  
ἐσπάσαι': οὐδ' ἄρ' ἔτ' ἄλλα δυνήσατο τεύχεα καλά  
spear, yet could no longer strip the rest of the glorious  
ὤμοιιν ἀφελέσθαι: ἐπείγετο γὰρ βελέεσσι.

armour from his shoulders, since he was battered with spears thrown.

7.103

Menelaus arming to challenge “best of the Achaians.”

ὥς ἄρα φωνήσας κατεδύσετο τεύχεα καλά.

So he spoke, and began to put on his splendid armour.

11.110

Agamemnon rushing to strip the armor of Isus and Antiphus.

σπερχόμενος δ' ἀπὸ τοῖν ἐσύλα τεύχεα καλά

and in eager haste he stripped off from these their glorious armour

11.247

Agamemnon strips the armor from Iphidamas.

δὴ τότε γ' Ἀτρείδης Ἀγαμέμνων ἐξενάριξε,

Now Agamemnon, son of Atreus, stripped him and went back

βῆ δὲ φέρων ἀν' ὄμιλον Ἀχαιῶν τεύχεα καλά.

to the throng of the Achaians bearing the splendid armour.

11.798

Nestor to Patroclus: let Achilles send you to be light to Greeks and give you his armor.

ἀλλὰ σέ περ προέτω, ἅμα δ' ἄλλος λαὸς ἐπέσθω

et him send you out, at least, and the rest of the Myrmidon people

Μυρμιδόνων, αἶ κέν τι φῶως Δαναοῖσι γένηται:

follow you, and you may be a light given to the Danaans.

καὶ τοι τεύχεα καλά δότω πόλεμον δὲ φέρεσθαι,

And let him give you his splendid armour to wear to the fighting,

13.241

Idomeneus arming.

Ἰδομενεὺς δ' ὅτε δὴ κλισίην εὐτυκτον ἴκανε

Idomeneus, when he came back to his strong-built shelter,

δύσετο τεύχεα καλά περι χροῖ, γέντο δὲ δοῦρε,

drew his splendid armour over his body, and caught up two spears,

13. 510

Idomeneus hits Oenomaus, but cannot strip the armor from his shoulders, since he is pressed by missiles.

Ἰδομενεὺς δ' ἐκ μὲν νέκυος δολιχόσκιον ἔγχος

Idomeneus wrenched out the far-shadowing spear from his body

ἐσπάσασ', οὐδ' ἄρ' ἔτ' ἄλλα δυνήσατο τεύχεα καλά

but had no power to strip the rest of his splendid armour

17.91

Menelaus, fearing blame for leaving behind Patroclus and his armor.

ὦ μοι ἐγὼν εἰ μὲν κε λίπω κάτα τεύχεα καλά

'Ah me; if I abandon here the magnificent armour,

Πάτροκλόν θ', ὃς κεῖται ἐμῆς ἔνεκ' ἐνθάδε τιμῆς,

and Patroklos, who has fallen here for the sake of my honour,

μὴ τίς μοι Δαναῶν νεμεσήσεται ὃς κεν ἴδῃται.

shall not some one of the Danaans, seeing it, hold it against me?

17.130

Hector has stripped Patroclus of Achilles' armor and is about to dissect corpse when Ajax comes up. So Hector gives the armor to be taken to city to be μέγα κλέος for him.

Αἴας δ' ἐγγύθεν ἦλθε φέρων σάκος ἤυτε πύργον:  
Aias came near him, carrying like a wall his shield,  
Ἔκτωρ δ' ἄψ ἐς ὄμιλον ἰὼν ἀνεχάζεθ' ἑταίρων,  
and Hektor drew back to the company of his own companions  
ἐς δίφρον δ' ἀνόρουσε: δίδου δ' ὄ γε **τεύχεα καλὰ**  
and sprang to his chariot, but handed over the **beautiful armour**  
Τρωσὶ φέρειν προτὶ ἄστυ, μέγα κλέος ἔμμεναι αὐτῷ.  
to the Trojans, to take back to the city and to be his great glory.

17.760

The last words of Book 17: as Hector and Aeneus attack, many pieces of Greek armor fall.

πολλὰ δὲ **τεύχεα καλὰ** πέσον περὶ τ' ἀμφὶ\* τε τάφρον\*  
Many **fine pieces of armour** littered the ground on both sides  
φευγόντων Δαναῶν: πολέμου δ' οὐ γίγνεται ἔρωή.  
of the ditch, as the Danaans fled. There was no check in the fighting.

18.84

Achilles to Thetis: Hector stripped off the armor given by the gods to Peleus on your wedding day.

Πάτροκλος, τὸν ἐγὼ περὶ πάντων τίον ἑταίρων  
Patroklos, whom I loved beyond all other companions,  
ἴσον ἐμῇ κεφαλῇ; τὸν ἀπώλεσα, **τεύχεα** δ' Ἔκτωρ  
as well as my own life. I have lost him, and Hektor, who killed him,  
δηώσας ἀπέδυσσε πελώρια θαύμα ἰδέσθαι  
has stripped away that gigantic **armour**, a wonder to look on  
**καλά**: τὰ μὲν Πηληϊῆ θεοὶ δόσαν ἀγλαὰ δῶρα  
and **splendid**, which the gods gave Peleus, a glorious present,

18.137

Thetis to Achilles: at dawn I will bring armor from Hephaestus.

ἦῶθεν γὰρ νεῦμαι ἄμ' ἠελίῳ ἀνιόντι  
For I am coming to you at dawn and as the sun rises  
**τεύχεα καλὰ** φέρουσα παρ' Ἡφαίστοιο ἄνακτος.  
bringing **splendid armour** to you from the lord Hephaistos.'

18.466

Hephaestus promising armor to Thetis for Achilles.

αἶ γὰρ μιν θανάτοιο δυσηχέος ὦδε δυνάϊμην  
And I wish that I could hide him away from death and its sorrow  
νόσφιν ἀποκρύψαι, ὅτε μιν μόρος αἰνὸς ἰκάνοι,  
at that time when his hard fate comes upon him, as surely  
ὥς οἱ **τεύχεα καλὰ** παρέσσειται, οἷά τις αὐτε  
as there shall be **fine armour** for him, such as another  
ἀνθρώπων πολέων θαυμάσσειται, ὅς κεν ἴδῃται.

man out of many men shall wonder at, when he looks on it.'

19.11

Thetis to Achilles : receive the armor from Hephaestus.

τύνη δ' Ἡφαίστοιο πάρα κλυτὰ τεύχεα δέξο  
Accept rather from me the glorious arms of Hephaistos,  
καλὰ μάλ', οἷ' οὐ πῶ τις ἀνὴρ ὤμοισι φόρησεν.  
so splendid, and such as no man has ever worn on his shoulders.'

Now here begins the confluence of beauties: solid and fluid in τεύχεα καλὰ and καλὰ ῥέεθρα in rivers flooded with armor and blood.

streams: καλὰ ῥέεθρα

21.238

Achilles' rampage: Achilles in the river Scamander, which sweeps away Achilles' victims and saves the living.

ἦ, καὶ Ἀχιλλεύς μὲν δουρικλυτὸς ἐνθορε μέσσω  
He spoke: and spear-famed Achilleus leapt into the middle water  
κρημνοῦ ἀπαΐξας: ὃ δ' ἐπέσσυτο οἴδματι θύων,  
with a spring from the bluff, but the river in a boiling surge was upon him  
πάντα δ' ὄρινε ῥέεθρα κυκώμενος, ὥσε δὲ νεκροῦς  
and rose making turbulent all his waters, and pushed off  
πολλούς, οἳ ῥα κατ' αὐτὸν ἄλις ἔσαν, οὓς κτάν' Ἀχιλλεύς  
the many dead men whom Achilleus had killed piled in abundance  
τοὺς ἐκβαλλε θύραζε μεμυκῶς ἤυτε ταῦρος  
in the stream; these, bellowing like a bull, he shoved out  
χέρσον δέ: ζωοὺς δὲ σάω κατὰ καλὰ ῥέεθρα  
on the dry land, but saved the living in the sweet waters  
κρύπτων ἐν δίνησι βαθείησιν μεγάλησι.  
hiding them under the huge depths of the whirling current.

21.244

Achilles battles the river Scamander, grasps an elm tree, pulls it out by its roots, and damms the streams.

δεινὸν δ' ἀμφ' Ἀχιλῆα κυκώμενον ἴστατο κύμα,  
And about Achilleus in his confusion a dangerous wave rose  
ᾧθει δ' ἐν σάκει πίπτων ῥόος: οὐδὲ πόδεσσιν  
up, and beat against his shield and pushed it. He could not  
εἶχε στηριξασθαι: ὃ δὲ πτελέην ἔλε χερσίν  
brace himself with his feet, but caught with his hands at an elm tree  
εὐφυέα μεγάλην: ἣ δ' ἐκ ριζῶν ἐριποῦσα  
tall and strong grown, but this upturn by the roots and tumbling  
κρημνὸν ἅπαντα διῶσεν, ἐπέσχε δὲ καλὰ ῥέεθρα  
ripped away the whole cliff and with its dense tangle of roots stopped  
ὄζοισιν πυκινοῖσι, γεφύρωσεν δὲ μιν αὐτὸν

the **run of the lovely current** and fallen full length in the water  
εἴσω πᾶσ' ἐριποῦσ':  
dammed the very stream.

21.301

Poseidon and Athena, like to mortal men, reassure Achilles and order him to pen the Trojans within the city and to return to his ships after killing Hector. Achilles, greatly roused, goes to the plain, and it was full of water flowing out and many beautiful weapons of young men slain in battle were floating and corpses.

αὐτὰρ ὃ βῆ, μέγα γάρ ῥα θεῶν ὄτρυνεν ἐφετμή,  
but Achilleus went on, and the urgency of the gods strongly stirred him,  
ἐς πεδῖον: τὸ δὲ πᾶν πληθ' ὕδατος ἐκχυμένοιο,  
into the plain. But the river filled with an outrush of water  
πολλὰ δὲ **τεύχεα καλὰ** δαίκαταμένων αἰζηῶν  
and masses of **splendid armour** from the young men who had perished  
πλώον καὶ νέκυες:  
floated there, and their bodies,

21.316

The river Scamander, angry at Achilles' flooding it with blood, to his brother river Simois: raise a wave against Achilles, for these will not suffice, neither his strength nor his form nor the beautiful armor that somewhere deep under water will lie veiled under slime.

φημι γὰρ οὔτε βίην χραισμησέμεν οὔτε τι εἶδος  
For I say that his strength will not be enough for him nor his beauty  
οὔτε τὰ **τεύχεα καλὰ**, τὰ που μάλα νειόθι λίμνης  
nor his **arms in their splendour**, which somewhere deep down under the waters  
κείσεθ' ὑπ' ἰλύος κεκαλυμμένα:  
shall lie folded under the mud;

#### CLUSTER

Achilles and Hephaestus against the Scamander river.

Achilles and Hephaestus' slaughter - the blood that flows from the working of his armor vs. the Scamander river - its normal flow of non-red water. Hera orders Hephaestus to burn the dead Trojans and trees beside the river. Now the plantings beside the now red water burn red themselves.

ὃ δ' ἐς ποταμὸν τρέψε φλόγα παμφανώσαν.

Then he turned his flame in its shining

καίοντο πετέλαι τε καὶ ἰτέαι ἠδὲ μυρῖκαι,  
into the river. The elms burned, the willows and tamarisks,  
καίετο δὲ λωτός τε ἰδὲ θρύον ἠδὲ κύππειρον,  
the clover burned and the rushes and the galingale, all those  
τὰ περὶ **καλὰ ῥέεθρα** ἄλις ποταμοῖο πεφύκει:  
plants that grew in abundance by the **lovely stream** of the river.  
τείροντ' ἐγγέλυες τε καὶ ἰχθύες οἱ κατὰ δίνας,  
The eels were suffering and the fish in the whirl of the water

21.352

οἱ κατὰ **καλὰ ῥέεθρα** κυβίστων ἔνθα καὶ ἔνθα 21.354

who leaped out along the **lovely waters** in every direction  
πνοιῇ τειρόμενοι πολυμήτιος Ἥφαιστοιο.

in affliction under the hot blast of resourceful Hephaistos.

καίετο δ' ἴς ποταμοῖο ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζεν:

The strength of the river was burning away; he gave voice and called out

Ἥφαιστ', οὐ τις σοί γε θεῶν δύνατ' ἀντιφερίζειν,

by name: 'Hephaistos, not one of the gods could stand up against you.

οὐδ' ἂν ἐγὼ σοί γ' ὦδε πυρὶ φλεγέθοντι μαχοίμην.

I for one could not fight the flame of a fire like this one.

λῆγ' ἔριδος, Τρῶας δὲ καὶ αὐτίκα δῖος Ἀχιλλεύς

Leave your attack. Brilliant Achilles can capture the city

ἄστεος ἐξελάσειε: τί μοι ἔριδος καὶ ἀρωγῆς;

of the Trojans, now, for me. What have I to do with this quarrel?'

φή πυρὶ καιόμενος, ἀνὰ δ' ἔφλυε **καλὰ ῥέεθρα**.

21. 361

He spoke, blazing with fire, and his **lovely waters** were seething.

ὥς δὲ λέβης ζεῖ ἔνδον ἐπειγόμενος πυρὶ πολλῷ

And as a cauldron that is propped over a great fire boils up

κνίστην μελδόμενος ἀπαλοτρεφέος σιάλοιο dancing on its whole circle with dry sticks burning beneath it

πάντοθεν ἀμβολάδην, ὑπὸ δὲ ξύλα κάγκανα κεῖται,

as it melts down the fat of swine made tender, so Xanthos'

ὥς τοῦ **καλὰ ῥέεθρα** πυρὶ φλέγετο, ζέε δ' ὕδωρ:

21. 365

**lovely streams** were burned with the fire, and the water was boiling

And at Hera's order, Hephaestus quenches his fire, leaving the river's waters to flow again.

21. 382

ὥς ἔφαθ', Ἥφαιστος δὲ κατέσβεσε θεσπιδαῆς πῦρ,

So she spoke, and Hephaistos quenched his inhuman fire. Now

ἄφορρον δ' ἄρα κύμα κατέσσυτο **καλὰ ῥέεθρα**.

the **lovely waters** ran their ripples back in the channel.

Now we reach the scene of Hector's killing, which is preceded by the opponents reaching the most vulnerable of beauty's conditions. Here remember everything about Homeric beauty.

#### ACHILLES VS. HECTOR

καλοῖ / καλαί

washing tanks: πλυνοὶ 1

Trojan daughters: θύγατρεις 1

22.154 and 155

Achilles chasing Hector: they reach the two springs of Scamander. Compare: washing tanks used by Nausicaa.

ἔνθα δ' ἐπ' αὐτῶν πλυνοὶ εὐρέες ἐγγύς ἔασιν  
in this place, and close to them, are the washing-hollows  
καλοῖ λαΐνιοι, ὅθι εἶματα σιγαλόεντα  
of stone, and magnificent, where the wives of the Trojans and their lovely  
πλύνεσκον Τρώων ἄλοχοι καλαί τε θύγατρεις  
daughters washed the clothes to shining, in the old days  
τὸ πρὶν ἐπ' εἰρήνης πρὶν ἐλθεῖν υἱᾶς Ἀχαιῶν.  
when there was peace, before the coming of the sons of the Achaians.

22.323

Achilles surveying the vulnerability of Hector's body.

εἰσορόων χροῶν καλόν, ὅπῃ εἴξειε μάλιστα.  
He was eyeing Hector's splendid body, to see where it might best  
τοῦ δὲ καὶ ἄλλο τόσον μὲν ἔχε χροῶν χάλκεα τεύχεα  
give way, but all the rest of the skin was held in the armour,  
καλά, τὰ Πατρόκλοιο βίην ἐνάριξε κατακτάς:  
brazen and splendid, he stripped when he cut down the strength of Patroklos;

With love to you and thanks, Greg, εἰσαεῖ,

Ann



IV. APPENDIX

TEXTS FOR THE TABLE OF CONTENTS OF THE THEMES OF HOMERIC BEAUTY

WORKS OF ART AND CRAFT

SPACE  
ARCHITECTURE  
FURNITURE  
METAL  
WOOD  
METAL + WOOD  
WEAVING  
POETRY AND SONG

HUMAN BODY

EPITHETS  
FORM  
SKIN + WOUNDING  
FACE  
ANKLES + WOUNDING  
EYES  
BEAUTY + EROS

NATURE

CONDUCT

ACHILLES' *ARISTEIA* AND THE RESORATION OF *XENIA* WITH PRIAM

ARMING

ARMING AND "ARMING" OF HERA

ARMING  
"ARMING"

ARMOR VICTIM to VICTOR

ARMOR PATROCLUS TO HECTOR  
ARMOR ACHILLES + THETIS I  
ARMOR THETIS + HEPHAESTUS  
SHIELD + HELMET OF ACHILLES

ACHILLES' *ARISTEIA*

ARMOR ACHILLES + THETIS II  
ACHILLES ARMING  
ACHILLES VICTOR  
SAPLING SIMILE  
ACHILLES VS. LYCAON  
ACHILLES VS. RIVERS  
PRIAM ON "BEAUTIFUL DEATH"  
ACHILLES VS. HECTOR

ACHILLES and PRIAM

RESTORATION OF *XENIA*

καλὸν  
cut of land: τέμενος 3  
καλήν  
city name: Αἴπειαν 2  
καλὰ  
agricultural ἔργα 1

καλὸν  
cut of land: τέμενος 3  
6.195

A tract of orchard and plough-land, given by Lycians to Bellerophon as a sign of his status within the economy of the heroic code. Criteria of beauty: fertility: φυταλιῆς και ἀρούρης. Compare the beauty of Bellerophon himself.

καὶ μὲν οἱ Λύκιοι τέμενος τάμον ἔξοχον ἄλλων  
the men of Lykia cut out a piece of land, surpassing  
καλὸν φυταλιῆς και ἀρούρης, ὄφρα νέμοιτο.  
all others, **fine** ploughland and orchard for him to administer.

12.314

Sarpedon to Glaucou on the economy of the heroic code. Criteria of beauty: fertility: φυταλιῆς και ἀρούρης.

Γλαῦκε τί ἦ δὴ νῶϊ τετιμήμεσθα μάλιστα  
'Glaucos, why is it you and I are honoured before others  
ἔδρη τε κρέασίν τε ἰδὲ πλείοις δεπάεσσιν  
with pride of place, the choice meats and the filled wine cups  
ἐν Λυκίῃ, πάντες δὲ θεοῦς ὡς εἰσορώωσι,  
in Lykia, and all men look on us as if we were immortals,  
καὶ τέμενος νεμόμεσθα μέγα Ξάνθοιο παρ' ὄχθας  
and we are appointed a great piece of land by the banks of Xanthos,  
καλὸν φυταλιῆς και ἀρούρης πυροφόροιο;  
**good** land, orchard and vineyard, and ploughland for the planting of wheat?  
τῷ νῦν χρῆ Λυκίοισι μέτα πρώτοισιν ἐόντας  
Therefore it is our duty in the forefront of the Lykians  
ἐστάμεν ἠδὲ μάχης καυστήρης ἀντιβολήσαι,  
to take our stand, and bear our part of the blazing of battle,  
ὄφρα τις ὦδ' εἴπη Λυκίων πύκα θωρηκτάων:  
so that a man of the close-armoured Lykians may say of us:  
οὐ μὰν ἀκλέεες Λυκίην κάτα κοιρανέουσιν  
"Indeed, these are no ignoble men who are lords of Lykia,  
ἡμέτεροι βασιλῆες, ἔδουσί τε πίονα μῆλα  
these kings of ours, who feed upon the fat sheep appointed  
οἶνόν τ' ἔξαιπον μελιθεά: ἀλλ' ἄρα και ἴς  
and drink the exquisite sweet wine, since indeed there is strength  
ἐσθλή, ἐπεὶ Λυκίοισι μέτα πρώτοισιν μάχονται.  
of valour in them, since they fight in the forefront of the Lykians."  
ὦ πέπον εἰ μὲν γὰρ πόλεμον περὶ τόνδε φυγόντε  
Man, supposing you and I, escaping this battle,  
αἰεὶ δὴ μέλλοιμεν ἀγήρω τ' ἀθανάτω τε  
would be able to live on forever, ageless, immortal,

ἔσσεσθ', οὐτέ κεν αὐτὸς ἐνὶ πρώτοισι μαχοίμην  
so neither would I myself go on fighting in the foremost  
οὐτέ κε σέ στέλλοιμι μάχην ἐς κυδιάνειραν:  
nor would I urge you into the fighting where men win glory.  
νῦν δ' ἔμπης γὰρ κήρες ἐφειστᾶσιν θανάτοιο  
But now, seeing that the spirits of death stand close about us  
μυρίαι, ἃς οὐκ ἔστι φυγεῖν βροτὸν οὐδ' ὑπαλύξαι,  
in their thousands, no man can turn aside nor escape them,  
ἴομεν ἢ ἐ τῷ εὐχῷ ὀρέξομεν ἢ ἐ τῷ ἑμῖν.  
let us go on and win glory for ourselves, or yield it to others.'

20.185

Achilles to Aeneas: even if you kill me, Priam won't give you his kingdom, or have the Trojans promised you a piece of land, if you kill me. Criteria of beauty: fertility: φυταλιῆς καὶ ἀρούρης.

ἢ νῦ τί τοι Τρῶες τέμενος τάμον ἔξοχον ἄλλων  
Or have the men of Troy promised you a piece of land, surpassing  
καλὸν φυταλιῆς καὶ ἀρούρης, ὄφρα νέμῃαι  
all others, fine ploughland and orchard for you to administer  
αἶ κεν ἐμὲ κτείνῃς; χαλεπῶς δὲ σ' ἔολπα τὸ ρέξειν.  
if you kill me? But I think that killing will not be easy.

καλὴν

city name: Αἴπειαν 2

9.152

Among a list of cities offered by Agamemnon to Achilles.

ἑπτὰ δὲ οἱ δώσω εὖ ναιόμενα ππολίεθρα  
I will grant to him seven citadels, strongly settled:  
Καρδαμύλην Ἐνόπην τε καὶ Ἴρην ποιήεσσαν  
Kardamyle, and Enope, and Hire of the grasses,  
Φηράς τε ζαθέας ἢ δ' Ἄνθειαν βαθύλειμον  
Pherai the sacrosanct, and Antheia deep in the meadows,  
καλὴν τ' Αἴπειαν καὶ Πήδασον ἀμπελόεσσαν.  
with Aipeia the lovely and Pedasos of the vineyards.

9.294

ἑπτὰ δὲ τοι δώσει εὖ ναιόμενα ππολίεθρα  
He will grant you seven citadels, strongly settled:  
Καρδαμύλην Ἐνόπην τε καὶ Ἴρην ποιήεσσαν  
Kardamyle and Enope and Hire of the grasses,  
Φηράς τε ζαθέας ἢ δ' Ἄνθειαν βαθύλειμον  
Pherai the sacrosanct, and Antheia deep in the meadows,  
καλὴν τ' Αἴπειαν καὶ Πήδασον ἀμπελόεσσαν.  
with Aipeia the lovely, and Pedasos of the vineyards.

Diomedes fighting - not clear whether with the Trojans or the Achaeans.

ὥς οἱ μὲν πονέοντο κατὰ κρατερὴν ὑσμίνην:  
So they went at their work all about the strong encounter;  
Τυδεΐδην δ' οὐκ ἂν γνοίης ποτέροισι μετεΐη  
but you could not have told on which side Tydeus' son was fighting,  
ἢ μετὰ Τρῳέεσσιν ὀμιλέοι ἢ μετ' Ἀχαιοῖς.  
whether he were one with the Trojans or with the Achaians,  
θῦνε γὰρ ἄμ πεδῖον ποταμῷ πλήθοντι ἑοικῶς  
since he went storming up the plain like a winter-swollen  
χειμάρρῳ, ὅς τ' ὤκα ῥέων ἐκέδασσε γεφύρας:  
river in spate that scatters the dikes in its running current,  
τὸν δ' οὔτ' ἄρ τε γέφυραι ἐεργμέναι ἰσχανόωσιν,  
one that the strong-compacted dikes can contain no longer,  
οὔτ' ἄρα ἔρκεα ἴσχει ἀλώων ἐριθηλέων  
neither the mounded banks of the blossoming vineyards hold it  
ἐλθόντ' ἐξαπίνης ὅτ' ἐπιβρίση Διὸς ὄμβρος:  
rising suddenly as Zeus' rain makes heavy the water  
πολλὰ δ' ὑπ' αὐτοῦ ἔργα κατήριπε κάλ' αἰζηῶν:  
and many lovely works of the young men crumble beneath it.  
ὥς ὑπὸ Τυδεΐδῃ πυκιναὶ κλονέοντο φάλαγγες  
Like these the massed battalions of the Trojans were scattered  
Τρῳῶν, οὐδ' ἄρα μιν μίμνον πολέες περ ἑόντες.  
by Tydeus' son, and many as they were could not stand against him.

ARCHITECTURE

καλὸν  
wall of Troy: τεῖχος 1  
καλὰ  
house: δώματα 2  
καλῆς  
stern of ship: πρυμνῆς 1

καλὸν  
wall of Troy: τεῖχος 1  
21.446

Poseidon (following his saying that it is not καλὸν to begin speaking) recalling to Apollo how he built the wall of Troy to make the city unbreakable, but Laomedon cheated them of their hire, thus provoking the gods' effort to destroy the Trojans.

ἦτοι ἐγὼ Τρῳέεσσι πόλιν πέρι τεῖχος ἔδειμα  
Then I built a wall for the Trojans about their city,  
εὐρὺ τε καὶ μάλα καλόν, ἵν' ἄρρηκτος πόλις εἴη:  
wide, and very splendid, so none could break into their city,

καλά

house: δώματα 2

6.314

Following the prayer by the Trojan women to Athena, Hector goes to the house of Paris: made by the best τέκτονες and contains θάλαμον και δῶμα και αὐλήν. Note: the criterion of the beautiful: superlative craftsmanship, variety of programmatic spaces, plan placement and overall plan configuration. Compare the usage of οὐ μὲν καλά in the section devoted to CONDUCT (6.326).

ὥς ἔφατ' εὐχομένη, ἀνένευε δὲ Παλλὰς Ἀθήνη.

She spoke in prayer, but Pallas Athene turned her head from her.

ὥς αἶ μὲν ῥ' εὐχοντο Διὸς κούρη μεγάλοιο,

So they made their prayer to the daughter of Zeus the powerful.

Ἔκτωρ δὲ πρὸς δῶματ' Ἀλεξάνδροιο βεβήκει

But Hektor went away to the house of Alexandros,

καλά, τὰ ῥ' αὐτὸς ἔτευξε σὺν ἀνδράσιν οἱ τότε ἄριστοι

a splendid place he had built himself, with the men who at that time

ἦσαν ἐνὶ Τροίῃ ἐριβώλακι τέκτονες ἄνδρες,

were the best men for craftsmanship in the generous Troad,

οἱ οἱ ἐποίησαν θάλαμον και δῶμα και αὐλήν

who had made him a sleeping room and a hall and a courtyard

ἐγγύθι τε Πριάμοιο και Ἔκτορος ἐν πόλει ἄκρῃ.

near the houses of Hektor and Priam, on the peak of the citadel.

11.77 2

As Trojans fight the Greeks, Eris alone looks on, rejoicing, while other god are far away in Olympus. Note: the criterion of the beautiful: the phenomenon of skillful building: τέτυκτο.

οἱ δ' ἄλλοι οὐ σφιν παρέσαν θεοί, ἀλλὰ ἔκηλοι

but the other immortals were not there, but sat quietly

σφοῖσιν ἐνὶ μεγάροισι καθήατο, ἦχι ἐκάστῳ

remote and apart in their palaces, where for each one of them

δῶματα καλά τέτυκτο κατὰ πτύχας Οὐλύμποιο

a house had been built in splendour along the folds of Olympus.

καλῆς

stern of ship: πρυμνῆς 1

15.704

Hector grabs the prow of the ship that brought Protesilaus to Troy. Note: the criterion of the beautiful: the efficaciousness of the execution: the ship is so constructed that it is ὠκυάλου.

Ἔκτωρ δὲ πρυμνῆς νεὸς ἦψατο ποντοπόροιο

Hektor caught hold of the stern of a grand, fast-running,

καλῆς ὠκυάλου, ἣ Πρωτεσίλαον ἔνεικεν

seafaring ship, that once had carried Protesilaos

ἐς Τροίην, οὐδ' αὖτις ἀπήγαγε πατρίδα γαίαν.

to Troy, and did not take him back to the land of his fathers.

FURNITURE  
METAL

καλὸν  
cauldron: λέβητα 1  
cup: δέπας 1  
κάλλει  
krater: κρητῆρα 1

WOOD

καλῆς  
chest: χηλοῦ 1

METAL + WOOD

καλὴν + περικαλλέ  
table: τράπεζαν 1  
cup: δέπας 1  
καλῆ  
Achilles' lyre: φόρμιγγι 1  
καλά  
xenia gifts: ξεινήϊα 1  
possessions: κειμήλια 1

METAL

καλὸν  
cauldron: λέβητα 1  
23.267

A prize in the funeral games for Patroclus. Criteria of beauty: features of craft: ἄπυρον and λευκὸν ἔτ' αὐτως.

αὐτὰρ τῷ τριτάτῳ ἄπυρον κατέθηκε λέβητα  
Then for the third prize he set forth a **splendid** unfired  
καλὸν τέσσαρα μέτρα κεχανδῶτα λευκὸν ἔτ' αὐτως:  
cauldron, which held four measures, with its natural gloss still upon it.

cup: δέπας 1  
24.101

Hera to Thetis, brought to Olympus to ask her to persuade Achilles to give up dragging Hector. Criteria of beauty: material: metal: gold. An instrument of correct *xenia*.

Ἥρη δὲ χρύσειον καλὸν δέπας ἐν χειρὶ θῆκε  
Hera put into her hand a **beautiful** golden goblet  
καί ῥ' εὐφρην' ἐπέεσσι: Θέτις δ' ὤρεξε πιούσα.  
and spoke to her to comfort her, and Thetis accepting drank from it.

κάλλει  
krater: κρητῆρα 1  
23.741

A prize of wrought-silver krater set up by Achilles as a prize. Criteria of beauty: material: metal: silver: ἀργύρεον ... τετυγμένον and the superlative skill of its fabricators, εὖ ἤσκησαν, workers of much intricacy, πολυδαίδαλοι.

Πηλεΐδης δ' αἶψ' ἄλλα τίθει ταχυτήτος ἄεθλα  
At once the son of Peleus set out prizes for the foot-race:  
ἀργύρεον κρητῆρα τετυγμένον: ἕξ δ' ἄρα μέτρα  
a mixing-bowl of silver, a **work of art**, which held only  
χάνδανεν, αὐτὰρ κάλλει ἐνίκα πᾶσαν ἐπ' αἶαν  
six measures, but for its loveliness it surpassed all others  
πολλόν, ἐπεὶ Σιδόνες πολυδαίδαλοι εὖ ἤσκησαν,  
on earth by far, since skilled Sidonian craftsmen had wrought it  
Φοίνικες δ' ἄγον ἄνδρες ἐπ' ἡεροιδέα πόντον,

well, and Phoenicians carried it over the misty face of the water  
στήσαν δ' ἐν λιμένεσσι, Θόαντι δὲ δῶρον ἔδωκαν:  
and set it in the harbour, and gave it for a present to Thoas.

WOOD  
καλῆς  
chest: χηλοῦ  
16.220

Containing the cup sent by Thetis with Achilles. Criteria of beauty: intricacy: δαιδαλέης.

αὐτὰρ Ἀχιλλεύς  
But meanwhile Achilleus  
βῆ ῥ' ἴμεν ἐς κλισίην, χηλοῦ δ' ἀπὸ πῶμ' ἀνέωγε  
went off into his shelter, and lifted the lid from a lovely  
καλῆς δαιδαλέης, τὴν οἱ Θέτις ἀργυρόπεζα  
elaborately wrought chest, which Thetis the silver-footed  
θῆκ' ἐπὶ νηὸς ἄγεσθαι εὖ πλήσασα χιτώνων  
had put in his ship to carry, and filled it fairly with tunics  
χλαιῶν τ' ἀνεμοσκεπέων οὐλῶν τε ταπήτων.  
and mantles to hold the wind from a man, and with fleecy blankets.

METAL + WOOD  
καλὴν + περικαλλές  
table: τράπεζαν 1  
cup: δέπας 1  
11.628 and 632

Nestor's Cup. Criteria of beauty: instrument of correct *xenia*; features of material, craft, design, and scale: of the table: κυανόπεζαν ἐϋξοον, χάλκειον κάνεον, of the cup: χρυσεῖοις ἤλοισι πεπαρμένον, οὐατα δ' αὐτοῦ ... τέσσαρ' ἔσαν, δύω δ' ὑπὸ πυθμένες, ἄλλος μὲν μογέων ἀποκινήσασκε; and mimetic likeness to the point of "animation" - "doves were feeding" (νεμέθοντο imperfect),

ἢ σφωῖν πρῶτον μὲν ἐπιπροΐηλε τράπεζαν  
First she pushed up the table in front of them, a lovely  
καλὴν κυανόπεζαν ἐϋξοον, αὐτὰρ ἐπ' αὐτῆς  
table, polished and with feet of cobalt, and on it  
χάλκειον κάνεον, ἐπὶ δὲ κρόμμον ποτῶ ὄψον,  
she laid a bronze basket, with onion to go with the drinking,  
ἠδὲ μέλι χλωρόν, παρὰ δ' ἀλφίτου ἱεροῦ ἀκτὴν,  
and pale honey, and beside it bread, blessed pride of the barley,  
πὰρ δὲ δέπας περικαλλές, ὃ οἴκοθεν ἦγ' ὁ γεραιός,  
and beside it a beautifully wrought cup which the old man brought with him  
χρυσεῖοις ἤλοισι πεπαρμένον: οὐατα δ' αὐτοῦ  
from home. It was set with golden nails, the eared handles upon it  
τέσσαρ' ἔσαν, δοῖαι δὲ πελειάδες ἀμφὶς ἕκαστον  
were four, and on either side there were fashioned two doves  
χρῦσαι νεμέθοντο, δύω δ' ὑπὸ πυθμένες ἦσαν.  
of gold, feeding, and there were double bases beneath it.  
ἄλλος μὲν μογέων ἀποκινήσασκε τραπέζης  
Another man with great effort could lift it full from the table,  
πλεῖον ἔόν, Νέστωρ δ' ὁ γέρων ἀμογητὶ ἄειρεν.

καλῆ

Achilles' lyre: φόρμιγγι 1

9.185 1

Criteria of beauty: material: silver and intricacy: δαιδαλέη.

Μυρμιδόνων δ' ἐπί τε κλισίας καὶ νῆας ἰκέσθην,  
Now they came beside the shelters and ships of the Myrmidons  
τὸν δ' εὖρον φρένα τερπόμενον φόρμιγγι λιγείῃ  
and they found Achilles delighting his heart in a lyre, clear-sounding,  
καλῆ δαιδαλέῃ, ἐπὶ δ' ἀργύρεον ζυγὸν ἦεν,  
splendid and carefully wrought, with a bridge of silver upon it,  
τὴν ἄρετ' ἐξ ἐνάρων πόλιν Ἡετίωνος ὀλέσσας:  
which he won out of the spoils when he ruined Eëtion's city.  
τῇ ὅ γε θυμὸν ἔτερπεν, ἄειδε δ' ἄρα κλέα ἀνδρῶν.  
With this he was pleasuring his heart, and singing of men's fame,

καλά

xenia gifts: ξεινήϊα 1

6.218

Diomedes to Glaucou: of gifts exchanged between Oeneus and Bellerophon. Criteria of beauty: positive xenia, material: gold and design: ἀμφικύπελλον.

Οἰνεὺς γάρ ποτε δῖος ἀμύμονα Βελλεροφόντην  
Brilliant Oineus once was host to Bellerophontes  
ξείνισ' ἐνὶ μεγάροισιν ἐείκοσιν ἡματ' ἐρύξας:  
the blameless, in his halls, and twenty days he detained him,  
οἱ δὲ καὶ ἀλλήλοισι πόρον ξεινήϊα καλά:  
and these two gave to each other fine gifts in token of friendship.  
Οἰνεὺς μὲν ζωστήρα δίδου φοίνικι φαεινόν,  
Oineus gave his guest a war belt bright with the red dye,  
Βελλεροφόντης δὲ χρύσειον δέπας ἀμφικύπελλον  
Bellerophontes a golden and double-handled drinking-cup,

possessions: κειμήλια 1

18.290

Hector refusing Polydamas' advice to go inside the city, now bereft of its former wealth. Criteria of beauty: material: metals: gold and bronze: scale: abundance: πολύχρυσον πολύχαλκον.

πρὶν μὲν γὰρ Πριάμοιο πόλιν μέροπτες ἄνθρωποι  
There was a time when mortal men would speak of the city  
πάντες μυθέσκοντο πολύχρυσον πολύχαλκον:  
of Priam as a place with much gold and much bronze. But now  
νῦν δὲ δὴ ἐξαπόλωλε δόμων κειμήλια καλά,  
the lovely treasures that lay away in our houses have vanished,  
πολλὰ δὲ δὴ Φρυγίην καὶ Μηονίην ἐρατεινὴν  
and many possessions have been sold and gone into Phrygia  
κτήματα περνάμεν' ἴκει, ἐπεὶ μέγας ὠδύσατο Ζεὺς.  
and into Maionia the lovely, when great Zeus was angry.



## WEAVING

καλά  
wool: εἴρια 1  
καλοῖς  
baskets: κανέοισιν 1

καλά  
wool: εἴρια 1  
3.388

Aphrodite appears to Helen, like to an old woman wool-comber.

χειρὶ δὲ νεκταρέου ἔανοῦ ἐτίναξε λαβοῦσα,  
She laid her hand upon the robe immortal, and shook it,  
γρηῖ δὲ μιν εἰκυῖα παλαιγενεῖ προσέειπεν  
and spoke to her, likening herself to an aged woman,  
εἰροκόμῳ, ἣ οἱ Λακεδαίμονι ναιετοῶσῃ  
a wool-dresser who when she was living in Lakedaimon  
ἤσκειν εἴρια καλά, μάλιστα δὲ μιν φιλέεσκε:  
made beautiful things out of wool, and loved her beyond all others.

καλοῖς  
baskets: κανέοισιν 1  
9.217

Patroclus distributes bread for the guests. Criteria of beauty: positive *xenia* of Achilles.

αὐτὰρ ἐπεὶ ῥ' ὤπτησε καὶ εἰν ἔλεοῖσιν ἔχευε,  
Then when he had roasted all, and spread the food on the platters,  
Πάτροκλος μὲν σῖτον ἔλων ἐπένειμε τραπέζῃ  
Patroklos took the bread and set it out on a table  
καλοῖς ἐν κανέοισιν, αὐτὰρ κρέα νείμεν Ἀχιλλεύς.  
in fair baskets, while Achilleus served the meats.

## POETRY AND SONG

καλὸν  
paeon to Apollo: παιήονα 1  
καλῆ + περικαλλέος  
voice: ὄπι 1  
φόρμιγγος: 1

καλὸν  
paeon to Apollo: παιήονα 1  
1.473

The Achaians attempt to appease Apollo by singing the beautiful paean. Criteria of beauty: the song produces *terpsis* in the heart of the god.

οἱ δὲ πανημέριοι μολπῇ θεὸν ἰλάσκοντο  
All day long they propitiated the god with singing,  
καλὸν ἀεῖδοντες παιήονα κούροι Ἀχαιῶν  
chanting a splendid hymn to Apollo, these young Achaians,  
μέλποντες ἐκάεργον: ὃ δὲ φρένα τέρπετ' ἀκούων.  
singing to the one who works from afar, who listened in gladness.

καλή  
voice: ὅπι 1  
περικαλλέος  
lyre: φόρμιγγος 1  
1.603 and 604

At the banquet of the gods: the voice of the Muses and the lyre of Apollo.

ὥς τότε μὲν πρόπαν ἦμαρ ἐς ἠέλιον καταδύντα  
Thus thereafter the whole day long until the sun went under  
δαίνυντ', οὐδέ τι θυμὸς ἐδεύετο δαιτὸς εἴσης,  
they feasted, nor was anyone's hunger denied a fair portion,  
οὐ μὲν φόρμιγγος περικαλλέος ἦν ἔχ' Ἀπόλλων,  
nor denied the beautifully wrought lyre in the hands of Apollo  
Μουσάων θ' αἰ̄ ἄειδον ἀμειβόμεναι ὅπι καλή.  
nor the antiphonal sweet sound of the Muses singing.

## HUMAN BODY

EPITHETS

καλὸν

Agamemnon 1

καλή

Καστιάνειρα, ῥοδοδάκτυλος Ἥως. Πολυδώρη, Πολυμήλη, Κλεοπάτρη 5

κάλλιστον / κάλλιστος

Nireus, Ganymede 2

κάλλισται

women offered by Agamemnon to Achilles 2

FORM

καλὸν

form: εἶδος of Paris 1

καλὰ

SKIN + WOUNDING

skin: χροά 4

FACE

face: πρόσωπα 1

κάλ'

ANKLES + WOUNDING

ankles: σφυρά 1

EYES

eyes: ὄμματα 1

BEAUTY + EROS

κάλλος / κάλλει / κάλλεος

Paris, Bellerophon, women of Lesbos, daughter of Agamemnon, Hippodameia, Ganymede 7

EPITHETS

καλὸν

epithet: Agamemnon 1

3.169

Teichoscopia: Priam to Helen, asking about Agamemnon. Criteria of beauty: mimetic likeness: βασιλῆϊ γὰρ ἀνδρὶ ἔοικε.

ἦτοι μὲν κεφαλῆ καὶ μείζονες ἄλλοι ἔασι,  
Though in truth there are others taller by a head than he is,  
καλὸν δ' οὐτῶ ἐγὼν οὐ πῶ ἴδον ὀφθαλμοῖσιν,  
yet these eyes have never yet looked on a man so splendid

οὐδ' οὕτω γεραρόν: βασιλῆϊ γὰρ ἀνδρὶ ἔοικε.  
nor so lordly as this: such a man might well be royal.'

καλή

epithet: Καστιάνειρα 1

8.305

Divine models human / human models divine beauty.

τόν ῥ' ἐξ Αἰσύμηθεν ὀπυιομένη τέκε μήτηρ  
Gorgythion whose mother was lovely Kastianeira,  
καλή Καστιάνειρα δέμας ἐϊκυῖα θεῆσι.  
Priam's bride from Aisyme, with the form of a goddess:

epithet: ῥοδοδάκτυλος Ἥως 1

9.707

Diomedes to Agamemnon: sleep now and at dawn attack.

αὐτὰρ ἐπεὶ κε φανῆ καλή ῥοδοδάκτυλος Ἥως,  
But when the lovely dawn shows forth with rose fingers, Atreides,  
καρπαλίμως πρὸ νεῶν ἐχέμεν λαόν τε καὶ ἵππους  
rapidly form before our ships both people and horses  
ὀτρύνων, καὶ δ' αὐτὸς ἐνὶ πρῶτοισι μάχεσθαι.  
stirring them on, and yourself be ready to fight in the foremost.'

epithet: Πολυδῶρη 1

16.175

Achilles arming the Myrmidons: one of the leaders, Menesthus, son of beautiful Polydora.

ὄν τέκε Πηλῆος θυγάτηρ καλή Πολυδῶρη  
born of the daughter of Peleus, Polydore the lovely,  
Σπερχειῷ ἀκάμαντι γυνὴ θεῷ εὐνηθεῖσα,  
to unremitting Spercheios, when a woman lay with an immortal;

epithet: Πολυμήλη 1

16.180

Achilles arming the Myrmidons: another of the leaders, Eudorus, son of Polymele, beautiful in the dance.  
With χορῶ: compare the *chorus* on the shield of Achilles.

τῆς δ' ἐτέρης Εὐδωρος ἀρήϊος ἡγεμόνευε  
The next battalion was led by warlike Eudoros, a maiden's  
παρθένιος, τὸν ἔτικτε χορῶ καλή Πολυμήλη  
child, born to one lovely in the dance, Polymele,  
Φύλαντος θυγάτηρ:  
daughter of Phylas;

epithet: Κλεοπάτρη 1

9.556

Phoenix' example of Meleager to Achilles.

ἀλλ' ὅτε δὴ Μελέαγρον ἔδου χόλος, ὅς τε καὶ ἄλλων  
But when the anger came upon Meleagros, such anger

οιδάνει ἐν στήθεσσι νόον πύκα περ φρονεόντων,  
as wells in the hearts of others also, though their minds are careful,  
ἦτοι ὁ μητρὶ φίλῃ Ἀλθαίῃ χυόμενος κῆρ  
he, in the wrath of his heart against his own mother, Althaia,  
κεῖτο παρὰ μνηστῆ ἄλόχῳ καλῇ Κλεοπάτρῃ  
lay apart with his wedded bride, Kleopatra the lovely,

κάλλιστον / κάλλιστος  
epithet: Nireus 1  
2. 673

Catalogue of ships: most beautiful of those at Troy after Achilles. Note the repetition of his name at the beginning of the line.

Νιρεὺς αὖ Σύμηθεν ἄγε τρεῖς νῆας εἴσας  
Nireus from Syme led three balanced vessels,  
Νιρεὺς Ἀγλαΐης υἱὸς Χαρόποιό τ' ἄνακτος  
Nireus son of Aglaia and the king Charoros,  
Νιρεὺς, ὃς κάλλιστος ἀνὴρ ὑπὸ Ἴλιον ἦλθε  
Nireus, the most beautiful man who came beneath Ilion  
τῶν ἄλλων Δαναῶν μετ' ἀμύμονα Πηλεΐωνα:  
beyond the rest of the Danaans next after perfect Achilleus.

epithet: Ganymede 1  
20.233

Τρωὸς δ' αὖ τρεῖς παῖδες ἀμύμονες ἐξεγένοντο  
and to Tros in turn there were born three sons unfaulted,  
Ἴλος τ' Ἀσσάρακος τε καὶ ἀντίθεος Γανυμήδης,  
Ilos and Assarakos and godlike Ganymedes  
ὃς δὴ κάλλιστος γένετο θνητῶν ἀνθρώπων:  
who was the loveliest born of the race of mortals

κάλλισται  
epithet: Trojan women 1  
9.140

Trojan women offered by Agamemnon to Achilles, most beautiful after Argive Helen

εἰ δέ κεν αὖτε  
if hereafter  
ἄστῳ μέγα Πριάμοιο θεοὶ δώσω' ἀλαπάξαι,  
the gods grant that we storm and sack the great city of Priam,  
νῆα ἄλις χρυσοῦ καὶ χαλκοῦ νηησάσθω  
let him go to his ship and load it deep as he pleases  
εἰσελθῶν, ὅτε κεν δατεώμεθα λῆϊδ' Ἀχαιοί,  
with gold and bronze, when we Achaians divide the war spoils,  
Τρωϊάδας δὲ γυναῖκας ἐείκοσιν αὐτὸς ἐλέσθω,  
and let him choose for himself twenty of the Trojan women  
αἱ κε μετ' Ἀργεῖην Ἑλένην κάλλισται ἔωσιν.  
who are the loveliest of all after Helen of Argos.

epithet: Trojan women 2  
9.282

εἰ δὲ κεν αὖτε  
if hereafter

ἄστῳ μέγα Πριάμοιο θεοὶ δώσωσ' ἀλαπάξαι,  
the gods grant that we storm and sack the great city of Priam,  
νῆα ἄλις χρυσοῦ καὶ χαλκοῦ νηήσασθαι  
let him go to his ship and load it deep as he pleases  
εἰσελθῶν, ὅτε κεν δατεώμεθα ληϊδ' Ἀχαιοί,  
with gold and bronze, when we Achaians divide the war spoils,  
Τρωϊάδας δὲ γυναῖκας εἰκοσὶν αὐτὸς ἐλέσθαι,  
and let him choose for himself twenty of the Trojan women  
αἷ κε μετ' Ἀργεῖην Ἑλένην **κάλλιστα** ἔωσιν.  
who are the **loveliest** of all after Helen of Argos.

FORM

**καλὸν**

form: εἶδος 1

3.44

Paris: vs. martial virtues. Hector to Paris: of Greeks' blame that the Trojans' forefighter is best because of his form, but not his force or strength.

ἦ που καγχαλώωσι κάρη κομόωντες Ἀχαιοὶ  
Surely now the flowing-haired Achaians laugh at us,  
φάντες ἀριστήα πρόμον ἔμμεναι, οὐνεκα **καλὸν**  
thinking you are our bravest champion, only because your  
**εἶδος** ἔπ', ἀλλ' οὐκ ἔστι βίη φρεσὶν οὐδὲ τις ἀλκή.  
looks are handsome, but there is no strength in your heart, no courage.

SKIN + WOUNDING

skin: χροά 4

5.354

Diomedes routing Aphrodite whom Iris leads from battle, suffering from pain of having been wounded by him.

τὴν μὲν ἄρ' Ἴρις ἐλοῦσα ποδῆνεμος ἔξαγ' ὀμίλου  
and Iris wind-footed took her by the hand and led her away  
ἀχθομένην ὀδύνησι, μελαίνετο δὲ χροά **καλὸν**.  
from the battle, her **lovely** skin blood-darkened, wounded and suffering.

5.858

Diomedes vs. Ares: Athena thrusts the spear into the belly and pulls it out again.

τῇ ρά μιν οὔτα τυχῶν, διὰ δὲ χροά **καλὸν** ἔδαψεν,  
Picking this place she stabbed and driving it deep in the **fair** flesh  
ἐκ δὲ δόρυ σπάσεν αὐτίς:  
wrenched the spear out again.

21. 398

Strife of the gods, following Achilles vs. Scamander and Xanthus: Ares to Athena, recalling when she moved Diomedes to wound him.

ἦ οὐ μέμνη ὅτε Τυδείδην Διομήδε' ἀνήκας  
Do you not remember how you set on Diomedes, Tydeus  
οὐτάμεναι, αὐτὴ δὲ πανόψιον ἔγχος ἐλοῦσα  
son, to spear me, and yourself laying hold of the far-seen pike  
ἰθὺς ἐμεῦ ὤσας, διὰ δὲ χροῖα **καλὸν** ἔδαψας;  
pushed it straight into me and tore my skin **in its beauty**.

11.352

Diomedes + Odysseus vs. Hector: Diomedes hurls his spear at Hector's helmet, but bronze is driven back by bronze.

ἦ ῥα, καὶ ἀμπεπαλῶν προῖει δολιχόσκιον ἔγχος  
So he spoke, and balanced the spear far-shadowed, and threw it  
καὶ βάλεν, οὐδ' ἀφάμαρτε πιτυσκόμενος κεφαλῆφιν,  
aiming at the head, and struck against his mark, nor missed it,  
ἄκρην κὰκ κόρυθα: πλάγχθη δ' ἀπὸ χαλκόφι χαλκός,  
at the high peak of the helm, but the bronze from the bronze was driven  
οὐδ' ἴκετο **χροῖα καλόν**: ἐρύκακε γὰρ τρυφάλεια  
back, nor reached his **shining skin**, the helmet guarded it,

**καλὰ**

FACE

face: πρόσωπα 1

19.285

Briseis mourning Patroclus. The goddess Aphrodite as model female beauty.

Βρισηῖς δ' ἄρ' ἔπειτ' ἰκέλη χρυσέη Ἀφροδίτῃ  
And now, in the likeness of golden Aphrodite, Briseis  
ὡς ἴδε Πάτροκλον δεδαϊγμένον ὀξεῖ χαλκῷ,  
when she saw Patroklos lying torn with sharp bronze, folding  
ἀμφ' αὐτῷ χυμένη λίγ' ἐκώκυε, χερσὶ δ' ἄμυσσε  
him in her arms cried shrilly above him and with her hands tore  
στήθεά τ' ἠδ' ἀπαλὴν δειρὴν ἰδὲ **καλὰ** πρόσωπα  
at her breasts and her soft throat and her beautiful forehead.

**κάλ'**

ANKLES + WOUNDING

ankles: σφυρὰ 1

4.147

Of Menelaus: blood likened to ivory dyed scarlet - bodily beauty likened to a work of art and craft.

ὡς δ' ὅτε τίς τ' ἐλέφαντα γυνὴ φοίνικι μίηνῃ  
As when some Maionian woman or Karian with purple  
Μηρονίς ἢ ἐ Κάειρα παρήϊον ἔμμεναι ἵππων\*:  
colours ivory, to make it a cheek piece for horses;  
κεῖται δ' ἐν θαλάμῳ, πολέες τέ μιν ἠρήσαντο  
it lies away in an inner room, and many a rider  
ἵππηες φορέειν: βασιλῆϊ δὲ κεῖται ἀγαλμα,  
longs to have it, but it is laid up to be a king's treasure,  
ἀμφότερον κόσμος θ' ἵππῳ ἐλατήρι\* τε κῦδος:  
two things, to be the beauty of the horse, the pride of the horseman:

τοῖοι τοι Μενέλαε μίανθην αἵματι μηροὶ  
so, Menelaos, your shapely thighs were stained with the colour  
εὐφυέες κνήμαί τε ἰδὲ σφυρὰ κάλ' ὑπένερθε.  
of blood, and your legs also and the ankles beneath them.

EYES  
eyes: ὄμματα 1  
23.66

Patroclus' eyes in a dream of Achilles. After dragging Hector and refusing to wash the gore before a meal at Agamemnon's tent, A sleeps lying on beach.

ἦλθε δ' ἐπὶ ψυχῇ Πατροκλήρος δειλοῖο  
and there appeared to him the ghost of unhappy Patroklos,  
πάντ' αὐτῷ μέγεθός τε καὶ ὄμματα κάλ' εἰκυῖα  
all in his likeness for stature, and the lovely eyes, and voice,  
καὶ φωνήν, καὶ τοῖα περὶ χροῖ εἴματα ἔστο:  
and wore such clothing as Patroklos had worn on his body.

BEAUTY + EROS  
κάλλος / κάλλει / κάλλεος  
epithet: Paris 1  
3.392

Paris. Aphrodite calls Helen to where Paris waits on the inlaid bed, looking not like warrior, but one going to or just ceased from a dance.

κεῖνος ὃ γ' ἐν θαλάμῳ καὶ δινωτοῖσι λέχεσσι  
He is in his chamber now, in the bed with its circled pattern,  
κάλλει τε στίλβων καὶ εἴμασιν: οὐδέ κε φαίης  
shining in his raiment and his own beauty; you would not think  
ἀνδρὶ μαχεσσάμενον τόν γ' ἐλθεῖν, ἀλλὰ χορὸν δέ  
that he came from fighting against a man; you would think he was going  
ἔρχεσθ', ἢ ἐ χοροῖο νέον λήγοντα καθίζειν.  
rather to a dance, or rested and had been dancing lately.'

epithet: Bellerophon 1  
6.156

τῷ δὲ θεοὶ κάλλός τε καὶ ἠνορέην ἐρατεινὴν  
To Bellerophon the gods granted beauty and desirable  
ᾧπασαν: αὐτὰρ οἱ Προῖτος κάκ' ἐμήσατο θυμῷ,  
manhood; but Proitos in anger devised evil things against him,

epithet: Women of Lesbos 1  
9.130

Agamemnon offers Achilles seven Lesbian women who defeat the races of women: beauty as area of female contest.

δώσω δ' ἑπτὰ γυναῖκας ἀμύμονα ἔργα ἰδυίας  
I will give him seven women of Lesbos, the work of whose hands is

Λεσβίδας, ἃς ὅτε Λέσβον εὐκτιμένην ἔλεν αὐτὸς  
blameless, whom when he himself captured strong-founded Lesbos  
ἐξελόμην, αἷ κάλλει ἐνίκων φύλα γυναικῶν.  
I chose, and who in their beauty surpassed the races of women.

epithet: Women of Lesbos 2

9.272

δώσει δ' ἑπτὰ γυναῖκας ἀμύμονα ἔργα ἰδυίας  
He will give you seven women of Lesbos, the work of whose hands  
Λεσβίδας, ἃς ὅτε Λέσβον εὐκτιμένην ἔλες αὐτὸς  
is blameless, whom when you yourself captured strong-founded Lesbos  
ἐξέλεθ', αἷ τότε κάλλει ἐνίκων φύλα γυναικῶν.  
he chose, and who in their beauty surpassed the races of women.

epithet: Agamemnon's daughter 1

9.389

Achilles refuses to marry Agamemnon's daughter: beauty as area of female contest and linked with weaving.

κούρην δ' οὐ γαμέω Ἀγαμέμνονος Ἀτρεΐδαο,  
Nor will I marry a daughter of Atreus' son, Agamemnon,  
οὐδ' εἰ χρυσεῖη Ἀφροδίτη κάλλος ἐρίζοι,  
not if she challenged Aphrodite the golden for loveliness,  
ἔργα δ' Ἀθηναίῃ γλαυκῶπιδι ἰσοφαρίζοι:  
not if she matched the work of her hands with grey-eyed Athene;

epithet: Hippodameia 1

13.432

Hippodameia: link of erotic beauty and weaving.

τὴν περι κῆρι φίλησε πατὴρ καὶ πότνια μήτηρ  
dear to the hearts of her father and the lady her mother  
ἐν μεγάρω: πᾶσαν γὰρ ὁμηλικίην ἐκέκαστο  
in the great house, since she surpassed all the girls of her own age  
κάλλει καὶ ἔργοισιν ἰδὲ φρεσί: τοῦνεκα καὶ μιν  
for beauty and accomplishments and wit; for which reason  
γῆμεν ἀνὴρ ὤριστος ἐνὶ Τροίῃ εὐρείῃ:

epithet: Ganymede 1

20.233 and 235

Ganymede snatched up to be cup-bearer of Zeus.

ὃς δὴ κάλλιστος γένετο θνητῶν ἀνθρώπων:  
who was the loveliest born of the race of mortals, and therefore  
τὸν καὶ ἀνηρεΐψαντο θεοὶ Διὶ οἰνοχοεῦειν  
he gods caught him away to themselves, to be Zeus' wine-pourer,  
κάλλεος εἵνεκα οἷο ἴν' ἀθανάτοισι μετεῖη.  
for the sake of his beauty, so he might be among the immortals.



## NATURE

καλά  
groves: ἄλσρα  
κάλλιστον / κάλλιστος  
water: ὕδωρ  
καλῶ  
star: ἀστέρι  
καλῆσι  
streams of water: ῥοῆσι,  
καλῆ  
plane-tree: πλατανίστω

καλά  
groves: ἄλσρα 1  
20.8

Zeus summons gods to council: all rivers come, except Ocean, and all nymphs.

οὔτε τις οὖν ποταμῶν ἀπέην νόσφ' Ὀκεανοῖο,  
There was no river who was not there, except only Ocean,  
οὔτ' ἄρα νυμφάων αἴ τ' ἄλσρα καλά νέμονται  
there was not any one of the nymphs who live in the lovely  
καὶ πηγὰς ποταμῶν καὶ πίσσα ποιήεντα.<sup>71</sup>  
groves, and the springs of rivers and grass of the meadows, who came not.

κάλλιστον / κάλλιστος  
water: ὕδωρ 1  
2.850

Catalogue of the Trojans.

αὐτὰρ Πυραΐχμης ἄγε Παίονας ἀγκυλοτόξους  
Pyraichmes in turn led the Paionians with their curved bows,  
τηλόθεν ἐξ Ἄμυδῶνος ἀπ' Ἄξιοῦ εὐρὺ ρέοντος,  
from Amydon far away and the broad stream of Axios,  
Ἄξιοῦ οὐ κάλλιστον ὕδωρ ἐπικίδναται αἴαν.  
Axios, whose stream on all earth is the loveliest water.

καλῶ  
star: ἀστέρι 1  
6.401

Simile of Astyanax. Criteria of beauty: belovedness: ἀγαπητόν.

ἦ οἱ ἔπειτ' ἦντησ', ἅμα δ' ἀμφίπολος κίεν αὐτῇ  
She came to him there, and beside her went an attendant carrying  
παῖδ' ἐπὶ κόλπῳ ἔχουσ' ἀταλάφρονα νήπιον αὐτως  
the boy in the fold of her bosom, a little child, only a baby,  
Ἐκτορίδην ἀγαπητόν ἀλίγκιον ἀστέρι καλῶ,  
Hektor's son, the admired, beautiful as a star shining,  
τόν ῥ' Ἐκτωρ καλέεσκε Σκαμάνδριον, αὐτὰρ οἱ ἄλλοι  
whom Hektor called Skamandrios, but all of the others  
Ἄστυάνακτ'  
Astyanax--lord of the city;

καλῆσι  
streams of water: ὕδατος ... ῥοῆσι 1  
16.229

Achilles cleaning his cup: he alone drinks from it and pours from it only to Zeus.

ἔνθα δὲ οἱ δέπας ἔσκε τετυγμένον, οὐδέ τις ἄλλος  
Inside this lay a wrought goblet, nor did any other  
οὔτ' ἀνδρῶν πίνεσκεν ἀπ' αὐτοῦ αἶθοπα οἶνον,  
man drink the shining wine from it nor did Achilleus  
οὔτέ τ' ἐω σπένδεσκε θεῶν, ὅτε μὴ Διὶ πατρί.  
pour from it to any other god, but only Zeus father.  
τό ῥα τότε' ἐκ χηλοῖο λαβὼν ἐκάθηρε θεεῖω  
He took this now out of the chest, and cleaned it with sulphur  
πρῶτον, ἔπειτα δ' ἔνιψ' ὕδατος καλῆσι ῥοῆσι,  
first, and afterwards washed it out in bright-running of water,

καλῆ  
plane-tree: πλατανίστω 1  
2.307

A portent at Aulis during the offering of hecatombs.

χθιζά τε καὶ πρωῒζ' ὄτ' ἐς Αὐλίδᾳ νῆες Ἀχαιῶν  
yesterday and before, at Aulis, when the ships of the Achaians  
ἤγερέθοντο κακὰ Πριάμῳ καὶ Τρωσὶ φέρουσαι,  
were gathered bringing disaster to the Trojans and Priam,  
ἡμεῖς δ' ἀμφὶ περὶ κρήνην ἱερούς κατὰ βωμοῦς  
and we beside a spring and upon the sacred altars  
ἔρδομεν ἀθανάτοισι τελεήσας ἐκατόμβας  
were accomplishing complete hecatombs to the immortals  
καλῆ ὑπὸ πλατανίστῳ ὅθεν ῥέεν ἀγλαὸν ὕδωρ:  
under a fair plane tree whence ran the shining of water.  
ἔνθ' ἐφάνη μέγα σῆμα: δράκων ἐπὶ νῶτα δαφνοῖος  
There appeared a great sign; a snake, his back blood-mottled,

## CONDUCT

καλόν  
distress whoever distresses me: κήδειν ὅς κ' ἐμέ κήδη 1  
negated: overweening boasting: ὑπέρβιον εὐχετάσθαι 1  
listen to speaker in assembly: ἐσταότος ἀκούειν 1  
negated: for one older and more knowledgeable to begin speaking 1  
καλά  
negated: keep anger in your *thumos* when your people are dying 1  
gods joining battle 1  
gods give up war strength 1

καλόν

distress whoever distresses me: κήδειν ὅς κ' ἐμέ κήδη 1

9.615

Achilles to Phoenix: loyalty and sharing among the *philoí*. Compare 608: φρονέω δὲ τετιμῆσθαι Διὸς αἴση.

μή μοι σύγχει θυμὸν ὀδυρόμενος καὶ ἀχεύων  
Stop confusing my heart with lamentation and sorrow  
Ἀτρείδῃ ἥρωϊ φέρων χάριν: οὐδέ τί σε χρῆ  
for the favour of great Atreides. It does not become you  
τὸν φιλέειν, ἵνα μή μοι ἀπέχθῃαι φιλέοντι.  
to love this man, for fear you turn hateful to me, who love you.  
καλόν τοι σὺν ἐμοὶ τὸν κήδειν ὅς κ' ἐμέ κήδη:  
It should be your pride with me to hurt whoever shall hurt me.  
ἴσον ἐμοὶ βασίλευε καὶ ἡμισυ μείρεο τιμῆς.  
Be king equally with me; take half of my honour.

17.19

overweening boasting: ὑπέρβιον εὐχετάσθαι 1

Patroclus to Menelaus: yield, lest I rob you of life. Menelaus: overweening boasting is not beautiful.

Ζεῦ πάτερ οὐ μὲν καλόν ὑπέρβιον εὐχετάσθαι  
'Father Zeus, it is not well for the proud man to glory.

19.79

listen to speaker in assembly: ἑσταότος ἀκούειν 1

After Achilles renounces his wrath, Agamemnon advocates attentive listening.

ὦ φίλοι ἥρωες Δαναοὶ θεράπροντες Ἄρηος  
'Fighting men and friends, o Danaans, henchmen of Ares:  
ἑσταότος μὲν καλόν ἀκούειν, οὐδὲ ἔοικεν  
it is well to listen to the speaker, it is not becoming  
ὑββάλλειν:  
to break in on him.

21.440

negated: for one older and more knowledgeable to begin speaking 1

Poseidon to Apollo, directing him to speak first.

ἄρχε: σὺ γὰρ γενεῆφι νεώτερος: οὐ γὰρ ἔμοιγε  
Begin, you; you are younger born than I; it is not well  
καλόν, ἐπεὶ πρότερος γενόμεν καὶ πλείονα οἶδα.  
for me to, since I am elder born than you, and know more.

καλά

negated: put anger in *thumos* when your people are dying 1

6.326

Hector blaming Paris: in his beautiful house, built by best Trojan carpenters, busy with his exceedingly beautiful armor, while Helen orders the servant women's glorious handiwork: not καλά to put this anger in your *thumos*, since people are perishing around the city.

Ἔκτωρ δὲ πρὸς δῶματ' Ἀλεξάνδροιο βεβήκει  
 But Hektor went away to the house of Alexandros,  
 καλὰ, τὰ ῥ' αὐτὸς ἔτευξε σὺν ἀνδράσιν οἳ τότε ἄριστοι  
 a splendid place he had built himself, with the men who at that time  
 ἦσαν ἐνὶ Τροίῃ ἐριβώλακι τέκτονες ἄνδρες,  
 were the best men for craftsmanship in the generous Troad,  
 οἳ οἱ ἐποίησαν θάλαμον καὶ δῶμα\* καὶ αὐλήν  
 who had made him a sleeping room and a hall and a courtyard  
 ἐγγύθι τε Πριάμοιο καὶ Ἔκτορος ἐν πόλει ἄκρῃ.  
 near the houses of Hektor and Priam, on the peak of the citadel.  
 ἐνθ' Ἔκτωρ εἰσῆλθε Διὶ φίλος, ἐν δ' ἄρα χειρὶ  
 There entered Hektor beloved of Zeus, in his hand holding  
 ἔγχος ἔχ' ἐνδεκάπηχου: πάροιθε\* δὲ λάμπετο δουρὸς  
 the eleven-cubit-long spear, whose shaft was tipped with a shining  
 αἰχμὴ χαλκεῖη, περι δὲ χρύσεος θέε πόρκης\*.  
 bronze spearhead, and a ring of gold was hooped to hold it.  
 τὸν δ' εὖρ' ἐν θαλάμῳ περικαλλέα τεύχε' ἔποντα\*  
 He found the man in his chamber busy with his splendid armour,  
 ἀσπίδα καὶ θώρηκα\*, καὶ ἀγκύλα τόξ' ἀφώωντα:  
 the corselet and the shield, and turning in his hands the curved bow,  
 Ἀργεῖη δ' Ἑλένη μετ' ἄρα δμῶνισι γυναιξίν  
 while Helen of Argos was sitting among her attendant women  
 ἦστο καὶ ἀμφιπόλοισι περικλυτὰ ἔργα κέλευε.  
 directing the magnificent work done by her handmaidens.  
 τὸν δ' Ἔκτωρ νείκεσεν ἰδὼν αἰσχροῖς ἐπέεσσι:  
 But Hektor saw him, and in words of shame he rebuked him:  
 δαιμόνι' οὐ μὲν καλὰ χόλον τόνδ' ἔνθεο θυμῷ,  
 'Strange man! It is not fair to keep in your heart this coldness.  
 λαοὶ μὲν φθινύθουσι περὶ πτόλιν αἰπύ τε τεῖχος  
 The people are dying around the city and around the steep wall  
 μαρνάμενοι:  
 as they fight hard;

8.400

gods joining battle

Zeus to Iris at seeing Hera and Athena arming: turn them back.

οὐ γὰρ καλὰ συνοισόμεθα πτόλεμόνδε.  
 since we would close in fighting thus that would be unseemly.

13.116

gods give up war strength 1

Poseidon rousing the Greeks: if Agamemnon's dishonor of Achilles is the cause of the Trojans' advance, let us heal it quickly and fight, since you are the best among the Achaeans.

ἀλλ' εἰ δὴ καὶ πάμπαν ἐτήτυμον αἰτιός ἐστιν  
 Yet even though it be utterly true that the son of Atreus  
 ἦρωσ Ἀτρεΐδης εὐρὺ κρείων Ἀγαμέμνων  
 the hero wide-powerful Agamemnon is guilty  
 οὐνεκ' ἀπητίμησε ποδώκεα Πηλεΐωνα,

because he did dishonour to Peleus' son, the swift-footed,  
 ήμέας γ' οὐ πως ἔστι μεθιέμεναι πολέμοιο.  
 still there is no way for us now to hang back from the fighting.  
 ἀλλ' ἀκεώμεθα' θάσσον: ἀκεσταί τοι φρένες ἔσθλων<sup>++</sup>.  
 No, sooner let us heal it, for the hearts of great men can be healed.  
 ὑμεῖς δ' οὐκ ἔτι καλὰ μεθίετε θούριδος ἀλκῆς  
 But you can no longer in honour give way from your fighting valour  
 πάντες ἄριστοι ἐόντες ἀνά στρατόν.  
 being all the best men along the host.

## ACHILLES' ARISTEIA AND THE RESORATION OF XENIA WITH PRIAM

### ARMING

#### καλὸν

skin: χροά 1

sword: φάσγανον 1

tunic: χιτώνα 1

#### καλὰ

sandals: πέδιλα 4

armor: τεύχεα 9 + ἔντεα 3

blades: φάσγανα 1

chariot: ἄρματα 1

#### κάλ'

armor: τεύχεα 1

#### καλοὶ

chariots: δίφροι 1

#### καλῆν

shield of Agamemnon: ἀσπίδα 1

shield of Sarpedon: ἀσπίδα 1

axe: ἀξίνην 1

#### καλάς

greaves: κνημίδας 2

#### καλῆσιν

battlements: ἐπάλξεσιν 1

#### καλλίστους

horses of Resus: ἵππους 1

#### καλὸν

skin: χροά 1

sword: φάσγανον 1

23.805 and 808

Achilles sets out the armor of Sarpedon as a prize for a duel and offers the Thracian sword he took as prize for first blood: metal: silver-studded, ἀργυρόηλον.

ὀππότερός κε φθῆσιν ὀρεξάμενος χροά καλόν,  
 who is first of the two to get in a stroke at the other's fair body,  
 ψαύση δ' ἐνδίνων διά τ' ἔντεα καὶ μέλαν αἶμα,  
 to that man I will give this magnificent silver-nailed  
 τῷ μὲν ἐγὼ δώσω τόδε φάσγανον ἀργυρόηλον

to that man I will give this magnificent silver-nailed  
καλὸν Ἐρηϊκίον, τὸ μὲν Ἀστεροπαῖον ἀπηύρων:  
sword of Thrace I stripped from the body of Asteropaios.

καλὸν

tunic: χιτῶνα 1

2.43

καλὰ

sandals: πέδιλα 4

2.44

Agamemenon put on his tunic. Compare the diction of the veil in the “arming of Hera.” Criteria of beauty: newly-woven, νηγάτεον.

ἔγρετο δ' ἐξ ὕπνου, θεῖή δέ μιν ἀμφέχυτ' ὀμφή:  
Agamemnon awoke from sleep, the divine voice drifting  
ἔζετο δ' ὀρθωθείς, μαλακὸν δ' ἔνδυνε χιτῶνα  
around him. He sat upright and put on his tunic,  
καλὸν νηγάτεον, περι δὲ μέγα βάλλετο φᾶρος:  
beautiful, fresh woven, and threw the great mantle over it.  
ποσσί δ' ὑπὸ λιπαροῖσιν ἐδήσατο καλὰ πέδιλα,  
Underneath his shining feet he bound the fair sandals  
ἔζετο δ' ὀρθωθείς, μαλακὸν δ' ἔνδυνε χιτῶνα  
around him. He sat upright and put on his tunic,  
καλὸν νηγάτεον, περι δὲ μέγα βάλλετο φᾶρος\*:  
beautiful, fresh woven, and threw the great mantle over it.  
ποσσί δ' ὑπὸ λιπαροῖσιν ἐδήσατο καλὰ πέδιλα,  
Underneath his shining feet he bound the fair sandals

10.22

Agamemnon arming.

ὀρθωθείς δ' ἔνδυνε περι στήθεσσι χιτῶνα,  
He stood upright, and slipped the tunic upon his body,  
ποσσί δ' ὑπὸ λιπαροῖσιν ἐδήσατο καλὰ πέδιλα,  
and underneath his shining feet he bound the fair sandals,

10.132

Nestor arming.

ὥς εἰπὼν ἔνδυνε περι στήθεσσι χιτῶνα,  
With this speech, he slipped the tunic upon his body  
ποσσί δ' ὑπὸ λιπαροῖσιν ἐδήσατο καλὰ πέδιλα,  
and underneath his shining feet he bound the fair sandals,

24.340

Hermes equipping himself, responding to Zeus' order to guide Priam. Criteria of beauty: immortality, ἀμβρόσια, gold metal, χρύσεια.

αὐτίκ' ἔπειθ' ὑπὸ ποσσὶν ἐδήσατο καλὰ πέδιλα  
Immediately he bound upon his feet the fair sandals  
ἀμβρόσια χρύσεια, τὰ μιν φέρον ἡμὲν ἐφ' ὑγρῆν

golden and immortal, that carried him over the water  
ἤδ' ἐπ' ἀπείρονα γαίαν ἅμα πνοιῆς ἀνέμοιο:  
as over the dry land of the main abreast of the wind's blast.

armor: τεύχεα + ἔντεα

τεύχεα 9

3.328

PUT ON ἐδύσετο τεύχεα καλά

Paris' armor, after the shaking of lots. Criteria of beauty: intricacy, ποικίλα.

οἱ μὲν ἐπειθ' ἴζοντο κατὰ στήχας, ἦχι ἐκάστω  
brilliant Alexandros, the lord of lovely-haired Helen.  
ἵπποι ἀερσίποδες καὶ ποικίλα τεύχε' ἔκειτο·  
the glittering armour of each was piled by his light-footed horses,  
αὐτὰρ ὃ γ' ἀμφ' ὤμοισιν ἐδύσετο τεύχεα καλά  
while one of them put about his shoulders his splendid armour,  
δῖος Ἀλέξανδρος Ἑλένης πόσις ἠΰκόμοιο.  
brilliant Alexandros, the lord of lovely-haired Helen.

5.621

not able to STRIP OFF οὐδ' ἄρ' ἔτ' ἄλλα δυνήσατο τεύχεα καλά ὤμοιν ἀφελέσθαι  
Ajax unable to strip armor, since he is pressed by missiles.

αὐτὰρ ὃ λάξ προσβὰς ἐκ νεκροῦ χάλκεον ἔγχος  
Setting his heel on the chest of the corpse he pulled out the brazen  
ἐσπάσαι· οὐδ' ἄρ' ἔτ' ἄλλα δυνήσατο τεύχεα καλά  
spear, yet could no longer strip the rest of the glorious  
ὤμοιν ἀφελέσθαι: ἐπείγετο γὰρ βελέεσσι.  
armour from his shoulders, since he was battered with spears thrown,

7.103

PUT ON κατεδύσετο τεύχεα καλά.

Menelaus arming to challenge "best of the Achaians"

ὥς ἄρα φωνήσας κατεδύσετο τεύχεα καλά.  
So he spoke, and began to put on his splendid armour.

11.110

STRIP OFF ἐσύλα τεύχεα καλά

Agamemnon rushing to strip the armor of Isus and Antiphus which he recognizes from when Achilles brought them from Ida.

σπερχόμενος δ' ἀπὸ τοῖν ἐσύλα τεύχεα καλά  
and in eager haste he stripped off from these their glorious armour  
γινώσκων: καὶ γὰρ σφε πάρος παρὰ νηυσὶ θοῆσιν  
which he knew; he had seen these two before by the fast ships  
εἶδεν, ὅτ' ἐξ Ἴδης ἄγαγεν πόδας ὠκύς Ἀχιλλεύς  
when Achilles of the swift feet had brought them in from Ida.

11.247

after STRIP OFF carry away: βῆ δὲ φέρων ἀν' ὄμιλον Ἀχαιῶν τεύχεα καλά

Agamemnon strips armor from Iphidamas.

δὴ τότε γ' Ἀτρεΐδης Ἀγαμέμνων ἐξενάριξε,  
Now Agamemnon, son of Atreus, stripped him and went back  
βῆ δὲ φέρων ἀν' ὄμιλον Ἀχαιῶν τεύχεα καλά.  
to the throng of the Achaians bearing the splendid armour.

13.241

PUT ON δύσεται τεύχεα καλά

Idomeneus arming.

Ἰδομενεὺς δ' ὅτε δὴ κλισίην εὐτυκτὸν ἴκανε  
Idomeneus, when he came back to his strong-built shelter,  
δύσεται τεύχεα καλά περὶ χροῖ, γέντο δὲ δοῦρε,  
drew his splendid armour over his body, and caught up two spears,

13. 510

not able to STRIP OFF οὐδ' ἄρ' ἔτ' ἄλλα δυνήσατο τεύχεα καλά ὤμοισιν ἀφελέσθαι

Aeneas vs. Idomeneus: Idomeneus hits Oenomaus, but cannot strip the armor from his shoulders since he is pressed by missiles..

Ἰδομενεὺς δ' ἐκ μὲν νέκυος δολιχόσκιον ἔγχος  
Idomeneus wrenched out the far-shadowing spear from his body  
ἐσπάσατ', οὐδ' ἄρ' ἔτ' ἄλλα δυνήσατο τεύχεα καλά  
but had no power to strip the rest of his splendid armour  
ὤμοισιν ἀφελέσθαι:  
away from his shoulders,

17.91

LEAVE BEHIND with Patroclus' body: λίπω κατά τεύχεα καλά

Menelaus, fearing blame for leaving behind Patroclus and the armor.

ὦ μοι ἐγὼν εἰ μὲν κε λίπω κατά τεύχεα καλά  
'Ah me; if I abandon here the magnificent armour,  
Πάτροκλόν θ', ὃς κεῖται ἐμῆς ἔνεκ' ἐνθάδε τιμῆς,  
and Patroklos, who has fallen here for the sake of my honour,  
μὴ τίς μοι Δαναῶν νεμεσῆσεται ὃς κεν ἴδῃται.  
shall not some one of the Danaans, seeing it, hold it against me?

17.760

FALL around trench: πολλὰ δὲ τεύχεα καλά πέσον

Last words of Book 17: as Hector and Aeneas attack, many pieces of Greek armor fall.

πολλὰ δὲ τεύχεα καλά πέσον περὶ τ' ἀμφὶ τε τάφρον  
Many fine pieces of armour littered the ground on both sides  
φευγόντων Δαναῶν: πολέμου δ' οὐ γίγνεται ἔρωή.  
of the ditch, as the Danaans fled. There was no check in the fighting.



ἔντεα 3 times

10.34

Agamemnon arming when found by Menelaus.

τὸν δ' εὖρ' ἀμφ' ὤμοισι τιθήμενον ἔντεα καλὰ

He found him putting the splendid armour about his shoulders

νηϊ πάρα πρύμνη: τῷ δ' ἀσπᾶσιος γένετ' ἐλθών.

beside the stern of his ship, and was welcomed as he came up to him.

10.472

Diomedes and Odysseus find Thracians sleeping with armor lying εὖ κατὰ κόσμον and τριστοιχί "in three rows"

οἱ δ' εὖδον καμάτῳ ἀδηκότες, ἔντεα δέ σφιν

These were asleep, worn out with weariness, and their armour

καλὰ παρ' αὐτοῖσι χθονὶ κέκλιτο εὖ κατὰ κόσμον

lay in splendour and good order on the ground beside them

τρिसτοιχί: παρὰ δέ σφιν ἐκάστῳ δίζυγες ἵπποι.

in three rows, and beside each man stood his team of horses.

11.755

Nestor recalls victory with gathering of enemies' armor.

ἔνθα Ζεὺς Πυλίοισι μέγα κράτος ἐγγυάλιξε:

Then Zeus gave huge power into the hands of the Pylians,

τόφρα γὰρ οὖν ἐπόμεσθα διὰ σπιδέος πεδίοιο

for we chased them on over the hollow plain, killing

κτείνοντές τ' αὐτοὺς ἀνά τ' ἔντεα καλὰ λέγοντες,

the men themselves, and picking up their magnificent armour

blades: φάσγανα 1

15.713

Greeks vs. Trojans beside the ship of Protesilaus.

πολλὰ δὲ φάσγανα καλὰ μελάνδετα κωπήεντα

swords were scattered along the ground, black-thonged, heavy-hilted,

ἄλλα μὲν ἐκ χειρῶν χαμάδις πέσον, ἄλλα δ' ἀπ' ὤμων

sometimes dropping from the hands, some glancing from shoulders

ἀνδρῶν μαρναμένων: ῥέε δ' αἶματι γαῖα μέλαινα.

of men as they fought, so the ground ran black with blood.

chariot: ἄρματα 1

23.533

The funeral games for Patroclus: Antilochus outstrips Menelaus, but Menelaus is close behind and would have passed him, with Meriones next, and the son of Admetus last.

υἱὸς δ' Ἀδμήτοιο πανύστατος ἦλυθεν ἄλλων

Last and behind them all came in the son of Admetos

ἔλκων ἄρματα καλὰ ἐλαύνων πρόσσοθεν ἵππους.

dragging his fine chariot and driving his horses before him,

κάλ'  
armor: τεύχεα 1  
3.89

Hector of Paris' offer to have Trojans and Greeks put aside their armor for a duel.

κέκλυτέ μευ Τρῶες καὶ εὐκνήμιδες Ἀχαιοὶ  
'Hear from me, Trojans and strong-greaved Achaians, the word  
μῦθον Ἀλεξάνδροιο, τοῦ εἴνεκα νεῖκος ὄρωρεν.  
of Alexandros, for whose sake this strife has arisen.  
ἄλλους μὲν κέλεται Τρῶας καὶ πάντας Ἀχαιοὺς  
He would have all the rest of the Trojans and all the Achaians  
τεύχεα κάλ' ἀποθέσθαι ἐπὶ χθονὶ πουλυβοτείρῃ,  
lay aside on the bountiful earth their splendid armour

καλοὶ  
chariots: δίφροι  
5.194

Pandarus answering Aeneas' urging to shoot arrow at Diomedes: I have no chariot, but eleven chariots remain in home of my father, Lycaon. I refused his order to bring them, trusting my bow, but my arrow has missed him. Criteria of beauty: new made, πρωτοπαγεῖς, just finished, νεοτευχέες.

ἀλλὰ που ἐν μεγάροισι Λυκάονος ἔνδεκα δίφροι  
somewhere in the great house of Lykaon are eleven chariots,  
καλοὶ πρωτοπαγεῖς νεοτευχέες:  
beauties, all new made, just finished,

καλήν  
ἀσπίδα: shield 1  
11.33

Shield of Agamemnon. Criteria of beauty: scale, ἀμφιβρότην, intense intricacy, πολυδαίδαλον, multiplicity of metal inlays, κύκλοι δέκα χάλκεοι.

ἄν δ' ἔλετ' ἀμφιβρότην πολυδαίδαλον ἀσπίδα θούριν  
And he took up the man-enclosing elaborate stark shield,  
καλήν, ἣν πέρι μὲν κύκλοι δέκα χάλκεοι ἦσαν,  
a thing of splendour. There were ten circles of bronze upon it,

shield: ἀσπίδα 1  
12.295

Shield of Sarpedon. Criteria of beauty: perfect circle, πάντοσ' εἶσιν, bronze metal, χαλκείην.

αὐτίκα δ' ἀσπίδα μὲν πρόσθ' ἔσχετο πάντοσ' εἶσιν  
Presently he held before him the perfect circle of his shield,  
καλήν χαλκείην ἐξήλατον, ἣν ἄρα χαλκεὺς  
a lovely thing of beaten bronze, which the bronze-smith hammered

axe: ἄξινην 1  
13.611

Peisander vs. Menelaus: Peisander from under his shield grabs an axe on a long, well-polished olive wood shaft.

Ἀτρεΐδης δὲ ἐρυσσάμενος ξίφος ἀργυρόηλον<sup>5</sup>  
Drawing his sword with the silver nails, the son of Atreus  
ἄλτ' ἐπὶ Πεισάνδρῳ: ὃ δ' ὑπ' ἀσπίδος εἶλετο **καλήν**  
sprang at Peisandros, who underneath his shield's cover gripped  
ἀξίνην εὐχαλκὸν ἐλαίνῳ ἀμφὶ πελέκῳ  
his **beautiful** axe with strong bronze blade upon a long polished  
μακρῷ ἐϋξέστῳ  
axe-handle of olive wood.

**καλὰς**  
greaves: κνημίδας 2  
3.331

Paris arming.

κνημίδας μὲν πρῶτα περὶ κνήμησιν ἔθηκε  
First he placed along his legs the **fair** greaves linked with  
**καλὰς**, ἀργυρέοισιν ἐπισφυρίοις ἀραρυίας:  
silver fastenings to hold the greaves at the ankles.

11.18

Agamemnon arming.

κνημίδας μὲν πρῶτα περὶ κνήμησιν ἔθηκε  
First he placed along his legs the **beautiful** greaves linked  
**καλὰς** ἀργυρέοισιν ἐπισφυρίοις ἀραρυίας:  
with silver fastenings to hold the greaves at the ankles.

**καλῆσιν**  
battlements: ἐπάλξεσιν 1  
22.3

Trojans huddle in Troy like fawns, leaning against the city's battlements.

ὧς οἱ μὲν κατὰ ἄστῳ πεφυζότες ἤϊτε νεβροὶ  
So along the city the Trojans, who had run like fawns, dried  
ἰδρῶ ἀπεψύχοντο πῖον τ' ἀκέοντό τε δίψαν  
the sweat off from their bodies and drank and slaked their thirst, leaning  
κεκλιμένοι **καλῆσιν** ἐπάλξεσιν:  
along the **magnificent** battlements.

**καλλίστους**  
horses of Rhesus: ἵππους 1  
10.436

Criteria of beauty: maximum size, white color, and, speed.  
τοῦ δὴ **καλλίστους** ἵππους ἴδον ἠδὲ μεγίστους  
And his are the **finest** horses I ever saw, and the biggest;  
λευκότεροι χιόνος, θείειν δ' ἀνέμοισιν ὁμοῖοι:  
they are whiter than snow, and their speed of foot is the winds' speed;

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<sup>1</sup> In addition to the cognates listed above, there is the adjective *kallimos*, which occurs in the *Odyssey* in the Adonic segments, κάλλιμα δῶρα, (4.130, 8.439, 15.206) and κάλλιμος οὔρος (11.640), and at 11.529 and 12.192. The forms and themes of these cognates of *kalos* are not presented in this letter. They are included in the two original books, *Homeric Beauty. Iliad Forms and Themes* and *Odyssey Forms and Themes*.

<sup>2</sup> This appendix contains only the forms of *kalos*. The forms of its cognates are included in the two original books, *Homeric Beauty. Iliad Forms and Themes* and *Odyssey Forms and Themes*.