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.1 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*.
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, Δίος δ' ἔτελεῖτο 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.²

Following this section on Iliadic THEMES, there is 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

ARCHITECTURE

METAL

WOOD

METAL + WOOD

WEAVING

POETRY AND SONG

HUMAN BODY

EPITHETS

καλὸν

cut of land: τέμνως 3

καλὴν
city name: Ἀἵμειαν 2

καλὸ

agricultural ἔργα 1

καλὸν

wall of Troy: τείχος 1

καλὸ

house: δῶματα 2

καλῆς

stern of ship: προμήθης 1

καλὸν

cauldron: λέβητα 1

cup: δέπας 1

κάλλει

krater: κρητήρα 1

καλῆς

chest: χηλοῦ 1

καλῆν + περικαλλὲ

table: τραπέζιαν 1

cup: δέπας 1

καλὴ

Achilles’ lyre: φόρμιγγι 1

καλὸ

xenia gifts: ξενιθία 1

possessions: κεμὴλία 1

καλὸ

wool: ἑίρια 1

καλοὶς

baskets: κανέοισι 1

καλὸν

paean to Apollo: παιήνα 1

καλὴ + περικαλλέος

voice: ὁπί 1

φόρμιγγος: 1

καλὴ

Agamemnon 1
women offered by Agamemnon to Achilles 2

FORM
καλόν
form: ἔ?idos of Paris 1
καλα
SKIN + WOUNDING
skin: χρόα 4
FACE
face: πρόσωπα 1
καλέ
ANKLES + WOUNDING
ankles: σφυρά 1
EYES
eyes: ὀμμάτα 1
BEAUTY + EROS
κάλλος / κάλλει / κάλλεος
Paris, Bellerophon, women of Lesbos, daughter of Agamemnon, Hippodameia, Ganymede 7

NATURE
καλα
groves: ἀλέεα 1
κάλλιστον / κάλλιστος
water: ὕδωρ 1
καλί
star: ἀστέρι 1
καλήσαι
streams of water: ύδατος ῥήησι 1
καλή
plane-tree: πλατανίστω 1

CONDUCT
καλόν
distress whoever distresses me: κῆδειν ὡς κ’ ἐμέ κῆδη 1
negated: overweening boasting: ὑπέρβην εὐχτόασθαι 1
listen to speaker in assembly: ἐσταίτος ἀκούειν 1
negated: for one older and more knowledgable 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: χρόα 1
sword: φάσαγανον 1
tunic: γιτώνα 1
καλά
sandals: πέδιλα 4
armor: πεύχεα 9 + ἐντεα 3
blades: φάσαγανα 1
chariot: ἄρματα 1
armor: πεύχα 1
καλοι
chariots: δίρροι 1
καλήν
shield of Agamemnon: ἀσπίδα 1
shield of Sarpedon: ἀσπίδα 1
axe: ἀξίην 1
καλάς
greaves: κνημίδας 2
καλῆσαν
battlements: ὑπάλλεξαν 1
καλλίστους
horses of Resus: ῥήπτους 1

ARMING AND “ARMING” OF HERA
ARMIN
κάλ
breast straps: λέποδα 1
καλόν
yoke: ζυγὸν 1
καλόν
skin: χρόα 1
καλούς
curls of hair: πλοκάμους 1
καλῶ
veil: κρημένως 1
κολὰ
sandals: πέδιλα 1
καλὸν
throne: βρόνον 1
καλῆ
cloud: κεφίλην 1

“ARMING”

ARMOR VICTIM to VICTOR
ARMOR PATROCLUS TO HECTOR
καλάς
greaves: κνημίδας 1
καλὰ
armor: τεύχεα 2 + ἐνίκα 2
καλὰ
armor: τεύχεα 2 + ἐνίκα 2
καλῆ
epithet: Χάρις, wife of Hephaestus 1
καλὰ
xenia gifts: ξενηήμα 1
armor: τεύχεα 1
καλοῦ
chair: βρόνου 1
καλὰς
greaves: κνημίδας 1

SHIELD
καλὸν
Linos song 1
καλά
flocks of sheep: πώεα 1
καλώ
epithet: Ares and Athena 1
καλῇ
glen: βήσης 1
καλῶς
cities: πόλεις 1
garlands: στεφάνας 1
καλῆν
vineyard: ἀλῳμῆν 1
HELMET
helmet: κόρυθα 1

ACHILLES' ARISTEIA
ARMOR  ACHILLES + THETIS

καλὰ
armor: πύχεα 1
καλῶς
greaves: κνημίδας 1
καλῶν
shield: σάκος  SIMILE: fire 1
καλὰ
breast straps: λέπταδον 1

ACHILLES ARMING

SAPLING SIMILE
καλὸν
sapling of olive: ἔρνος ἐλαῖης 1
ACHILLES VS LYCAON
καλὸς
epithet: Achilles 1
ACHILLES VS RIVERS
κάλλιστον / κάλλιστος
water: ὕδωρ 1
καλὰ
armor: πύχεα 2
streams: ῥέτθαρα 7

ACHILLES VICTOR

καλὰ
tall things: πάνα 1
young man’s “beautiful death

PRIAM ON "BEAUTIFUL DEATH"

καλοὶ / καλαί
washing tanks: πλυνοὶ 1
Trojan daughters: θυγατρές 1
καλὸν
Achilles’ shield: σάκος 1
καλαί
plumes of Achilles’ helmet: ἔθεραι 1

ACHILLES VS. HECTOR
κάλλιστος
SIMILE: Achilles’ spear like star: ὀστήρ 1
καλὸν
Hector’s skin: χρώα 1
καλά
armor: τεύχεα 1

κάλλιον
adverb: negated: mistreatment of dead body: provoking nemesis of the gods 1
κάλ’
lids of chest: ἐπήθματα 1
περικαλλίας
robes: πέπλους 1
καλὴν
mule-wagon: ἀμοίβαν 1
καλὰ
adverb: narrate fate of Hector 1
καλὸν
goblet: ἄλεισον 1
cloak: φάρος 1
καλὰ
blankets: ῥήγεα 1
καλαῖς
baskets: κανέοισιν 1

II. Iliadic Forms
Formulaic Characteristics of Beautiful Armor

armor: τεύχεα καλὰ # [consonant initial] + ἐντεια καλὰ # [vowel initial]
[# = line end]

line end Adonic segment
e.g.

- ὕ ὕ - ὕ

2.44 αὐτὰρ ὃ γ’ ἀμφ’ ἄμοισιν ἐδύσετο τεύχεα καλὰ

mid line Adonic segment
e.g.

- ὕ ὕ - ὕ

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  line end Adonic
- ὕ ὕ - ὕ - ὕ  - ὕ ὕ - ὕ
3 4 5 6 7 12 13 14 15 16
έντεια καλά #

MORE  line end Adonic segment

24. 644  δὲμνι’ ύπ’ αἰθούση θέμεναι καὶ ῥήγεα καλά

line end Adonic with καλά first

19.285  στήθεα τ’ ἄδι’ ἀπαλλήν δειρήν ἰδὲ καλά πρόσωπα

MORE  mid line Adonic segment

21. 350  τὰ περὶ καλὰ ρέθρα ἄλως ποταμόδε πεφύκει:

23. 532  ἔλκων ἀρματα καλὰ ἐλαύνων πρόσοσθεν ἵππους.

xenia gifts:  ξεινηία καλά
sacrificial offerings:  ἱερὰ καλά
possessions:  κειμήλια καλά
flocks of sheep:  πῶεα καλά
blankets:  ῥήγεα καλά

face:  καλὰ πρόσωπα
streams:  καλὰ ρέθρα

blades:  φάσγανα καλά
chariots:  ἀρματα καλά
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.

3.328

Paris arming, after the shaking of the lots.

Ajax unable to strip the armor of his victim, since he is pressed by missiles.
armour from his shoulders, since he was battered with spears thrown.  

Menelaus arming to challenge “best of the Achaians.”

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

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

Agamemnon strips the armor from Iphidamas.

δὴ τότε γ' Ἀτρείδης Ἀγαμέμνων ἐξενάριξε,
Now Agamemnon, son of Atreus, stripped him and went back
βὴ δὲ φέρων ἃν' ὀμίλου Ἀχαιῶν τεύχεα καλά.
to the throng of the Achaians bearing the splendid armour.

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

ἀλλὰ σὲ περ προέτω, ἅμα δ' ἄλλος λαὸς ἐπέσθω
et him send you out, at least, and the rest of the Myrmidon people
Μυρμιδόνων, αἳ κέν τι φῶς Δαναοίς γένηαι:
follow you, and you may be a light given to the Danaans.
καὶ τοι τεύχεα καλὰ δότω πᾶλεμον δὲ φέρεσθαι,
And let him give you his splendid armour to wear to the fighting,

Idomeneus arming.

Ἰδομενεὺς δ' ὅπε δὴ κλισίην εὐτυκτον ἰκανε
Idomeneus, when he came back to his strong-built shelter,
δύσετο τεύχεα καλὰ περὶ χροὶ, γέντο δὲ δούρε,
drew his splendid armour over his body, and caught up two spears,

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

Ἰδομενεὺς δ' ἐκ μὲν νέκυος δολιχόσκιον ἐγχος
Idomeneus wrenched out the far-shadowing spear from his body
ἐστάσασ', οὐδ' ἄρ' ἐτ' ἄλλα δυνήσατο τεύχεα καλά
but had no power to strip the rest of his splendid armour

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

ὦ μοι ἐγών εἰ μὲν κε λίπω κάτα τεύχεα καλά
'Ah me; if I abandon here the magnificent armour,
Πάτροκλόν θ', ὡς κεῖται ἐμῆς ἐνεκ' ἐνθάδε τιμῆς,
and Patroklos, who has fallen here for the sake of my honour,
μὴ τίς μοι Δαναών νεμεσήσεται ὡς κεν ἰδηται.
shall not some one of the Danaans, seeing it, hold it against me?

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.

Aias ἐγγύθην ἡλθε φέρων σάκος ἢτε πύργον: Aias came near him, carrying like a wall his shield, Ἐκτωρ δ' ὃψ ἐς ὀμίλον ἵων ἄνεχάξεθ' ἑταῖρων, and Hektor drew back to the company of his own companions ἐς διήφοι δ' ἀνόρουσε: δίδου δ' ἐ γε τεύχεα καλά and sprang to his chariot, but handed over the beautiful armour Τρῳς φέρειν προτί ἄστυ, μέγα κλέος ἐμεναι αὐτῷ. to the Trojans, to take back to the city and to be his great glory.

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

Many fine pieces of armour littered the ground on both sides of the ditch, as the Danaans fled. There was no check in the fighting.

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

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

Hephaestus promising armor to Thetis for Achilles.

οἷς γάρ μιν θανάτου δυσηχέος ὦδε δυνάμην
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 ὡς οἱ τεύχεα καλὰ παρέσσεται, οἶα τὰ αὐτὲ as there shall be fine armour for him, such as another ἀνθρώπων πολέων θαυμάσσεται, ὡς κεν ἰδηται.
man out of many men shall wonder at, when he looks on it.'

Thetis to Achilles: receive the armor from Hephaestus.

τῦνη δ’ Ἡφαίστειο πόροι κλυτὰ τεύχεα δέξο
Accept rather from me the glorious arms of Hephaistos, καλὰ μά’, οἵ οὐ πὼ τίς ἀνήρ 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 ρέεθρα in rivers flooded with armor and blood.

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

Ἀχιλλεύς μὲν δουρικλυτὸς ἐνθὸρε μέσσω
He spoke: and spear-famed Achilleus leapt into the middle water κρημνοῦ ἀπαίξας: δ’ ἐπέσεσσο τιθαμα θύων,
with a spring from the bluff, but the river in a boiling surge was upon him τάντα δ’ ὄρνε ῥέεθρα κυκώμενος, ὦσε δ’ ἑκροῦς
and rose making turbulent all his waters, and pushed off πολλοὺς, οἱ ἄρα κατ’ αὐτὸν ἀλις ἔσαν, οὐς κτάν’ Ἀχιλλεύς
the many dead men whom Achilleus had killed piled in abundance τοὺς ἐκβαλλέ θύραξ μεμυκὼς ἥτε ταῦρος
in the stream; these, bellowing like a bull, he shoved out χέρσον δ’: ζωοὺς δ’ σάω κατὰ καλὰ ρέεθρα
on the dry land, but saved the living in the sweet waters κρύπτων ἐν δίνησι βαθεῖσιν μεγάλησι.
hiding them under the huge depths of the whirling current.

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

Δεινὸν δ’ ἀμφ’ Ἀχιλλήα κυκώμενον ἰστατο κύμα.
And about Achilleus in his confusion a dangerous wave rose ὤθει δ’ ἐν σάκει πίπτων ῥόος: οὐδὲ πόδεσσιν
up, and beat against his shield and pushed it. He could not εἶχε στηρίζουσθαι: δ’ δὲ πτελέτην ἐλε χέρσαι
brace himself with his feet, but caught with his hands at an elm tree εὑρέθη μεγάλην: ἢ δ’ ἐκ ρίζῶν ἑριποῦσα
tall and strong grown, but this upturned by the roots and tumbling κρημνὸν ἀπαντα δίωσεν, ἐπέσευχε δὲ καλὰ ρέεθρα
ripped away the whole cliff and with its dense tangle of roots stopped ὀξοίσιν πυκνοίσι, γεφύρωσεν δὲ μὴν αὐτὸν.
the run of the lovely current and fallen full length in the water
eἰσῶ τᾶσ' ἐριστοῦσ':
dammed the very stream.

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.

οὕτως ὁ βῆ, μέγα γάρ ὡθεῖτο ὑπερήφανος,
buth Achilles went on, and the urgency of the gods strongly stirred him,ἐς πεδίον: τὸ δὲ πᾶν πλήθος ὑδάτως ἐκχυμένοιο,
into the plain. But the river filled with an outrush of waterπολλὰ δὲ τεῦχα καλὰ δαίκταμέναν αἰζηῶν
and masses of splendid armour from the young men who had perishedπλῶν καὶ νέκυες:
floated there, and their bodies,

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.

φημὶ γάρ οὔτε βήν χρασμησάμεν οὔτε τι έιδος
For I say that his strength will not be enough for him nor his beautyοὔτε τὰ τεῦχα καλὰ, τὰ που μᾶλλο νειόθι λίμνης
nor his arms in their splendour, which somewhere deep down under the watersκείσθ' ὑπ' ἱλύος 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. theScamander 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.

ο δὲ ἐς ποταμόν τρέμει φλόγα παμφανόωσαν.
Then he turned his flame in its shiningκαίοντι πτελέας τε καὶ ἵππαι ἤδε μυρίκαι,
into the river. The elms burned, the willows and tamarisks,καίετο δὲ λωτός τε ἢδε βρύων ἤδε κύπερον,
the clover burned and the rushes and the galingale, all thoseτὰ περὶ καλὰ ἰέθρα αὖς ποταμοῦ πεφύκει:
plants that grew in abundance by the lovely stream of the river.
teίροντι ἐγχελέους τε καὶ ἰχθύες οἱ κατὰ δίνας,
The eels were suffering and the fish in the whirl of the water
οἰ κατὰ καλὰ ρέεθρα κυβίστων ἐνθα καὶ ἐνθα
who leaped out along the lovely waters in every direction
πνοὶ τειρόμενοι πολυμήτιος Ἡφαίστοιο.
in affliction under the hot blast of resourceful Hephaistos.
kαίετο δ’ ἰς ποταμόιο ἔπος τ’ ἔφατ’ ἐκ τ’ ἀνόμαζεν:
The strength of the river was burning away; he gave voice and called out
’Ἡφαιστ’, οὗ τις σοι ἐπὶ θεών δύνατ’ ἀντιφερίζειν,
by name: ‘Hephaistos, not one of the gods could stand up against you.
οὐδ’ ἀν ἐγὼ σοι γ’ ὑδε πυρὶ φλέγεθοντι μαχοίμην.
I for one could not fight the flame of a fire like this one.
λῆγ’ ἐρίδος. Τρώας δε καὶ αὐτικὰ δῖος Ἀχιλλεὺς
Leave your attack. Brilliant Achilleus can capture the city
ἄστεος ἐξελάσειε: τί μοι ἐρίδος καὶ ἄρωγης;
of the Trojans, now, for me. What have I to do with this quarrel?'
φῇ πυρὶ καἰόμενος, ἀνά δ’ ἐφιλω καλὰ ρέεθρα.
He spoke, blazing with fire, and his lovely waters were seething.
ὡς δὲ λέβης ζεί ἐνδον ἑπειγόμενος πυρὶ πολλῷ
And as a cauldron that is propped over a great fire boils up
κόινην μελδόμενος ἀπολοτρεφέος σίλαυο δαμαντὶ δαμαντὶ
as it melts down the fat of swine made tender, so Xanthos'
ὡς τοῦ καλὰ ρέεθρα πυρὶ φλέγετο, ζεί δ’ ὑδωρ:
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.

ὡς ἔφαθ’ Ἡφαιστος δὲ κατέσβεσε θεσπιδαῖς πῦρ.
So she spoke, and Hephaistos quenched his inhuman fire. Now
ἄψωρον δ’ ἄρα κύμα κατέσσυτο καλὰ ρέεθρα.
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 chasing Hector: they reach the two springs of Scamander. Compare: washing tanks used by Nausicaa.

εἷνθα δ' ἐπ' αὐτάν πλυνοὶ εὐρέες ἐγγύς ἔσει in this place, and close to them, are the washing-hollows
καλοὶ λαῖνεοι, ὡθε ἐἵματα σιγαλόντα of stone, and magnificent, where the wives of the Trojans and their lovely
πλύνεσκον Τρώων ἀλοχοὶ καλαὶ τε θύγατρες daughters washed the clothes to shining, in the old days
tὸ πρὶν ἐπ' εἰρήνης πρὶν ἐλθεὶν ύιᾶς Ἀχαιῶν. when there was peace, before the coming of the sons of the Achaians.

Achilles surveying the vulnerability of Hector's body.

εἰσαρῶν χρῶσ καλὸν, ὃτε ἐξεῖυε μάλιστα. He was eyeing Hektor's splendid body, to see where it might best
tοῦ δὲ καὶ ἄλλο τόσον μὲν ἔχε χρῶσ χάλκεα τεῦχα give way, but all the rest of the skin was held in the armour,
καλά, τά Πατρόκλου βὴν 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

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
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: φυταλίης καὶ ἀρούρης. Compare the beauty of Bellerophon himself.

cαι μὲν οἱ Λύκιοι τέμενος τάμον έξοχον ἄλλων
the men of Lykia cut out a piece of land, surpassing
καλὸν φυταλίης καὶ ἀρούρης, ὥφρα νέμοιο.
all others, fine ploughland and orchard for him to administer.

12.314

Γλαῦκε τί ἢ δὴ νῦν τετιμήμεσθα μάλιστα
'Glaukos, why is it you and I are honoured before others
ἐδρὴ τε κρεαίν τε ἰδὲ πλεῖος δεπάσσεσιν
with pride of place, the choice meats and the filled wine cups
ἐν Λυκίᾳ, πάντες δὲ θεοὺς ὡς εἰσορώσωσι,
in Lykia, and all men look on us as if we were immortals,
cαι τέμενος νεμόμεσθα μέγα Ξάνθοιο παρ’ ὅχθας
and we are appointed a great piece of land by the banks of Xanthos,
καλὸν φυταλίης καὶ ἀρούρης πυροφόροιο;
good land, orchard and vineyard, and ploughland for the planting of wheat?
tώ νῦν χρή Λυκίοις μέτα πρωτοίοιν έόντας
Therefore it is our duty in the forefront of the Lykians
ἔστάμεν ἢδὲ μάχης καυστείρης ἀντιβολήσαι,
to take our stand, and bear our part of the blazing of battle,
ὄφρα τις ὧδ’ εἶπη Λυκίων τύκα θωρηκτάων:
so that a man of the close-armoured Lykians may say of us:
οὐ μάν ἀκλεές Λυκίην κάτα κοιρανέουσιν
"Indeed, these are no ignoble men who are lords of Lykia,
ἡμέτεροι βασιλῆς, ἐδουσί τε πίονα μῆλα
these kings of ours, who feed upon the fat sheep appointed
οἰνὸν τ’ έξαιτον μελιηδέα: ἄλλ’ ἄρα καὶ ἰς
and drink the exquisite sweet wine, since indeed there is strength
ἐσθλή, ἔπει Λυκίοις μέτα πρώτοιοι μᾶχονται.
of valour in them, since they fight in the forefront of the Lykians."
ὡ πέπτων εἰ μὲν γὰρ πόλεμον περὶ τόνδε φυγόντε
Man, supposing you and I, escaping this battle,
αἰεὶ δὲ μέλλομεν ἀγήρῳ τ’ ἀθανάτῳ τε
would be able to live on forever, ageless, immortal,
ἠὔτε κέν αὐτός ἔνι πρώτοις μαχοίμην
so neither would I myself go on fighting in the foremost
οὔτε κέ σέ στέλλοιμι μάχην ἐς κυδιάνειραν:
nor would I urge you into the fighting where men win glory.
νῦν δ᾽ ἐμπτυς γάρ κήρες ἐφεστάσαις θανάτοιο
But now, seeing that the spirits of death stand close about us
μυρίαι, ὃς ὡκ ἔστι φυγεῖν βροτὸν οὐδ’ ὑπαλύζαι,
in their thousands, no man can turn aside nor escape them,
ὃμεν ἴ τω εὖχος ὀρέξομεν ἴ τις ἤμιν.
let us go on and win glory for ourselves, or yield it to others.’

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: φυταλίης καὶ ἀρούρης.

ἡ νῦ τι τοῦ Τρώως τέμενος τάμον ἐξοχον ἄλλων
Or have the men of Troy promised you a piece of land, surpassing καλὸν φυταλίης καὶ ἀρούρης, ὄφρα νέμαι
all others, fine ploughland and orchard for you to administer
οἱ κεν ἐμὲ κτεῖνης; χαλεπῶς δὲ σ’ ἐκοπτὰ τὸ ῥέξειν.
if you kill me? But I think that killing will not be easy.

Among a list of cities offered by Agamemnon to Achilles.

ἐπτά δὲ οἱ δῶσω εὖ ναϊόμενα ππολίεθρα
I will grant to him seven citadels, strongly settled:
Καρδαμύλην Ἐνόπην τε καὶ ἤρην ποιήσασαν
Kardamyle, and Enope, and Hire of the grasses,
Φηρᾶς τε ζαθέας ἵδ’ Ἀνθειαν βαθύλειμον
Pherai the sacrosanct, and Antheia deep in the meadows,
καλῆν τ’ Αἵπειαν καὶ Πηδάσον ἀμπελόεσσαν.
with Aipeia the lovely and Pedasos of the vineyards.

καλῆν
city name: Αἵπειαν 2

9.152

9.294
Diomedes fighting - not clear whether with the Trojans or the Achaeans.

ώς οἱ μὲν πονέοντο κατὰ κρατερὴν ύσμίνην:
So they went at their work all about the strong encounter;

Τυδείδην δ' οὐκ ἂν γνοίς ποτέροις μετείη
but you could not have told on which side Tydeus’ son was fighting,

ἡ μετὰ Τρώεσσιν ὀμιλεῖ ἢ μετ’ Ἀχαίοις.
whether he were one with the Trojans or with the Achaians,

θὺνε γὰρ ἂμ πεδιόν ποταμῷ πληθοῦν ἐοικῶς
since he went storming up the plain like a winter-swollen

χειμάρρῳ, ὡς τ' ὤκα ῥέων ἐκέδασσε γεφύρας:
river in spate that scatters the dikes in its running current,

τὸν δ' οὐτ' ἂρ τ' ἐργαὶ ἐεργμέναι ἰσχανώσων,
one that the strong-compacted dikes can contain no longer,

οὔτ' ἄρα ἔρκεα ἴσχει ἀλώσων ἐριθηλέων
neither the mounded banks of the blossoming vineyards hold it

ἐλθόντ' ἔξαπτήν ὃ' ἐπιβρίζει Διὸς ὄμβρος:
rising suddenly as Zeus' rain makes heavy the water

πολλὰ δ' ὑπ' αὐτοῦ ἔργα κατήριπτε κάλ' ἀιζηῶν:
and many lovely works of the young men crumble beneath it.

ὡς ὑπὸ Τυδείδη πυκναὶ κλόνευτο φάλαγγες
Like these the massed battalions of the Trojans were scattered

Τρώων ὀὔτ' ἄρα μίν μῆνοι πολέες περ ἐόντες.
by Tydeus' son, and many as they were could not stand against him.

ARCHITECTURE

Poseidon (following his saying that it is not καλόν to begin speaking) recalling to Apollo how he built the

καλόν

wall of Troy: τεῖχος 1

καλὰ

house: διώματα 2

κολῆς

stern of ship: προμήχης 1

καλὸν

wall of Troy: τεῖχος 1

21.446

Then I built a wall for the Trojans about their city,

εὐρύ τε καὶ μάλα καλὸν, ἵν' ἄρρητος πόλις εἶ:
wide, and very splendid, so none could break into their city,
Following the prayer by the Trojan women to Athena, Hector goes to the house of Paris: made by the best τέκτονες and contains θάλαμον and δώμα and 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 καλὰ in the section devoted to CONDUCT (6.326).

Following the prayer by the Trojan women to Athena, Hector goes to the house of Paris: made by the best τέκτονες and contains θάλαμον and δώμα and 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 καλὰ in the section devoted to CONDUCT (6.326).

Following the prayer by the Trojan women to Athena, Hector goes to the house of Paris: made by the best τέκτονες and contains θάλαμον and δώμα and 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 καλὰ in the section devoted to CONDUCT (6.326).

Following the prayer by the Trojan women to Athena, Hector goes to the house of Paris: made by the best τέκτονες and contains θάλαμον and δώμα and 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 καλὰ in the section devoted to CONDUCT (6.326).

Following the prayer by the Trojan women to Athena, Hector goes to the house of Paris: made by the best τέκτονες and contains θάλαμον and δώμα and 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 καλὰ in the section devoted to CONDUCT (6.326).

Following the prayer by the Trojan women to Athena, Hector goes to the house of Paris: made by the best τέκτονες and contains θάλαμον and δώμα and 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 καλὰ in the section devoted to CONDUCT (6.326).

Following the prayer by the Trojan women to Athena, Hector goes to the house of Paris: made by the best τέκτονες and contains θάλαμον and δώμα and 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 καλὰ in the section devoted to CONDUCT (6.326).

Following the prayer by the Trojan women to Athena, Hector goes to the house of Paris: made by the best τέκτονες and contains θάλαμον and δώμα and 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 καλὰ in the section devoted to CONDUCT (6.326).

Following the prayer by the Trojan women to Athena, Hector goes to the house of Paris: made by the best τέκτονες and contains θάλαμον and δώμα and 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 καλὰ in the section devoted to CONDUCT (6.326).

Following the prayer by the Trojan women to Athena, Hector goes to the house of Paris: made by the best τέκτονες and contains θάλαμον and δώμα and 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 καλὰ in the section devoted to CONDUCT (6.326).

Following the prayer by the Trojan women to Athena, Hector goes to the house of Paris: made by the best τέκτονες and contains θάλαμον and δώμα and 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 καλὰ in the section devoted to CONDUCT (6.326).

Following the prayer by the Trojan women to Athena, Hector goes to the house of Paris: made by the best τέκτονες and contains θάλαμον and δώμα and 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 καλὰ in the section devoted to CONDUCT (6.326).
A prize in the funeral games for Patroclus. Criteria of beauty: features of craft: ἄπυρον and λευκὸν ἐτ’ αὐτῶς.

αὐτὰρ τῷ τριπάτῳ ἄπυρον κατέθηκε λέβητα
Then for the third prize he set forth a splendid unfired καλὸν τέσσαρα μέτρα κεχανδότα λευκὸν ἐτ’ αὐτῶς:
cauldron, which held four measures, with its natural gloss still upon it.

cup: δέπας 1

23.267

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.

Ἡρὴ δὲ χρύσεον καλὸν δέπας ἐν χερὶ θήκη
Hera put into her hand a beautiful golden goblet καὶ ρ’ εὐφρην’ ἐπέεσσι: Θήτις δ’ ὥρεξε πιοῦσα.
and spoke to her to comfort her, and Thetis accepting drank from it.

καλλεὶ
krauter: κρητήρα 1

23.741

A prize of wrought-silver krauter set up by Achilles as a prise. Criteria of beauty: material: metal: silver: ἀργύρεον ... τετυγμένον and the superlative skill of its fabricators, εὗ ἡσκησαν, workers of much intricacy, πολυδαλοῖ.

Πηλείδης δ’ αἰὼν ἄλλα τιθει ταχυτήτος ἄθελα
At once the son of Peleus set out prizes for the foot-race: ἀργύρεον κρητήρα τετυγμένον: έξ δ’ ἀρα μέτρα
a mixing-bowl of silver, a work of art, which held only χάνδανεν, αὐτάρ καλλεὶ ἕνικα πάσαν ἐπ’ αἶαν
six measures, but for its loveliness it surpassed all others πολλὸν, ἐπεὶ Σιδόνες πολυδαλοῖ εὗ ἡσκησαν,
on earth by far, since skilled Sidonian craftsmen had wrought it Φοίνικες δ’ ἀγον ἀνδρές ἐπ’ ἡροειδεὰ πῶντον,
well, and Phoenicians carried it over the misty face of the water
στῆσαν δ' ἐν λιμένεσσι, Θόαντι δὲ δώρον ἔδωκαν:
and set it in the harbour, and gave it for a present to Thoas.

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

αὐτὰρ Ἀχιλλεὺς
But meanwhile Achilleus

βη ρ' ἵμεν ὡς κλισίην, χηλοῦ δ' ἀπὸ πῶμ' ἀνέωγε
gave it for a present to Thoas.

Nestor’s Cup. Criteria of beauty: instrument of correct xenia; features of material, craft, design, and scale:
of the table: κυανόπετζαν ἐὖξον, χάλκειον κάνεον, of the cup: χρυσεῖος ἥλοις πεπαρμένον, οὐστα δ' αὐτοῦ ... τέσσαρ' ἔσαν, δώ ρ ὑπὸ πυθμένες, ἄλλος μὲν μογέων ἀποκινήςασε; and mimetic likeness to
the point of "animation" - "doves were feeding" (νεμέθοντο imperfect),

and beside it a beautifully wrought cup which the old man brought with him
χρυσεῖος ἥλοις πεπαρμένον: οὐστα δ' αὐτοῦ from home. It was set with golden nails, the eared handles upon it
tέσσαρ' ἔσαν, δοιαὶ δὲ τελειάδες ἁμφις ἐκαστον
were four, and on either side there were fashioned two doves
χρύσεια νεμέθοντο, δώ ρ ὑπὸ πυθμένες ἔσαν.
of gold, feeding, and there were double bases beneath it.

Another man with great effort could lift it full from the table,
πλείον ἐὸν, Νέστωρ δ' ὁ γέρων ἀμογήτι δείρεν.
Criteria of beauty: material: silver and intricacy: δαιδαλέη.

Μυρμιδόνων δ’ ἐπὶ τε κλισίας καὶ νῆς ἱκέσθην,
Now they came beside the shelters and ships of the Myrmidons
tὸν δ’ εὐρὸν φέρεν τεπτόμενον φόρμιγγι λιγεή
and they found Achilles delighting his heart in a lyre, clear-sounding,
καλῇ δαιδαλέη, ἐπὶ δ’ ἄργυρεον ζυγόν ἦν,
splendid and carefully wrought, with a bridge of silver upon it,
τὴν ἀρετ’ ἐξ ἐνάρων πόλιν Ἑτίωνος ὀλέσσας:
which he won out of the spoils when he ruined Eëtion’s city.
τῇ ὄ γε θυμὸν ἔτερπεν, ἀείδε δ’ ἄρα κλέας καὶ
With this he was pleasing his heart, and singing of men’s fame,
καλὰ

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

Οἰνεὺς γὰρ ποτε διὸς ἀμύμωνα Βελλεροφόντην
Brilliant Oineus once was host to Bellerophontes
ξείνια’ ενι μεγάροιν ἐξίκοσιν ἣματ’ ἐρύζας:
the blameless, in his halls, and twenty days he detained him,
οὶ δὲ καὶ ἀλλήλοις πόρον ξεινήθη καλὰ:
and these two gave to each other fine gifts in token of friendship.
Οἰνεὺς μὲν ξωστήρα δίδου φοινικὶ φαεῖν,
Oineus gave his guest a war belt bright with the red dye,
Βελλεροφόντης δὲ χρύσεον δέπας ἀμφικύπελλον
Bellerophontes a golden and double-handled drinking-cup,

possessions: κειμήλια

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.

τὴν μὲν γὰρ Πριάμοιο πόλιν μέροπτες ἀνθρωποι
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 καλὰ,
the lovely treasures that lay away in our houses have vanished,
πολλὰ δὲ δὴ Φρυγίην καὶ Μηνίην ἐρατεῖνην
and many possessions have been sold and gone into Phrygia
κτήματα περνάμεν’ ἱκεί, ἐπεί μέγας ὡδύσατο Ζεῦς.
and into Maonia the lovely, when great Zeus was angry.
Aphrodite appears to Helen, like to an old woman wool-comber.

She laid her hand upon the robe immortal, and shook it, and spoke to her, likening herself to an aged woman, a wool-dresser who when she was living in Lakedaimon made beautiful things out of wool, and loved her beyond all others.

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

Then when he had roasted all, and spread the food on the platters, Patroklos took the bread and set it out on a table in fair baskets, while Achilleus served the meats.

The Achaians attempt to appease Apollo by singing the beautiful paean. Criteria of beauty: the song produces terpsis in the heart of the god.
At the banquet of the gods: the voice of the Muses and the lyre of Apollo.

Thus thereafter the whole day long until the sun went under δαίμων, oúde ti thumós ἔδειετο δαιτός έίςης,
they feasted, nor was anyone's hunger denied a fair portion,
οὐ μέν φόρμην γος περικαλλέος ἤν ἐχ' Ἀπόλλων,
nor denied the beautifully wrought lyre in the hands of Apollo Μουσάων θ' αἳ άειδον ἀμειβόμεναι ὑπὶ καλή,
nor the antiphonal sweet sound of the Muses singing.

HUMAN BODY

EPITHETS

καλὸν
Agamemnon 1
καλη
Κασπάερα, ῥοδόδακτυλος Ηώς, Πολυδώρη, Πολυμήλη, Κλειοπάτρη 5
κάλλιστον / κάλλιστος
Nireus, Ganymede 2
καλλίσται
women offered by Agamemnon to Achilles 2

FORM

καλὸν
form: εἴδος of Paris 1
καλά
skin: χρόα 4
face: πρόσωπα 1
καλ'
ankles: σφυρά 1
eyes: ὄμματα 1
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: βασιλῆι
gάρ ἀνδρὶ ἐοικε.

ήτω μὲν κεφάλη καὶ μείζονες ἄλλοι ἔσει,
Though in truth there are others taller by a head than he is,
καλὸν δ' οὕτω εἴγων οὔ πι τι έδον όφθαλμοσίν,
yet these eyes have never yet looked on a man so splendid
οὐδ’ ὦτις γεραρὸν: βασιλῆι γὰρ ἄνδρι ἔοικε.
nor so lordly as this: such a man might well be royal.’

Divine models human / human models divine beauty.

τὸν ρ’ ἔξ Αἰσιώμηθεν ὀπτυμομένη τέκε μήτηρ
Gorgythion whose mother was lovely Kastianeira,
καλὴ Καστιάνειρα δέμας ἐικῶν θεῆι.
Priam’s bride from Aisyme, with the form of a goddess:

Diomedes to Agamemnon: sleep now and at dawn attack.

αὐτὰρ ἐπεὶ κε φανῆ καλὴ ροδόδακτυλος Ἡώς,
But when the lovely dawn shows forth with rose fingers, Atreides,
καρπαλίμως πρὸ νεὼν ἐχέμεν λαόν τε καὶ ἔπτους
rapidly form before our ships both people and horses
ὄρτύνων, καὶ δ’ αὐτὸς ἐνι πρώτοις μᾶχεσθαι,
stirring them on, and yourself be ready to fight in the foremost.’

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

ὁν τέκε Πηλής θυγάτηρ καλὴ Πολυδώρη
born of the daughter of Peleus, Polydore the lovely,
Σπερχείων ἀκάμαντη γυνὴ θεῶν εὐνυθεῖσα,
to unremitting Spercheios, when a woman lay with an immortal;

Achilles arming the Myrmidons: another of the leaders, Eudorus, son of Polymele, beautiful in the dance.

τῇς δ’ ἐπέρης Εὐδωρος ἀρήτιος ἤγεμόνευε
The next battalion was led by warlike Eudoros, a maiden’s child, born to one lovely in the dance, Polymele,
Φύλαντος θυγάτηρ:
daughter of Phylas;

Phoenix’ example of Meleager to Achilles.

ἀλλ’ ὅτε δὴ Μελέαγρον ἐδυ χόλος, ὃς τε καὶ ἄλλων
But when the anger came upon Meleagros, such anger
as wells in the hearts of others also, though their minds are careful, he, in the wrath of his heart against his own mother, Althaia, lay apart with his wedded bride, Kleopatra the lovely.

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

Nireus aū Σύμηθεν ἄγε τρεῖς νῆας ἔισας
Nireus from Syme led three balanced vessels,

Nireus Αγλαῖς υίος Χαρόποιο τ' ἄνακτος
Nireus son of Aglaia and the king Charopos,

Nireús, ὡς κάλλιστος ἀνήρ ὑπὸ Ἦλιον ἥλθε
Nireus, the most beautiful man who came beneath Ilion

τῶν ἄλλων Δαναῶν μετ' ἀμύμονα Πηλείωνα:
beyond the rest of the Danaans next after perfect Achilleus.

epithet: Ganymede 1 20.233

Ilos and Assarakos and godlike Ganymedes

ὁς δ' κάλλιστος γένετο θνητῶν ἄνθρωπων:
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 δὲ κεν αὐτὲ
if hereafter

ἀστυ μέγα Πριάμοιο θεοὶ δῶσοι ἀλατόξαι,
the gods grant that we storm and sack the great city of Priam,

νῆα ἄλις χρυσοῦ καὶ χαλκοῦ νησᾶσθω
let him go to his ship and load it deep as he pleases

εἰσελθὼν, ὅτε κεν δατωμέθα λήδ' Ἀχαιοὶ,
with gold and bronze, when we Achaians divide the war spoils,

Τρωῖδος δὲ γυναῖκας ἔείκοσιν αὐτὸς ἔλεσθω,
and let him choose for himself twenty of the Trojan women

αἱ κε μὲτ' Ἀργεῖν Ελένην κάλλισται ἔωσιν.
who are the loveliest of all after Helen of Argos.

epithet: Trojan women 2 9.282
if hereafter
the gods grant that we storm and sack the great city of Priam,
let him go to his ship and load it deep as he pleases
with gold and bronze, when we Achaians divide the war spoils,
and let him choose for himself twenty of the Trojan women
who are the loveliest of all after Helen of Argos.

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.

Surely now the flowing-haired Achaians laugh at us, thinking you are our bravest champion, only because your looks are handsome, but there is no strength in your heart, no courage.

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

from the battle, her lovely skin blood-darkened, wounded and suffering.

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

Picking this place she stabbed and driving it deep in the fair flesh wrenched the spear out again.

Strife of the gods, following Achilles vs. Scamander and Xanthus: Ares to Athena, recalling when she moved Diomedes to wound him.
Diomedes + Odysseus vs. Hector: Diomedes hurls his spear at Hector's helmet, but bronze is driven back by bronze.

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

Of Menelaus: blood likened to ivory dyed scarlet - bodily beauty likened to a work of art and craft.
τοῖοι τοὶ Μενέλας μιᾶθην αἷματι μηρόι
so, Menelaos, your shapely thighs were stained with the colour
εὐφυέες κνήμαι τε ἰδὲ σφυρὰ κάλ' ὑπένερθε.
of blood, and your legs also and the ankles beneath them.

EYES
eyes: ὀμματα 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.

ἲλθε δ' ἐπὶ ψυχή Πατροκλῆς δειλόιο
and there appeared to him the ghost of unhappy Patroklos,
πάντ' οὕτω μέγεθος τε καὶ ὀμματα κάλ' ἐκυία
all in his likeness for stature, and the lovely eyes, and voice,
καὶ φωνὴν, καὶ τοῖα περὶ χρόνο εἶματα 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 δ' γ' ἐν θαλάμῳ καὶ δινωτοῖς λέχεσσι
He is in his chamber now, in the bed with its circled pattern,
κάλλει τε στιλβὼν καὶ εἰμασίν: οὐδὲ κε φαίης
shining in his raiment and his own beauty; you would not think
ἀνδρὶ μοχθεσάμενον τόν γ' ἐλθείν, ἀλλὰ χορὸν δὲ
that he came from fighting against a man; you would think he was going
ἐρχεσθ', ἴν χοροῖ νέον λήγοντα καθιζείν.
rather to a dance, or rested and had been dancing lately.'

epithet: Bellerophon 1
6.156

τῷ δὲ θεοὶ κάλλος τε καὶ ἱνορέην ἔρατεινην
To Bellerophontes the gods granted beauty and desirable
ὑπασαν: αὐτάρ οἱ Προῖτος κακ' ἐμήσατο θυμίῳ,
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' ἐπτά γυναίκας ἀμύμονα ἐργα ἴδιας
I will give him seven women of Lesbos, the work of whose hands is
Achilles refuses to marry Agamemnon's daughter: beauty as area of female contest and linked with weaving.

Hippodameia: link of erotic beauty and weaving.

Ganymede snatched up to be cup-bearer of Zeus.
Zeus summons gods to council: all rivers come, except Ocean, and all nymphs.

There was no river who was not there, except only Ocean, and there was not any one of the nymphs who live in the lovely groves, and the springs of rivers and grass of the meadows, who came not.

Catalogue of the Trojans.

Pyraichmes in turn led the Paionians with their curved bows, from Amydon far away and the broad stream of Axios, Axios, whose stream on all earth is the loveliest water.


Hektor's son, the admired, beautiful as a star shining, Astyanax--lord of the city;
Achilles cleaning his cup: he alone drinks from it and pours from it only to Zeus.

Inside this lay a wrought goblet, nor did any other

man drink the shining wine from it nor did Achilleus

pour from it to any other god, but only Zeus father.

He took this now out of the chest, and cleaned it with sulphur

first, and afterwards washed it out in bright-running of water,

A portent at Aulis during the offering of hecatombs.

There appeared a great sign; a snake, his back blood-mottled,
Achilles to Phoenix: loyalty and sharing among the *philoi*. Compare 608: φρονέω δὲ τετιμήσθαι Διὸς αἰσθ.

μὴ μοι σύγχει θυμόν οδυρόμενος καὶ ἄχευὼν
Stop confusing my heart with lamentation and sorrow

Ατρέιδη ἦρωι φέρων χάριν: οὐδὲ τί σε χρῆ
for the favour of great Atreides. It does not become you
tὸν φιλέειν, ἰνά μὴ μοι ἀπέχθησαι φιλέοντι.
to love this man, for fear you turn hateful to me, who love you.

καλὸν τοι σὺν ἐμοι τὸν κήδειν ὃς κ’ ἐμὲ κήδῃ:
It should be your pride with me to hurt whoever shall hurt me.

Ἰσον ἐμοὶ βασίλευε καὶ ἡμίῳ μείρεο τιμῆς.
Be king equally with me; take half of my honour.

Patroclus to Menelaus: yield, lest I rob you of life.

Menelaus: overweening boasting is not beautiful.

Zeũ πάτερ οὐ μὲν καλὸν ὑπέρβιον εὔχετάσσαι
'Father Zeus, it is not well for the proud man to glory.

After Achilles renounces his wrath, Agamemnon advocates attentive listening.

Poseidon to Apollo, directing him to speak first.

Poseidon blaming Paris: in his beautiful house, built by best Trojan carpenters, busy with his exceedingly beautiful armor, while Helen orders the servant womens’ glorious handiwork: not καλὰ to put this anger in your *thumos*, since people are perishing around the city.
Hector went away to the house of Alexandros, a splendid place he had built himself, with the men who at that time had made him a sleeping room and a hall and a courtyard near the houses of Hector and Priam, on the peak of the citadel. The people are dying around the city and around the steep wall, as they fight hard; the hero wide-powerful Agamemnon is guilty of the corselet and the shield, and turning in his hands the curved bow, directing the magnificent work done by her handmaidens. While Helen of Argos was sitting among her attendant women who had made him a sleeping room and a hall and a courtyard. The people are dying around the city and around the steep wall. The hero wide-powerful Agamemnon is guilty of unseemly and in words of shame he rebuked him: 'Strange man! It is not fair to keep in your heart this coldness. The people are dying around the city and around the steep wall, as they fight hard; the hero wide-powerful Agamemnon is guilty of unseemly.
because he did dishonour to Peleus' son, the swift-footed, 
ἡμέςας γ' οὖ πως ἐστι μεθίμεναι πολέμιοι.
still there is no way for us now to hang back from the fighting.
Now, sooner let us heal it, for the hearts of great men can be healed.
But you can no longer in honour give way from your fighting valour
being all the best men along the host.

ACHILLES' ARisteIa AND THE RESORATION OF XENIA WITH PRIAM

ARming

καλὸν
skin: χρῶα 1
sword: φάσγανον 1
tunic: γηύωνα 1
καλά
sandals: πέδλα 4
armor: τεύχεα 9 + ἑντεα 3
blades: φάσγανα 1
chariot: ἄρματα 1
καλ' armor: τεύχεα 1
καλοὶ chariots: δίφφοι 1
καλὴν shield of Agamemnon: ἀστίδα 1
shield of Sarpedon: ἀστίδα 1
axe: ἀξίναν 1
καλὰς greaves: κνημίδος 2
καλήσιαν battlements: ἐπόλλεξιν 1
καλλίστοις horses of Resus: ἱπποὺς 1

καλὸν
skin: χρῶα 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.

ὀπτώτερος κε φθήσιν όρεξάμενος χρῶα καλὸν,
who is first of the two to get in a stroke at the other's fair body,
μασήν ἐν ἐνδίνων διὰ τ' ἑντεα καὶ μέλαν αἴμα,
to that man I will give this magnificent silver-nailed
τῷ μὲν ἐγὼ δίωσω τόδε φάσγανον ἀργυρόηλον

37
καλὸν Ἐρημίκον, τὸ μὲν Ἀστερόπαιον ἀπηύρων:
sword of Thrace I stripped from the body of Asteropaios.

καλὸν
tunic: χιτώνα 1
2.43
καλά
sandals: πέδιλα 4
2.44

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

ἔγρετο δ’ ἐξ ὑπνου, θείη δὲ μιν ἀμφέχυτ’ ὁμφή:
Agamemnon awoke from sleep, the divine voice drifting
ἔξετο δ’ ὀρθὼθεῖς, μαλακὸν δ’ ἐνδύου χιτώνα
around him. He sat upright and put on his tunic,
καλὸν νηγάτεν, περὶ δὲ μέγα βάλλετο φάρος:
beautiful, fresh woven, and threw the great mantle over it.
ποσσὶ δ’ ὑπὸ λιπαροῖσιν ἐδήσατο καλὰ πέδιλα,
Underneath his shining feet he bound the fair sandals
ἔξετο δ’ ὀρθὼθεῖς, μαλακὸν δ’ ἐνδύου χιτώνα
around him. He sat upright and put on his tunic,
καλὸν νηγάτεν, περὶ δὲ μέγα βάλλετο φάρος’:
beautiful, fresh woven, and threw the great mantle over it.
ποσσὶ δ’ ὑπὸ λιπαροῖσιν ἐδήσατο καλὰ πέδιλα,
Underneath his shining feet he bound the fair sandals

Agamemon arming.

ὀρθὼθεῖς δ’ ἐνδύου περὶ στήθεσι χιτώνα,
He stood upright, and slipped the tunic upon his body,
ποσσὶ δ’ ὑπὸ λιπαροῖσιν ἐδήσατο καλὰ πέδιλα,
and underneath his shining feet he bound the fair sandals,

Nestor arming.

ὡς εἰπῶν ἐνδύου περὶ στήθεσι χιτώνα,
With this speech, he slipped the tunic upon his body
ποσσὶ δ’ ὑπὸ λιπαροῖσιν ἐδήσατο καλὰ πέδιλα,
and underneath his shining feet he bound the fair sandals,

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

αὐτίκ’ ἔπειθ’ ὑπὸ ποσσίν ἐδήσατο καλὰ πέδιλα
Immediately he bound upon his feet the fair sandals
ἀμβρόσια χρύσεια, τά μιν φέρον ἡμὲν ἐφ’ ύγρήν

38
golden and immortal, that carried him over the water

ηδε ἐπ᾽ ἀπείρωνα γαίαν ἁμα πνοίης ἀνέμου:
aver the dry land of the main abreast of the wind's blast.

armor: τεύχεα + ἑντεα
tεύχεα 9
3.328

PUT ON ἐδύσετο τεύχεα καλά

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

οἱ μὲν ἐπειθ’ ἔζοντο κατὰ στίχας, ἢχι ἐκάστω
brilliant Alexandros, the lord of lovely-haired Helen.

ἵπποι ἀεροπόδες καὶ ποικίλα τεύχε' ἐκείτο:
the glittering armour of each was piled by his light-footed horses,

while one of them put about his shoulders his splendid armour,
dios Ἀλέξανδρος Ἑλένης πόσις ἡκύμοιοι.
brilliant Alexandros, the lord of lovely-haired Helen.

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

Putting his heel on the chest of the corpse he pulled out the brazen spear, yet could no longer strip the rest of the glorious armour from his shoulders, since he was battered with spears thrown,

PUT ON κατεδύσετο τεύχεα καλά.

Menelaus arming to challenge "best of the Achaians"

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

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

which he knew; he had seen these two before by the fast ships when Achilles of the swift feet had brought them in from Ida.
Agamemnon strips armor from Iphidamas.

Now Agamemnon, son of Atreus, stripped him and went back to the throng of the Achaians bearing the splendid armour.

Idomeneus arming.

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

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

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

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

Many fine pieces of armour littered the ground on both sides of the ditch, as the Danaans fled. There was no check in the fighting.
Agamemnon arming when found by Menelaus.

τὸν δ’ ἕυρ’ ἄμφι’ ὑμοίας τιθήμενον ἔντεα καλά
He found him putting the splendid armour about his shoulders

νῇ πάρα πρόμνῃ; τῷ δ’ ἀστάσιος γένετ’ ἐλθὼν.
beside the stern of his ship, and was welcomed as he came up to him.

Diomedes and Odysseus find Thracians sleeping with armor lying εὐκατάκοσμον and τριστοίχοι "in three rows"

οἱ δ’ εὑδὸν καμάτω ἀδηκότες, ἔντεα δὲ σφίν
These were asleep, worn out with weariness, and their armour

καλὰ παρ’ αὐτοῖσι χθονὶ κέκλιτο εὐ κατὰ κόσμον
lay in splendour and good order on the ground beside them

τριστοίχοι: παρὰ δὲ σφίν ἑκάστῳ δίξυφες ἱπποί.
in three rows, and beside each man stood his team of horses.

Nestor recalls victory with gathering of enemies’ armor.

ἔνθα Ζεῦς Πυλιόσι μέγα κράτος ἐγγυάλιζε:
Then Zeus gave huge power into the hands of the Pylians,

tόφρα γὰρ οὖν ἐπόμεθα διὰ σπιδόσ τοδίο
for we chased them on over the hollow plain, killing

κτείνοντες τ’ αὐτοὺς ἀνὰ τ’ ἐντεα καλὰ λέγοντες,
the men themselves, and picking up their magnificent armour

the blades: φάσαγνα 1

Greeks vs. Trojans beside the ship of Protesilaus.

πολλὰ δὲ φάσαγνα καλὰ μελάνδετα κωπηνέντα
swords were scattered along the ground, black-thonged, heavy-hilted,

ἄλλα μὲν ἐκ χειρῶν χαμάδις πέσον, ἄλλα δ’ ἀπ’ ὕμων
sometimes dropping from the hands, some glancing from shoulders

ἄνδρῶν μαραμένων: ῥέε δ’ αἴματι γαῖα μέλαινα.
of men as they fought, so the ground ran black with blood.

the chariot: ἀρματα 1

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’ Ἀδμητοῖο πανύστατος ἠλθεν ἄλλων
Last and behind them all came in the son of Admetos

ἔλκων ἄρματα καλὰ ἑλαύνων πρόσσοδεν ἱπποὺς.
dragging his fine chariot and driving his horses before him,
Hector of Paris’ offer to have Trojans and Greeks put aside their armor for a duel.

κέκλυτε μευ Τρώες καὶ ἐὐκνήμιδες Ἀχαιοὶ
'Hear from me, Trojans and strong-greaved Achaians, the word
μοῦν Αλεξάνδρου, τοῦ εἶνεκα νείκος ὁρῶρεν.
of Alexandros, for whose sake this strife has arisen.
ἄλλους μὲν κέλεται Τρώας καὶ πάντας Ἀχαιοὺς
He would have all the rest of the Trojans and all the Achaians
τεῦχεα κάλ’ ἀποθέσθαι ἐπὶ χθονὶ πουλυβοτείρῃ,
lay aside on the bountiful earth their splendid armour
καλοῖ
chariots: διφροὶ
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, νεοτευχές.

ἀλλὰ που ἐν μεγάροις Λυκάονος ἑνδέκα διφροὶ
somewhere in the great house of Lykaon are eleven chariots,
καλοὶ πρωτοπαγεῖς νεοτευχές:
beauties, all new made, just finished,
καλῆν

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

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

Shield of Sarpedon. Criteria of beauty: perfect circle, πάντοσ’ ἔίσην, bronze metal, χαλκείην.

αὐτικὰ δ’ ἀσπίδα μὲν πρόσθ’ ἔσχετο πάντοσ’ ἔίσην
Presently he held before him the perfect circle of his shield,
καλήν χαλκείην ἔξηλατον, ἢν ἄρα χαλκεύς
a lovely thing of beaten bronze, which the bronze-smith hammered

Peisander vs. Menelaus: Peisander from under his shield grabs an axe on a long, well-polished olive wood shaft.
Ἀτρεΐδης δὲ ἐρυσσάμενος ξίφος ἀργυρόηλον
Drawing his sword with the silver nails, the son of Atreus
ἀξίνην εὐχαλκόν ἐλαίνῳ ἀρραρίας:
his beautiful axe with strong bronze blade upon a long polished
μακρῷ ἔξεστιν
axe-handle of olive wood.

καλάς
greaves: κνημίδας 2 3.331

Paris arming.

κνημίδας μὲν πρώτα περὶ κνήμησιν ἔθηκε
First he placed along his legs the fair greaves linked with
καλᾶς, ἀργυρείσιν ἐπισφυρίος ἀραρίας:
silver fastenings to hold the greaves at the ankles.

Agamemnon arming.

κνημίδας μὲν πρώτα περὶ κνήμησιν ἔθηκε
First he placed along his legs the beautiful greaves linked
καλῆσιν ἀργυρεῖσιν ἐπισφυρίος ἀραρίας:
with silver fastenings to hold the greaves at the ankles.

καλλίστους
horses of Rhesus: ἵππους 1 10.436

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

ὡς οἱ μὲν κατὰ ἄστυ πεφυζότες ήπτε νεβροί
So along the city the Trojans, who had run like fawns, dried
ἰδρῶ ἀπεμψόντο πίον τ’ ἀκέοντο τε δίψαν
the sweat off from their bodies and drank and slaked their thirst, leaning
κεκλιμένοι καλῆσιν ἐπάλξεσιν:
along the magnificent battlements.

Criteria of beauty: maximum size, white color, and, speed.
τοῦ δὲ καλλίστους ἵππους ιδον ἢδὲ μεγίστους
And his are the finest horses I ever saw, and the biggest;
λευκότεροι χιόνος, θείειν δ’ ἀνέμοισιν ὀμοῖοι:
they are whiter than snow, and their speed of foot is the winds’ speed;
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 οὖρος (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.*

2 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.*