

**CHEATING COLOUR:
BRIGHTNESS TRANSFORMED INTO REPRESENTATION
OF FEMALE CHARACTERISTICS IN THE *ILIAD*¹**

“The colors are watching us: be careful not to cheat!”

- Boccardi (2009)²

Introduction

Colour is fascinating in itself, and simultaneously creates completely different impressions from the natural substances that it covers. One etymological viewpoint for ‘color’ is *celo* in Latin, meaning ‘to conceal’ or ‘to hide’.³ Colour is often used to cover things, e.g., table covers, clothing, and so on. Putting makeup on one’s face is an effective method to appear more beautiful and attractive. Women – most women perhaps, even today – would like to have a fair complexion, and to wear something bright or shining on their body, e.g., jewellery. After all, the addition of colour is not natural but artificial. Some ancient writers noticed its unnatural, deceptive function, for instance, Martial, in *Epigrams* Book 3.43:

¹ For the Homeric Text, I mainly refer to the *OCT*, Prendergast’s concordance (Prendergast 1983), Tebben’s concordance (Tebben 1998) and Kirk’s commentary (Kirk 1985-1993). All English translations in the *Iliad* come from Hammond (1987) as well as Greek proper names throughout this paper. For other Greek authors, I use the Loeb texts.

This paper is supported by JSPS KAKENHI Grant Number 17K02608. I wrote most of this paper when I was on the research trip to British School of Athens where I could inspect research sources and where I was fortunate to be given valuable suggestions from eminent scholars from all over the world.

² Boccardi (2009) 11.

³ Cf. *Celator* means ‘a concealer.’ Also, others say colour comes from *calor* that means ‘warmth,’ ‘heat,’ etc. The word comes from the verb *caleo*, which means ‘to be warm, hot, to glow,’ etc. See Pastoreau (2010) 9.

*Mentiris iuvenem tinctis, Laetine, capillis,
tam subito corvus, qui modo cyncus eras.
non omnes fallis; scit te Proserpina canum:
personam capiti detrahet illa tuo.*

*You simulate youth, Laetinus, by dying your hair;
so suddenly a raven, who were but now a swan.
You don't fool everybody. Proserpina knows your hair is white.
She will drag the mask from your head.⁴*

Martial's witty way of expressing that dyeing one's hair cannot deceive all at least shows us that bright colour can be used to conceal the truth, deceiving some people, if not all. Colour is not just colour but can give hidden, that is to say, deceptive effects, and thus colour plays a significant role in all societies in every possible way. Regarding 'cheating' as a theme, in this paper I have chosen the brightness or bright-related hues of mainly women's outfits, particularly the one that the poet describes during the process of white-armed Hera's cunning plan in book 14 of the *Iliad*. Seeking to discover what is the transformed function and symbolic meaning of bright-related colour expressions that would actually be associated to character's attributes, the proposal that 'brightness' or 'light' as a rather intricate factor⁵ has mysteriously uncovered implications in connection with 'deception,' 'dishonesty,' or 'concealment' will be presented.

⁴ Bailey (1993).

⁵ I have discussed the dual connotation of brightness in my previous papers. See some footnotes in Saito (2016) 399-419 and my forthcoming paper entitled "A Fast-flash Shining Aspect of Homeric Colour Expressions" in *Ricerche a Confronto* – *Dialoghi di Antichità Classica e del Vicino Oriente*.

Bright Colour as Experience

Colours (whatever ‘colours’ the ancient people named or recognised) function as social codes.⁶ For example, in classical Rome Tyrian purple signified one’s social status. Specified colours were assigned to be worn according to one’s rank in the Japanese *Kanni Junikai* system in the Asuka era of Japanese history. The cheating aspect of colour in ancient world has been addressed, as Duigan states: “The dangers of colour were linked in the Greek mind to its capacity to deceive, manifested when colour was employed to seduce the viewer, or to mislead by creating illusion.”⁷ Women’s glamorous clothing can be regarded as deceptive in order to lure their targets, in which sense colour or shining radiance on their outfits could be part of their cunning artifice. Vernant says, “For the Greeks, *charis* emanates not only from women or any human being whose youthful beauty makes the body ‘shine’ (especially the eyes) which a splendour that provoked love; it also emanates from cut jewels, worked gems, and certain precious fabrics: the glitter of metal, the flash of stones of various waters, the variety of colours of many-coloured woven cloth, the medley of designs representing, in a more or less stylized form, a scene of plants and animals directly suggesting the powers of life – all these things combine to make the work of goldsmiths and weavers a sort of concentration of living light from which *charis* shines out”,⁸ providing a noteworthy suggestion that the radiance and seductive love are intimately connected, beyond doubt.

Further, before my actual analysis, I stress that Homeric poems are not only textual. They are to be listened to with enjoyment of sound and rhythm, and their imagery is also revealed. My aim is to post a new approach, i.e., cognitive reading, attempting to *see* the spectacular Iliadic scenes. Deutscher demonstrates well the difference in how we see the world and how we express things if we use different

⁶ Bradley (2009); Goldman (2013).

⁷ Duigan (2004) 81.

⁸ Vernant (1983) 318-319.

languages, substantially.⁹ The perception or conception of colour varies, depending on languages, cultures and generations. Moreover, straightforward chromatic interpretation is impossible because a versatile multisensory experience is involved, as recently developed studies on synaesthesia have shown.¹⁰ Porter has eloquently described this:

1. that aesthetics is fundamentally a question of sensation and perception;
2. that *arts are genres of experience*;
3. that both art and aesthetics are grounded in the ever-changing and ever-adapting *aesthetic public sphere* of antiquity; Such a sphere is constituted by a pool of experiences that cut across boundaries of medium and genre.¹¹

The interrelated involvement between visual, aural and other senses should be considered for any colour-related examinations. As the current development of reception studies have claimed,¹² the Homeric passages are to be *seen*, like grand landscapes as we are watching a film. What I undertake here is to approach how to discern the ancient world, from a different angle, through brightness that has essential manifold multisensory relations. Along with sound and motion, which are significant keys to comprehend the Homeric poems, the unknown part of colour-sense in the Iliadic world is to be unveiled, to some extent.

⁹ Deutscher (2011).

¹⁰ Butler and Purve's book that tackles this topic is seminal contribution; Butler and Purves (2013). Particularly Bradley in this volume is useful; Bradley (2013) 127-140.

¹¹ Porter (2013) 20.

¹² See Lovatt (2013); Lovatt and Vout (2013).

Methodology

Based upon my standpoint that colour terms have value, I pick up bright-related terms, primarily *λευκώλενος* that is applied to Hera specifically, expressions which do not apply to any male characters in Homer,¹³ and analyse how they are organised in the contexts and what kind of effect they provide for the scenes. Some might say that those expressions are meaningless because they are simply formulaic.¹⁴ However, the poet decides on terms to allocate to each line, which I believe should be appreciated as the poet's intention. As Wallace states: "In the wholly abstract uses of color-words, in describing color-effects, light and shade, and in metaphors, Homer shows a more accurate observation and poetical feeling than is shown in ancient art of any period."¹⁵ The scenes we are going to *see* below are to be enjoyed, with bright highlighting of the cheating aspect.

I. White-armed Hera's Cunning Plan

Hera, Zeus' wife, uses her natural talent as a female, with her attempt to help the Achaians who have been in a weakened condition on the battlefield, even though she knows that what she is going to do is against Zeus' wishes. Zeus intends to let the Trojans gain the advantage on the battlefield at that time. Hera manages to make Zeus

¹³ Hera appears with *λευκώλενος* for 24 times; 1.55, 1.195, 1.208, 1.572, 1.595, 5.711, 5.755, 5.767, 5.775, 5.784, 8.350, 8.381, 8.484, 14.277, 15.78, 15.92, 15.130, 19.407, 20.112, 21.377, 21.418, 21.434, 21.512, and 24.55. In the *Odyssey*, *λευκώλενος* appears 10 times; 4 times for Nausikaa (6.101, 6.186, 6.251, and 7.12), 3 times for handmaidens (6.239, 18.198, and 19.60), twice for Arete (7.233 and 7.335) and once for Helen (22.227). See Dee (2001) 63-67 (for Hera). Further, see Irwin (1974) 116 (for *λευκώλενος*).

¹⁴ The vast argument on the Homeric Questions has been done, but we should not overlook the fact that words are selected for the contexts by the poet.

¹⁵ Wallace (1927) 51. Colour has been inspiring numerous discussions among scholars from antiquity and I am not attempting to give every single detail here because my purpose is not to determine the precise meaning of colour terms. The next step should be appreciated to examine colours in the contexts, cognitively. As mentioned above, please see footnotes in my previous papers in 2018.

sleep as she had planned, which indeed has great impact on the storyline of the *Iliad*. The reason Zeus was supporting the Trojans was because silver-footed Thetis asked Zeus' favour earlier in the story in book 1 and he accepted Thetis' supplication. Thetis, after listening to her weeping son's request, visited Olympos to beg Zeus to ensure that Agamemnon and other Achaian warriors should learn what they had done to Achilleus, her dearest son (1.503-510). That is why the Trojans are predominant on the battlefield, thanks to Zeus. Considering the storyline from the outer side, those women, Hera who is described as *λευκώλενος* and Thetis, whose feet are described as *ἀργυρόπεζα*, might not appear at the front of the stage but manage to manipulate other characters spectacularly well from the rear.

Hera makes her devious move, starting her cunning trickery at 14.153-165:

*Hera of the golden throne had stepped out from Olympos,
and her eyes looked on from the peak where she stood. Immediately she
recognised Poseidon, her own brother and her husband's brother,
busying along the battle where men win glory, and she was happy at heart –
and she saw Zeus sitting on the highest peak of Ida
with the many springs, and he was hateful to her heart.
So then the ox-eyed queen Hera wondered
how she might fuddle the mind of Zeus who holds the aegis.
This seemed the best plan to her thinking,
to trick herself out and go down to Ida,
hoping that he would feel the desire to lie with her body in lovemaking,
and she could pour a gentle, soft sleep
over his eyelids and the subtlety of his mind.*

Hera wants the Trojans to lose because of the judgement of Paris. That is way back even before the beginning of the *Iliad*. In order to reverse the current tide of battle,

which she cannot bear any longer, the seemingly best idea that occurs to her mind is, to sleep with Zeus by seductively maximising her beauty, with some vital help from the god of Sleep and Aphrodite. The secretive room with great craft that Hera enters is created by Hephaistos. The description of the room already implies to us, i.e., the viewers, an impression of deviousness; the doors are bright (*θύρας ἐπέθηκε φαεινάς* at 14.169); its doorposts come with a secretive bolt (*κληῖδι κρυπτῇ* at 14.168) and no other gods could open it. It is hinted that, in this furtive room for Hera, something inappropriate might be happening. The brightness of the doors has an effective visual impact to strengthen the lustful sense, which is coming up next more concretely. In the scene of Hera's dressing-up, her attractive figure is embellished with various accessories:

*ἀμφὶ δ' ἄρ' ἀμβρόσιον ἑανὸν ἔσαθ', ὃν οἱ Ἀθήνη
ἔξυσ' ἀσκήσασα, τίθει δ' ἐνὶ δαίδαλα πολλά·
χρυσείης δ' ἐνετῆσι κατὰ στήθος περονᾶτο.
ζώσατο δὲ ζώνη ἑκατὸν θυσάνοις ἀραρυίη,
ἐν δ' ἄρα ἔρματα ἤκεν ἐϋτρήτοισι λοβοῖσι
τρίγληνα μορόεντα· χάρις δ' ἀπελάμπετο πολλή.
κρηδέμνω δ' ἐφύπερθε καλύψατο δῖα θεάων
καλῶ νηγατέω· λευκὸν δ' ἦν ἠέλιος ὥς·
ποσσὶ δ' ὑπὸ λιπαροῖσιν ἐδήσατο καλὰ πέδιλα.*

Il. 14.178-186

*And she dressed herself in an immortal robe, which Athene
had made for her in fine-napped cloth and embroidered it with many figures:
she pinned it across her breast with golden clasps,
and she fastened round her waist a belt hung with a hundred dangles.
And she put earrings in the pierced lobes of her ears,*

pendant clusters of three drops, glittering bright with beauty.

*The queen among goddesses covered her head with a beautiful shawl,
new-made and white as the sunlight,
and bound fine sandals under her shining feet.*

Anointing her body with sweet, fragrant oil, arranging the lovely curls of her hair, wearing an ambrosial robe that Athene made, pinning it with a golden brooch, a zone with a hundred tassels to circle her waist, pierced rings with triple drops in mulberry clusters, a shining veil like the sunlight, fine sandals for her radiant feet, Hera is ready to go out to seduce Zeus, which I suggest is taken as if she is going for her *own* battle. Hereby her dressing-up is to be regarded as *her* arming scene.¹⁶ Her veil, *κρηδέμνω*, shines white like the sunlight, *λευκὸν δ' ἦν ἥελιος ὄς*. Janko recognises that *λευκὸν* here means bright as well as white.¹⁷ *Λευκός* must have revealed bright light, displaying the brightness of Hera's veil, making her look even more beautiful. The material must be flimsy, and its bright hue assists the sense of lustful, frail, or delicate. That is the exact purpose of clever women. In other words, they rather deliberately make a display of their demonstratively weakened attribute of being fragile, or powerless, showing off their femininity. Successive bright terms such as *χρυσείης* (golden), *ἀπελάμπετο* (to shine, to beam from), *λευκὸν*, and *λιπαροῖσιν* (shining, sleek) brighten radiantly Hera's enchanting armour, to deceive Zeus, her target.¹⁸ Hera **covers** herself with shining colour, utilizing it for her deceptive plan. Perhaps her armour emanates its deceptive light more shiningly as she moves. The poet gradually boosts the tension upon the context, controlling those bright terms that provide the visual effect.

¹⁶ Postlethwaite (2000) 187-188.

¹⁷ Janko (1992) 178. His comment is noticeable: 'The simile *ἥελιος ὄς* was perhaps traditional in toilette-scenes'. See *Od.* 19.234: *τὼς μὲν ἔην μαλακός, λαμπρός δ' ἦν ἥελιος ὄς*. Odysseus narrates about himself when he finally encounters Penelope. See also Leaf (2010) 79 (commented on *λευκὸν* as "bright as well as white"); Edwards (1987) 248.

¹⁸ According to Edgeworth, 'colour clusters' where colour terms are successively located greatly assist to maintain the audience's interest in the story; Edgeworth (1989) 195-198.

Hera's robe is shining, while men's fine weapons are usually described as bronze, which might be shining too.¹⁹ Sometimes those shining bronzes are deceptive on the battlefield. Idomeneus' armour shines like Zeus' fearful lightening (13.240-245). Patroklos' appearance (16.278-283) with wearing shining (*μαρμαίροντας* at 16.279) armour misleads the misunderstanding for the Trojans, i.e., they are mistaken as Achilles returns to the fight. Patroklos wears Achilles' armour then. This is cheating. The marvelous view of Achilles' appearance with new armour (22.25-32) is the most noticeable.

*The old man Priam's eyes were the first to see him,
as he rushed on over the plain glittering like the star
that comes in late summer, and its light is seen the clearest
among the many stars in the darkness of the night:
men call this star Orion's Dog,
and it is the brightest of stars, yet a sign of evil,
bringing much fever on poor mortals.
Such was the shining of the bronze on his breast as he ran.*²⁰

¹⁹ *Il.* 3.141 (*ἀργεννός*) and 3.419 (*ἀργής*); Helen's garment is agreed by *ἀργ*-related words. *Λευκός* applies for clothing (*φᾶρος*); covering Patroklos' body at 18.353 and one of gifts at 24.231. Men's armour is often agreed by *ἀργ*-related terms; *Il.* 1.49, 1.219, 2.45, 3.331, 3.334, 3.361, 5.583, 5.726, 5.727, 5.729, 7.303, 10.438, 11.18, 11.31, 11.35, 11.38, 11.237, 13.610, 14.405, 16.132, 16.135, 18.475, 18.480, 18.563, 18.598, 19.370, 19.372, 22.294, 23.807, and 24.605. For instance, Achilles' sword has a shining handle at 1.219. The only female character who is related to *ἀργ*-related armour is Hera. Her chariot decorations are described by use of *ἀργ*-related terms at 5.726, 727, and 729.

²⁰ *Il.* 22.25-32

*Τὸν δ' ὁ γέρων Πρίαμος πρῶτος ἶδεν ὀφθαλμοῖσι,
παμφαίνονθ' ὡς τ' ἀστέρ' ἐπεσσύμενον πεδίοιο,
ὃς ῥά τ' ὀπώρης εἶσιν, ἀρίζηλοι δέ οἱ ἀνγαῖ
φαίνονται πολλοῖσι μετ' ἀστράσι νυκτὸς ἀμολγῶ·
ὄν τε κύν' Ὀρίωνος ἐπὶ κλησὶν καλέουσι.
λαμπρότατος μὲν ὃ γ' ἐστί, κακὸν δέ τε σῆμα τέτυκται,
καί τε φέρει πολλὸν πυρετὸν δειλοῖσι βροτοῖσιν·
ὡς τοῦ χαλκὸς ἔλαμπε περὶ στήθεσσι θέοντος.*

The poet uses *ἀύγή* (*ἀύγαι* at 22.27) when Achilles appears and describes his figure in the simile as the brightest of all, but that is the sign of evil (*λαμπρότατος μὲν ὄ γ' ἐστί, κακὸν δέ τε σῆμα τέτυκται*, 22.30). Brightness can be a bad sign, even though it is shining. Also, Hektor trembles with fear when he sees Achilles' figure, as narrated in 22.131-135:

*And Achilles came close on him
like Enyalios the god of war, the warrior with the flashing helmet,
shaking his terrible spear of Pelian ash over his right shoulder:
and the bronze on his body shone like the light
of a blazing fire or the sun when it rises.*²¹

Later Hektor runs in terror. Achilles' bronze weapons shine fearsomely like a burning fire or sunrise (*ἢ πυρὸς αἰθομένου ἢ ἡελίου ἀνιόντος*, 22.135). Clearly the fact that a bright figure can be a misleading mark is apprehended. Thus, those scenes are bright, wondrous for viewers, providing negative impact as well. Moreover, the sounds resonate in accordance with the rapid motion of flashes of bronze, fires, and characters. The poet perceives the light and utilises the bright shining colour, in order to make observers wonder or confused.²²

Let us return to the incident involving Hera's cunning plan in book 14. Succeeding in her indecent aim, Hera manages to complete her mission. After taking the oath as Sleep asks, the negotiation is settled (14.277). Then her crafty plan is put into practice. Sleep brings the news to Poseidon and gradually the Achaians gain an

²¹ *Il.* 22.131-135

*Ὡς ὄρμαινε μένων, ὁ δέ οἱ σχεδὸν ἦλθεν Ἀχιλλεύς
Ἴσος Ἐνυαλίῳ, κορυθαίϊκι πτολεμιστῆ,
σειῶν Πηλιάδα μελίην κατὰ δεξιὸν ὤμων
δεινήν· ἀμφὶ δὲ χαλκὸς ἐλάμπετο εἵκελος ἀύγῃ
ἢ πυρὸς αἰθομένου ἢ ἡελίου ἀνιόντος.*

²² See also 2.456-458 (the Achaian men's marching) and 11.61-66 (Hektor's shining armour).

advantage over the Trojans. Later, in book 15, Zeus wakes up and realises that he has fallen victim to an evil scheme implemented by Hera. Zeus is angry. White-armed Hera is now in an untoward position where she is obliged to obey Zeus. Afterwards, following his command to summon Iris and Apollo, Hera moves like a flash of thought:

᾽Ως ἔφατ', οὐδ' ἀπίθησε θεὰ λευκώλενος Ἥρη,
βῆ δ' ἐξ Ἰδαίων ὀρέων ἐς μακρὸν Ὀλυμπον.
ὡς δ' ὄτ' ἂν ἀΐξει νόος ἀνέρος, ὅς τ' ἐπὶ πολλήν
γαῖαν ἐληλουθῶς φρεσὶ πευκαλίμησι νοήσῃ,
"ἔνθ' εἶην, ἢ ἔνθα," μενοινήησιν τε πολλά,
ὧς κραιπνῶς μεμαυῖα διέπτατο πότνια Ἥρη·
Il. 15.78-83

*So he spoke, and the white-armed goddess Hera did not fail to obey,
and went up from the mountains of Ida to high Olympos.
As when the thought darts in the mind of a man who has travelled over many
lands, and in his subtle imagination he calls up many memories,
thinking to himself 'Let me be there – or there':
so thought-swift was queen Hera's flight in her eagerness.*

Hera's active motion is extraordinarily swift, particularly remarked by ἀΐξει (to move with a quick shooting motion).²³ The swiftness like 'thought-swift,' is clearly expressed in 83 as well; κραιπνός (swift, rushing), μέμαα (to wish eagerly), and διαπέταμαι (to fly through). I would like to pin down the subtle interrelationship between colour expressions with sound and motion here. The brightness of her arms (λευκώλενος) in fact metaphorically reinforces her swift movement. The flashness of the rapid motion caused by Hera who is associated with λευκ-, white or bright, is

²³ The magical velocity is traditionally likened to 'thought,' according to Janko (1992) 237.

effectively depicted with colour and motion. The quick, soundless move like ‘thought-swift’ rather emphasises the rapidness of her glancing motion. That is, colour and motion are intricately entangled into the character’s attributes, as imaginarily linked with *white, bright, flash, and swift*, displaying unreliable Hera’s actively rapid move within the air. This should reveal the poet’s aesthetical skill. Following Zeus’ order unwillingly, Hera responds to Themis (15.92; *Τὴν δ’ ἠμείβετ’ ἔπειτα θεὰ λευκώλενος Ἥρη*.²⁴) but her facial expression suggests exasperation (15.100-103).²⁵ In fact, even though she obeys Zeus after all, Hera seems never satisfied with anything, which delineates part of Hera’s treacherous characteristics.

Similar behaviour revealing Hera’s active cleverness could be seen from book 5. White-armed Hera, looking at the Achaians being destroyed in the battle’s fury, sends Athene to the battlefield (5.711-713):

*Τοὺς δ’ ὡς οὖν ἐνόησε θεὰ λευκώλενος Ἥρη
 Ἀργείους ὀλέκοντας ἐνὶ κρατερῇ ὑσμίνῃ,
 αὐτίκ’ Ἀθηναίην ἔπεα πτερόεντα προσηύδα·*

*Now when the white-armed goddess Hera saw
 the Argives being destroyed in the battle’s fury,
 straightaway she spoke winged words to Athene*

²⁴ Homer selects *λευκώλενος* here, rather than *βοῶπις πότνια Ἥρη* from his subconscious memory of his previous choice, which shows that his memory can affect his current choice of words; Janko (1992) 238.

²⁵ *Ἥ μὲν ἄρ’ ὡς εἰποῦσα καθέζετο πότνια Ἥρη,
 ὄχθησαν δ’ ἀνὰ δῶμα Διὸς θεοί· ἡ δὲ γέλασσε
 χεῖλεσιν, οὐδὲ μέτωπον ἐπ’ ὄφρυσι κτανέησιν
 ἰάνθη· πᾶσιν δὲ νεμεσσηθεῖσα μετηύδα·*

*So speaking queen Hera sat down,
 and there was uproar among the gods in Zeus’ house. She smiled
 with her lips, but on the forehead above her dark brows there was no
 softening. And she said to them all in vexation.*

Further, noticing that Zeus is sitting alone apart from other gods, she pulls in the horses and comes to Zeus (ἐνθ' ἵππους στήσασα θεὰ λευκώλενος Ἥρη, 5.755), asking whether he will be angry if she tries to push Ares away from the battlefield (5.757-563). Zeus allows her to do so (5.765-66), then again we can see her swift movement:

Ὡς ἔφατ', οὐδ' ἀπίθησε θεὰ λευκώλενος Ἥρη,
μάστιζεν δ' ἵππους· τῷ δ' οὐκ ἀέκοντε πετέσθην
μεσσηγὺς γαίης τε καὶ οὐρανοῦ ἀστερόεντος.
ὅσσον δ' ἠεροιιδὲς ἀνὴρ ἴδεν ὀφθαλμοῖσιν
ἤμενος ἐν σκοπιῇ, λεύσσων ἐπὶ οἴνοπα πόντον,
τόσσον ἐπιθρόσκουσι θεῶν ὑψηχέες ἵπποι.
Il. 5.767-772

*So he spoke, and the white-armed goddess Hera did not fail to obey.
She whipped on the horses, and they flew eagerly on their way
between earth and the starry heaven.
As far as a man's eyes can see into the haze,
when he sits on a high point and looks out over the sparkling sea –
such is the vaulting stride of the gods' high-ringing horses.*

Hera with her white arms swiftly flies (πετέσθην - to fly) between earth and heaven.²⁶ The divine movement is picturesquely illustrated with colour, motion, and sound here, being highlighted by colour terms such as λευκώλενος, ἠεροιιδὲς (misty, cloudy), οἴνοπα (wine-coloured), and motion-sound-related terms such as μάστιζεν (to whip, to flog), ἐπιθρόσκουσι (to leap, to spring) and ὑψηχέες (making a loud noise), within a celestial scale; earth (γαίης), star (ἀστερόεντος), heaven (οὐρανοῦ), and the sea (πόντον)

²⁶ See Kirk (1990) 137-138, for the divine journey, including the famous colour expression οἴνοπα, which Kirk notes “‘wine-dark’ or ‘wine-like in appearance’.”

that is wine-coloured. Being allowed to do as she wishes, Hera moves freely in the air. The brightness associated with the goddess strengthens her active movement. Later Hera even disguises herself as Stentor and shouts loudly, encouraging fellow men:

*ἔνθα στᾶσ' ἤϋσε θεὰ λευκώλενος Ἥρη,
Στέντορι εἰσαμένη μεγαλήτορι χαλκεοφώνῳ,
ὄς τόσον αὐδήσασχ' ὅσον ἄλλοι πεντήκοντα·
Il. 5.784-786*

*There the white-armed goddess Hera stood
and shouted loud, taking the form of great-hearted Stentor, the bronze-voiced,
whose call had the power of fifty other men:*

White-armed Hera makes herself appear, *εἰσαμένη* (to appear) as Stentor who has *χαλκεοφώνῳ* (with voice of brass), which basically means that it rings strong and clear. The loud sounds expressed by *ἤϋσε* (to shout) and *αὐδήσασχ'* (to utter sounds) provide the emphasis of the dramatic auditory imagery within this scene and the delicate link between the brightness of *λευκώλενος* that Hera is associated with and the factor of 'disguise' or 'concealing' is distilled. The poet chooses *λευκώλενος* for Hera and makes her take another form, that is, to disguise herself as Stentor who shouts loudly with a bronze voice, *χαλκεοφώνῳ*. Hera does not appear as herself, which is fundamentally dishonest, in a word, cheating. The colour-related expressions that possibly emanate bright-hues aesthetically chain the disingenuous sense of Hera's deceitful characteristics.

Hera's active, cunning moves are further enhanced. She often puts a thing or idea into a mortal's mind (e.g., *τῷ γὰρ ἐπὶ φρεσὶ θῆκε θεὰ λευκώλενος Ἥρη* - *the white-armed goddess Hera had put this in his mind*, 1.55) and sends someone to deliver her message or instruction, mostly Athene, for the sake of self-interest, e. g., Hera tells

Athene to stop Aphrodite who is trying to help Ares on the battlefield in book 21.²⁷ Again in book 21, making a deal with the river Xanthos, Hera suggests that Hephaistos stop the fire (21.377-380). Hera's actions are mostly caused by her pity or/and care for mortals. Hera gives a voice to Achilles' horse, Xanthos, letting him tell Achilles that the last moment of Achilles is actually close (19.407-417). In book 24, white-armed Hera blames Apollo for treating Hektor equally with Achilles (24.55-63), which should not be in her opinion. Scrutinizing the contexts where λευκώλενος Ἥρη is involved, she mainly achieves success, i.e., she deviously gains what she wants in the end. Only in book 20 when white-armed Hera advises that Athene and Poseidon go into battle (20.112-131), they including other fellow-gods decide to observe what happens to the mortals instead of interfering, following Poseidon's suggestion. Nonetheless it would be unreasonable to delete the possible connection of her cunning characteristics with the brightness that she is associated with. That is why Artemis, in tears, complains to Zeus, saying:

Τὸν δ' αὖτε προσέειπεν ἔϋστέφανος κελαδαινὴ·
 “σὴ μ' ἄλοχος στυφέλιξε, πάτερ, λευκώλενος Ἥρη,
 ἐξ ἧς ἀθανάτοισιν ἔρις καὶ νεῖκος ἐφῆπται.”

Il. 21.511-513

*Then the lovely-crowned goddess of the loud hunt answered him:
 “It was your wife, white-armed Hera, who beat me about, father.
 It is her doing that quarrels and fighting have taken hold among the
 immortals.”*

This is a momentous speech. Hera, a role model of good wife, is in fact the one who

²⁷ 21.418 and 434. See also 1.195, 1.208, 5.711, 8.350, and 8.381 for white-armed Hera's manipulative action.

causes all strife. It is actually true for Artemis' point of view that Hera has sown the seeds of discord.²⁸ Hephaistos, following Hera's instruction, burns the river Xanthos dreadfully. Then Xanthos asks Hera to tell Hephaistos to extinguish the fire. The deal is made. Hephaistos quenches the fire. The river calms down. Achilles continues fighting as he has. That causes the strife between immortals (21.385-386).²⁹ Artemis reproaches her brother Apollo because he, refusing to fight against Poseidon, decides just to observe the battle. Then Hera bashes Artemis. Controlling things ubiquitously, Hera pulls the wires from behind the scenes. Additionally, she is mostly successful.

White-armed Hera actively involves herself into the storyline, and the point that should be underlined is, the bright hue that *λευκώλενος* connotes serves as an important, vivid indicator that embodies her characteristic, part of which is her cunning, secretive, deceptive character as a clever woman.

II. Women Who Have White Arms

The characters in the *Iliad* whose arms are presented with *λευκός*-related colour expressions are four women including Hera; Aphrodite once (5.314), Andromache for three times (6.371, 6.377, and 24.723), and Helen once (3.121). Two of them are immortal. Aphrodite's expanded arms (*πῆχυς* is used) are applied by *λευκός*:

ἀμφὶ δ' ἔδον φίλον υἱὸν ἐχεύατο πῆχεε λευκῶ,
πρόσθε δέ οἱ πέπλοιο φαεινοῦ πτόγμ' ἐκάλυψεν,
ἔρκος ἔμεν βελέων, μή τις Δαναῶν ταχυπῶλων
χαλκὸν ἐνὶ στήθεσσι βαλὼν ἐκ θυμὸν ἔλοιτο.

Il. 5.314-317

²⁸ Richardson (1993) 96; “it sounds as if Artemis is blaming Hera more generally for all the divine strife”

²⁹ *Il.* 21.385-386; ἐν δ' ἄλλοισι θεοῖσιν ἔρις πέσε βεβριθυῖα | ἀργαλέη, δίχα δέ σφιν ἐνὶ φρεσὶ θυμὸς ἄητο·

*She threw her white arms round her dear son,
and held the fold of her shining robe in covering over him,
to shield him from the spears, so that no fast-horsed Danaan
should cast a bronze spear in his chest and take the life from him.*

Aphrodite helps her son Aineias on the battlefield. The imaginative, marvelous picture of Aphrodite flinging (*ἐχεύατο* - to pour) her arms, which are white (*λευκώ*) over the mortal, and spreading a fold (*ἔρκος ἔμεν βελέων*) of her bright (*φαεινοῦ*) garment to cover (*ἐκάλυψε*) him should be marked.³⁰ We, the viewers, wonder what it is, seeing the dynamic view in front of us. Aphrodite arbitrarily tries to steal her son from the battlefield to shelter him, making Aineias invisible. The subtle connection between shining bright-hue (*λευκώ* and *φαεινοῦ*) of the garment, female, and ‘secretive,’ ‘deceiving,’ and ‘concealing’ is deciphered, like in Hera’s case above. Aphrodite, the goddess of beauty and love, is certainly associated with insidious and seductive love affairs too. Further, in book 14 she gives her beautiful girdle, *ίμάς*, which is in fact a magical one, to Hera:

*Ἥ, καὶ ἀπὸ στήθεσφιν ἐλύσατο κεστὸν ἰμάντα
ποικίλον, ἔνθα τέ οἱ θελκτήρια πάντα τέτυκτο·
ἐνθ’ ἐνὶ μὲν φιλότης, ἐν δ’ ἴμερος, ἐν δ’ ὀαριστὸς
πάρφασις, ἣ τ’ ἔκλεψε νόον Πύκα περ φρονεόντων.
τόν ῥά οἱ ἔμβαλε χερσὶν ἔπος τ’ ἔφατ’ ἔκ τ’ ὀνόμαζε·
“τῆ νῦν, τοῦτον ἰμάντα τεῶ ἐγκάτθεο κόλπῳ,
ποικίλον, ᾧ ἐνὶ πάντα τετεύχεται· οὐδέ σε φημι
ἄπρηκτόν γε νέεσθαι, ὃ τι φρεσὶ σῆσι μενοινᾷς.”*

Il. 14.214-221

³⁰ Kirk (1990) 93-94.

*So she spoke, and untied from her breasts the band
of elaborate embroidery, in which all her magic powers were worked.
Here there was love, and desire, and the sweet allurements
of whispered talk, which seduces the heart even in those of good sense.
She put this in Hera's hands, and said to her:
"Here now, take this embroidered band and put it away in your breast.
It has all things worked in it, and I do not think
you will come back disappointed in your heart's desire."*

The supposedly very beautiful, embroidered magic girdle (*ιμάντα*) that belongs to Aphrodite is presented. Strikingly, it can be enchanting (*θελκτήρια*), possess the power of (*πάρφασις*) tricking people's mind (*ἢ τ' ἔκλεψε νόον πύκα περ φρονεόντων*). Aphrodite's varicoloured (*ποικίλος* at 14.215 and 14.220), intricate ornament is indeed attractive and deceptive.³¹ Surely the bright colour, radiating from the bewitching band, helps to let Hera look more seductive. Besides, it does work so that Hera successfully beguiles Zeus. Here, a female's concealing and deceptive characteristics perfectly fit the transformed function of colour-related expressions as cheating. Even better, Aphrodite is the symbol of being feminine. Hera's brightly enticing dress and accessories, from which radiance is emanating, are elaborate and symbolically deliver the concealing, secretive, deceptive aspect of cunning wily women. The more intricate, the better, since the intricacy and colouration are correspondent with women's nontransparent traits. They are not simple, and not obvious either, but always have some ulterior motive.

Tragically doomed white-armed Andromache is looked for by Hektor in book 6, with the expression of white-armed at 6.371 and 6.377. In book 24, during Hektor's funeral, she leads the lamentation of women, chanting the song of sorrow, 24.723-724:

³¹ See Janko (1992) 184-185.

τῆσιν δ' Ἀνδρομάχῃ λευκώλενος ἤρχε γόοιο,
Ἔκτορος ἀνδροφόνοιο κάρη μετὰ χερσὶν ἔχουσα.

*White-armed Andromache began their lamentation,
holding murderous Hektor's head between her hands.*

Richardson's note is interesting; "This could be a further sign that he [the poet] has in mind the meaning of Hektor and Andromakhe in book 6."³² Andromache has bright ornaments around her hair (*δέσματα σιγαλόεντα* at 22.468), which are thrown away because black night covers over her eyes (*τὴν δὲ κατ' ὀφθαλμῶν ἐρεβεννὴ νύξ ἐκάλυψε*, 22.466) when she discovers that Hektor is dead and sees Hektor's dead body drawn by the chariot (22.466-472).³³ Helen, another mortal female character, who has *λευκώλενος* once at 3.121, is also described passively; Helen is visited by Iris who brings the news. These mortal women's examples are different from the ways in which Hera and Aphrodite are involved with the story. The crucial difference is that Helen and Andromache are not immortal. Perhaps the poet differentiates his description between mortals and immortals, even among the same gender.

III. Brightness and Characteristics

Altogether, white-armed Hera's action is mostly active and successful, astonishingly. Hera's acts, which have a seamy side, are spontaneous. Remarkably, the whiteness or brightness that sophisticatedly represents her actions is in fact parallel to her cunning or

³² Richardson (1993) 352.

³³ See Richardson's (1993) note for *σιγαλόεντα* at pp. 124 and 157; "In both cases Homer calls up these tangible reminders of a past happiness in a context which assures its destruction" (p. 157). *Σιγαλόεις* (shining, glittering) is attached with women one more time in the *Iliad*. In the same book, the Trojan wives and daughters Trojan women used to wash their bright clothes (*εἶματα σιγαλόεντα*, 22.154) around a spring before the Achaians came.

deceptive characteristics. The poet deliberately organises the bright-related terms for Hera, while arranging the cunning usage of brightness for other characters too, letting those shining items or materials work diligently for their ambitions.

Penelope appears ‘whiter-than ivory’ in the *Odyssey* (*λευκοτέρην δ’ ἄρα μιν θῆκε πριστοῦ ἑλέφαντος*).³⁴ Her face is beautiful with ambrosia.³⁵ In short, her face is covered with ambrosia. She was made even taller to be beheld. The Achaians might marvel at looking at her (*ἵνα μιν θησαΐατ’ Ἀχαιοί*).³⁶ This is in fact Athene’s deed, which is in a way similar to Hera’s dressing scene above. Fundamentally it is cheating, or not natural at least. Athene owns a beautifully embroidered, *ποικίλος*, robe in book 5 and 8 in the *Iliad*.³⁷ She puts on her armour after taking off the beautiful robe that Athene herself makes (5.734 and 8.385).³⁸ One of her territories, handicraft, is perhaps

³⁴ *Od.* 18.196. Whiteness for women’s skin was conventional in Homer and later in the archaic and classic periods; Russo, Fernandez-Galiano and Heubeck (1974) 112-114. For Irwin, *λευκός* “refers as much to the texture of skin as to its fairness, and that it can imply a contrast between men’s skin and women’s” at p. 113. The general idea that women have fair skin and men have tan or darker skin is correlated to their lifestyle, i.e., women work inside and men work outside. The colour or darkness of their skin largely depends on how much they are exposed the ultra-violet light. Giving some examples, Pullyen suggests that paleness in women was valued because it shows that those women did not engage in outdoor work and pale women and dark men are aesthetic distinction in Homer; Pulleyn (2000) 140-141. When Athene transforms Odysseus back to his usual form in *Od.* 16.175, his skin is described dark colour (*μελαγχροῖης*), and this distinction between pale women and dark men is aesthetic in Homer. Consequently, the women’s whiteness, fairness, or paleness is not only associated with their beauty but also marks their status. Graziosi and Haubold comment on *λευκώλενον* at 6.371 that “paleness was an important aspect of female beauty. [...] White arms are singled out because other parts of the female body were not generally exposed to public view”; Graziosi and Haubold (2010) 184. Draper provides similar points: “Fair arms may have been considered a sign of feminine beauty, or a woman may have been called white-armed because basic female attire, the *πέπλος*, was sleeveless, hence her arms appeared pale in contrast to the colored garment. Another possibility is that white arms were a sign of upper-class status, indicating a woman who did not have to work outdoors. At any rate, it was conventional to portray women with white skin and men with reddish-brown skin on vase paintings of the eighth and seventh centuries”; Draper (2002) 41. Eaverly rightly claims, however, that male and female colour differentiation in Egypt and Greece is not only related to the amount of sun exposure (Eaverly 2013), thus the accustomed theory should be reconsidered, which I should like to leave for a future paper or papers.

³⁵ *Od.* 18.193.

³⁶ *Od.* 18.191.

³⁷ *Ποικίλος* (many-coloured, intricate) occurs 26 times in the *Iliad*; 3.327, 4.226, 4.432, 5.239, 5.735, 6.294, 6.504, 8.386, 10.30, 10.75, 10.149, 10.322, 10.393, 10.501, 10.504, 11.482, 12.396, 13.181, 13.537, 14.215, 14.220, 14.420, 14.431, 16.134, 18.590, and 22.441. It is somewhat related to women.

³⁸ *Il.* 5.734; *ποικίλον, ὃν ῥ’ αὐτὴ ποιήσατο καὶ κάμε χερσίν· Il.* 8.385; *ποικίλον, ὃν ῥ’ αὐτὴ ποιήσατο καὶ κάμε χερσίν*, Cf. Andromache, without knowing of Hektor’s death, weaves a pattern of flowers on the

connected with the embroidered work and intricacy of women's characteristics. Hekabe brings the beautifully woven robe for Athene and it shines like a star (6.293-295).³⁹ In book 3 Helen recognises Aphrodite's shining eyes, *ὄμματα μαρμαίροντα* (3.397), as well as the goddess' sweet throat and desirable breasts, which indicates some lustful characteristics of Aphrodite, who also has her cunning plan then. The divine manifestation in Homer usually occurs with bright shine, and is indeed portentous for mortals, foreshadowing that some horrible incidents might happen. The brightness conveys the fearsome terror too. For example, Apollo who is leading the Trojans army has his aegis, which is terrifyingly bright, conspicuous (*ἀριπρεπέ'* at 15.309).⁴⁰ It is the terror for mortals. When Athene appears in front of Achilles in book 1, she is visible only to Achilles. Athene is sent by Hera to persuade him to not to kill Agamemnon (1.193-200). Intimidating radiance comes together with the sense of fear and awe.⁴¹ Achilles marvels at the miraculous sight and listens to Athene. The dual connotation of 'brightness' is sophisticatedly embedded into the magnificent scenery with divine features, and the deceptive aspect of one of light's functions should not be neglected.

Silver-footed Thetis' Movement

Let us investigate silver-footed Thetis closely. As a minor goddess, Thetis does not appear on the front stage, either. However, her action is significantly important too, being related to the main character Achilles, her son, as it does change the direction of the Iliadic storyline. *Αργυρόπεζα* is applied to Thetis 12 times, exclusively.⁴² Thetis

purple cloth in book 22 (*δίπλακα πορφυρέην, ἐν δὲ θρόνα ποικίλ' ἔπασσε*, 22.441). In book 3 white-armed Helen weaves scenes from the Trojan war on the purple cloth (3.125-128). See Kirk (1985) 280; Richardson (1993) 154-153, for those two women's activity of weaving.

³⁹ *Il.* 6.293-95

*τῶν ἐν' ἀειραμένη Ἐκάβη φέρε δῶρον Ἀθήνη,
ὃς κάλλιστος ἔην ποικίλμασιν ἠδὲ μέγιστος,
ἀστήρ δ' ὥς ἀπέλαμπεν·*

⁴⁰ *Il.* 15.306-311. *Ἐναργής* (visible) appears mainly of the immortals' appearance in their own forms; *Il.* 20.131, *Od.* 3.420, 4.841, 7.201 and 16.161.

⁴¹ See Constantinidou (2010) 91-109; Lovatt (2013) 311-12. Athene's fearful eyes are gleaming (*δεινὸν δέ οἱ ὄσσε φάανθεν*, 1.200).

⁴² 1.538, 1.556, 9.410, 16.222, 16.574, 18.127, 18.146, 18.369, 18.381, 19.28, 24.89, and 24.120. See

performs her part during the story, but looking at the presentation of ἀργυρόπεζα Θέτις, it is somehow passive, compared with Hera's. She does not make her moves spontaneously, unless she is asked or suggested. Her participation is in a way indirect. Only when she needs to act for Achilleus, she comes onto the front stage. In book 1, for instance, Hera notices that silver-footed Thetis asks Zeus a favour and fears that Zeus accepts Thetis' supplication (1.538 and 1.556). Draper comments on Thetis' feet at 1.538 (ἀργυρόπεζα Θέτις θυγάτηρ ἄλιιο γέροντος), saying as "it may refer to the whiteness of her feet or to the whitecaps of the waves around her feet when she rises from the sea."⁴³ Thetis' supplication is successful, which means that the Trojans will gain their advantage on the battlefield until the Achaians honour Achilleus. That provokes the devious plan that Hera devises later in book 14, because Hera supports the Achaians. In book 18, Achilleus grieves so sorrowfully about the death of Patroklos that, concerning her son, Thetis visits Achilleus:

Ὡς ἄρα φωνήσασα λίπε σπέρος· αἰ δὲ σὺν αὐτῇ
 δακρυόεσσαι ἴσαν, περὶ δὲ σφισι κῶμα θαλάσσης
 ῥήγνυτο· -----
 Il. 18.65-67

*So speaking she left the cave, and the others
 went with her full of tears, and the swell of the sea parted
 round them.*

The sea swells to make a path around Thetis. As a sea nymph, Thetis is associated with

also Dee (2001) 81-84 (for Thetis). Further, see Irwin (1974) 83 n. 16 (ἀργυρόπεζα). Ἀργυρόπεζα occurs only once in the *Odyssey*, applying Thetis (24.92).

⁴³ Draper (2002) 126. See also Pulleyn (2000) 258; "Perhaps the image is of the shiny white surf seething around the feet of Thetis as she rises from the waves, as Botticelli's *Venus*." Watkin notes that ἀργυρόπεζα maybe a metrical substitute for ἀργίπεζα, 'swift-footed' or 'white-footed,' taking Bader (1971), but Watkin admits that it is uncertain; Watkins (1995) 172, n. 6.

‘water,’ and moves within the sea. In book 18, she visits Nereides’ cave in the deep dark, bottom of the sea, which is shining (*ἀργύφρον*, 18.50).⁴⁴ The scenery picture that interweaves Thetis’ movement and the sea swell is visualised, enforced by terms such as tear (*δακρύνεσσαι*), the swell of the sea (*κῶμα* - anything swollen, *θαλάσσης* - sea), along with the aural-related verb that display the swollen movement of the sea (*ρήγνυτο* - to break asunder). The movement of her supposedly silver or shining coloured feet within the sea can be envisaged too. Achilles says that he wants to die but also wishes to take revenge for Patroklos. Thetis with silver feet responds (*Τὸν δ’ ἠμείβετ’ ἔπειτα θεὰ Θέτις ἀργυρόπεζα*, 18.127), telling Achilles to wait with the promise that she would get new armour for Achilles from Hephaistos. Then Thetis quickly goes up to visit Hephaistos in Olympos (*ἢ δ’ αὖτ’ Οὐλύμπόνδε θεὰ Θέτις ἀργυρόπεζα | ἦϊεν, ὄφρα φίλω παιδὶ κλυτὰ τεύχε’ ἐνείκαι*, 18.146-147 and *Ἥφαιστου δ’ ἵκανε δόμον Θέτις ἀργυρόπεζα*, 18.369). She comes close to Hephaistos to talk (*ὄφρ’ ὄ γε ταῦτα πονεῖτο ἰδύησι πραπίδεσσι, | τόφρα οἱ ἐγγύθεν ἦλθε θεὰ Θέτις ἀργυρόπεζα*, 18.380-381), asking him to create new armour. At the beginning of the book 19, Thetis returns to Achilles, bringing the new armour that Hephaistos created for Achilles. Achilles is pleased but concerned about Patroklos’ dead body while Achilles is fighting on the battlefield. Thetis replies (19.28⁴⁵), confirming that she protects Patroklos’ body from flies or any other defilement. Now, Achilles is off to the battle, showing his true, distinctive talent.

One particular example in book 24 when Zeus sends Iris to summon Thetis to Olympos deserves to be paid attention. Iris quickly moves into the dark sea, to deliver his message to Thetis (24.77-82).⁴⁶ Responding to Iris, Thetis obeys the request (*τῆν δ’*

⁴⁴ Edwards notes ‘shining white’ for *ἀργύφρος* here and “perhaps it contrasts the halls of the immortals with the ugly suffering on the shore”; Edwards (1991) 150. Thetis is also offered a bright-coloured chair at 18.389 (*ἀργυρόηλος*).

⁴⁵ It is the same line with *Il.* 18.127.

⁴⁶ *Il.* 24.77-82

Ἦτος ἔφατ’, ὄρτο δὲ Ἴρις ἀελλόπος ἀγγελέουσα,
 μεσηγνὺς δὲ Σάμου τε καὶ Ἴμβρου παιπαλοέσσης
 ἔνθορε μείλανι πόντῳ· ἐπεστονάχησε δὲ λίμνη.
 ἢ δὲ μολυβδαίνῃ ἰκέλη ἐς βυσσὸν ὄρουσεν,
 ἢ τε κατ’ ἀγραύλοιο βοῶς κέρας ἐμβεβαυῖα

ἡμείβετ' ἔπειτα θεὰ Θέτις ἀργυρόπεζα, 24.89) and goes up to Olympos:

Ἵως ἄρα φωνήσασα κάλυμμι' ἔλε δῖα θεάων
κυάνεον, τοῦ δ' οὐ τι μελάντερον ἔπλετο ἔσθος.
βῆ δ' ἰέναι, πρόσθεν δὲ ποδήνεμος ὠκέα Ἴρις
ἦγεῖτ'· ἀμφὶ δ' ἄρα σφι λιάζετο κῦμα θαλάσσης.
Il. 24.93-96

*So speaking the queen among goddesses took up a blue-black
veil, the darkest of all garments.*

*She set on her way, and swift Iris with feet quick as the wind went before her:
and the swell of the sea parted round them.*

Again here the swift motion is portrayed and the sea rather kindly swells, creating a path for them. Later, after accepting Zeus' order that she should persuade Achilles to stop maltreating Hektor's dead body and return the body to Priam, Thetis visits Achilles (Ἵως ἔφατ', οὐδ' ἀπίθησε θεὰ Θέτις ἀργυρόπεζα, 24.120). The darkness, which in fact is the darkest (μελάντερον) of all, of Thetis' dark-blue (κυάνεον) veil (κάλυμμι'), is remarkably symbolic as she is going to the funeral that foreshadows Achilles' death.⁴⁷ The fact that Thetis **covers** herself with the darkest veil is notable. The scene provides us the deeply dark sense due to those colour-related terms, and also the auditory terms such as φωνέω (to produce a sound) and the movement of sea waves

ἔρχεται ὠμηστῆσιν ἐπ' ἰχθύσι κῆρα φέρουσα.

*So he spoke, and storm-swift Iris sped to give his message.
She leapt down into the dark sea between Samos and rocky Imbros,
and the water crashed echoing round her.
She plunged to the depths like the lead sinker
set in a lure of field-ox horn
which goes down bringing death to hungry fish.*

⁴⁷ Macleod (1982) 98. On the darkest veil, see also Wallace (1927) 11f; Richardson (1993) 286f. *Κάλυμμα* and *ἔσθος* occur only here in Homer.

of *λιάζετο* (to bend), *κῦμα* (wave), and *θαλάσσης* (sea) generate the sound effect. Plus, the messenger Iris' swiftness is emphasised by *ποδήνεμος* (wind-swift) and *ὠκέα* (quick, swift), which fortifies the movement of the entire scene. Hereby, both of visual and sound effects are elaborately arranged with motion, like watching a film. Although Thetis' involvement within the story is not spontaneous, she follows other characters' instruction and moves quickly enough to complete her mission. The spectacular contrast between black (the darkest veil) and silver (feet) should be noted here. For business or formal occasions, silver or gold jewellery stands out stunningly on a black dress. The attractive luminance from jewellery, accessories and a beautiful female figure is maximised against the blackness of the outfit. Like a ray of light shining from the dark forest, something bright (at a distance) is in general mysteriously intriguing. The unilluminated nexus is hence unveiled: *ἀργυρόπεζα* metaphorically represent Thetis' performance whose motion illustrates the necessary speed to accomplish her task. As Thetis moves, the shining brightness also moves here and there according to the movement of her feet, which gives flashing light on the canvas of Iliadic storyline. The black-blue colour of her veil **covers** Thetis and does not seem to signify the sense of her honesty or openness. To think, Thetis' acts, though which are passive, are basically on her own, i.e., secretive. This is partly connected with deceptive characteristics of women, who colour themselves, i.e., those who put something on to cover themselves.

To sum up, I should like to add an unconventional viewpoint; not only those colour expressions are correlated to female character's actions, but also their movement is illuminated with colours and movement, integrated with sound too, thus visual and sound effects are produced, along with the feature of motion. The vivid picture of brightness, which metaphorically accords with quick movement, is painted on the story of the *Iliad*. Their acts and motions change the storyline as the story goes on. Clearly those colour description does have the valuable significance of being located there.

What is more, the bright colouring that is also 'to cover something' implies deceptiveness and dishonesty. Something shining or bright is genuinely attractive and simultaneously alarming, which is sophisticatedly organised to highlight the context visually and aurally, and character's cheating attribute. Hera's devious feature is particularly enlightened and metaphorically transformed by the bright-colour expressions. She is actively, directly participating in the events of the *Iliad*, while Thetis acts passively and indirectly. It is an interesting contrast between two immortals' actions that we cast our eyes on from exploring the colour presentations. Hera seems willing to participate in any incidents, one of which is led by her envious feelings when Zeus listens to Thetis' request. The sense of cheating is effectively integrated by use of imagery involving bright colour, with which women are associated. This arrangement discloses artistic significance of the poet's skill in story composition and his colour-sense.

Conclusion

I shall recapitulate the essential points of this paper: some metaphorical functions hidden behind the bright colour expressions that indeed play an indispensable part in embodying the female characteristics have been elucidated. This study enlivens the picture of brightness, which encompasses the manifold co-involvement, symbolically chained with 'charm,' 'beauty,' 'brilliance,' then 'concealment' or 'secretiveness,' that is, dishonesty or deception. The real factor is the existence of artfully able women like Hera, who aim to keep pleasing their targets, in order to successfully acquire what they want. They are indeed clever women, who pretend they are powerless but who in fact play games and control others through deception. Of course those women wear make-up and dress glamorously, flaunting a kind of luminosity that men find enticing. The metaphorical transformation of brightness braces the delicately refined

form that reinforces the cheating aspect for their purpose. I conclude with the hypothesis that the bright-hued colour expressions are to a degree emblematic of deception and dishonesty, i.e., cheating, even if only by hearsay, certainly provides a great assistance for women too, and therefore *λευκώλενος* that is intimately connected with Hera, depict her characteristics of dishonesty or deception, which the poet designs with the intention of composing his story as interestingly as possible.

I hope to have offered a plausible ramification on the part of sensory experience of colour, *seeing* Iliadic sceneries with bright hues. Nevertheless, there is still vast darkness, or gloomy clouds in the sky, without much brightness so far. The exploration of other brightness or bright-hued terms is ahead of me as a future task.⁴⁸ I should like to finish my paper, metaphorically, referring to Deutscher's last paragraph with some changes relevant to my ongoing adventurous journey in colour research: forgive my ignorance please, but I will keep groping in the dark without being tempted to rest, until the light of understanding shines upon me, hoping the flashlight penetrates the darkness.⁴⁹

Yukiko Saito

Honorary Fellow at the Department of Archaeology, Classics & Egyptology

University of Liverpool, UK

YukixoSaito@gmail.com

⁴⁸ One major word in this paper was *λευκώλενος*, excluding other bright-related terms. In the *Iliad*, *αἴολος* occurs 12 times, *ἀύγη* 17 times, *λειριόεις* twice, and *μαρμάρεος* 3 times, and *σιγαλόεις* 8 times, respectively. It appears to me, for now, they mostly describe the brightness of weapons and occasionally the sea, or clothes. Thorough examinations are necessary, thus I should reserve them for my subsequent papers.

⁴⁹ Deutscher (2011) 239.

SELECT BIBLIOGRAPHY

Primary Sources

- Bailey, D. R. S. 1993. *Martial: Epigrams, Vol. I*. Cambridge, MA: Harvard University Press.
- Hammond, M. 1987. *Homer: The Iliad*. London: Penguin Books.
- Lattimore, R. 2007. *Homer: The Odyssey of Homer*. New York: Harper Perennial Modern Classics.
- Munro, D. B. and Allen, T. W. 1902. *Homeri Opera. Series: Oxford Classical Texts*. Oxford: Oxford University Press.

Secondary Sources

- Boccardi, L. 2009. *Colors: Symbols History Correlations*. Milan: Marsilio.
- Bradley, M. 2009. *Colour and Meaning in Ancient Rome*. Cambridge: Cambridge University Press.
- Bradley, M. 2013. "Colour as Synaesthetic Experience in Antiquity." *Synaesthesia and the Ancient Senses*. Acumen.
- Constantinidou, S. 2010. "The Light Imagery of Divine Manifestation in Homer." *Light and Darkness in Ancient Greek Myth and Religion*. Lanham, MD: Lexington Books.
- Deutscher, G. 2011. *Through the Language Glass: Why the World Looks Different in Other Languages*. London: Arrow Books.
- Dee, J. H. 2001. *Epitheta deorum apud Homerum: The Epithetic Phrases for the Homeric Gods*. Hildesheim; Zürich; New York: Olms-Weidmann.
- Draper, P. A. 2002. *Iliad. Book I/Homer*, Ann Arbor: University of Michigan Press.
- Duigan, M. 2004. "Pretending to be what they are not; Colour and the Deceptive Gift." *Colour in the Ancient Mediterranean World*. Oxford: BAR Publishing.

- Eaverly, M. A. 2013. *Tan Men/Pale Women: Color and Gender in Archaic Greece and Egypt, a Comparative Approach*. Ann Arbor: University of Michigan Press.
- Edgeworth, R. J. 1989. "Color Clusters in Homer." *Eos* 77: 195-98.
- Edwards, M. W. 1987. *Homer: Poet of the Iliad*. Baltimore: Johns Hopkins University Press.
- Goldman, R. 2013. *Color-Terms in Social and Cultural Context in Ancient Rome*. Piscataway, NJ: Gorgias Press.
- Graziosi, B. and Haubold, J. 2010. *Homer: Iliad Book VI*. Cambridge: Cambridge University Press.
- Irwin, E. 1974. *Colour Terms in Greek Poetry*. Toronto: Hakkert.
- Kirk, G. S. (ed.). 1985-1993. *The Iliad: A Commentary*. 6 vols. Cambridge: Cambridge University Press.
- Leaf, W. 2010. *Homer: The Iliad*. 2 vols. (digitally printed version from 1st edition in 1900-1902. Cambridge: Cambridge University Press).
- Lovatt, H. 2013. *Epic Gaze: Vision, Gender and Narrative in Ancient Epic*. Cambridge: Cambridge University Press.
- Lovatt, H. and Vout, C. (eds). 2013. *Epic Visions: Visuality in Greek and Latin Epic and its Reception*. Cambridge: Cambridge University Press.
- Macleod, C. M. 1982. *Homer: Iliad Book XXIV*. Cambridge: Cambridge University Press.
- Pastoureau, M. 2010. *Chroma: Celebrating Colour in Photography*. London: Thames & Hudson Ltd.
- Postlethwaite, N. 2000. *Homer's Iliad: A Commentary on the Translation of Richmond Lattimore*. Exeter: University of Exeter Press.
- Porter, J. 2013. "Why are there nine Muses?" *Synaesthesia and the Ancient Senses*. Acumen.
- Prendergast, G. L. and Marzullo, B. 1983. *A Complete Concordance to the Iliad of Homer*. Hildesheim: Georg Olms Verlag.

- Pulleyn, S. 2000. *Homer: Iliad Book One*. Oxford: Oxford University Press.
- Russo, J., Fernandez-Galiano, M. and Heubeck, A. (eds). 1992. *A Commentary on Homer's Odyssey Vol. III*. Oxford: Clarendon.
- Saito, Y. 2016. "Brightness and Movement of Argos in Homer's *Iliad*." *Acta Antiqua Academiae Scientiarum Hungaricae* 56: 399-419.
- Saito, Y. Forthcoming in 2018. "A Fast-flash Shining Aspect of Homeric Colour Expressions." *Ricerche a Confronto*.
- Tebben, J. R. 1998. *Concordantia Homerica II: Ilias. A Computer Concordance to the van Thiel Edition of Homer's Iliad*. Hildesheim: Olms-Weidmann.
- Vernant, J-P. 1983. *Myth and Thought among the Greeks*. London; Boston; Melbourne and Henley: Routledge & Kegan Paul.
- Wallace, F. E. 1927. *Color in Homer and in Ancient Art*. Northampton: Smith College.
- Watkins, C. 1995. *How to Kill a Dragon*. New York; Oxford: Oxford University Press.