

# VIEWING THE SPARKLING SCENERY OF THE SEA WITH *ΜΑΡΜΑΡΕΟΣ*: LIGHT AND DARKNESS REFLECTED UPON THE MOVING WATER AND ITS TRANSFORMED ROLE IN HOMER

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RIASSUNTO: I luminosi paesaggi marini e il moto delle onde risonanti misteriosamente multicolore, uniti a un senso del divino, incantano gli spettatori. A tal proposito un elemento è fondamentale: il significato della luce che rischiarà o incupisce le tonalità del mare. Per questa ragione intendo concentrare l'attenzione sul concetto di *μαρμάρεος* attraverso un approccio epistemologico connesso al colore, e analizzarlo metaforicamente, al fine di fare luce sulla complessa interrelazione tra le tonalità luminose e gli effetti che esse esercitano sullo spettatore. Il ritratto del mare luccicante in *Il* XIV 273 è difficile da visualizzare poiché la percezione del colore, essendo correlata a vari fattori, è un'esperienza multisensoriale. Anche gli studi neuro scientifici rilevano che la vicinanza al mare, così come l'osservazione di paesaggi marittimi, comporta benefici per l'uomo. Cogliendo il nesso impercettibile tra *μαρμάρεος*, luce, e mare, che implica una doppia connotazione, il mio obiettivo è mostrare il senso estetico del poeta, animato da un'abilità orchestratrice in grado di trasmettere tanto l'effetto visivo della luce quanto la sua sacralità, svelando il senso del colore degli antichi.

PAROLE CHIAVE: Colore, luminosità, *μαρμάρεος*, Omero, mare, suono, movimento

ABSTRACT: Bright sea-views, their mysteriously multicoloured, resonant motion empowered with a sense of divinity, enchant viewers. One element is crucial; the significance of the light that brightens and darkens marine hues. Focusing on *μαρμάρεος*, through a colour-related epistemological approach, I examine *μαρμάρεος*' metaphorical, transformed representation, illuminating the entangled interrelation between its bright-hued aspects and viewers. The view of sparkling sea at *Il*.



XIV 273 is challenging to visualise, since colour, being co-involved with various factors, is a multisensory experience. Also, neuroscientific research indicates the positive benefit for humans of being near the sea, including viewing marine vistas. Distilling the unseen nexus between μαρμάρεος, light, and sea, which entails a two-fold connotation, my goal is to reveal the poet's aesthetic, almost orchestral skill, conveying both visual effect and the sacredness of light, unveiling the ancient colour-sense.

KEY-WORDS: Colour, brightness, μαρμάρεος, Homer, sea, sound, motion

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## INTRODUCTION

Bright sea-views, their mysteriously multicoloured, resonant motion empowered with a sense of divinity, enchant viewers. Escaping the Sirens' dangerous, honey-sweet voices, Odysseus' men dash their oars into the grey sea (*Od.* XII 180). Nonetheless, they are still ready to embark upon the boundless sea. Why? I should like to display one particular scene from book XIV in the *Iliad*:

“Ως φάτο, χήρατο δ' ὕπνος, ἀμειβόμενος δὲ προσηύδα.  
ἄγρει νῦν μοι ὄμοσσον ἄατον Στυγὸς ὕδαρ,  
χειρὶ δὲ τῆ ἑτέρῃ μὲν ἔλε χθόνα πολυβότειραν,  
τῆ δ' ἑτέρῃ ἄλλα μαρμαρέην, ἵνα νῶϊν ἅπαντες  
μάρτυροι ᾧσ' οἱ ἔνερθε θεοὶ Κρόνον ἀμφὶς ἐόντες,  
ἧ μὲν ἐμοὶ δώσειν Χαρίτων μίαν ὀπλοτεράων,  
Πασιθέην, ἧς τ' αὐτὸς ἐέλδομαι ἤματα πάντα.  
(*Il.* XIV 270-276)

‘So she spoke, and Sleep was delighted, and said in reply: Well then, swear me now an oath by the inviolable water in Styx, and take hold of the nourishing earth with one hand, and the gleaming sea with the other, so that all the gods below with Kronos may be our witnesses, and swear that you will give me one of the younger Graces – Pasithee, the one I have longed for all my days’.<sup>1</sup>

The god of Sleep requires that Hera should swear an oath, taking hold of the earth and sea, which will assure that all gods are witnesses to the deal in exchange for accepting her favour. Sleep is trying to make sure of obtaining what he wants in return. The poet adds *μαρμάρεος*, ‘sparkling’, ‘flashing’, in order to describe the sea, *ἀλγς*, so we, as viewers, envision «ἄλλα μαρμαρέην» (v. 273). In such an important scene, depicting the devious planning crafted by Hera, the brightness of the sea is treated as a part of the process that makes the plan move forward, which elucidates the significant role of “light”.

Once the angle of light changes, colour changes, as Goethe states «The colours are acts of light».<sup>2</sup> So do marine hues. This notion existed in antiquity, for instance, in *De Coloribus* 793b17-24.<sup>3</sup> Plato also recognises the importance of illumination, stating that the sense of sight is the sharpest.<sup>4</sup> However, in a true sense, the way in which ancient people perceived the light, or the world around them, is a different matter. We are living within a world where technology is highly developed and electronics, including

<sup>1</sup> For the Homeric Text, I mainly refer to the *OCT*. For concordances, PRENDERGAST 1983, DUNBAR 2011, TEBBEN 1994 and TEBBEN 1998 are referred. For commentaries, I mainly use LEAF 2010, KIRK 1985-1993, WILLCOCK 1996-1999, HEUBECK - WEST - HAINSWORTH 1990, HEUBECK - HOEKSTRA 1990, and RUSSO - HEUBECK - FERNÁNDEZ-GALIANO 1992. All English translations in the *Iliad* come from HAMMOND 1987 and the *Odyssey*, from LATTIMORE 2007 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.

<sup>2</sup> GOETHE 1970: XXXVII.

<sup>3</sup> Other writers mention this elsewhere as well. In particular, for colour, ARIST. *De Sensu* [Hett], 439a7-440b25; ARIST. *De Anima* [Hett], 418a7-419a25.

<sup>4</sup> PLAT. *Phaedrus* [Fowler], 250.

computers, etc., overwhelm us. In short, the world viewed in the past must have been different as it was visualised differently.<sup>5</sup> We shall return to inspect the scenery more closely after first addressing the fundamental operation of colour and brightness, which reveals different visualisations of the world between the past and present day.

## 1. BRIGHTNESS AND COLOUR

Today, we are able to reset colours on some gadget's screen as we play games, adjusting hues, shade, and so on. The crucial point is, we can define, delete or recover countless colours instantly. Anyone can do this, as long as they have a suitable device and system. In this respect, I agree with Finlay, who is concerned about the modern-day response to colours, which are in fact «something important to life itself».<sup>6</sup> In the ancient or medieval times before technology was developed, the dyeing process was mostly a hard, physically-demanding task. It took people hours to produce dyes and colours. Let us take one colour, purple;<sup>7</sup> Tyrian Purple, produced from thousands and thousands of marine snails called *murex*, found in the Mediterranean Sea, through a long time-consuming process surrounded by unbearable odour, was extremely high-priced, which is not very surprising. That is why only aristocratic, wealthy people could afford to wear the colour. One of the emperors in the Byzantine Empire, Constantine VII, was even nicknamed

<sup>5</sup> FEISNER 2006: 91-93.

<sup>6</sup> FINLAY 2014: 112.

<sup>7</sup> The problematic purple, which has been much argued about, is regarded as a noble, sacred colour in both Western and Eastern cultures. For example, wearing purple was assigned for upper classes in the *Kani Junikai* system in the Asuka era of Japanese history. For the metaphorical representation of *πορφύρεος*, please see footnotes in SAITO 2010 and SAITO 2018.

Πορφυρογέννητος ('purple-born')<sup>8</sup> since he was born in a vivid purple chamber to demonstrate his legitimate status as a royal family member. Bright purple displayed the authority and power of the upper class.

Colours did have diverse functions, in various ways, no doubt. The way of seeing artworks was radically different as well.<sup>9</sup> Before the electricity was discovered, artworks were mostly viewed in churches, under affluent circumstances, and in the darkness at night, by candlelight. Mr. Scott Shaefer's revelatory experience,<sup>10</sup> after walking around the gallery by candlelight, which informs us that even the brushwork could be lit up within the candlelight in the dark as if the gold colour used within the painting stood out, animated by the candle's flame in the dark, suggests that creators in those electricity-less eras produced their artworks from a different point of view; they must have considered how the colours on characters, plants, or landscapes, would appear in the dark, illuminated by a candle's flame. Surely, this reveals the painters' intentions in using colours in their works. This essentially links with the viewpoint that due to the poet's deliberate intention to create his story, colour presentation is not just ornamental

<sup>8</sup> See JENSEN 1963: 116f; STERMAN 2012: 82-84; FINLAY 2014: 28; SASSI 2017; ST CLAIR 2016: 164. Further information for the much-discussed *purura*, especially BRADLEY 2009a: 189-211 and BRØNS 2017: 109-117 are good.

<sup>9</sup> According to FINLAY 2014: 70, the perception of light or colour hues changed with the advent of the Age of Enlightenment. Until the 1600s, having glass panes in the windows of one's home was a luxury. Those panes were uneven and unclear, containing impurities. The colour of the glass itself was greenish. From the 1700s, however, smoother, more translucent window glass became available, with less impurities. Due to the improved quality of the glass, the light that penetrated through windows was profoundly changed, thus artists' studios acquired more light, thanks to the higher-quality glass. Simultaneously, the era saw great developments in technology. Ways of painting and viewing pictures, and of perceiving illuminated materials or colours, also changed. The discovery of new colours along with the development of science has affected not only painting methods but also make-up tools, medication, and even the development of military weapons. See GARFIELD 2002, on the history of mauve, in relation to economics and society itself.

<sup>10</sup> FINLAY 2014: 38. According to BRINKMANN - DREYFUS - KOCH-BRINKMANN 2017: 35, their experimentally reconstructed colour serves to bring the figure to life, which supposedly is meant to be in metaphorical sense. Nevertheless, it does not undermine the importance of colour covering materials.

decoration. Viewers today who are often distracted by the convenience of technology and who walk through museums under consistent lighting within a comfortably air-conditioned environment, probably devalue the true pleasurable quality of viewing artworks, or everything, simply saying “what a beautiful painting!”. However, in the past, people’s first thought would have been “I wonder how much it cost to complete this painting?”, because colours used within the painting could indicate the measure of its cost, immediately. That means the class status or wealth of the family could be manifested by one painting, which nonetheless conveyed essential clues to viewers.<sup>11</sup> Distinction was embodied through colour, nonverbally. Like the colourful reminder notes we apply to papers or books, “colour” was and has been a fundamentally important marker in society, and that essential quality of colour and its scintillation has probably not been as prevalent in our times as much in the past, while simultaneously we are probably losing the sense of experiencing visualisation.

It is thus necessary to change our mental attitude, in order to delve into the colours in antiquity, based upon the idea that the ancients did of course see colours, but perhaps perceived them substantially differently.

### *1.1. Cognitive Reading and Sensory Experiences*

The idea of this “visualising epic” takes a hint from Lovatt (2013) and Lovatt - Vout (2013).<sup>12</sup> The indispensable point is that seeing means knowing, as mentioned by Slatkin: «Viewing is knowledge». <sup>13</sup> That is, seeing is spontaneously associated with learning as

<sup>11</sup> FINLAY 2014: 44 ff.

<sup>12</sup> LOVATT 2013; LOVATT - VOUT 2013. See also the inspiring research-angle of visualising the Homeric epic as theatre; CLAY 2011; LETOUBLON 2018.

<sup>13</sup> LOVATT - VOUT 2013: 4. According to SILK 1987: 103-104, we, the readers of the *Iliad*, could resemble spectators watching sports. See also TARRANT 1960: 181-187.

well. Once we are born on this planet, we immediately start viewing things around ourselves, thereby seeing is a quintessential part of every single activity we exercise in our life. As a Japanese person who used to train in one of the martial arts, I am reminded of ‘Mitorikeiko’ (見取り稽古). This Japanese term literally means seeing and taking something from the seeing (‘mitori’), which is the training (‘keiko’), signifying that you even “steal” others’ skills through seeing. In brief, you train yourself while watching others’ performance. That is learning, getting a new skill or knowledge, by seeing. Here I would like to note that Homeric epics were originally narrated. People watched the poet’s narrative performance, while imagining the pictures of landscapes or battle scenes in their mind, a form of knowing. As we listen to the poet, we all learn, enjoy viewing and sensing the Iliadic sceneries, which Deutscher demonstrates that the scenery that ancients were seeing was slightly darker than ours.<sup>14</sup> Red is equally clear enough to see, but blue and green are vague and the whole world is more grey-ish. This is related to the long-discussed theory that the terms for green and blue were not clearly distinguished in the past.<sup>15</sup> To what extent their world was darker than ours remains unknown, but at least the existence of the hue’s difference should be noted. Also, the poet sets the scenery that amazes us all, viewers inside and outside his story. That is, *θαῦμα*. As Slatkin suggests, «The *Iliad* is a poem of shocking visions»,<sup>16</sup> mortals experience shocking surprises and wonder what is happening when gods appear, usually accompanied by brilliant light. The glittering scintillation, and/or vivified colours are significantly effective factors in making the story more beautiful. Considering that light has an intimate connection with divinity, I should like to add my viewpoint on “light” as it coherently serves the mediatory function that

<sup>14</sup> See the colour plates of field poppies pp. 168f in DEUTSCHER 2011.

<sup>15</sup> PASTOUREAU 2014: 14-19 is relevant on this topic. See also GLADSTONE 1877: 369 ff; ALLEN 1879: 257 ff; BUSATTA 2014: 312-314 and 331-333. The arguments on the difficulty of clear line of colours including between blue and green and light are vast. As an example, please see footnotes in one of my papers; SAITO 2011: 38 f.

<sup>16</sup> SLATKIN 2007: 19.

coalesces two parallel yet contrasting facets, i.e., positiveness and negativeness – light and the absence of light. The precious attribute of the brightness is well appreciated in Brøns; «Light played a functional, spiritual, as well as a social role in ancient societies and obviously had an impact on how the colours, for example, were experienced».<sup>17</sup> Shining light reflected upon coloured materials affects one's way of viewing the world. Then, the sensory experience varies. Taking account of Porter's three points (2013: 20) that instruct us on the essential feature of versatile, ever-changing *experiences* of appreciating arts,<sup>18</sup> we all sense, differently, under different circumstances. As the perceived colour changes, so would viewers' visions in the Homeric epics. Hereafter, focusing on *μαρμαίρεος*, the visualisation of the brightened part of Homeric seascapes is investigated, pursuing the interrelationship between colour, sound, and motion of the sea, as if we are watching a film. The beauty of the synchronised imagery, like a film, is indeed the sensory experience that the viewers would enjoy and so could we! The Homeric poems were enjoyed, aurally and visually. They were not just the formal text read by intellectuals inside the Alexandrian Library. Now, "light" in the Homeric sceneries is to be shed light on, then the fact that the interconnection of colour, sound, and motion is wonderfully orchestrated will be elucidated.

<sup>17</sup> BRØNS 2018. See also FERBER 1999: 111-112.

<sup>18</sup> PORTER 2013: 20. See also BUTLER - PURVES 2013. Other sequel volumes for ancient senses are useful as well.



## 2. THE REPRESENTATION OF *ΜΑΡΜΑΡΕΟΣ* WITHIN THE HOMERIC OCEANIC LANDSCAPES

In the *Iliad*, *μαρμάρεος* and other related terms occur 14 times, and twice in the *Odyssey*.<sup>19</sup> The referents are; *αίγης* ('aegis'), *ἄλς* ('sea'), *ἀντυξ* ('edge'), *δῶμα* ('house'), *ἐντεα* ('armour'), *ὄμμα* ('eye'), *πέτρος* ('stone'), *τεῦχος* ('implement of war'), and *χάλκεος* ('bronze', 'bronze armour').<sup>20</sup> Every presentation does not always apply to nouns but has various relations with other terms. Nevertheless, it is not strange to imagine that stones or armours are bright.

### 2.1. *Μαρμάρεος*

Let us start with *μαρμάρεος*, which is usually translated as 'flashing,' 'sparkling', or so.<sup>21</sup> The word 'marble' can be easily recognised thanks to its alphabetical similarity with *μαρμάρεος*.<sup>22</sup> We think of those beautiful statues in marble, painted white, or reflected in bright light, although recent studies have successfully broken the standard conception of these marbles in antiquity.<sup>23</sup> For Gladstone, *μαρμάρεος* is bright and glistening, along with

<sup>19</sup> III 397, XII 195, 380, XIII 22, 801, XIV 272, XV 594, XVI 279, 664, 735, XVIII 131, 480, 617, and XXIII 27 in the *Iliad*; VIII 265 and IX 499 in the *Odyssey*.

<sup>20</sup> See Appendix.

<sup>21</sup> LIDDELL - SCOTT 1996: 1081; AUTENTRIETH 1984: 200; CUNLIFFE 1963: 255; BOISACQ 1950: 611; FRISK 1970: 176-177; CHADWICK - BAUMBACH 1963: 219; CHANTRAINE 1999: 667. See also ANDRÉ 1949: 40-41.

<sup>22</sup> It derives from Latin *marmoreus*. Further, *marmor* that comes from *μάρμαρος* also has the meaning such as the white foamy surface, of the sea, and stone. For *marmoreus*, see BRADLEY 2006; BRADLEY 2009a. Noticeably, BRADLEY 2009a (78) regards *marmoreus* as «a category of colour applied to the sea and to human skin as a metaphor in verse».

<sup>23</sup> Due to the modern science and technology such as X-ray machines, we now know that the image we used to have for the Greek and Roman white-ish statues and objects was wrong. Those statues were polychromatic; BRADLEY 2009b; FINLAY 2014: 19-23; BOND 2017; BRINKMANN - DREYFUS - KOCH-BRINKMANN 2017. The

*ἀργός* and *σιγαλόεις*, which seems to be regarded more likely as what is being sensed.<sup>24</sup> Young suggests that «Brightness, in sum, was what the Greeks mainly liked in colour».<sup>25</sup> It is plausible to contemplate that not only the interest in “light” was at least existent, but also that bright light in fact played a major role when the ancients pondered over colour.

*Μαρμάρεος* occurs three times in the *Iliad*; XIV 273, XVII 593, and XVIII 480. As seen above, the poet describes the sparkling sea, «ἄλα μαρμαρέην» (XIV 273). The movement of the water is everchanging and its colour is diverse, depending on the time of day and weather. Besides, the sounds resonate with the ceaseless movement of sea-waves. In a way, the sea itself is very mysterious. Nicolson (2014) offers one interesting point; on a red-purple folding robe, «δίπλακα πορφυρέην» (*Il.* III 126), Helen embroiders a picture of struggles in battle. Noticing *πορφυρέην* is replaced with *μαρμαρέην* in other editions,<sup>26</sup> Nicolson points out the connection of the two terms; they have a strong link with the path of Helen’s tragic history and the sea. In other words, the poet, plotting Helen’s fate, intentionally uses *πορφυρέην* and *μαρμαρέην* to produce his tale of war that is connected with the sea and tragedy, because *μαρμάρεος* represents the brightness of the sea shone by sunshine and wind, and *πορφύρεος*, the swollen waves and bloody deaths on the battlefield, which could foretell one’s doom.<sup>27</sup> This point is not entirely sufficient as

angle of BOND 2017 is insightful as the imagery of whiteness of marble is related to prejudice or discrimination according to colour, i.e., race.

<sup>24</sup> GLADSTONE 1858: 475 and 490. According to him, other terms that mean ‘light’, *χλωρός* and *πόλιος* are «dull, and represent the twilight of colour, or debatable ground between it and its negative». Also, GLADSTONE 1877 reviews his viewpoint and gave space to remark light, in which *marmareos* and *marmairōn* are included (pp. 380-385). See also WALLACE 1927: 28. The analysis on the contrast between light and dark by IRWIN 1974 is useful.

<sup>25</sup> YOUNG 1964: 49.

<sup>26</sup> Nothing noted on *OCT*, but one note is marked on Loeb as *πορφυρέην: μαρμαρέην* (p. 138). Nothing is mentioned in commentaries in KIRK 1985 and WILLCOCK 1996. LEAF 2010: 128 notes *μαρμαρέην*, however. Cf. *Il.* XXII 441; Andromache weaves a large cloak which is *πορφυρέην*.

<sup>27</sup> NICOLSON 2014: 231. BRADLEY 2006: 12 claims «the “marbled sea” (*marmoreum aequor* and *marmora pelagi*) was a common expression in Latin verse» but as far as I could check TLG or so, the expression does

one might think that Helen's fate is not actually tragic, but nonetheless, it is reasonable, like an imagery chain, that *μαρμάρεος* possesses a strong link with the sea, being related with something misfortunate and negative as well. There is the contrastive, two-fold representation of life and death, i.e., positiveness and negativeness, which "light" connotes. A bright light seen far away in a deep dark forest is recognised as hopeful. That is why you are attracted to look for it. Simultaneously you need to be cautious as the gleaming brightness might be a foreboding sign. However, still you are somehow enticed to investigate the source of the light, to discover what it is, or what might be there. When embarking upon the sea, mortals are excited by the adventurous new journey, yet frightened by the uncertainty of an unknown realm. The sea itself also connotes the contrasting representation; life and death.<sup>28</sup> Corresponding with this two-fold representation, *μαρμάρεος* whose brightness is reflected upon the surface of the sea, functions significantly to produce Homeric landscapes which are spectacularly impressive for onlookers. Let us see other sceneries where *μαρμάρεος* is presented.

In *Il.* XVII 591-596, frightening motion and sounds come from Zeus' aegis, along with his lightning, which is fearful. Within the scenery, the blackness of *μέλαινα* that applies to *νεφέλη* ('cloud'), *αἴθοπι χαλκῶ* ('gleaming bronze'), *μαρμαρέην* of his aegis, and *ἀστράψας* ('lightning') increase the visual effect of this scene. The sound effect is vivid as we hear *ἔκτυπε* ('crash', 'resound') and *ἐτίναξε* ('shake'). The Achaians are panicked by

not appear so often. Bradley further argues on the same page that the marble metaphor is linked with the poet's skills in describing nature itself, which I should like to reserve for my next paper(s), because the recent study that, related to metaphor, aims to extract the deep sense or meaning that the terms connote inside the story, has been developed. HORN 2016 is one of seminal contributions.

<sup>28</sup> FERBER 1999: 179; TRESSIDER 1997: 178. See also FONTANA 2010: 33. Cf. The ships were coloured red in Japanese tradition because it was hoped that red would appease the sea gods' anger. In Homer black is more common for a ship's colour and it is uncertain whether the black colour is meant to ease the god's wrath. According to HEIRMAN 2012: 115-174, who discusses the metaphor of ship, the sea's negative aspect seems more appreciated for its symbolic role as "danger," being associated with emotion, though his argument is mainly concerns Archaic lyric.

the glittering light that Zeus sends. The poet controls visual and aural terms effectively in order to impress viewers, including us. Like aegis, *μαρμάρεος* is utilised to brighten armour. It is not unusual to notice that the description of warrior's armour is decorated with bright or colour-related terms in Homer. In *Il.* XVIII, the poet gives a long description of Achilles' new armour that Hephaistos crafts, and *μαρμαρέην* is used at XVIII 480 where the shield's edge is described as bright. Let us envisage the scene of *Il.* XVIII 478-482 in such a way as we might enjoy adding various hues to a colouring book. The successive arrangement of colour-related terms is noticeable; *φαινήν*, *μαρμαρέην*, and *ἀργύρεον*.<sup>29</sup> Such gatherings of colours are named "colour clusters" by Edgeworth, who claims that they help to beguile audiences' interest in the story.<sup>30</sup> At the end of the same book when Thetis leaves for Achilles, carrying the new armour, *μαρμαίροντα* is chosen as well. Armour shines, and notably, *χάλκεος* is often used as bronze armour itself or a part of armour.<sup>31</sup> The portentously glittering brightness reflected off the bronze armour that is resonating with the horrible sounds of clashes signifies an important, religious aspect as well.<sup>32</sup> Among them, *χάλκεος* is embellished with *μαρμαίρ-* four times, like one of the fixed expressions; «*χάλκεα μαρμαίροντα*» at *Il.* XIII 801, XVI 664, XVIII 131, and XXIII 27,<sup>33</sup> which are treated again in the next section. For now, I mention that Janko and Edwards comment on the expression of «*χάλκεα μαρμαίροντα*» as a formula,<sup>34</sup> and Edwards even mentions that «*χάλκεα μαρμαίροντα* is a formula for armour [...] and the poet uses it unthinkingly for the armour»,<sup>35</sup> which is not satisfying. The bronze

<sup>29</sup> CORAY 2018: 205-206.

<sup>30</sup> EDGEWORTH 1989: 195-198.

<sup>31</sup> E.g., *Il.* IV 461, 503, V 282, VI 11, 320, VIII 495, XII 185, XIII 30, 247, XVI 118, 346, 608, 682, XVII 130, XX 474, 480, XXIII 896, etc. Also, compound words such as *χαλκήρης*, *χαλκοβαρής*, *χαλκοπάργος*, etc., exist.

<sup>32</sup> See CONSTANTINIDOU 1992. Bronze had powerful religious significance in antiquity.

<sup>33</sup> Only at *Il.* XIII 801; «*χαλκῶ μαρμαίροντες*».

<sup>34</sup> JANKO 1992: 395; EDWARDS 1991: 164. See also RICHARDSON 1993: 168.

<sup>35</sup> EDWARDS 1991: 164. However, the poet is more careful at XVIII 144, according to EDWARDS 1991: 165.

armour shines brightly, following the movement of warriors who wear it on the battlefield. The sounds resonate when they clash with each other. If the battle is fought in daylight, the brightness is even more intensified in accordance with the angle of the sun. The scintillation emitted from the bronze armour could also glaringly convey the sense of fear for viewers, including onlooking warriors there, since it foreshadows something portentous. In addition, terrible sounds are heard along with the light, which could raise the sense of intimidation, or alarm concerning something unknown that might happen later.

It is undeniable that brightness reflected upon the warriors' bronze armour represents powerful, masculine, and brave characteristics. On the other hand, however, light represents the dual, contrastive connotations of life and death. As mentioned above, one flickering light in a deep, gloomy forest is attractive and sensed as hopeful, which is why it is looked for, whereas it might potentially be some fatal premonition, along with a fearsome experience. Likewise, death is but one step removed from life on the battlefield. One tiny decision that you make in a second to live on the battlefield might result in death. I should like to propose that "light" ongoingly functions to combine and harmonise the contrasting, two-fold connotation of life and death that warriors face, along with the sounds and movement. Incessant flashes, motion, and aural resonance are woven together. That leads to *θαῦμα*, creating great impact on onlookers viewing the scenery.<sup>36</sup> *Μαρμάρεος* thus represents an important part of *θαῦμα*.

<sup>36</sup> VENANT 2006: 304 contains some discussion on *thaumata*. The alarming bright light emanated from the bronze armour is judiciously argued in CONSTANTINIDOU 1992.

## 2.2. *Μαρμαίρω*- or *Μαρμαίρ*-related Terms

Next, *μαρμαίρω* ('flash', 'gleam', etc.), which occurs nine times in the *Iliad*.<sup>37</sup> The particular scene when Helen encounters sensual Aphrodite in book III 395-398 is noteworthy, as the state of Aphrodite's eyes should be emphasised; «*μαρμαίροντα*» (v. 397). Kirk mentions «One cannot help feeling that the unrealistic and incomplete nature of Aphrodite's disguise is meant to reflect the poet's awareness that this goddess, in particular, is a projection of personal emotions».<sup>38</sup> Yes, we sense that Aphrodite must be irresistibly beautiful. The attention that should be truly paid is, in my opinion, to the real and probably troublesome aspect that is originally connoted deep inside colour, or light; the way in which it can be both enticing and deceptive. Beauty, especially including a beautiful female figure, that allures and deceives others' eyes, is to be regarded as genuinely alarming. Colour means to "cover" something, which automatically connects the quality of unnaturalness and the practice of deceiving, such as colouring one's face with make-up.<sup>39</sup> Boccardi, who detects the colour's true character, warns «The colors are watching us: be careful not to cheat!».<sup>40</sup> Vernant addresses:

For the Greeks, *charis* emanates not only from women, or any human being whose youthful beauty makes the body "shine"(especially the eyes) with a splendor that provokes love, but also from cut jewels, worked gems, and certain precious fabrics. The glitter of metal, the flash of stones in various waters, the variety of colors of a woven cloth, the medley of designs representing, in a more or less stylized form, a scene of plants and animals

<sup>37</sup> III 397, XII 195, XIII 22, 801, XVI 279, 664, XVIII 131, 617, and XXIII 27.

<sup>38</sup> KIRK 1985: 322f. KRIETER-SPIRO 2015: 146 regards «*μαρμαίροντα*» (v. 397) as probably «onomatopoeic verbal formation with reduplication». See also SISSA 2017: 25 for a gender-related viewpoint from Aphrodite's bright eyes.

<sup>39</sup> Etymologically, colour's original meaning is also mystifying. But one is that the meaning of colour comes from *celo*, covering or concealing, and the other, *calor*, warm or heat. See PASTOUREAU 2010: 9.

<sup>40</sup> BOCCARDI 2009: 11.

directly suggesting the powers of life – all these combine to make the work of goldsmiths and weavers a sort of concentration of living light from which *charis* shines out.<sup>41</sup>

It seems that, for the Greeks, eyes are profoundly important since they not only see but also emit the shining brightness that seductively provokes emotions, which relates to our modern society as well. Beyond that her eyes are flashing brightness (*μαρμαίροντα*), her neck is very beautiful, «περικαλλέα» (v. 396), and her breasts, exciting desire, «ίμερόεντα» (v. 397). Perhaps the goddess' bright beauty is so overwhelming that Helen is described as astounded, «θάμβησέν» (v. 398). Although disguised as an old lady, Aphrodite's divine beauty is not concealed completely, and Helen realises her divinity thanks to that brightness. As Sissa smartly claims «Beauty is visually “radioactive”»,<sup>42</sup> the beauty, which is intimately connected with brightness, amases or even shocks not only Helen but also other onlookers, including us, delivering the sense of divinity which usually appears with light.

In connection with the divine light, the marine scenery of Poseidon's palace beneath the sea in *Il.* XIII 20-31, which has an embellishment of *μαρμαίροντα* at v. 22, is to be viewed. This aquatic exercise provides the magnificent, kinetic dimension of supernatural motion. As Poseidon moves, the sea joyfully divides for him, «γηθοσύνη δὲ θάλασσα δίστατο» (v. 29). Besides, the description that mountains and forests tremble under Poseidon's feet when the immortal first comes down from Thracian Samos is narrated before (vv. 17-20). The palace is golden, «χρύσεια» (v. 22), and gleaming, «μαρμαίροντα» (v. 22), in the sea. Is it not suggesting the delicate link of «μαρμαίρεος» with “sea”? Poseidon presides over the sea, and his own palace is gleaming in deep water.

<sup>41</sup> VENANT 2006: 480, n. 29.

<sup>42</sup> SISSA 2017: 24. See Sissa's argument on the interconnection between brightness, beauty, and pleasure that is related to Helen and Aphrodite, with the consideration of onlookers' gaze, pp. 25-26. See also CONSTANTINIDOU 2010: 92.

The brightness of the palace could be seen as moving and could possibly be perceived as alarming. As suggested by Janko, «here the golden palace, mane, armour, whip-handle and hobbles stress the idea of imperishability and make the scene glitter»,<sup>43</sup> the imperishableness is emphasised here, which implies the divinity that is certainly associated with the bright, gleaming state. Thus, the divine light radiates the attractive brightness in the sea, whereas again it provokes a fearfulness in viewers, who can never fully comprehend the deities. In addition to *χρύσεια* and *μαρμαίροντα*, the mysterious, divine brightness within the sea is visually enhanced by some bright terms such as: *χαλκόποδ'* – *χρυσέησιν* – *χρυσόν* – *χρυσείην* – *χάλκεος*. The imaginative, miraculous phenomena of swift motion conducted by sea beasts and god's horses, including the sea itself, is vivified by kinetic words such as *ώκυπέτα* ('swift-flying'), *έλααν* ('drive', 'set in motion'), *άταλλε* ('gambol'), *πέτοντο* ('fly'), *ρίμφα* ('swiftly'), and *έΰσκαρθμοι* ('swift-springing') as well as the sound-related terms; *έπί κύματ'* ('over the waves'), *θάλασσα δίστατο* ('the sea separates for Poseidon'). The marine setting is constructed as a harmonised movie scene, interweaving the movement of the sea, Poseidon, and sea monsters, along with the intense brightness.

Likewise, the alarming brightness is depicted within a piece of armour. In *Il.* XVI 278-283, the glittering light, «*μαρμαίροντας*» (v. 279), emanating from Achilles' armour which Patroklos wears causes terrible fear among the Trojans. The sight is a shock for not only warriors on the battlefield but also us, viewers. Patroklos' *aristeia* is narrated later and it is a traditional practice to describe the details of the armour before a warrior's *aristeia*.<sup>44</sup> What I should like to stress that we should focus on is, that viewers are amazed or panicked to see not only the brilliant masculine figure of Patroklos, but also the bright, alarming light emanating from Achilles' armour itself, assuming that the greatest warrior might have returned to the battle. Their hearts confused, «*πάσιν όρίνθη θυμός*»

<sup>43</sup> JANKO 1992: 45.

<sup>44</sup> Ivi: 354; «gleaming armour is a traditional detail early in an *aristeia*».



(v. 280), the Trojans look at each other seeking to escape, «πάντηνεν δὲ ἕκαστος ὄτη φύγοι αἰγοὶ αἰπὺν ὄλεθρον» (v. 283). Surely, the glittering brightness could be fearsome for the Trojans, or even the divine sense of awe might be experienced. Moreover, Patroklos pretends to be Achilles with his armour, thus simply, the brightness itself is essentially a lie. Whether Patroklos intends to deceive or not is a different matter, but the bright light radiating from the armour that he wears intensifies the sense of deceitful confusion that viewers experience. Like Aphrodite's bright eyes seen above, the function of the brightness is deceiving, and confusing. The brilliant light emitted from the armour has the positive sense of the warrior's bravery, whereas it could be threatening, engendering the negative sense of being alarming and deceitful for viewers, including us.

Let us look at other presentations of brightness that are involved with armour, in order to see the poet's intentional creativity when composing his story. As mentioned above, armour, or bronze, coruscates, and crashes. The sound of crashing elevates the extent of terrifying brightness. Polyoites and Leonteus, Achaians, dismantle the bright armour, «ἐντὲα μαρμαίροντα» (*Il.* XII 195), from Damasos, Pylon, Ormenos, Hippomachos, Antiphates, Menon, Iamenos, and Orestes. Patroklos removes the bright bronze, «χάλκεα μαρμαίροντα» (*Il.* XVI 664), from Sarpedon. Later in book XVIII, Hektor, after killing Patroklos, takes off the armour that actually belongs to Achilles. Thetis informs Achilles of his bright armour, «χάλκεα μαρμαίροντα» (*Il.* XVIII 131), being taken by the Trojans. Hephaistos creates new armour for Achilles and Thetis brings the brand new, shining armour, «τεύχεα μαρμαίροντα» (*Il.* XVIII 617), to Achilles. The Myrmidons, grieving at the death of Patroklos, remove their shining armour, «χάλκεα μαρμαίροντα» (*Il.* XXIII 27). Another presentation is «τρίπλακα μαρμαρέην» (XVIII 480) as mentioned above, which technically belongs to Achilles. Further, the aegis that Zeus shakes is also glittering, seen as «αἰγίδα [...] / μαρμαρέην» (*Il.* XVII 593-594), in the example above. However, that is owned by Zeus, the god of immortals and mortals, and the expressions should not be treated equally with the ones

that belong to mortals. Zeus is assisting the Trojans there in book XVII because of his acceptance of Thetis' favour in book I. In short, Zeus' assistance to the Trojans is temporary. He is not on the Trojans' side. Considering the case of bright armour, an intriguing pattern results as follows; the mortals who fall or are dismantled of their armour while wearing bright armour are Trojans, as far as *μαρμαίρ-* and *μαρμάρ-* are concerned. Only once is the bright bronze belonging to an Achaian removed but this event is located within Thetis' message to Achilleus. It does not describe the actual practice of dismantling. Also, we can see the Trojans marching toward the battle, along with shining bronze, «*χαλκῶ μαρμαίροντες*» (*Il.* XIII 801). The Trojans' fierceness is presented, but there the actual battle is not yet happening. Further, stone, which could be recognised as a weapon, is described twice as shining.<sup>45</sup> In both presentations, *μάρμαρος* that appears with the embellishment of *όκριόεις* ('jagged') is thrown. Aias attacks Epikles with a stone (*Il.* XII 378-386) and Patroklos, Kebriones (*Il.* XVI 733-743). Again, the striking pattern is that the Achaians defeat the Trojans. The radiant light that flashes from their weapons can portend death to warriors. It is my crucial assumption that the Iliadic poet elaborately constructs his plot in which the Trojans ultimately lose, in parallel with the bright hue of *μαρμαί-* or *μαρμαρ-* that contains the dual connotation of positiveness and negativeness (i.e., life and death).<sup>46</sup> That is, doubly-connoted hybrid brightness is chosen for the scenery, in order to comply with the poet's plan. When embarking upon the sea, the brightness gives both sailors and viewers hope and some expectation for the future, whereas the brightness of the ocean can illuminate a terrible unknown. That is a wondrous vision, simultaneously containing this composite, dual connotation.

<sup>45</sup> In Hammond's translation (HAMMOND 1987), «a glittering jagged stone» for XVI 735 and «with a jagged rock» for XII 380. In both cases, *όκριόεις* is used, but *πέτρον* occurs at XVI 734, not at XII 380. Cf. The example from the *Odyssey* at IX 499 is similar to *Il.* XII 380. His men tell Odysseus that Polyphemos would have killed them, throwing a jagged rock («*μαρμάρω όκριόεντι*») towards their ship.

<sup>46</sup> As suggested in CONSTANTINIDOU 2010: 93-94, the paralleled contrast is possible, though the exact angle is not quite the same.

### 3. SHINING UPON THE SEA: THE SWIFT MOTION AND WONDROUS SIGHTS THAT AMAZE VIEWERS

Toward the conclusion, I should like to delve into the sea with a bright hue, *μαρμαίρεος*, recalling «ἄλα μαρμαρέην» (*Il.* XIV 273). In the past, the sea was more practically a part of human life, which was directly affected by oceanic phenomena that are limitless and unknown. Still, somehow human beings courageously kept embarking upon new journeys, seeking adventure. Sometimes even, deities would blow winds for them, to fill their sails, e.g., *Od.* II 420-421 when Athene, whose eyes are described as «γλαυκῶπις» that denotes brightening,<sup>47</sup> sends wind for Telemachos and his crew over the wine dark-coloured sea, «ἐπὶ οἴνοπα πόντον». When a storm comes, the dark, dynamic force of sea waves is terrifying. But under a clear sky, the sea brightens and encourages mortals or other beings to move forward. The light reflected upon the sea is a significant factor as Alexander (2013) suggests, «A “bright” sea promises a successful voyage», and dark-hued squalls over the sea indicate unpleasant, or portentous matters.<sup>48</sup> Thus, the sea that does contain the two-fold connotation, life and death, metaphorically represents “life”, or “the journey of life”, which connects nicely with the dual connotation of brightness, with the sense of awe that is always associated with the sea.<sup>49</sup> This dualistic representation of the sea has been discussed and its significant function does not need to be over-repeated, but Mack (2011), who addresses two different aspects of the sea – contamination and purification – from antiquity, should be added here. For the Greeks, according to Mack, the sea that washes away all sins symbolises cleansing, while being unavoidably polluted elsewhere.<sup>50</sup> Also, recent research in neuroscience provides us much more space to

<sup>47</sup> Γλαυκῶπις is also one of problematic colour terms (see MAXWELL-STUART 1981), covering the wide range of colour-hues; PASTOUREAU 2001: 25; BUSATTA 2014: 337-340.

<sup>48</sup> ALEXANDER 2013: 6.

<sup>49</sup> See note 28 for references.

<sup>50</sup> MACK 2011: 93-95.

explore. Based on the scientifically-proven fact that being near the sea is beneficial for human health, not only physically but also psychologically, Nichols claims that writers and artists, including Homer, utilise water as background and matrix for their works, «pulling readers deep into the experience of ocean and river»<sup>51</sup> since even seeing scenes of water works positively for humans' mental health, even if only imagined. The picturesque water-related images in Homeric landscapes are intentionally chosen, being evoked to let readers and viewers sense the water as well as oceanic views.

Oceanic views are depicted frequently in Homer and the term that means 'sea' is not only *ἄλς*, being varicoloured.<sup>52</sup> Specifying *μαρμάρεος* in this paper, the association of *μαρμάρεος* with the sea is only seen at *Il.* XIV 273. Having checked *ἄλς* in Homer, the intriguing fact is uncovered; other referents that apply *ἄλς* are *ἀτρύγετος*, *δῖος*, *πολιός*, and *πορφύρεος*.<sup>53</sup> Some lines are translated as 'bright' sea when *δῖος* applies *ἄλς*, perhaps because *δῖος*, usually rendered as 'divine', also has the definition of 'marvelous' or 'wondrous' to describe the power of nature. The interconnection between divinity and bright light is reasonably extracted through the basic *δῖος*-centred imagery chain. Thereupon, viewing the brightness of the sea is related to experiencing something wondrous, or/and divine. In this sense, two beautifully narrated sceneries of sensing or perceiving the sacred brightness reflected upon the sea (*ἄλς*) are to be viewed. The first

<sup>51</sup> NICHOLS 2014: 195.

<sup>52</sup> Terms such as *θάλασσα*, *πόντος*, and *πέλαγος* mean 'sea.' Including the well-known expression of *οἴνοπα πόντον*, 'wine dark-coloured sea', various colour terms describe the sea, or waves in Homer, e.g., *γλαυκός*, *ιοειδής*, *κελαινός*, *μέλας*, *πολιός*, *πορφύρεος*, *ἄργυ*-related terms, thus it is clear that at least the Homeric sea is recognised within the wide range of colour hues from bright to darkness. The analysis of *οἴνοπα πόντον* will be discussed in a different paper. In BOCCARDI 2009: 48, the sea has been blue since 1840. This is based on the idea that the sea appeared to the Greeks to be purplish red or wine-dark. Cf. GLADSTONE 1877: 374 argues that the poet applies *porphureon* as an image of darkness, when it is used for the sea.

<sup>53</sup> *Il.* I 316, 327, IX 214, *Od.* I 72, V 52, VI 226, VIII 49, and X 179 for *ἀτρύγετος* describing *ἄλς*; *Il.* I 141, XIV 76, XV 161, 177, 223, XXI 219, *Od.* III 153, IV 577, V 261, VIII 34, and XI 2 for *δῖος*; *Il.* I 350, 359, XII 284, XIII 352, 682, XIV 31, XV 190, 619, XIX 267, XX 229, XXI 59, XXIII 374, *Od.* II 261, IV 405, 580, V 410, IX 104, 132, 180, 472, 564, XII 147, 180, and XXIII 236 for *πολιός*; *Il.* XVI 391 for *πορφύρεος*.

one at *Il.* XXIII 226-228, the Morning Star brings daylight to the earth, and the appearance of the goddess of Dawn with «κροκόπεπλος» spread over the sea («ὕπειρ ἄλα»). The sign of the brand-new day is visualised over the surface of the sea. The second scenery at the beginning of *Il.* XXIV is also spectacular in the respect of evoking dawn. As Achilles, who is still in grief, perceives the light cast over the sea and the beaches («οὐδέ μιν ἠώς / φαινομένη λήθεσκεν ὑτείρ ἄλα τ' ἠϊόνας τε» at *Il.* XXIV 12-13), he starts maltreating Hektor's dead body again. The brightness is recognised as the new start of a day. The bright light shining over the sea represents a fresh start to an unknown, adventurous journey.

All in all, the combination of *μαρμαίρεος* with *ἄλς* occurs once in Homer at *Il.* XIV 273. What does the poet intend to express? Hera was requested to “touch”, *ἔλε* (‘take with the hand’, ‘seize’), the earth and the sea, for her oath. In this way all the gods will be witnesses, *μάρτυροι*, which means they “see” and recognise the fact that Hera swears to Sleep. There, in the divine-related context, the brightness over the sea takes the role of a significant indicator, in order to make them all see everything in crystal clarity, while illuminating alarmingly the ambiguous, unknown upcoming events enacted by immortals. Janko suggests that *μαρμαρέην* in this case might be an improvisation for the metrical equivalent *πορφυρέην*, an opinion with which I am unable to agree, because the brightness of the sea is integral to the poet's development of the narrative.<sup>54</sup> Sight and brightness are to be viewed on the boundless sea that is ceaselessly changing its colour and sounds in the deity-involved context. Yes, the sea is shining brightly, but not only the chromatic-related presentation but also interwoven sensory-involved experience within the more widely viewed panorama should be distilled. Besides, the goddess is aiming to deceive Zeus, which is why she needs Sleep's assistance. Her veil, which is one of the

<sup>54</sup> JANKO 1992: 195. According to JANKO 1992, in the ancient times, it was customary to «touch as one swears an object embodying the power one invokes» (p. 194). LEAF 2010: 86 also points out *μαρμαρέην* is used as an epithet of the sea only at *Il.* XIV 273. See also KRIETER-SPIRO 2018: 136.

weapons she employs to seduce her husband, is shining like the sunlight, «λευκὸν δ' ἦν ἠέλιος ὤς» (*Il.* XIV 185), which certainly does work to achieve her goal.

Another *μαρμάρ*-related scene should be drawn from the *Od.* VIII 261-265 where musical instrument is brought for the bard Demodokos and the trained youth dance wonderfully. There, Odysseus, who is still unrecognised as himself, marvels in his heart («θαύμαζε δὲ θυμῶ»), viewing («θηέιτο») the youths' dancing along with the brightness («μαρμαρυγὰς») of their feet at *Od.* VIII 65. *Μαρμαρυγή* is, according to Liddell - Scott, usually rendered as «a *flashing, sparkling*, of light. [...] 3. of any quick motion, *μαρμαρυγαὶ ποδῶν* the *quick twinkling* of the dancers' feet»,<sup>55</sup> thus the term seems related to swift motion as well. The youths step lightly while dancing, which is why their feet could be recognised as twinkling. Including *μαρμαρυγή*, some musically kinetic terms that express sounds and movements are presented by *φόρμιγγα* ('lyre'), *λίγειαν* ('clear-toned'), *ὄρχηθμοῖο* ('dance'), *χορὸν* ('dance'), and *πέπληγον* ('strike', 'smite') vivify the scene with wondrous sight, complementing each other, which amazes all viewers there, not to mention Odysseus and us. That is one aspect of *θαῦμα*, where brightness, *μαρμαρ*-, sound and the swift motion are in well-balanced harmony.

The poet's aesthetic intention, *μαρμαίρ*- or *μαρμάρ*-, brightness, related to divinity and the sea, is highlighted here. The scenery of a flash of lightning and thunderbolt sent by Zeus in *Il.* XVII seen above is so symbolical that *θαῦμα* is delivered. The fearfulness of bright light emanating from Zeus' aegis forms one film scene, elevated by subsequent sound-and-motion-related terms such as «ἀστράψας» ('lighten'), «ἔκτυπε» ('crash'), and «ἐτίναξε» ('shake') at *Il.* XVII 595. Strikingly, the tendency is that those scenes are divine-related. Aphrodite's bright eyes in book III, Poseidon's shining underwater palace in book XIII, and the bright sea Hera touches in book XIV, and the bright bronze Hephaistos produces in book XVIII. From the religious point of

<sup>55</sup> LIDDELL - SCOTT 1996: 1081. See also CUNLIFFE 1963: 255; AUTENTRIETH 1984: 200. Cf. We can see the shining (*μαρμαρυγαὶ*) feet of Apollo in *Homeric Hymns* [West], to *Apollo*, 200-203.

view, it is not surprising that something bright is associated with divinity, since light and sacredness are closely connected due to the gods' typical manifestation being accompanied by intense light.<sup>56</sup> It is appropriate that the poet likely selects the bright hue terms for the deity-related scenes as he recognises the divine sense of brightness contained within *μαρμαί-* or *μαρμαρ-*.

Although there is much to be scrutinized further, the spectacular sea-view with brightness that has a vital role co-related with the divine sense of awe should be viewed with a versatile attitude, as suggested «The sea not only sets the scene of action, but also the mood».<sup>57</sup> With the vision of the endlessly moving sea, whatever brightened light or the absence of light, the poets delicately invites us, viewers, to wonder.

#### CONCLUSION AND PERSPECTIVES

First, to sum up the focal term *μαρμάρεος* in this paper; (A) *μαρμάρεος* that is positioned between positiveness and negativeness, functions as a connector or coordinator to harmonise these two contradictory factors. Like the majestic view of dancing fireflies in the dark, darkness (i.e., the absence of light) is essential to contrast brightness. Brilliance is even more distinguished because of the sophisticated balance between those two extremes, light and darkness; (B) The poet utilises *μαρμάρεος* differently in relation to the context of the victorious Achaians and the vanquished Trojans; (C) The interrelationship between light and divinity, which indicates the poet's deliberate choice of his words. The degree of brightness is not consistent – intense or less intense to some extent, therefore

<sup>56</sup> For instance, *ἐναργής* occurs exclusively for the god's manifestation (*Il.* XX 131, *Od.* III 420, IV 841, VII 201, and XVI 161). PLATT 2011's instructive argument of the manifestation of gods is useful, in order to treat *enargēia*. See also CONSTANTINIDOU 2010 for the same topic.

<sup>57</sup> ALEXANDER 2013: 6.

the form does not need to be fixed, either. It covers something over, thus the genuine, pristine qualities of the substance are concealed. Somehow, the inconsistent, ambiguous vagueness is miraculously associated with the mysterious divinity, which mortals never actually comprehend. Gods are forever enigmatic, after all; (D) The oceanic view that metaphorically transforms the dual representation, i.e., positive, adventurous life and negative, fearful death, also matches the fused characteristics of vagueness that the feature of brightness and the divinity connote – the sea's unstable movement is indefinite, as ever.

I have concentrated on *μαρμάρεος*, excluding other brightness-related terms such as *σιγαλόεις* and *αίολος*. Nonetheless, this exclusion does not devalue the significance of bright *μαρμάρεος* but rather denote their potential values. Concerning the aspects of the hybrid, two-fold contrastive connotation and sacred vagueness, which are intricately woven within the story, it is my visualisation that, when choosing *μαρμάρεος*, the poet directs us, as viewers, to think, by deliberately linking the sublime, mystifying scenery. There, ever-changing motion of seawater and sounds of waves are entangled with the countless gradations of colour reflected upon the sea under the bright light. This does perform the significant, two-fold metaphorical representation of life and death, and it is elaborately transformed throughout the story as the key factor for the orchestration. The bright light manipulates us all, and even the storyline itself. Intending to astonish viewers with the effective utilisation of the multiple properties of light, it is the poet's aesthetic skill that inflames our imagination as we view the story. Perhaps the poet has been presenting this challenge, to envision the wonderful, oceanic, bright-sparkling scenery, for thousands of years.



APPENDIX

*ΜΑΡΜΑΡΕΟΣ* AND *ΜΑΡΜΑΙΡ-* OR *ΜΑΡΜΑΡ-*RELATED TERMS IN HOMER

1) The *Iliad*

Body:

*eye* (ὄμμα) – [3. 397] (T / N?)

Natural environments

*sea* (ἄλς) – [14. 273] (N)

*stone* (πέτρος) – [16. 735] (A)

Weapons and their decorations:

*armour* (ἔντευα) – [12. 195] (T)

*armour, bronze armour* (χάλκεος) – [16. 664] (T)

[18. 131] (A)

[23. 27] (A)

*implement of war* (τεῦχος) – [18. 617] (A)

*edge* (ἀντιξ) – [18. 480] (N → Achilles' (A))

*goatskin* (αἰγίς) – [17. 594] (T?)

House and interiors:

*house* (δῶμα) – [13. 22] (A)

Miscellaneous:

*fringed* (θυσανόεις) – [17. 594] (T?)

*shining* (φαινός) – [18. 480] (N → Achilles' (A))

*triple* (τριπλάξ) – [18. 480] (N → Achilles' (A))

*jagged* (ὀκρίδεις) – [12. 380] (A)

[16. 735] (A)

\**golden* (χρύσεος) – [13. 22] (A)

\**famous* (κλυτός) – [13. 22] (A)

\**imperishable* (ἄφθιτος) – [13. 22] (A)

2) The *Odyssey*

*jagged* (ὀκρίσεις) – [9. 499]

Cf. 8. 265: μαρμαρυγή describes feet (πούς) - the declension does not correspond.

- (a) [ 1 ]; μαρμαί-/μαρμαρ-related terms added shading behind the number, e.g., μαρμαίρω
- (b) [ 1 ]; the referents appearing on different lines, with μαρμάρεος, and μαρμαί-/μαρμαρ-related terms
- (c) (A) means that objects or persons referred to are on the Achaian side, (T) means on the Trojan side, and (N) means neither side.

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