

HOMERIC BODY IMAGE: *χρωος* AS BODY

*The essay is dedicated to the analysis of the Homeric notion *χρωος*. It opens one of the merely studied aspects of the so-called 'Homeric anthropology' where body is represented neither as dead one nor as the conglomerate of separate and independent 'members'. It is the liminal body; body-surface comparable to skin due to its vulnerability and 'openness' towards the outside. It is the live body that needs protection (via cosmetic and other means). The body that, when being affected, transforms into a liquid mass.*

Introduction

Researchers preoccupied with Homer, with Homeric body image, self, and mind, proposed until now at least five main theories concerning Homeric body. The basic seems to be the idea of *The Discovery of the Mind* by Bruno Snell [1] that this body does not represent a unity and can be considered as an aggregate, or fragmented non-self, or a sort of loose confederation of autonomous limbs and organs. Snell's idea developed into that of «internal fragmentation» with the emphasis on speaking capabilities of certain Organs' of the Homeric man. This theory, represented mainly by A.W.H. Adkins [2], N. Austin [3], and H. Pelliccia [4], suggests 'speaking organs' and presence of «little people' within the individual», according to Adkins, or 'homunculus' (Austin) to be the characteristic trait of the «divided» Homeric man speaking to his own innards. In search of coherence, R. Padel [5] strives for «unity in multiplicity». He argues that Homeric body image is neither a bunch of independent parts, nor a bunch of separate voices, but rather a kind of disunity and multiplicity that is part of coherence with which Homer presents human being, his bodily and emotional experience.

R. B. Onians [6] and M. Clarke [7] work over naturalization (or, better, somatization) of certain Homeric notions, such as *θυμός* and *φρένες*, understood until recently as psychological and mental terms. Their 'anatomization' of Homeric 'self being fulfilled, an attempt to distinguish 'surgical' body image took place [8] based on assumption that it is the damaged body first of all that Homer is interested in. Also, such a body has gradations when one thinks of realism of its injuring; it can be surrealistic, or quasi-realistic, or realistic in different contexts.

I have to point out E. R. Dodds [9] and J.-P. Vernant [10], who attribute to Homeric *anthropos* weakness and dependence from the «outer ener-

gies», from gods able to animate (as well as make weak), to give to the human his life and strength. No one among researchers did propose any particular word that would signify both live and dead body in Homer. In the context of Vernant' thought it would be strange to find it. He maintains the idea of disintegrated self, of multiplicity of human body in Homer. At the same time, he names this body *sous-corps*, a 'sub-body', contrasted to the divine *sur-corps*, a 'super-body'. Diverse organs and limbs represent the multiple body, and the deficient *sous-corps* is best described by the only word designating... corpse, dead body.

Seemingly, there is no live body (as there is no term for it that would use Homer), no bodily unity in Homeric man. This fact proves *actuality* of our subject, because it shows us the incomplete picture of Homeric anthropology and Homeric somatics in particular. There is a lot to do with corporeality in Homeric texts, as the researchers have just overcome the barrier created by *ψυχή*. It is proposed here to consider the Homeric corporeal notion of *χρωος* as such that means body, and, interestingly, both live and dead body. Thus, the *novelty* of this article is supposed to be right at this point of view.

Σώμα, which in Hesiod meets its «life» [11], starting to denote the living human body, in Homer is *always* the word for cadaver, corpse. Concerning the live constellation of Homeric disintegrated bodily members and organs, which include the well-known *θυμός* and *φρήν*, *κραδίη*, *κῆρ*, *πραπίδες*, *ἦτορ* etc., there is also *χρωος* in which J.-P. Vernant refuses to see the body as a whole. «Nor is *chrōs* the body; rather, it is the external envelope, the skin, the surface where there is contact between oneself and another; it also means flesh tint or complexion» [12].

However, Nicole Loraux [13] proposed another reading of Homer, pointing *χρωος* out as the word for living body, word that means 'skin' as well as

'flesh', interchangeably. Loraux, «pretending to confuse» [14] skin and flesh of Homeric warrior, pays attention to *χρως*' use in many contexts to reveal its vulnerability and particular 'openness' of the human body at the moments of injuring. For her, though, *χρως* has to do with effeminacy, so many times being *καλόν* (beautiful, fair, good [15]), *λευκόν* (white [16]), *τέρενα* (tender [17]), and *λειριόεντα* (lily-like, desirable [18]). There is no further development of idea about skin as flesh or as body because Loraux' concern is more about gender and its indefiniteness in Greek culture.

That is why the purpose of this article is to consider *χρως* as a certain *tangible and ephemeral bodily unity* described in Homeric texts mostly in condition of change, metamorphosis, when touch, color, and smell are as undissduble as skin and flesh are, every time that *χρως* is on stage.

Dirt, decay, and body tangible

Special attention, paid to the day-to-day bodily practices in Homeric epic, is worth mentioning. One can notice how such rhetoric phrases as *χρόα καλόν άλειψαμένη* constantly repeat throughout both *Iliad* and *Odyssey*, with slight variations and still unchangeable, and thus meaningful. (Or vice versa, meaningless, when repeated orally as well as in everyday practice as something very common and ordinary). Homeric heroes worry about their *χρως* that has to be clean and anointed. Odysseus says to Phaeacian maidens:

αμφα δ' ελαϋώ

χρϋσομαι η γαρ δηρσιν αμ χροαί εστίν αλοιφ'έ.

«I may anoint myself with olive oil; for it is truth it is long since oil came near my skin» [19].

Then he *χραα νϋξετο...έλμην*, «washed as to his skin the brine» [20], and at last, *πάντα λοεσσατο καα λϋπ' αλειψεν* [21]. Penelope is also advised to wash off the traces of tears from her cheeks/skin and to anoint them: *χρήτ' απονιψαμενη καα έπιχρϋσσασα παρειάς* [22]. Although she refuses to do that, *χρητ' απονϋπτεσθαι καο έπιχρϋεσθαι αλοιφή* [23], Athena makes Penelope fall asleep and, while she is sleeping, puts on her face a kind of odorous anointment which the deity uses herself (*καλλεϋ άμβροσϋώ* [24]).

In other similar cases *χρως* can be omitted, but it seems to be still present in the verb *χρίω* with tactile taint of meaning - 'to touch', 'to rub'. Phaeacian maidens are described in details as washing themselves and anointing their skin «richly with oil», *λοεσσαμεναι καιχρισαμεναι λιπ' ελαιω* [25]. *Λιπ' αλειψεν* and *λιπ' ελαιω* are very frequent in such scenes where men and women, immortals and the dead take a bath. During her legendary toi-

let Hera first cleansed with ambrosia every stain from her lovely skin, or body, *από χροος*, and afterwards *χρόα καλόν άλειψαμένη*, anointed her fair skin, body [26]. The same procedure that Odysseus fulfills himself in the land of Phaeacians, he «underwent» perhaps on every island that it happened to him to visit. So, one of four maidens of Circe *λουσεν* her guest in hot water *και εχρισεν λιπ' ελαιω* [27]. The same treatment meets Telemachus before the feast during his visit to Nestor: *Polycaste λουσεν τε και εχρισεν λιπ' ελαιω* [28]. It is as well a custom in Odysseus' house, says Penelope to Odysseus a stranger, that every guest is washed and anointed every morning by her maidens here, *λοεσσαι τε χρισαι τε* [29], and indeed, later Euriclea *νιψεν τε και ηλειψαν λιπ' ελαιω* [30]. The sea wave washed off a lot of sweat *από χρωτός*, from skin/body of Achaeans and Odysseus [31]. They *λοεσσαμενω και αλειψαμενω Λιπ' ελαιω* [32].

It is not only the live body but also the *dead* one that is washed and anointed, *λουσαν τε και ηλειψαν λιπ' ελαιω* (body of Patroclus [33]). In the same way as Helen washes and anoints Odysseus in Troy, *λοεον και χριον ελαιω* [34], Aphrodite anoints dead Hector with rose odorous oil, *ροδοεντι δε χριεν ελαιω Αμβροσιω* [35]. These two scenes with two dead bodies are provided with interesting details that stress upon the necessity to prevent *χρως* of Patroclus and of Hector from decay. Every time *χρως* is used to name the *dead body*, corpse (and Homer uses it at least five times in this sense). This important detail has been neglected by researchers. The dead body as *χρως* seems to have specific status here, though. Achilles is afraid that the corpse of his dead friend will decay, that «all his flesh shall rot» (trans. by Murray), *κατά δε χροα πάντα σαπηη* [36]. So Thetis promises her son:

αιε τω γ' εσται χρως εμπεδος, η και αρειων.
«...yet shall his flesh be sound continually, or better even than now it is» (Murray).

And she shed ambrosia and nectar though the nostrils of the dead, *ινα οι χρως εμπεδος ειη* «that his flesh might be sound continually» [37].

Although Patroclus is dead, there is an opportunity to keep his *χρως* unaltered, unchanged which is possible through its washing, anointing «richly with oil», and putting inside the *χρως* (through the nostrils) substances that prevent decay. When Aphrodite with her rose oil and Apollo, creating shadow with the cloud, treat *χρως* of dead Hector, it is also not to allow the body to be torn while Achilles draggies it, and to keep it intact from the sun:

μη πριν μένος ηελιοω

σκηλει' αμφι περι χροα ινεσιν ηδε μελεσσιν.
«lest ere the time the might of the sun should shrivel

his flesh round about on his sinews and limbs» [38].

Then we read that the body of Hector does not decay for a long time, οὐδέ τι οἱ χρωός σηπεται [39]. Dead, χρωός of Hector and Patroclus can be restored and kept «forever young», εμπεδος, just as if they were still living.

The repetitive procedure of washing and anointing is like a common way for mortals and immortals to protect themselves from dirt and decay. Their care of themselves concentrates upon seemingly superfluous - upon skin, χρωός. However, such a care serves to cover flesh, the whole body, χρωός again, in order to protect (by touching) what is *under* the skin for us, but what was indistinguishable from skin for Homeric man.

Texture: skin vs. flesh

It would be difficult to distinguish χρωός as skin and χρωός as flesh, as body, because it is the surface of the body and the whole body at the same time. It seems to be as thick as to reach the very bones. Literally χρωός witnesses ignorance of the Homeric man about something «inner», something that can be «under» his χρωός. We are familiar only with what is around-about, *inside*, or *on* (out of) his body-skin, εν χροῖ, εκ χροός, από χροός, περί χροῖ. It is a great ephemeral skin. We can repeat here what Vernant says about Greek temple: Homeric living-dead body, χρωός, «has no reality other than its appearance» [40]. It is in *apercipi*, in a «being perceived», instead of being.

It becomes clearer if one realizes a curious relation between χρωός as the surface of human body and χρωός as color in Homer. It is often difficult to distinguish color from skin, or flesh. What changes, indeed, in Homer's hero when he experiences fear? τρέπεται χρωός [41], color changes, as propose translators, of a coward (*κακοῦ*) in the battle, and, when it is about *agathos*, οὐτ' αὖρ τρέπεται χρωός οὔτε τι λην Ταρβει, neither his 'color' changes (turns), nor does he trouble at all [42]. Because of the fear Trojans cannot continue resistance; των δε τραπετο χρωός, their 'color' changed [43]. When θυμός and κροαδὴ cannot stay immobile, χρωός changes [44].

When χρωός mutates, it is not only the matter of color, but also of texture resulting in color change the cause of which is strong emotion of fear. Therefore, it is hardly that one can accept χρωός to correlate (and to be translated as) exceptionally with color: «Once one realizes that «color» is not a Homeric concept, it becomes obvious that one has been asking from Homer something beyond his ken» [45]. If Homer uses, for instance, χρωός λευκός, it is to reach the effect of bodily fragility of a warrior, καλόν and τέρενα χροά are often used by Homer

instead of λευκόν, condensing the idea of vulnerability which is already present in χρωός.

χρωός is what spears are eager to taste [46]:

(πολλά δε δουρα)... εν γαιηι ισταντο λιλαιομενα χροος ασαι.

It is what they pierce through ambrosial raiment [47]: ειταρ δε δόρυ χροος αντετορησεν

αμβροσιου δια πέπλου; what they cleave with their pitiless bronze [48]:

ταμειν χροα νηλεϊ χαλκω.

It is also what lovers touch and embrace making love [49]. χροά καλόν of Hector is scanned by Achilles in order to find the weakest point in it [50]. Hector's tender body, τέρενα χροά, is protected, covered, hidden, ρυσασθην [51], just like Odysseus is trying to hide, ρυσαιτο περί χροι μηδεα φωτός, his genitals [52] from the eye of Phaeacian maidens and Nausikaa.

χρωός is a soft flesh toward which weapon and gaze are directed, χρωός thus needs protection. As opposed to the face, hands, legs and knees that are open, «it is not the subject of weathering because it is protected by clothing or armour» [53]. In general men are dark-skinned, but their χρωός is white, λευκός, and thus fragile. Therefore, ερυμα χροος (used for armour in *Il.* 4.137, and for a cloak in *Hes., Op.* 536), καλά ορ καθαρά, ορ αμβροτα χροῖ εἴματ', clothes, cloak [54]; περὶ χροῖ κόσμον, adornments [55] are needed.

Whether Homeric texts deal with clothes, adornments or armour which are called to cover χρωός, 'περί χροῖ' accompanies them all the time, 'περί χροῖ', 'on his body', according to A.F. Garvie's commentary, is usually used for a cloak, armour, which «are put around one's skin» [56]. In these cases it is seldom that the repetitive «around skin» is omitted as if it were the necessary stable element *I* blind spot (verbalized, though, every time) which is constantly accented and pointed out by changeable χρωός' surrounding elements (εἴματα, κόσμον).

Body is always at stake, whether in the battle, or in love. Although wrapped in peplos and adorned, it can be easily undressed [57]:

κόσμον μεν οἱ πρότον από χροος
ειλε φαεινον.

Anchise first took off Aphrodite's body her bright jewelry. Then, (as if she wished to return into 'safe' condition) it was necessary for goddess of love to put *all* of her clothes and jewelry on [58]: εσσαμενη δ' ευ πάντα περί χροῖ. Exactly like Hours *had fully* decked Aphrodite after her birth, πάντα περί χροῖ κόσμον εθηκαν [59], and like Hera *had fully* decked her body with adornment, πάντα περί χροῖ θηκατο κόσμον, while preparing herself to seduce Zeus [60]...

Protected by armour, body is nevertheless easily pierced with spear:

και γαρ θην τούτω τροπος χρωσ οξει χαλκω.

«Even his flesh too, [I ween], may be pierced with the sharp bronze» [61].

Because body is neither of stone nor of iron [62]:
επει ου οφι λιθος χρωσ ουδε σιδηρος.

There is a word, twice used by Homer, - ταμεσ-ίχροα, meaning 'cutting, wounding the skin/body' [63]. Provided cutting and body are one word, it seems as if it were natural for Homeric man to understand his body in such a way as if there were no other human live body but body as wound. Such a perception is even more articulated in Euripides. Hippolytus asks [64]:

χροος ελκωδους απτεσθε χερσιν,

- to handle his *body like a wound* gently.

Body-skin can be beautiful, καλόν, but it is not ideal. Beautiful, while facing the death and at the moment of wounding. Not ideal, because χρωσ is ephemeral - open to heat, salt, blood, and dirt; to wounds, death and decay. Gods' χρωσ is not ideal as well. Aphrodite, wounded by Diomedes, has to be treated in the same way as mortals do. She suffers οδύνη σι, and her χροα become black, μελαινετο δε χροα καλόν [65]. Her ίχώρ, yellow liquid, serum leaking from the wound, may cause inflammation, that is why it has to be cleansed from ίχώρ [66]. Water and oil; armour, clothes and adornments are what humans and gods need in order to protect their χρωσ from defilement, from hits of weapon or from gaze, χρωσ, surrounded with armour, with good and rich εἴματα and κόσμον, anointed λιπ' ελαιω, «richly with oil» is body following fashion.

To face the unknown person naked, to seat at the feasting table without having been washed and anointed before the feast, not to adorn for rendezvous with the enemy or lover. These are the situations when Homeric hero cannot feel him-/herself at ease, when he/she is not in harmony with the 'fashion' - or with what has become custom and habit for everyone to follow day by day. Heroes cover, hide their χρωσ carefully, because they are aware of its vulnerability, the impossibility to keep it intact, for they cannot be always sure that gods will 'cover' their χρωσ (remember Apollo with Trojans against Argivans' χρωσ [67]). They are obsessed with the idea of being in harmony with 'fashion', because this feeling of harmony, as once O. Wilde noticed, gives a man a measure of security that he rarely derives from his religion.

There is a bit of irony in the scene where Thetis makes the body of Patroclus «sound continually», be εμπεδος, firm, stable [68]. Already dead and in

spite of the fact his χρωσ is dead, it is still showed as live, or at least can be live and intact again. This scene, we should repeat, is somewhat parallel to that one where Apollo and Aphrodite treat the dead body of Hector. We deal with the liminal body here, with χρωσ on the edge of life and death. Dead, it is live. Live, it is constantly open to death.

It is surface as well, skin, but attached tightly to what has become 'under the skin' for us since Sappho wrote [69]:

λεπτον

δ'αυτικα χρωι πυρ υπαδεδρομηκεν.

«Fine fire just now has coursed under my skin», or «a thin fire at once has run underneath my skin» [70].

Skin is flesh itself. In Homer it is opposed to δέρμα, which, in relation to the human, is a sort of skin that is strange, alien to one's body, to χροα and μελεσσι of a man. Athena changes the appearance of Odysseus, putting δέρμα of an old man on his body:

καρψεν μεν χροα καλόν ενι γναμπτοισι μελεσσι,
...αμφι δε δέρμα

παντεσσιν μελεσσι παλαιού θηκε γέροντος.

«She withered the fair flesh on his supple limbs, .. and about all his limbs she put the skin of an aged old man» [71].

However, wrapped in δέρμα Odysseus (before Athena makes him 'dark-skinned' again) seems natural to Telemachus, so he names χρωσ what is δέρμα for us, who know about Odysseus' metamorphosis [72]:

και τοι χρωσ ουκεθ' όμοιος.

«With a completely different skin», as Vernant proposes to translate χρωσ here [73], and «colon» (Murray), Telemachus saw his father a moment ago.

Body-χρώσ is a cocoon in which man's limbs and bones are wrapped. There's nothing *under* it. If a spear pierces it and then is dragged out of it, φρένες can go out of, εκ χροός taking ψυχή away [74]. As φρένες are «enclosing the heart about» [75], so does perhaps χρωσ in relation not only to φρένες here, but also (and more frequently) to οστεα, bones, and μελεσσι, limbs. A deity can dry up this cocoon [76]. The heat may sear male's flesh or his dead body, skin around his limbs [77]. In Hesiod, ηελιος χροα καρφει, the sun dries up the body [78]; αυαλεος δε τε χρωσ υπο καύματος, the skin/body is dry through heat [79]; χροα Σείριος αζει, Sirius scorches the flesh [80].

Moreover, χρωσ is the subject of «wasting», destruction, disfigurement in grief. While Laertes is αχευων and weeping, his body «wastes» from off his bones [81]:

φθινυθει δ' αμφ' οστεοφι χρωσ.

In *Od.* 19.204 Penelope is listening to the stranger's story about her husband:

ῥεε δάκρυα, τηκετο δε χρωσ.

«She poured out tears, and her skin melted».

The «stranger» insists that she doesn't destroy, disfigure her lovely skin in lamentation for her husband [82]: μηξετι νυν χροα καλόν εναιρεο...

When withering or «melting», destruction take place, it is not only skin, but the whole body that is dried up, because they seem to be inseparable/undistinguishable but from the bones [83]. Body of Penelope transforms, melting down into wet formlessness. It becomes a liquid mass, opposed to the firm οστεοφι of Laertes, who experiences the same grief in the same way. As Irwin notices, «this conceptualization of the effects of liquidity on the human body will later, perhaps under the influence of ancient medical humoral theory, form an important part of the lyric poets' description of erotic nosology» [84].

Perhaps, the effect of bath and use of unguents is parallel to that of rains upon human χρωσ. At the same time, lack of oil upon χρωσ is comparable to deficiency of the wet, or to the overwhelming heat withering body. Crying Penelope destroys her tender skin. So, she is advised to anoint herself in order to restore her body, to make it καλόν χρόα again, τρένα χρόα. There is an element of drying up in her bodily melting and leaking. Penelope wastes moisture, while her tears spring (τέρην in another case). Therefore, bath and unguent are to return her body its vitality, its moisture which is enclosed in τέρην and which «causes plants to be round and smooth, and, as vital fluid, makes flesh smooth and fen» [85]. With rains τρέπεται βροτεος χρωσ Πολλων ελαφρότερος, the mortal body becomes much easier [86].

Body, χρωσ has to be wet enough, smooth and firm to be καλόν, beautiful. In order to be καλόν, it is necessary that θυμός stays immobile, and that angry humour or other affects do not change χρωσ and its color, making skin/face/body grow pale/yellow, ωχρησαντα χροα καλλιμον [87].

χρωσ is under the influence of blood, tears, pain, etc. In cases of mourning Penelope and Laertes, or full of fear Trojans, we face a kind of corporeal affects - affects for which body is place to be run and which *touch* and *visually transform* body. Whether they come up to the surface of body or leave it, they constantly change its color and texture, In a while, a certain shift will become evident. One's χρωσ will sometimes serve as the *object* of other's human emotions of fear: χριμφθηνα χροϊ [88]. Or of desire: ύδωρ θέλω γενέσθαι, Οπως σε χρωτα λούσω' Μυρον, γυναι, γενοιμην, Οπως εγω σ' αλείψω, I want to become water so that I could wash you; perfume, lady, that I might anoint you [89]; χρωτα χρωτι πελας θεμενα, to put body close to body [90]. χρωσ is here the point of emotional investment from the 'outside' which makes it possible to think about affected body-χρωσ, affected tangibility in Greek lyric and tragedy [91], although tangible, naturalistic affects that Homer describes are preserved in later poetry too.

Reading Homer we deal with living *and* dead body represented in the notion of χρωσ. The analysis of χρωσ in the above-mentioned contexts shapes Homeric body image as ephemeral, perhaps superfluous, and liminal body-skin. Body-skin and body-flesh appear exactly in the contexts of its distinction or «restoration», χρωσ sounds in speech exactly when it changes, 'turns', when it «disappears», or when its 'unity' is damaged (with a spear, with innards' sudden appearance). It is a tangible unity as well that is touched (χριζω, χροΐζω), rubbed (anointed with oil), and adorned carefully and fully because of necessity to prevent it from injuring, to protect χρωσ' vulnerable unity. Later on, lyrics, Pindar's odes, and Greek tragedy will maintain and develop this idea of injured or weak body- χρωσ, the subject of affects, adding, though, new details into the concept of Homeric χρωσ which will still change its color (or just *change*), will be wrapped and touched, but will also provoke intense emotions becoming the object of one's affects.

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52. Hom., II. 6.129.
53. Irwin E. Op. cit.-P. 115.
54. Hymni Homerici, 5.64; Нот., Od. 6.61; Homer. Hymn., 3.184; 6.6.
55. Hom., U. 14.187; Homer. Hymn., 6.14; 27.17.
56. Homer. Odyssey, Books VI-VIII / Ed. by A. F. Garvie- Cambridge: Cambridge University Press, 1994.- P. 114.
57. Homer. Hymn., 5.162.
58. Ibid., 5.172.
59. Ibid., 6.14.
60. Hom., II. 14.187.
61. Hom., II. 21.568.
62. Hom., U. 4.510.
63. Hom., Π. 4.511; 13.340.
64. Euripides Trag. Hippolytus 1359.
65. Нот., II. 5.354.
66. Hom., II. 5.416.
67. Hom., II. 4.510.
68. χρως εμπεδος, firm and steady body, may be synonymous to shining χρως: φέγγος απο χρωος αθανατοιο... λάμπε, from the divine body a light shone (Homer. Hymn. 2. 278-9); ανεγειρόμενα χρωτα λάμπει, raised body shines (Pi., Isth 4.23). Or χρως, shining with oil: Παφιη λιπαροχροος, the Paphian with her oily skin (Anacreont. 20.7). Or I shining clothes: περί χροϊ λάμπεται εσθος Λεπτουργες, around body shines garment of fine work (Homer. Hymn. 31.13). Shine of body and clothes demonstrates that the body is in a firm condition, that it is invulnerable.
69. Sappho. Fragmenta. 31.
70. Both variants of the fragment's translation are proposed by M. S. Cyrino: Cyrino M. S. In Pandora's Jar. Love-sickness in Early Greek Poetry.- Lanham, MD: University Press of America, 1995.- P. 9-10.
71. Horn., Od. 13.430-32.
72. Нот., Od. 16.182.
73. Vernant J.-P. Op. cit.- P. 39.
74. Hom., U. 16.504.
75. Hom., II. 16.481.
76. Hom., Od. 13.430.
77. Hom., II. 23.190.
78. Hes., Op. 575.
79. Hes., Op. 588.
80. Hes., Scutum 397.
81. Hom., Od. 16.145.
82. Hom., Od. 19.263.
83. cf. II. 23.673: Αντίκρου χροα τε ρηξω, συν τ' οσσε' αράξω, utterly will I rend his flesh and crush his bones.
84. Irwin E. Op. cit.- P. 50.
85. Ibid., 55.
86. Hes., Op. 416.
87. Hom., Od. 11.529.
88. Aeschylus. Supplices 790.
89. Anacreontea 22.9-12.
90. Eur., Supplices 1021.
91. In tragedy, especially in Euripides, the obviously tactile χρως is often parallel to σώμα, which is difficult to say about lyrics that seem to show σώμα as well as σαρκός and δέμας in erotic contexts as objects for visual and not for tactile 'drive'.

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ГОМЕРІВСЬКИЙ ОБРАЗ ТІЛА: χρως ЯК ТІЛО

Аналіз гомерівського терміна χρως, якому присвячене есе, відкриває один досі мало досліджений аспект «гомерівської антропології», з урахуванням якого тіло, за Гомером, постає не як мертве і не як зібрання розрізнених і незалежних один від одного «членів». Це тіло лімінальне; тіло-поверхня, порівнювана зі шкірою через її уразливість та «відкритість» назовні. Це живе тіло, що вимагає захисту (косметичними та іншими засобами). Тіло, яке, будучи охопленим афектом, перетворюється на рідку масу.