ON EPITHETS OF MOVEMENT IN HOMER.

SOME TIME AGO[1] I endeavoured to show by a copious exhibition of Homer's phrases of colour, that his discrimination of the various forms of decomposed light was imperfectly developed, while his perceptions of light itself, apart from colour, were highly vivid and effective. It is matter of interest to consider as kindred topics the manner in which he appreciated other visible phenomena, such as those of form and movement. I now propose to investigate his use of epithets in connection with movement. These epithets are not only copious and diversified, but in some important respects may be called even scientific: namely, where they have reference to velocity in its several degrees, and in the manner of its production.

Corporeal motion may be considered, first of all, as slow or quick. These terms are relative only, and do not rest upon a distinction of definable essence. But as darkness offers little material and little attraction to the Poet in comparison with light, so slowness is for him a trivial and barren subject in comparison with speed. At the very threshold, accordingly, we are met by this fact: that slow movement has little of particular description in Homer. I do not recollect that he anywhere distinguishes majestic and stately movement from such as is merely slow. It may seem as if his mind already indicated in germ a reaction from Egyptian art, and its main principle of repose, in favour of the principle of motion, which was characteristic rather of the Assyrian school. Most certainly we do not find the distinction taken where we might positively have expected it, as when Zeus, after his interview with Thetis, moves into the circle of the gods. And at any rate, be the cause what it may, *bradŭs* (*βραδύς*), which may be considered as the staple expression of slowness, is only used six times in the Poems. Its substantive *βραδύτης* is also found, but only once. Of the seven passages, four refer to the pace of horses. He uses no other word to describe the slow pace of the animal. For its rapid pace he has, between epithets and phrases, eight or nine.

The root of *bradŭs* is *brad*, *bard*; and the meaning of this root *träg*, *stumpfsinnig*, and the like (Benfey, i. 509). Signifying dull

[1] *Nineteenth Century*, October 1877. Also *Studies on Homer* (1858), vol. iii. p. 457.

and sluggish, it is not akin to *bri* the root of *obrimos*, though the idea of weight be a middle term between them: for weight may be considered on the one side as embodying force; on the other as resisting motion by inertia.

In Homer, *bradŭs* is applied to the mind; but only in the comparative degree (*Il.* x. 225, *βράσσων τε νόος*) and metaphorically. Considered as an epithet descriptive of movement between place and place, it is at the bottom of the quantitative scale, as *ὠκύς* is at the top. In the first of these, mass is at a maximum, and the element of speed is evanescent; in the second, speed is superlative, and mass approximates to zero.

This may be the proper place for two remarks before entering into the general discussion.

First. All use of epithets of motion for the mind is, of course, metaphorical and secondary. In one very curious passage (*Il.* xv. 80) this figurative movement is actually made the basis of a simile to illustrate the flight of Herè from Ida to Olumpos. This will be noticed under the term *κραιπνός*: but the general inquiry will turn mainly upon material motion.

Secondly. We may take material motion as it is quantitative, or as it is qualitative. By quantitative motion, I mean that which has reference only to rate or speed: by qualitative motion, that which embraces other ideas, such as those of direction, or of intermission; or properties of the mind exhibited in motion, or suggested by it.

I now proceed with the discussion.

This purely quantitative motion of material objects is expressed in the mathematical formula $M \propto Q V$: signifying that Momentum varies as, or corresponds with, the Quantity of matter, or mass, multiplied into the Velocity, or time in which a given space would be traversed. It is the product of those two factors: and momentum is the force which belongs to matter when in movement, and which may be spent in overcoming pressure, or in traversing aerial space. As a given momentum is thus the product of two factors, it admits of being supplied, where M is a constant, by different combinations of the two, in each of which the one factor will be greater as the other is smaller. *Bradŭs* and *okŭs* exhibit the extremes of the combination. Between these two come other words—namely (*θοός*), *thoos*, (*θοῦρος*), *thouros*, and (*ὄβριμος*) *obrimos*; and the five epithets may be arranged as follows in a quantitative scale:—

1. *Okŭs.* Here Q is at its minimum; the mind hardly takes notice of it; it may be practically disregarded: and V is at its maximum.

2. *Thoos.* Here both Q and V are distinctly presented to the mind as the factors from which momentum, or force of impact, results. But velocity decidedly predominates over mass or quantity of matter.

3. *Thouros* is the middle term of the series. Here again both the factors Q and V are distinctly presented, and each is raised to a full height; each is adequately balanced against the other. If we compare *thouros* with *thoos*, there is no reduction of velocity in *thouros*. On the other hand, there is palpably a greater momentum or force of impact. This is supplied, V remaining the same, by the augmentation of Q. The position of *thouros* may be further elucidated by comparing it with the next member of the scale.

4. *Obrimos*. It will be found that this epithet always implies motion, actual or proximate: and it may be considered as the precise opposite of *thoos*. For while the two elements of mass and speed are combined, each of them with a substantive, and not an evanescent, force, in the two words respectively, mass is as decidedly dominant in *obrimos*, as velocity in *thoos*.

5. *Bradūs* is the opposite of *okūs*. Speed becomes evanescent: the motion that remains hardly seems to generate force of impact; which, until the steam-engine came, the human mind had learned always to associate with more or less of impetus or stroke. Slowness of motion is conceived almost as negation of motion, and the force of inertia is the residue, the force of momentum not contributing in an appreciable manner to the idea: for, though present, it does not suggest itself through the eye to the mind.

Let us return now to the formula $M \propto Q V$. Let M, a given amount of moving force, be represented by the number 12. It is required to produce, by the different combinations of Q and V, the amount of force measured by the number 12, in the modes indicated by each of these five epithets.

In the cases of *okūs* and *bradūs*, what I have called the evanescent factor may be conveniently indicated by unity.

$$M = 12 = Q V = 1 \times 12 = 12.$$

In *bradūs*, Q rises from unity to 12, and V sinks from 12 to unity.

$$M = 12 = Q V = 12 \times 1 = 12.$$

In *thouros*, the middle term of the series, the two elements of mass and speed are set in equilibrium to produce the quality of motion, and the quantity of momentum, which are required. Therefore

$$Q = \sqrt{12} = V = \sqrt{12};$$

and we have

$$M = 12 = Q V = \sqrt{12} \times \sqrt{12} = 12.$$

But in *thoos* and in *obrimos*, while each element is substantive and appreciable, one is dominant, with a certain range of degree. If largely dominant, then we may say, for *thoos*,

$$Q=2 \text{ and } V=6.$$

So we have

$$M=12=Q\,V=2\times 6=12.$$

If less decisively dominant, as, for example, in the case of a ship, we may take

$$Q=3 \text{ and } V=4;$$

and

$$M=12=Q\,V=3\times 4=12.$$

For *obrimos*, these combinations will simply be reversed. If the object be one like the door of the cavern in *Od.* ix. 241, we may take

$$Q=6 \text{ and } V=2.$$

If it be the spear hurled in battle, we may take

$$Q=4 \text{ and } V=3.$$

The result in each case being 12.

These numbers do not, of course, describe with exactitude the quantities of momentum, mass, and speed, but they indicate by approximation and relatively the value of the respective epithets in such a manner as to justify us in stating that Homer has conceived and applied these epithets in a quantitative scale, and with something at least approaching to a scientific arrangement.

All these words, however, have regard (*a*) to motion when already generated; (*b*) to motion which is, speaking roughly, uniform, and in a right line between point and point; (*c*) to motion as it is in itself, a physical phenomenon, without any regard to the frame of mind which it may indicate, or which may have prompted it: except that as to the word *thouros*, which is used for Ares only, it may perhaps be argued, even if disputably, that a mental quality of impetuosity is implied. But Homer has other words, which provide for the signification of these different ideas. Of the three heads, the first, or motion as already generated, demands a particular notice.

Apart from motion already generated, we have to consider the mode and conditions of its generation. Of the two factors which make up momentum, the one indicated by Q, or mass of matter, is very far from making (so to speak) an original contribution to motion, for it resists by inertia any effort to stir it, and only on receiving motion from without thereby becomes a contributor to momentum. This operation, of bringing mass into motion by overcoming its resistance, is performed by a consumption of time upon it; and according to the greater or less quantity of time required for the first generation of the motion, bodies capable of motion present to us another quality, that of readiness or unreadiness to move. The body, in which the

motion is generated easily and quickly, is called brisk, nimble, or agile. These epithets refer to the initial stage of motion; or to the repeated actions by which a continual generation of it visibly takes place in order to keep up the motion itself, as in the running of a man; but the essential distinction is, that the reference is always to the generation of the motion, not to the motion itself as between point and point. Now the same place which the epithet *okūs* has in regard to motion when fully generated, *tachūs* has in regard to the generation of it. *Okūs* has no reference to the generation of motion, or to passing more or less readily into it, or to briskness in the efforts by which it is sustained, but only to prolonged speed as between point and point. *Tachūs*, on the other hand, is that which starts easily into motion, or performs briskly and effectively, without laborious and retarding effort, the action necessary for sustaining it. Thus the snipe is *tachūs*, from the rapidity with which it starts into full speed. So is the rabbit; but the rabbit is not *okūs*, because of the shortness of its run, while the hare is *okūs*, and the pheasant when in full flight; but the pheasant is not *tachūs*, because of the comparatively encumbered manner in which it rises.

Thus far, I have been busy with description and allegation only, which are not proof; and it is now time to turn to the Poems, and show whether and how, in all its parts, the description, which has been given, can be made good upon an examination of the many passages in which the words are used.

The most convenient mode of extricating the subject from some confusion, in which it appears to have lain, will be by taking first the two most conspicuous words among those which have just been mentioned. These words, *okūs* and *tachūs*, have too commonly been treated as synonymous. In Maltby's *Thesaurus* we find each given among the synonyms for the other. The regular Lexicons may be taken to represent what has hitherto been ascertained on the meanings of words. I find *ταχύς* explained as follows: '*celer*, and *τάχος*, *celeritas*,' in Ebeling, the newest, and as yet unfinished, Homeric Lexicon. 'Quick, swift, fleet,' Autenrieth, Eng. Tr. '*Schnell*,' Lünemann. 'Like *ὠκύς*, opp. to *βραδύς*,' Liddell and Scott. '*Idem quod ὠκύς ferè*,' Damm. The resemblance of the two words lies in this: that neither of them feels the burden of matter, so to speak, in its work. The difference of them is, that *tachūs* refers to the generation of motion, *okūs* to the motion when generated and in full progress.

A passage in the account of the chariot-race (*Il.* xxiii. 364–5) gives ready aid in bringing this question to issue:—

> οἱ δ' ὦκα διέπρησσον πεδίοιο,
> νόσφι νεῶν ταχέως.

The two words *ὦκα* and *ταχέως*, used adverbially together, offer,

if their sense be the same, an instance of insufferable tautology. I believe that no such tautology as this is to be found in Homer. At any rate it raises the presumption of a clear distinction in the meaning of the words; and the general intention of the passage readily admits such a distinction. The progress made over the plain, the actual distance cleared, with which *oka* is placed in immediate juxtaposition, is one thing: the agile movement of the limbs of the horses as they run is another.

It may be that the Poet means to connect ταχέως with νόσφι νεῶν, as he connects ὦκα with διέπρησσον πεδίοιο. So Voss seems to take it: *schnell von den Schiffen hinweg*. The meaning would then be 'They were fast scouring the plain, or, leaving the plain behind them, (having started) nimbly off (νόσφι) from the ships:' associating *tachūs* with the start, *okūs* with the top speed.

Another apt illustration may be found in the application of these epithets respectively to the goddess Iris. When discoursing with Poseidon, she is addressed in the vocative case, and no epithet of speed is used, she being stationary: the phrase is simply Ἶρι θεά (xv. 206). The same phrase is used when she is in the quarters of Achilles (xviii. 182). Four times, however, the epithet *tachūs* is applied to her (viii. 399, xi. 186, xv. 188, xxiv. 144); and in every one of them it is when Zeus opens his charge to her to set out on an errand: βάσκ' ἴθι, Ἶρι ταχεῖα. Her agility, the effortless ease with which the airy being starts, is an idea most appropriate, not only to the person, but to the situation. As, however, such an idea has no application to her except in connection with setting out, so we never find her called ταχεῖα in any other connection: for when in actual motion, or when described by a dominant characteristic, she is constantly ὠκέα, or πόδας ὠκέα, or ποδήνεμος ὠκέα. The epithet *okūs*, in these three different forms, is used of Iris in every situation except one: it is used of her when she is in flight (xv. 172), when she is in converse (ii. 790, xviii. 186, 193), when she is in arrival (ii. 786, xxiii. 198), when she is departing after the delivery of her message: four times (viii. 425, xi. 210, xviii. 202, xxiv. 188) the line is repeated:

ἡ μὲν ἄρ' ὣς εἰποῦσ' ἀπέβη πόδας ὠκέα Ἶρις.

Thus *okūs* is employed in general description of her, when her office has for the time been fulfilled; and in every particular situation, as has been said, except one. It is never applied to her when she is actually starting. This is the more remarkable, because twice it is given her ere receiving the command to set out (xi. 195, xv. 163).

ὣς ἔφατ'· οὐδ' ἀπίθησε ποδήνεμος ὠκέα Ἶρις.

But the act of starting is on each occasion kept separate from *okūs*, and expressed in an immediately following line:—

βῆ δὲ κατ' Ἰδαίων ὀρέων εἰς Ἴλιον ἱρήν.

It was hardly possible for the Poet to draw more clearly the distinction between the use of the two words, *tachūs* for initial, and *okūs* for continuing or travelling motion. And the root of this distinction lies in the further distinction, that initial speed means production of speed, and the epithet *tachūs* is, as Döderlein (*Lat. Synonym.* i. 168) observes, a subjective epithet; it describes the quality in a body which produces speed, agility or nimbleness.

The opinion, that *tachūs* signifies a subjective quality, is strongly supported by the way in which Homer applies it to dogs and to horses. It is applied seven times to dogs. Odusseus asks, respecting the disabled dog Argos, whether he had been *tachūs* in proportion to his figure; and Eumaios in answer commends his former strength and *tachutès*, or activity. In *Od.* xxi. 363 (*ταχέες κύνες*), it is an unattached epithet of general description. In the *Iliad* the passages are five. In two of them, the dogs are supposed to be engaged in devouring (xvii. 558) the body of Patroclos and (xxi. 89) the body of Hector respectively. In iii. 26 they are assailing a lion, that is busy in devouring flesh. In xi. 817 they are feeding on a human carcass. In xviii. 584 herdsmen, vainly endeavouring to scare away two lions from the body of a bull, egg on the *ταχέας κύνας* to assail them. In all these cases the quality of agility is to the purpose, but pure speed is not. Accordingly we have *tachūs*, not *okūs*. In fact, *okūs* is never applied in Homer to the dog.

For the horse, *okūs*, with its cognates *podokes*, *okupous*, and *okupetes*, is employed as a staple epithet. Evidently the horse is an animal more fleet than nimble, while the dog of most descriptions is more nimble than fleet. In the thirty passages of the *Iliad* besides some of the *Odyssey*, where *okus* is thus applied, it is always for the horse at speed, or at least harnessed and in the chariot. But *tachūs* is only employed four times in all: once to the horses of Ares when stationary (*Il.* v. 356); to the horses of Eumelos, also when stationary (xxiii. 545); to the horse Areion in an abstract description (xxiii. 347); once only to horses in motion, namely, those of Achilles dragging the corpse of Hector bound to the chariot; and perhaps it is here so employed because the word *okūs* would have been less proper for horses thus encumbered by a weight to be dragged lumberingly along the ground. It may be worth remarking that the metre would have admitted freely the other use: it runs *ταχέες δέ μιν ἵπποι*; it might have run *τὸν δ' ὠκέες ἵπποι*.

There are still some uses of *tachūs* for living creatures which are worth noting, and which confirm the view already taken. In *Il.* viii. 248 and xi. 113, we have it applied to the hind, *ἔλαφος ταχεῖα*, mentioned both times simply as mother of the fawn, an image which suggests still life. But when we have the deer in motion, such as gives Artemis delight, then the Poet changes to *okūs* (*Od.* vi. 104)—

τερπομένη κάπροισι καὶ ὠκείῃς ἐλάφοισιν.

We have ταχέες applied in *Od.* xiv. 133 to birds; but to birds engaged in stripping bones, and therefore stationary. Twice, in *Il.* xxiv. 292, 310, the eagle of a particular kind is the nimble messenger (ταχὺς ἄγγελος) of Zeus. This may recall the case of Iris. It is, indeed, in a general description of the eagle's power of motion; but where we have, in *Od.* xvi. 468, ἄγγελος ὠκύς, it is in reference to an actual message which had been brought, and which thus supplied a concrete instead of an abstract image. *Okūs* is applied to birds in *Il.* xv. 238, xvi. 583, xxi. 253: but in each of these cases it is in connection with motion actually performed.

Among inanimate objects, the most significant use of these words is for the arrow. In *Il.* xi. 478 the arrow is spoken of as subduing or crippling a man: in *Il.* v. 395 we are told how Ares suffered from an arrow: in both cases the epithet is ὠκύς. In *Il.* xxi. 416 it is again used, when Odusseus takes up the arrow, which lay by him ready for the great shot, and discharges it. The rest of his arrows, says the Poet, were within the quiver; and the lifting with the hand is here given as part of the concrete act. Now the epithet *tachūs* is remarkably suitable to the arrow in itself, because it flies without effort and seems to start at its full speed; and it is repeatedly applied in the plural to arrows: *Il.* xxi. 492, *Od.* xxii. 3, xxiv. 178. But in no one of these cases is it for arrows in flight; it is always for the removal of them from the quiver in preparation for flight. This cannot be considered part of the actual shot; so that it is the subjective quality of the arrow which alone is described. Again, Athenè proposes that Pandaros should despatch an arrow. This proposal is perfectly separate from the action: and accordingly the expression is ταχὺν ἰόν (*Il.* iv. 94).

In complete accordance with the view here taken, Homer applies *okūs* sometimes to a ship, but *tachūs* never: for a ship may be swift, but cannot be agile or nimble.

With regard to men, it is to be observed that Homer uses ταχύτης for the foot-race in the 23rd *Iliad* (ταχύτητος ἄεθλα, v. 740). It is not the speed that is to be tested by the reward, but the power or faculty of speed, that is to say, ταχύτης. In the same way he says, in the chariot-race, that Antilochos went ahead of Menelaos, κέρδεσιν οὔτι τάχει γε (v. 515). Here, as κέρδος does not signify a performance, but a quality or faculty, so does τάχος: Antilochos won by craft, not by superior power of movement in his team. In like manner (v. 406) Athenè has given τάχος to the horses of Diomed: not the fact of speed, but the faculty of speed, or agility.

Homer does not commonly associate the idea of speed with the human animal, which is not well formed for it, and is greatly excelled by inferior creatures. It is remarkable, however, that *okūs*, *podokes* and *podas okūs*, and also *podarkes* are given as epithets only to Achilles (though Podarkes is the name of a combatant; Orsilochos

in the *Odyssey*, xiii. 260, is *podas okūs*, and *podokes* is used as a description of Dolon in *Il.* x. 316). For Achilles they are, beyond doubt, favourite epithets. They are used scores of times, and in all manner of situations; as for example when he addresses Odusseus in his barrack, on the occasion of the Embassy of the Ninth Book (ix. 307). The reason appears to be that it is part of Homer's plan to adorn Achilles with all that is most rare, as for example his wearing gold ornaments (ii. 875) and his playing on the lyre (ix. 186); and not merely with paramount excellence in the commoner attributes of beauty and strength. Ares was fleetest of the gods (*ὠκύτατος*, *Od.* viii. 331), and is *okūs* as opposed to the slow and halting Hephaistos (*βραδύς*, *Od.* viii. 329).

But Achilles always has the very highest of its kind. Therefore, while the epithets of pure speed, which is the highest idea in the matter of movement, are largely given to him, those of nimbleness seldom appear, and commonly only as to nimbleness of the feet, not of the man (*Il.* xiii. 13, 249, 348, xvii. 709, xviii. 2, 354, 358, xxi. 564, xx. 189, *Od.* xiii. 261). Only once he is called *ταχύς*, and then evidently with reference to the subjective quality of agility; for it is when he is still and in grief, with the Myrmidones standing around him (*Il.* xviii. 69). On the other hand it is the favourite epithet for the lesser Ajax: out of a small total number of references, we have the phrase *Οἰλῆος ταχὺς Αἴας* nine times in the *Iliad*, and twice (x. 110, 175) he is called *ταχύς* simply: nimbleness, not velocity, being the proper quality of a warrior of his stamp.

As *ταχύς* thus belongs to a bodily organisation, Homer makes no use of it in the immaterial world, but employs *okūs*: *ψυχῆς ὤκιστος ὄλεθρος* (*Il.* xxii. 325); and again for the departing spirit, *ὠκὺς δ' ἐκ μελέων θυμὸς πτάτο* (xxiii. 880).

We need not be surprised when we find these two epithets applied to the same subject; for it may be both fleet and nimble. But, as we have seen, each of them is sometimes applied exclusively, and they are never applied to the same subject in the same manner, but always so as to mark the dominant quality, as in Achilles and Oilean Ajax, or with strict reference to the situation at the moment, according as action is represented or not, as in the hind and in the arrow.

Having thus separated, I hope effectually, these two epithets according to their qualitative difference, I proceed with the quantitative scale from *ὠκύς* downwards to its opposite *βραδύς* in the other extreme.

Both *okūs* and *tachūs* are unencumbered with any sense of weight in connection with the movement of the material object. But when we come to the word (*θοός*) *thoos*, the notion of weight is at once added. It also differs in the number of its secondary or derivative meanings.

It is right to observe that, here as before, the Lexicons scarcely appear as yet to have recorded the true distinctions; nor do they, I think,

clearly exhibit the specific idea of the word in its Homeric use.[2] *Alacer, velox, strenuus, celer*, according to Ebeling: three meanings at least are included in the four words, and no clue to a root-meaning, or to the relation which connects the three. '*Quick, nimble, active*,' Liddell and Scott. Buttmann, who is usually so satisfactory, expounds the Homeric uses of the word at great length; but I cannot feel satisfied with the manner in which they are arranged and correlated.

I will first give my own conclusions, and then the reasons for them.

First, then, we have here the element or factor of weight added to pure speed: a compound is substituted for a simple idea. If so, it will not surprise us that this compound and no longer one-edged idea should lead us out into a greater diversity of meanings, so that *θοός* varies, while *ὠκύς* remains at its original standing-point as a simple description of speed.

Next let us consider the admitted derivation, which is from *θέω* (see Buttmann, Ebeling, and others). Buttmann indeed doubts whether, to meet some of the senses, another root is not required: but let us see. The word *θέω* (used also for the movement of deities) seems to designate by preference the hard running of a man. *Curro vehementer* is the meaning given by Damm.

If this is so, the fast running of a man represents weight along with motion, but the speed is the chief idea, and weight is the secondary element. The characteristic of it, as distinguished from the idea expressed in *okŭs*, is that it carries way, as is said of a ship or boat. Thus a railway train might be called *thoos*, for it carries a great deal of way: yet speed is the principal idea it offers through the eye to the mind. The best English word that occurs to me for describing this particular class of movement is a vehement or rushing movement. And this I take to be the radical idea of *thoos*: velocity with vehemence.

Now (1) that, which rushes, is apt to smash objects on which it impinges, and to sever their parts. It does the work of a sharp instrument, and thus acquires the cognate sense of sharp, and may describe sharpness in acutely angular material form.

Secondly (2), that which rushes may have passed beyond measured into an unmeasured motion. It then has the effect of haste as opposed to order, and thus *thoos* obtains the cognate sense of hasty.

Thirdly (3), the rush of battle is the proper work of the brave warrior, and attaches to him closely, as in the constant Homeric phrase *ἐπόρουσε*. The Homeric warrior leaps, springs, or bounds. Thus *thoos* acquires the cognate sense of bold or brave.

[2] I hope these words may not appear to imply censure or depreciation. What we may expect of Lexicons is that they shall exhibit, in the best manner compatible with their rigid limitations of space, all results firmly established by usage, or obtained by detailed and special inquiry. This great task they accomplish for us. There cannot, for example, be a Greek student in England who is insensible of the debt he owes to Deans Liddell and Scott for their invaluable work.

Fourthly (4), that, which rushes and smashes, inspires fear; and thus *thoos* acquires the cognate sense of awful or formidable.

These five senses, the original and the four derivative, will include, I think, among them every passage in which the word is used by Homer.

1. That use, which I have called the primary use of *thoos*, the rushing, or moving onwards both with weight and with rapidity, may be readily exemplified. For example, it is a stock epithet of Ares, applied to him eight times (*Il.* v. 430 *et alibi*). In the passage named I do not doubt that a corporal and not a mental quality is principally signified: for the Ares of Homer is never described by mental qualities unless they be bad ones, which *thoos* is not; for, although it may tend to, it does not include, excess. Buttmann expresses a different opinion on the passage, but he does not appear to have taken into consideration the very marked Homeric view of the character of Ares.

But, out of about seventy places where the word is used in the *Iliad*, fifty have it as an epithet for ships. In the *Odyssey* it reappears still more markedly as a stock epithet; and, out of fifty-three places, in no less than fifty-one it is applied to ships. The ship, then, will probably supply the leading idea. Buttmann observes that the meaning here might be sharp in form, from the shape of the beak (*in voc.* § 2). But if the old building of the hull was bluff, it seems unlikely that the form of the beak, which is a mere appendage, should suggest an epithet so dominant, which is sure to signify some principal property. This must, then, be found in the motion of the ship: and such motion unites the three properties of being smooth, weighty or forceful, and rapid. This entirely agrees with the application of the word to Ares, the only other case in which it is employed as a stock phrase. I think, therefore, that this is established as the staple idea of the word for Homer, and that the other senses are derivative and occasional. The two motions give to *thoos* the place I have assigned it in the quantitative scale. And we may conceive it as meaning, for the ship, way-carrying; for Ares, with no more than a shade of difference, rushing or vehement.

It is strongly supported by the grammatical derivative *θοῶς* (*thoōs*). We find this adverb used in eight places of the *Iliad*: which appears uniformly to bear the sense of 'briskly' or 'promptly,' and thus to give testimony, as far as it goes, to the original sense of brisk or quick motion. In the *Odyssey* we have the adverb sixteen times: and in two of the passages, which relate to acts done in terror (xxii. 19, 364), which Buttmann has failed to observe (*in voc.* § 1), we may trace the idea of haste. In all the rest the word has, to all appearance, the exact meaning which appears in the *Iliad*. In *Il.* xviii. 40 a Nereid nymph is Thoè, in ii. 758 the warrior Prothoos is *thoos*, and in *Od.* i. 71 the mother of Polyphemos is Thoōsa. In

the first of these we can hardly presume any element of vehemence in the idea conveyed; in the second and third we may.

The other applications of *thoos* are as follows. It is given to Antilochos, Æneas, Glaucos, Acamas, and several other warriors, and also to the Abantes of Eubœa, who are commonly mentioned with great favour by the Poet. Here we have the rush of battle for the basis of the idea, just as, in the expression, *βοὴν ἀγαθός*, we have the shout of battle. In the case of Æneas (xiii. 477) the two ideas are joined: he is there *βοῇ θοός*. To both of these notions the idea of stout or valiant is proximate; and this appears to be the meaning wherever the word is given to warriors. We have it in the rallying call of Sarpedon to the Lycians (*Il.* xvi. 422) retreating from Patroclos:—

αἰδώς, ὦ Λύκιοι, πόσε φεύγετε; νῦν θοοὶ ἐστέ.

To suppose anything but the direct meaning to be here intended (as in the refined irony 'now ye are swift,' *i.e.* in running away) is out of keeping with Homer's high estimate of the Lycian soldiery and with the use of the lofty word *αἰδώς*. We may, without doubt, render the phrase 'be bold,' 'quit you like men.'

Next, as that which is in rapid movement while carrying weight must always be near to an excess of rapidity, the idea of haste is kindred and proximate to the primary sense, and so appears in *Od.* viii. 38, *θοὴν ἀλεγύνετε δαῖτα*, 'prepare a hasty meal.'

The other applications of the word are as follows: to

Night, in *Il.* x. 394, 468; xii. 463; xiv. 261; xxiv. 366, 653. *Od.* xii. 284.
The chariot, xi. 533; xvii. 458.
The scourge, xvii. 430.
The (warrior's) hand, xii. 306; and, in the *Odyssey*, to
Islands, xv. 298.
An arrow, xxii. 83.

In the first of these cases alone *thoos* has something of the character of a stock epithet. Doubtless the rapid descent of Night entitles her to the epithet. *Et jam nox humida cœlo Præcipitat* (*Æn.* ii. 8). But the mere sense of rapid or rushing Night would be rather tame and thin for a passage like *Il.* xiv. 261, where impersonated Sleep described how Night was able to save him from the resentment of Zeus:—

ἄζετο γὰρ, μὴ Νυκτὶ θοῇ ἀποθύμια ἔρδοι.

The spirit of the passage requires, that the epithet should tend to represent Night as a personage that even Zeus would be shy of offending: say, as dread or formidable Night. This is agreeable to all the epithets attaching to Night in Homer; with whom, be it remembered, Night is one thing, and moonlit Night is another. With the single exception of *ἀμβροσίη*, an epithet always used for Night in relation to the supernatural order, all her epithets are of the awful and repellent character. Not only is she *δνοφερή*, *ὀρφναίη*, and *μέλαινα*, but

ἐρεμνή, ἐρεβεννή, and κακή. She is in *Il.* xiv. 260 θεῶν δμήτειρα καὶ ἀνδρῶν. Thus the rapid rush of Night, in herself perhaps repulsive as the enemy of Light, makes her awful or formidable, and imparts this meaning to *thoos* as one of its derivative senses. Such a signification is appropriate generally to the passages where the epithet is used for Night, and by some of them it seems to be actually required. One case requires particular notice. In *Od.* xii. 279, Eurulochos complains that Odusseus requires his crew to remain on board through the νὺξ θοή. Here the meaning cannot be rapid, for rapidity would diminish the force of the complaint. The meaning is *dread*, and the reason follows at once in v. 285: it is that Night is the parent of storms, which are the destroyers of ships.

The course of the chariot plainly enough belongs to the original sense. So does the movement of the warrior's arm and hand, in hurling the dart (*Il.* xii. 306). So does the application to *belos*, the arrow of Odusseus, in *Od.* xxii. 83. It is, however, noteworthy that the epithet of movement commonly applied to the arrow in Homer is not *thoos*, but *okus*, which carries no idea of weight. There seems to be, as usual, a reason for the difference, in the passages where it is found. Here the line runs:—

ἐν δέ οἱ ἥπατι πῆξε θοὸν βέλος . . . .

The Poet is describing the actual stroke, so he takes an epithet which adds force to the idea of movement. This *oku* would not have done. We note the value of the distinction in a passage like *Il.* v. 106:—

ὣς ἔφατ' εὐχόμενος· τὸν δ' οὐ βέλος ὠκὺ δάμασσεν.

Pandaros, boasting of his shot, had just before (v. 104) called the dart κρατερὸν βέλος: but when the weapon had arrived, and only its failure is in view, the epithet of force would be out of place for Homer. So again in v. 112, where the arrow is drawn out, it is *oku*; but an arrow which does its work, and kills its man, is *thoon*.

There remains yet one other sense to consider. That which rushes with force, smashes and divides: in dividing, it does the work of sharpness, and hence *thoos* comes to signify an object of a sharp or cutting form. In the sense of sharpness of form the word is applied (*Od.* xv. 248) to the islands called Echinades, at the mouth of the Acheloos. So Buttmann; I think rightly. The sense of rapid, *i.e.* quickly disappearing from vessels as they passed, is a far-fetched meaning. The later name of these islands, as the Echinades, appears to show that this was a vertical sharpness, perhaps such as that which has suggested, on our own coast, the name of the Needles.

There remains only the μάστιξ θοή. This expression occurs in a particular case, where the lash was eagerly employed. Its object was, either by coaxing or by punishing, to induce the horses of Achilles,

after the death of Patroclos, to move; but they remained obstinately still (xvii. 430).

πολλὰ μεν ἂρ μάστιγι θοῇ ἐπεμαίετο θείνων,
πολλὰ δὲ μειλιχίοισι προσηύδα, πολλὰ δ' ἀρειῇ.

What we see plainly and primarily is the eager use of the whip in lashing the horses. It is the rapid whip, rapid because eagerly and keenly used. But if it be preferred to render the epithet here by the word 'eager,' this rendering might be supported perhaps by the form used where Herè eagerly whips her horses (*Il.* v. 748, viii. 392).

Ἥρη δὲ μάστιγι θοῶς ἐπεμαίετ' ἂρ' ἵππους.

The meaning in all the passages appears to lie balanced between 'eager' and 'rapid;' rapid with force, and not only with velocity. Commonly Homer has no epithet for *μάστιξ*. When he employs any, it is mostly *φαεινή*, 'glittering.' In xi. 532 he has *μάστιγι λιγυρῇ*, the shrill, cracking whip. The mode of use is signified by *thoos*.

In *thoos*, then, we have seen a strong, rapid, weighty, but still for the most part *ordered* movement. When we come to *thouros*, there is a degree of difference; the element of weight is more perceptible, and with and owing to this weight, not to an increase of speed, there is a greater violence.

The use of *thouros* is extremely limited; for it is applied to Ares only, and this in eleven passages, as a sort of stock epithet. Its cognate *thouris* is in like manner a stock epithet of *ἀλκή*. Both these words seem to denote physical, corporal, impetuosity. But *thouros* is also employed for a shield (*Il.* xi. 32 and xx. 162); and for the dread Aigis in xv. 308. It would not have been possible for Homer to attach *thoos* to these words: it would have been too rapid an epithet for them. The mere fact that they can receive *θοῦρος* proves an addition of the element of mass, modifying the compound, and lets it mark a stage on our way from pure speed to slowness and the reluctance of inertia.

I do not doubt that, as regards the notion of violence, *θοῦρος* with the sister word is a step in advance of *θοός*, and I would propose to translate it as 'impetuous,' or perhaps 'overwhelming.' On the one side it differs from *θοός* in that the motion it describes is no longer, generally, an ordered motion; on the other side it differs from *ὄβριμος* not in its overwhelming or crushing force, but in that the idea of velocity still remains prominent, although it is yoked with the other idea, now equally prominent, of mass or quantity of matter. Our adjective 'impetuous,' which implies a vehemence carried into some excess and emancipated from due restraint, seems applicable to *thouros*. For *thoos* in its primary sense I cannot find a nearer word than 'vehement;' although this adjective seems not to be used by Shakespeare or Milton for material things. But 'vehemence' is applied to sound in

Par. Lost, ii. 954. The word 'sweeping,' however, if not wholly satisfactory, comes near to expressing the kind of motion signified by *thoos*.

Obrimos (ὄβριμος), which stands fourth in our quantitative scale, must be fully considered. Heretofore, it has hardly obtained acknowledgment as an epithet of motion. But Mr. Weymouth[3] has established its true force with such conclusiveness and clearness, that we have only to build on his foundations.

The meanings usually given are as follows:—

Strong, mighty. Liddell and Scott.
Gravis; wuchtig; de personis, *vehemens, impetuosus.* Ebeling.
Starke mit sich habend, gewaltig. Benfey.
Schwer, gewichtig, stark, gewaltig. Lünemann.
Of heroes, *mighty*; of things, *ponderous, heavy.* Autenrieth, Transl.
Fortis, gravis, vehemens, stark von Kräften, stark von Anfall, schwer. Damm.

It is agreed that the word is composed of the prothetic *o* and the root βρι, with the ending added. It is akin to βαρύς, βρίθω, βριαρός, and also βρῖθος. The derivation, and the nature of the cognate words, show that weight, or mass of matter, is the central element of the word; as velocity is of the word *thoos*, its opposite. In its first intention, the word is wholly material; but it is applicable, in second intention or figure, to sentient beings, adhering to the same idea of what is not easily moved, by reason of that mass and weight, which makes it so formidable when put into motion. Velocity, then, is the secondary element in the word *obrimos*, mass the primary.

The leading characteristic of this kind of motion is the effectiveness of the impact upon its object. It recalls the fine line of Coleridge in his translation of Schiller's *Wallenstein*:

> Shattering that it may reach, and shattering what it reaches.

Of all the English epithets that meet the main condition of expressing a motion in which weight and strength decidedly predominate over swiftness without necessarily destroying it, perhaps (1) 'violent,' like the 'violent sea' of Shakespeare (*Macbeth*, act iv. sc. 2), is the best. But there are many others, *e.g.*:

2. Overpowering
3. Overwhelming
4. Shattering
5. Charging
6. Plunging
7. Crushing
11. Forceful
8. Crashing
9. Smashing
10. Driving

which last will tolerably suit all, or nearly all, the uses of *obrimos* for material objects.

No frustrated blow in Homer is ὄβριμος. It must be a motion that prevails, that does its work: not like the βέλος ὠκύ which ἰτώσιον

[3] *Trans. Philol. Soc.* 1861, pp. 250 *seqq.*

ἔκφυγε χειρός (*Il.* xxii. 292). Again, in the moral or immaterial sense, I should render it

1. Masterful | 2. Overbearing | 3. Obstinate | 4. Violent

The motion implied must be

1. Weighty | 2. Continuous | 3. Effectual

But it may be either actual, or proximate and potential; as we saw *thoos* applied to the arrow, in *Od.* xxii. 83, which was already, and effectually, lodged. Damm alone includes in his definition the idea of motion, of strength in connection with impact (*Anfall*). Herewith agrees eminently the word 'forceful.'

'Forceful' is used in Shakespeare only for a mental operation: 'follow our forceful instigation;'[4] but we have in Dryden:

> Against the steed he threw
> His forceful spear, which, hissing as it flew,
> Pierced through the yielding planks.[5]

Lastly, I observe that the word *obrimos* is never used in a good sense.

I will now analyse the application of the word itself, and afterwards of its compounds.

It is employed in the *Iliad* 26 times; in the *Odyssey* 3; in all, 29 times.

It is applied to material objects 21 times; to persons 8 times, always in connection with purposes of war.

Of the personal uses, three are for Ares (*Il.* v. 845, xiii. 521, xv. 112). Here the word has no reference to his position at the moment, but only to his general character, and may be rendered masterful; or violent, without reference to the attainment of the object of violence.

It is applied once to Achilles in the speech of the horse Xanthos (xix. 408). The chieftain having reproached his horses with leaving Patroclos dead behind them, Xanthos replies with a just sense of wrong:

> καὶ λίην σ' ἔτι νῦνγε σαώσομεν, ὄβριμ' Ἀχιλλεῦ.

A line which, to give its full meaning, requires a large expansion. The first two words have a sense something like what would be conveyed in Shakespeare by the word 'marry:'

> You bid me make it orderly and well:
> Marry and did, sir.[6]

'We will do our duty, and more than our duty.' Then ἔτι refers to the doom that hung over the short-lived Achilles, the ὠκύμορος.

[4] *Winter's Tale*, ii. 1. [5] *Æn.* ii. 64 (*Æn.* ii. 50).
[6] *Taming of the Shrew*, iv. 3.

And *νῦν γε* seems to say 'at any rate for this time;' or 'at least if we may do it now, before the doom is actually on you.' In thus repelling a reproach, the horse applies to Achilles, who has been unreasonable, a suggested reproach in return as acting beyond reason, as masterful, domineering, or unreasonable, perverse, obstinate. This is a case where the epithet belongs strictly to the actual position. It is nowhere else applied to Achilles.

In the remaining four cases it is given to Hector; whose intellectual standard is not so high as that of the great Protagonist; but here also it is given to him, not as in the case of Ares, who is a mere incorporation of force, but with reference to the specific situation in his forward and conquering movement, (*a*) in the battle before the long day, x. 200, (*b*) on the long day in the field, xi. 347, and at the ships, viii. 473, xiv. 44. It is the very same idea as that conveyed in the speech of Achilles, xvi. 74–78, about Hector, as then carrying all before him. We may therefore render it the overpowering or all-shattering Hector: or if, in the mouth of an Achaian (xi. 347, xiv. 44), it ought to be coloured with blame, we may render it the violent or overbearing.

I take now the material, which is the primary, application of the word. The favourite use of it is for the spear. Out of the twenty-one passages already named, we have the epithet joined with *ἔγχος* in no less than seventeen. In three of these the whole line is identical (iii. 357, vii. 251, xi. 435):

διὰ μὲν ἀσπίδος ἦλθε φαεινῆς ὄβριμον ἔγχος:

and it admirably describes the arrival of the spear charged with all its driving, piercing, crushing force. In three more, the substantive is Ares, metaphorically used for the weapon, which has already been named *ἔγχος* in the same line (xiii. 444, xvi. 613, xvii. 529):

(οὐρίαχον πελέμιζεν)
ἔγχεος· ἔνθα δ' ἔπειτ' ἀφίει μένος ὄβριμος Ἄρης.

In these three passages, the weapon is, so to speak, breathing out or discharging the unspent residue of that force, with which it had done its deadly work. In these six cases the actual motion of the spear is described: so likewise with the spear of Æneas, xx. 259, 267; of Idomeneus, xiii. 519; of Pouludamas, xiv. 451. Ten in all.

But the movement need not be actual. It is sometimes a movement which has taken place before: as with the spear of Thoas, iv. 529; of Odusseus, xi. 456; of Meriones, xiii. 532; of Peneleōs, xiv. 498. But then it is always a motion *just* before; as when the spear is drawn out of a wound just inflicted. In one passage alone, out of seventeen (*Il.* v. 729), the spear, that ever-prevailing spear, of Achilles is described by this epithet without reference to any one movement in particular. So, on the other hand, the movement may

be one just coming, but not yet come. Idomeneus desires Meriones to fetch the spear, ὄβριμον ἔγχος (xiii. 294), for instant action, with which just after (532) he wounds Deiphobos.

That the most prominent feature of the movement indicated by *obrimos* is its effectiveness, is shown by the fact that, in every one of these cases, the spear named is one which does its work. For, even in the case of Æneas, it crushes through the outer coats of the Shield of Achilles, and it is only arrested by the plate of gold beneath.

In none of these descriptions is any epithet descriptive of rapidity applied to the flight of the spear. In two instances, of Hector with Ajax, and again with Achilles, he calls the spear Hector had discharged βέλος ὠκύ, 'the fleet missile.' In both cases the weapon failed, and moreover was not recoverable. It would have been contrary to Homer's manner to call it *obrimon*: in calling the ponderous weapon βέλος ὠκύ he appears to intend, and to convey, a subtle disparagement. It had been a *telum imbelle, sine ictu.*

The force of *obrimos*, when applied to the lance or spear, will be yet more clearly understood by our taking notice that, when it is detached from any immediate connection with action, Homer puts in requisition another epithet, *alkimon*, instead of *obrimon*. Such are the cases of chiefs arming in x. 135, xiv. 12, xv. 482, where, before actual fighting, something is to intervene. It is true that Paris takes his ἄλκιμον ἔγχος (iii. 338) for the fight with Menelaos, and discharges it immediately after taking it into his hand. But it is a forceless throw, and an utter failure (347). To such a spear, so thrown, Homer would never give the epithet of *obrimos*, which implies real heroic power in the spearman's arm. He never gives to Paris the qualities of true heroism or manhood.

The other four passages have reference to objects of a different class. In *Il.* iv. 453, rivers winter-swollen join by plunging into a deep chasm: their water as it descends is ὄβριμον.

ἐς μισγάγκειαν συμβάλλετον ὄβριμον ὕδωρ.

In *Od.* ix. 233, Poluphemos brings home a load (ὄβριμον ἄχθος) of firewood, and immediately flings it on the ground:

ἔκτοσθεν δ' ἄντροιο βαλὼν ὀρυμαγδὸν ἔθηκεν.

Then he sets against the doorway of his cave the huge stone which formed its door (240):

αὐτίκ' ἔπειτ' ἐπέθηκε θυρεὸν μέγαν ὑψόσ' ἀείρας,
ὄβριμον.

This also he flung with force, for he 'raised it high,' an image which is in close accordance with the epithet.

In all these three cases the motion is actual; forceful or violent, and also steady or continuous. In the remaining one it is rather potential: the stone is (305) λίθος ὄβριμος, ὃν προσέθηκεν, and this

the prisoners were not able to dislodge (*ἀπώσασθαι*); but the description of the actual motion is even here introduced in the two closing words *ὃν προσέθηκεν*, with no other apparent use than to sustain the idea of motion as conveyed in *ὄβριμος*, which idea it keeps alive, so to speak, in an appropriate and adequate manner.

Thus the whole of the twenty-nine passages, in which the word is used, concur to establish its definition as expressive of

1. Weight or mass, agreeably to the root *βρι*.
2. This weight or mass combined with motion, but still predominant, so that velocity is never the paramount idea.
3. The motion is continuous, never interrupted and then renewed.
4. It is a motion that does not fail, but prevails.
5. The motion is either actual or potential; but if potential,
6. Then proximate, whether as just at an end, or as just about to begin.

Mr. Weymouth also traces the use of *obrimos* through the later authors, who for the most part fell so far beneath the refinement and exactitude of Homer; and who, except Æschylus, appear to have lost the true force of the word.

The compounds of *obrimos* likewise deserve examination.

Obrimoergos (*ὀβριμοεργός*). Doing strong deeds, but always in a bad sense: doing deeds of violence or wrong. (Liddell and Scott.) This definition agrees with what has been said of *ὄβριμος*. The epithet belongs entirely to the sphere of mind or character: and as it signifies the quality of violence in action, we have here the analogue to physical movement. The nearest word to express it known to me is the Italian *prepotente*, which signifies a standing disposition to the unjust, unreasonable exercise of superior power: a trampler upon rights. Our best word is probably 'masterful' or 'oppressive.'

This compound epithet is used twice in Homer; both times in combination with other epithets which serve as guides.

In *Il.* xxii. 418, after the death of Hector, Priam cries he will go forth as a suppliant to Achilles the sinner (*ἀτάσθαλος*) and the *ὀβριμοεργός* the man of violence: an estimate made in horror and exasperation.

In *Il.* v. 403, Dione describes Heracles as

1. *σχέτλιος*, 'dour,' hard and stubborn beyond nature (*vid. in voc.*).
2. *ὀβριμοεργός*, masterful, aggressive.
3. *ὃς οὐκ ὄθετ' αἴσυλα ῥέζων*, who cared not to regulate his conduct by *αἶσα*.

Obrimopatrè (*ὀβριμοπάτρη*). Daughter of a mighty sire (Liddell and Scott). 'Quæ præpotente patre utitur' (Ebeling).

Although I cannot dispute that this is the accepted rendering, I would raise the question whether it is according to the general manner of Homer, or to the sense of the particular passages, that he should give to Athenè an epithet descriptive not of any quality of her own, but simply of a quality of her father. I submit that the word does

not mean 'daughter of a father who is *ὄβριμος*,' but 'daughter who derives from her father the quality of the *ὄβριμος*,' or overpowering, all-subduing, by right of birth.

The epithet is used twice in the *Iliad*, thrice in the *Odyssey*. The passages, *Il.* v. 745–7, viii. 389–91, *Od.* i. 99–101, nearly correspond: they describe Athenè grasping the spear, *βριθὺ, μέγα, στιβαρόν*, weighty, huge, and stout:

τῷ δάμνησι στίχας ἀνδρῶν
ἡρώων, τοῖσίντε κοτέσσεται ὀβριμοπάτρη:

'wherewith she quells those valiant, against whom she bears a grudge.' The epithet is here, as we have observed elsewhere, in close correspondence with the verb *κοτέσσεται*. Neither is expressive of an ideal perfection: but it is of the nature of the *ὄβριμος* to suffice and to prevail, and *κότος* is the grudge, which a sovereign silently nurses against one who has offended him (*Il.* i. 82). One marked side of Athenè's character is that of all-prevailing, never-baffled, power. Another is supplied by her tenacity of purpose. This correspondence of the phrases is surely better sustained by supposing *ὀβριμοπάτρη* to describe her own quality, than her father's. Nor is *Ζεύς* ever called *ὄβριμος*, or invested with a character to which the epithet would closely belong, though there are in him the might and movement which form its basis. His tone is somewhat Epicurean: he counsels and thinks, but he does not act with energy, except under pressing necessity.

On both the other occasions, this title is placed in immediate juxtaposition with her more angry and violent form of action. Many of the Greeks perish after the capture of Troy, not unjustly, but (*Od.* iii. 135)

μήνιος ἐξ ὀλοῆς Γλαυκώπιδος ὀβριμοπάτρης:

and the thunderbolt of Zeus, intended to check the action of Athenè in the closing scene (xxiv. 539), lights immediately in front of the *ὀβριμοπάτρη*: and thereupon she checks Odusseus by a direct injunction, which she had not given before, to abstain from further slaughter. Again her own personal qualities seem to be brought directly into play, on that side of her character where there is a latent possibility of, if not a tendency to, excess.

We have now gone through six leading words; besides noticing several derivative and compound or otherwise related words. These six, *ὠκύς, θοός, θοῦρος, ὄβριμος*, and *βραδύς*, with the word *ταχύς* in another order of ideas, may be considered the most important, both as exhibiting the Poet's ideas of motion, and as throwing light upon his cast of mind.

There remain, however, four other words, each of which appears to have a mode or special notion of its own, namely *κραιπνός, λάβρος, αἰόλος, ἀργός*. By reason of their thus appearing to bear distinctive characters, these words also require examination.

(1) *Kraipnos* (*κραιπνός*); *wirbelnd, reissend* (Benfey). *Rapidus,*

quick, hasty, hot (Autenrieth Tr.), *Leicht, behend, schnell* (Lünemann). Root *ἁρπ-άζω*: *snatching away, sweeping, rushing*: hence *swift, rapid* (Liddell and Scott).

Adjectively or adverbially, we have the word used fifteen times in the *Iliad*, and five times in the *Odyssey*.

It is always associated with what is light, and disencumbered of weight. So far it agrees with both *okūs* and *tachūs*. But it is also a good deal associated with rapidity of passage, or movement between place and place. Here it drops *tachūs* and still cleaves to *okūs*. But again, while *okūs* denominates a smooth or undisturbed velocity, *kraipnos* describes a velocity either

1. Disturbed by turbulence, or at least
2. Accelerated by eagerness or keenness.

1. As to association with lightness. This is universal. Twice the word is used (*Il.* xx. 247, xxii. 138) for the swift feet of Achilles; vi. 505 of Paris; xvii. 190 of Hector. In v. 223, viii. 107, it describes the smart movement of the horses which Diomed took from Æneas, which were next in merit to those of Eumelos. Sleep and Death are called *kraipnoi* as the messengers who are to carry the dead Sarpedon, evidently with the utmost lightness and speed (xvi. 671, 681), back to his home in Lycia. Poseidon marched *kraipna* (*κραιπνὰ ποσὶ προβιβάς*) when in four steps he went from the top of Samothrace to Aigai. The prize of the foot-race is to the person who might prove lightest (*ἐλαφρότατος*) *ποσσὶ κραιπνοῖσι* (xxiii. 749). It is the movement of Herè travelling *κραιπνῶς*, and anxiously, which in xv. 80–3 is compared with the rapidity of thought. So that of Iris (xv. 170–2) is compared with the descent of hail or snow-storm. In xxii. 138, where this epithet is used for the swiftness of Achilles, he is compared with the *kirkos*, 'lightest of all birds.'

2. Swiftness, associated with a ruder form of movement, is particularly signified in the application to Boreas (*Od.* v. 285) and to the tempests (*Od.* vi. 171).

Nowhere is there an idea of weight conveyed. But the element of mental eagerness is several times mentioned, and very commonly implied. Herè, in special haste (xv. 83), moves *κραιπνῶς μεμανῖα*, and Iris in like manner (xv. 172). The eager mind of youth (xxiii. 590) is *νόος κραιπνότερος*.

Such being the ideas conveyed by *kraipnos*, we do not seem to have any perfect word for it in English; but 'sharp,' 'eager,' 'vehement,' and 'hasty,' seem best to meet it in its separate aspects. 'Violent' may rarely be used, but the idea of weight or impetus derived from matter must not be included: it must be as in Milton—

> Ease would recant
> Vows made in pain, as violent and void.[7]

[7] *Paradise Lost*, iv. 96.

(2) *Labros* (λάβρος), according to Liddell and Scott connected with λαμβάνω, as κραιπνός with ἁρπάζω; rendered as *furious, boisterous*; in the later Greek, *gluttonous*.

The adjective is used but four times in *Il.* and once in *Od.* In *Il.* xxi. 271 it is Scamander sweeping under Achilles:

λάβρος ὕπαιθα ῥέων, κονίην δ' ὑπέρεπτε ποδοῖιν.

In *Il.* xv. 625 it is a heavy swollen wave, not a storm wave, but a wind-fed swell, that falls upon a ship, compared with the charge of Hector on the Greeks. In *Il.* xvi. 385 it is autumn flood, and this is λαβρότατον. In the other passages it signifies the movement of wind. The movement in the Greek Assembly is compared to a field of corn agitated by Ζέφυρος, λάβρος ἐπαιγίζων. But we seem to find a key-passage in *Od.* xv. 292, where Athenè sends for Telemachos an ἵκμενον οὖρον or favourable wind, with the full force indicated by the phrase λάβρον ἐπαιγίζοντα: this, however, is not a storm, it is a wind given that the ship may run before it, and he may get home as quickly as possible (ὄφρα τάχιστα νηῦς ἀνύσειε, κ.τ.λ.) It therefore appears that the word indicates a great force, but a regular and smooth force; quite unlike *kraipnos*, because not having in it an element of disturbance.

We have, moreover, three other passages which throw light upon this word, all in *Il.* xxiii., and in the short angry speech of Ajax the nimble to Idomeneus. 'Why is it your habit to be λάβρος? (τί πάρος λαβρεύεαι); you are neither young nor sharp of sight, but you are ever λάβρος in your talk (αἰεὶ μύθοις λαβρεύεαι).' And now comes, I think, the key. 'Yet you have no title to be λάβρος in speech (λαβραγόρης); for mind, here are your betters (πάρα γὰρ καὶ ἀμείνονες ἄλλοι). In this place it seems quite plain that λάβρος means 'talkative': for the closing words mean either 'here are others better entitled to be heard at large than you;' or 'here are others before whom, out of respect, you should restrain your loquacity.'

It is, therefore, quantity or volume, which is the essential idea of the motion implied by *labros*. This agrees with the river under autumn rains; and with the water not overwhelming but undermining Achilles; and with the billow that struck the ship, and the toward wind that filled the sails of Telemachos. It also agrees with the later usage of the word for a glutton. It implies smooth, even, copious force, without weight of matter as essential to it. It agrees with *okūs*, but adds quantity or volume in the moving current. Fulness and copiousness of motion without disturbance form the idea: we have no word that will supply its place. The tongue, that is *labros*, is talkative. The wind, that is *labros*, is the wind which blows fresh. It is a stiff breeze. The stream or wave is the swollen stream or wave: but our language does not supply the common link between all these. Perhaps, when applied to water, we may call it full-

flowing. A mill-stream which is flushed becomes *labros*, fuller and stronger than it was.

(3) *Aiolos* (*αἰόλος*). Of all the epithets we have examined, I do not find any one with which *aiolos* can claim kindred, except it be *tachūs*. Perhaps, as *kraipnos* is *labros* with an element of haste or irregularity, so *aiolos* is *tachūs* with a like element added to it. It is irregularly nimble, that is to say, flickering, fitful, *shifty*, *shifting*. But there seems to be another peculiar element in *aiolos*: this is particularly related to the eye of the beholder, as *kraipnos* is to the mind, and as *ῥοιζεῖν* and *ῥοιβδὸς* connect another kind of motion with the ear. Hence *aiolos* passes over to a sense, in which it has lost the power of motion, and replaces change of place by change of hue, coming to mean parti-coloured. I cite the following words from an article published some years ago in the *Contemporary Review*:—'A physical changefulness, exhibited in motion, appears to be the primary idea. But the motion should be one changeful in itself: shifting, twisting, plunging, darting, glancing, flickering, wavy, wriggling, zigzag. Always more or less irregular, never signifying an equable swiftness, like that of a bird in flight.'

Benfey (ii. 301) derives *aiolos* from a root signifying motion, and treats it as akin to *velox* and *varius*. Buttmann (*in voc.*) draws it from *αἴω*, to blow, comp. *ἄελλα*. *Quick-moving*, *nimble*, *rapid*, Liddell and Scott. *Micans*, Autenrieth Tr. *Mobilis*, Ebeling.

It is applied, *Od.* xxii. 300, to the gadfly, as darting; *Il.* xxii. 509, to worms, as wriggling; *Il.* xii. 167, to wasps, as twisting at the waist; and *Od.* xx. 27 we have *αἰάλλειν* for the twisting or turning round of meat before the fire to roast it.

Alone and in its compounds *κορυθαίολος*, *αἰολοθώρηξ*, *αἰολομίτρης*, it is applied to the glancing or shifting light reflected from arms. This represents a middle point between the original sense of motion, and the later purely visual sense, indicating a kind of motion, but a kind which is peculiarly related to the eye. How near it is to the later sense, we may discover by observing that, in *Il.* x. 149, and xvi. 134, a shield is called *ποικίλον* or parti-coloured, but the shield of Ajax (vii. 222) is also *aiolon*, which can hardly mean easily shifted, as in v. 220 it is compared with its sevenfold coat of hide to a tower.

In the article already cited, I have given reasons for supposing that (*Il.* xix. 404) *πόδας αἰόλος* does not refer to the motion of a horse, but to the 'white stocking' so common in the chestnut horse; and that the Phrygians are *ἀιολόπωλοι* as having not rapid but speckled, mottled, or piebald horses: these passages therefore do not affect our argument on the epithets of motion.

(4) *Argos* (*ἀργός*). 1. *velox*. 2. *candidus* (Ebeling). *White*; *swift* (Autenrieth Tr.) Benfey (deriving from *arg* or *rag*, *bright*) *white*: whence also *arguros*, silver. Liddell and Scott assume two distinct words: 1. *argos*, *bright*, meaning also *swift*, because 'swift motion causes a kind of glancing or flickering light;' 2. *argos* con-

tracted from *aergos, not working*, especially *not working the ground, living without labour*; hence *idle, slow*. Of this second word they cite no example from Homer. Its use in the later Greek is easily traced to the derivation which they assign.

It seems beyond doubt, in the first place, that the *argos* of Homer admits, and requires, in some cases to be treated as an epithet of motion. Its application to dogs, and its use for the dog Argos in *Od.* xvii., renders this probable; but its peculiar application to them in respect of their feet (*Il.* xviii. 578, *Od.* ii. 11, xvii. 62, xx. 145) seems absolutely to require it, as there does not appear to be any quality suggested by the feet of dogs except such as involves motion.

Again, it is difficult to exclude from the word the notion of whiteness. The wild goose (*Il.* xv. 161) will take this sense. It is highly appropriate, at least, for the oxen in the solemn funeral rite of Patroclos, xxiii. 30. It seems to be distinctly required by the cows in *tin*, *Il.* xviii. 574; by the sheep (*ἀργεννaί*), iii. 198 *et al.*; by the use of the same word for the dress of Helen, iii. 141; by the teeth of boars (*ἀργιόδοντες*), x. 264 *et al.*, *Od.* viii. 60; and by human fat (*ἀργέτα δημόν*), *Il.* xxi. 127. The affinity of this whiteness to the idea of light is shown in the *ἀργὴς κέραυνος*, *Il.* iii. 419, viii. 133, *Od.* v. 128, *et al.*, as well as in the epithet *Argikeraunos* for Zeus the Lightener. Again, can the epithet *argipodes* for oxen go to support the same construction? as does, evidently, *arginoeis* (*Il.* ii. 647, viii. 656) used in the description of certain places.

Whiteness and brightness are for Homer very closely allied: nor does it seem difficult to derive this sense from swiftness, because rapid motion produces such an appearance for the eye. But then we have no root signifying swiftness; and it does not seem, conversely, so easy to derive the idea of swiftness from whiteness or brightness. Swiftness produces brightness; but is not produced by it.

We have also to consider the relation of the epithet *argos* to the very important proper name Argos; and the probable affinities of that proper name. I have argued at large elsewhere that it is associated[7] with the establishment of the agricultural stage of society in the Greek Peninsula, and is related to the important word *ergon*, sometimes called *argon*, and designating particularly agricultural labour and its results.

It appears to me that the idea involved in *ergon* or *argon* best combines all the uses and meanings of Argos the local name, Argos the national name, Argo the ship, Argos the dog, and the various applications of the epithet *argos* and its compounds. For the first two of these, no explanation is here required. As to the other uses, that idea of work suggests the meaning, as a ground-meaning, of 'staunch' and 'strenuous.'

We should then have the stout or good ship Argo (unless it be preferred to associate the word directly with the contemporary national

[7] *Juventus Mundi*, pp. 53 *seqq.*

name of Argeians), perhaps the diligent or plodding ox, and its unwearying strenuous feet. Again, the strenuous or staunch dog Argos. This is certainly a more telling or complete epithet for dogs, and the feet of dogs, than mere swiftness. It does not, however, exclude swiftness, but rather includes it; presenting to us this link between staunch and swift, that every true worker excels according to his natural capacity: so, as the dog is well built for swiftness, the staunch or strenuous dog is swift. That there is in *argos* some derivation of meanings, appears to be admitted on all hands. The derivation I suggest is this: first, strenuous, as expressing the idea of *ergon*. Secondly, because strenuous, swift, where adapted for swiftness. Thirdly, white, because swift, in respect of the tendency of rapid movement to produce the effect of whiteness.

Thus viewed, the word *argos* acquires its office as a word of motion from a mental quality, and loses it again when passing into a visual phenomenon. While discharging that office, it has a *differentia* quite easy to discern. It signifies a motion associated with a mental quality of diligence and earnestness as its mainspring: a strenuous motion.[8]

This paper does not aim at supplying an exhaustive catalogue of the Homeric epithets of movement. But the following ten epithets, which, with their compounds, nearly complete the Poet's vocabulary under this head, will be found to present its principal forms, as he, with a singular fineness and precision, appears to have comprehended and expressed them. The English renderings are suggested as imperfect, but as perhaps the best which the tongue affords. As a whole, the inquiry has, I hope, its own utility in the great business of understanding the Poet; but it acquires, I conceive, an additional interest from the light which it casts on the delicate, exact, and subtle organisation of his mental faculties.

A. In the Quantitative Scale represented by $M \propto QV$.

1. ὠκύς, fleet.
2. θοός, vehement or sweeping.
3. θοῦρος, impetuous.
4. ὄβριμος, forceful or violent.
5. βραδύς, slow.

B. Motion in other Forms.

6. ταχύς, nimble.
7. κραιπνός, eager or sharp, in motion.
8. λάβρος, copious, in motion.
9. αἰόλος, shifting.
10. ἀργός, strenuous.

W. E. GLADSTONE.

[8] The adverb *rhimpha* (ῥίμφα), derived from ῥίπτω, has no corresponding Homeric adjective; and, though mostly associated with swift motion, it is not always so. Used for ships and for horses, even sometimes at full speed, and for the movement of divinities, and for the rapid or brisk despatch of a meal (*Il.* viii. 54), it is likewise applied in *Il.* xxiv. 799 to the raising of Hector's mound (ῥίμφα δὲ σῆμ' ἔχεαν), and in xx. 497 to the oxen treading out the corn (ῥίμφα τε λέπτ' ἐγένοντο). To meet the whole of the passages where it is employed, we must treat it as having to do more with proceeding to act than with rate of performance: and as emphatically a word of action rather than of motion proper. It may perhaps be rendered 'promptly,' 'at once,' or 'forthwith.'