

THE PSYCHIC TERM ἦτορ: ITS NATURE AND RELATION TO PERSON IN HOMER AND THE *HOMERIC HYMNS*

This article discusses one of the three terms for «heart» in early Greek epic: ἦτορ. It shows that ἦτορ serves frequently as a seat of emotion in individuals, especially of joy, anger, and grief. It can also be involved in thought, especially in emotional situations.

I. INTRODUCTION

As is well known several terms appear in early epic to express psychological activity. These include νόος, φρήν, θυμός, προπίς, ἦτορ, κῆρ, and κραδίη. What is of special interest in the case of each term is its range of function and the relationship that the individual has to it. None of these terms ever serves as the full personality or self of the person. Instead, they all function as faculties which human beings observe as present and active within and which they utilize ¹.

Over the last few years my detailed examinations of the first four psychological terms listed above as they occur in Homer and the *Homeric Hymns* have appeared ². The present article will look at ἦτορ in the same poetry. This term, we shall see, has a less wide range than νόος, φρήν, or θυμός, but functions in important ways in people as they appear in early epic poetry.

Recent work on psychological terminology, in particular on Homer, has clarified how important the specific nature of epic language is ³. Ever it must

¹ See further on the general nature of these terms the studies in note 3.

² These are as follows: «The Psychic Term *Noos* in Homer and the *Homeric Hymns*», *SIFC* 7, 1989, pp. 152-95, *Psychological Activity in Homer, A Study of Phrēn*, Ottawa 1988, «How a Person Relates to θυμός in Homer», *IF* 85, 1980, pp. 135-150, and «*Prapides* in Homer», *Glotta* 65, 1989, pp. 182-193.

³ Very important among these are: T. Gelzer, «How to Express Emotions of the Soul and Operations of the Mind in a Language that has No Words for them», *CHS* 55, 1988, pp. 1-49, T. Jahn, *Zum Wortfeld «Seele-Geist» in der Sprache Homers*, Munich 1987, *Zetemata* 83, A. Schmitt, *Selbständigkeit und Abhängigkeit menschlichen Handelns bei Homer*, Mainz 1990.

be remembered that early epic was composed from formulas that had had a very long history by the time of Homer. The language that he uses was already, in his own day, centuries old. It was a language of poetry, artificial and divorced from what ordinary Greeks may have been speaking. Since this is the case, we must ask the following questions as we treat psychological terms. What influence do the formulae making up this language have on the appearance of different psychological terms in any passage? How conscious was the poet's choice of any of them? What importance does the metre of epic have in the occurrence of terms? To what degree are these terms simply synonyms? Are they interchangeable?

Formulae long repeated in oral tradition form the basic ingredients of epic. In repeating those formulas containing psychic terms, Homer probably did not reflect greatly on the different terms nor make special attempts to use them precisely. Yet in the formulas themselves these words often display different meanings and functions. It seems possible to assume that, when these formulae were first composed, some attention to appropriate meaning was given, however casual it may have been. In the composition of these formulas, metre must have played a significant role. But even with the restrictive pattern imposed by dactylic hexameter, some conscious choice among psychological terms may have been present when the formulae were first made up. Homer too may have been alert to shades of meanings in the terms and on some occasions, or more often, have consciously selected appropriate formulas. We simply do not know the degree to which he did this.

But are psychological terms simply interchangeable in any case? We know well that these terms overlap greatly in meaning in various contexts in early epic. They share many similar functions. But careful examination reveals that they are not simply interchangeable. In any language words for psychological activity often appear in similar contexts yet may, when used precisely, reveal core differences and have precise meanings. Such was probably true also of early Greek.

A broad approach, therefore, seems most appropriate in the study of psychological terminology⁴. The factors discussed above limiting the assumption of any sharp differences among the terms must be kept in mind (metre, e.g., formulae, repetition) but distinctive features should still be deemed possible and, if present, brought to light. The scope of the present paper does not allow a full discussion of how psychological terms differ from one another⁵. We

⁴ The studies in note 3 discuss different approaches to this terminology.

⁵ This question will be discussed at greater length in my article «The Mind and Heart of Zeus in Homer and the Homeric Hymns» to appear in *Archiv für Begriffsgeschichte* 37, 1994.

shall see that ἦτορ, although sometimes used like νόος, φρένες, or θυμός, is distinct from these and other psychic terms. It is closest in meaning to κῆρ and κραδίη, but has distinctive features even in relation to these⁶. The following pages will show how this is so⁷.

The particular focus of this paper will be an analysis of ἦτορ and a person's relation to it in Homer and the *Homeric Hymns*⁸. The passages will be classified according to aspects of this relationship⁹. Appendix One will list all passages where the term appears in this poetry with identical or similar occurrences mentioned together. This Appendix will give information about syntax and suggest the predominant, although usually not exclusive, function of the term in a passage (emotion, e.g., or volition). Modern language may distinguish among intellectual, emotional, volitional, or moral activities but for the early Greeks all could be present, undifferentiated, in various terms. Occasionally ἦτορ will have a strongly physical connotation and this will be noted. Appendix Two will list the adjectives appearing with ἦτορ. To our discussion then.

⁶ See my forthcoming studies: «The Role of *Kēr* in Homer and the *Homeric Hymns*» and «What's There in a Heart? *Kradiē* in Homer and the *Homeric Hymns*».

⁷ The texts used will be T. W. Allen, *Homer's Odyssey*, Oxford 1917₂, T. W. Allen, W. R. Halliday, W. W. Sikes, *The Homeric Hymns*, Oxford 1936₂, D. B. Monro, T. W. Allen, *Homer's Iliad*, Oxford 1920₃.

⁸ On ἦτορ in particular see M. Biraud, «La conception psychologique à l'époque d'Homère: les "organes mentaux". Étude lexicale de κῆρ, κραδίη, θυμός, φρένες», *Cratyle* 1, 1984, pp. 27-49, 2, 1984, pp. 1-23, A. Cheyns, «Recherche sur l'emploi des synonymes ἦτορ, κῆρ et κραδίη dans l'Iliade et l'Odyssée», *Rbph* 63, 1985, pp. 15-73, D. J. Furley, «The Early History of the Concept of the Soul», *BICS* 3, 1956, pp. 1-16 and E. L. Harrison, «Notes on Homeric Psychology», *Phoenix* 14, 1960, pp. 63-80. General books of importance include those listed in note 3 and the following: A. W. H. Adkins, *From the Many to the One*, Ithaca, N. Y. 1970, N. Austin, *Archery at the Dark of the Moon*, Berkeley 1982₂, J. Böhme, *Die Seele und das Ich im homerischen Epos*, Leipzig and Berlin 1929, J. Bremmer, *The Early Greek Concept of the Soul*, Princeton 1983, V. Larock, «Les premières conceptions psychologiques des Grecs», *Rbph* 9, 1930, pp. 377-406, W. Marg, *Der Charakter in der Sprache der frühgriechischen Dichtung*, Würzburg 1938, repr. Darmstadt 1967, R. B. Onians, *The Origins of European Thought*, Cambridge 1954₂, G. Plamböck, *Erfassen, Gegenwärtigen, Innesein, Aspekte homerischer Psychologie*, Diss., Kiel 1959, F. Rüsche, *Blut, Leben und Seele*, Paderborn 1930, J. Russo and B. Simon, «Homeric Psychology and the Oral Epic Tradition», *JHI* 29, 1968, pp. 483-98, B. Snell, *The Discovery of the Mind*, trans. T. Rosenmeyer, Oxford 1953, *Der Weg zum Denken und zur Wahrheit*, Göttingen 1978, *Hypomnemata* 57, P. Vivante, «Sulle designazioni Omeriche della realtà psichica», *AGI* 41, 1936, pp. 113-38.

⁹ Particularly valuable for ἦτορ is the article of Cheyns (note 8) with its analysis of the syntactical functions of ἦτορ.

II. THE EVIDENCE

Sections A: ἤτορ as Present or Active in a Person

All psychic terms probably were originally physical in meaning but by the time of the poems of Homer some terms, especially νόος, had lost any such connotation. This is not true of ἤτορ. Its basic meaning appears to have been «heart» and it retains this sense. But at an early time its meaning became extended. It is important to recall that early Greeks did not make clear distinctions among agent, function, and object of function. Thus, in the case of ἤτορ, it can be the «heart» that feels and the «feelings» it experiences. It can also be the «life» given to a person by its activity. Passages from the *Iliad*, the *Odyssey*, and the *Homeric Hymns* show that ἤτορ had become much more than the physical heart. Psychological activity of a varied kind had come to be associated with it.

In our first Section we shall look at instances where ἤτορ is active in a person or described as present there having some nature. It will include as well passages where ἤτορ (in the nominative) is found in the passive voice. In other Sections case and Section may not correspond but in this Section we are looking at ἤτορ in the nominative. Of the 101 occurrences of ἤτορ, most (47) occur in this Section.

The primary association of ἤτορ is with emotion. At *Il.* XXI 389 the «dear ἤτορ of Zeus laughed (γέλαω) with joy». Very often is ἤτορ described as φίλον, «dear». The adjective is clearly formulaic and used for purposes of metre. But this fact does not preclude its also being meaningful as an attribute of ἤτορ. In meaning it should probably be taken in a literal sense, and not, as has often been assumed, as a possessive expression¹⁰. For human and divine life, the heart is clearly «dear» and it is this perception that seems present in its appearance with ἤτορ. In this passage Zeus experiences delight as he perceives the gods joining in strife since this fulfils his current plans. In the *Odyssey*, Penelope's «dear ἤτορ is cheered» (αἰνῶ) when she hears Athena is accompanying Telemachus (*IV* 840). So is that of Odysseus when he spots Phaeacia (γηθέω: *VII* 269). At *Il.* XXIII 647 Nestor's ἤτορ rejoices (χαίρω) as he receives an urn from Achilles. Joy and happiness are thus connected with the heart.

Grief too is associated with ἤτορ. Zeus' ἤτορ is filled with it as he realises that Sarpedon must die (ὀλοφύμορα: *Il.* XVI 450). Such is also the case when

¹⁰ See on the meaning of φίλος the persuasive article of D. Robinson, «Homeric φίλος. Love of Life and Limbs and Friendship with One's θυμός» in «*Owls to Athens*», *Studies Dover*, Oxford 1992, pp. 97-108.

he sees Hector pursued by Achilles (*Il.* XXII 169). Athena says that her *ἥτορ* «is torn (δαίω) for wise Odysseus» (*Od.* I 48). Odysseus describes his *ἥτορ* as «rent» (καταδάπτω) as he hears about the suitors (*Od.* XVI 92). The *ἥτορ* of Glaucus «is stirred up» (ὀρίνω) with grief when he cannot help Sarpedon (*Il.* XVI 509). Negative feelings therefore are centred in *ἥτορ*. As Menelaus describes his prolonged stay on Pharos, he describes the *ἥτορ* of his companions and his own as «growing less» (*Od.* IV 374, 467). This description suggests a physical diminishing of *ἥτορ*. It also suggests the role of *ἥτορ* as a seat of purpose and enthusiasm, both of which were being lost. In two other passages this is also the case as Odysseus' «dear *ἥτορ* grows eager (μοίμαιω)» when he sees Sarpedon wounded (*Il.* V 670) and Agenor's «is eager to fight and wage war» (ὀρμύω) when he sees Achilles approach (*Il.* XXI 571).

Already in Homer the «heart» can be «broken» (κατακλάω). Menelaus describes his *ἥτορ* in that way when he hears he has to return to Egypt and when he learns of the death of Agamemnon (*Od.* IV 481, 538). So is that of Odysseus and his companions when they hear the voice of Polyphemus (*Il.* IX 256), and that of Odysseus' men when they recall past sufferings (*Il.* X 198), hear that they have to go to Hades (*Il.* X 566), and learn that they must sail by the island of the sun (*Il.* XII 277). Odysseus' *ἥτορ* is «broken» when he is told he must go to Hades (*Il.* X 496). In these instances *ἥτορ* is clearly the seat of pain and sorrow.

Several passages suggest both the physical nature of *ἥτορ* and its psychological range. Nine times with the verb λύω is *ἥτορ* described as negatively affected in a situation of terror or overwhelming emotion¹¹. Lycaon' «knees and *ἥτορ* are loosed» as Achilles kills him. He collapses as he realises that his death is imminent (*Il.* XXI 114). Fear and dread make him weak. When *ἥτορ* «is loosed», the heart as physical organ seems clearly affected and the strength it provides fails.

This description is given of Odysseus when he sees the storm raised by Poseidon (*Od.* V 297), as he beholds the sheer cliffs around Phaeacia (*Od.* V 406), and as he watches the wooers arming (*Od.* XXII 147). The wooers likewise experience this reaction when they face death (*Od.* XXII 68). Aphrodite's «*ἥτορ* is loosed» when Athena strikes her (*Il.* XXI 425). So is that of Penelope when she hears that Telemachus was in danger (*Od.* IV 703). The same reaction can occur in a situation of great joy. In both Penelope and Laertes «*ἥτορ* is loosed» as they recognise Odysseus (*Od.* XXIII 205, XXIV 345).

The physical aspect of *ἥτορ* emerges again when Andromache, hearing the clamour after Hector's death, says that «in her breast her *ἥτορ* leapt» to her mouth (*Il.* XXII 452). Her knees also give way. In all these passages we see

¹¹ See Appendix One, 21-29.

a connection between the capacity of a person to stand removed as an emotional crisis occurs. In the body $\eta\tau\omicron\pi$ still resides but it is jarred or shaken so that it functions badly. In it the negative emotion is centred with its effects clearly spreading outward.

With psychological exertion $\eta\tau\omicron\pi$ can be weakened and need to recover. At *Il.* X 575 the $\eta\tau\omicron\pi$ of Odysseus and Diomedes «is refreshed» when they bathe after returning from a night foray. We see here the physical nature of $\eta\tau\omicron\pi$ revived and also the spirits of the people involved. Energy for activity is thus related to $\eta\tau\omicron\pi$.

In several other passages the psychological range seems especially prominent. Athena says to Zeus: «your dear $\eta\tau\omicron\pi$ does not show regard» for Odysseus' longing to be home (*Od.* I 60). Hector says the same to Melanippus concerning his kinsman, Dolops. Here $\eta\tau\omicron\pi$ functions as a seat of feeling and caring. It is also associated with the thought attending such concern. Elsewhere $\eta\tau\omicron\pi$ can be a centre of anger. Achilles takes precautions in the preparation of Hector's body so that no occasion arise when his « $\eta\tau\omicron\pi$ be stirred up» in anger ($\acute{o}\rho\acute{\iota}\nu\omega$: *Il.* XXIV. 584) with Priam. Zeus sends Iris to ask Athena and Hera: «why is your $\eta\tau\omicron\pi$ in $\phi\rho\acute{\epsilon}\nu\epsilon\varsigma$ raging?» Again, $\eta\tau\omicron\pi$ is a location of strong emotion of a negative kind. It leads the two goddesses into activity that brings criticism.

Sometimes, though rarely, $\eta\tau\omicron\pi$ is connected with intellectual activity but when it is, it is in a context of strong emotion. When Achilles became angry with Agamemnon, «grief ($\acute{\alpha}\chi\omicron\varsigma$) came upon the son of Peleus and his $\eta\tau\omicron\pi$ in his shaggy breast deliberated ($\mu\epsilon\mu\eta\rho\acute{\iota}\zeta\omega$) in two ways» (*Il.* I 188). Achilles wonders whether to kill Agamemnon or «to stop his anger ($\chi\acute{o}\lambda\omicron\varsigma$) and to check his $\theta\upsilon\mu\acute{o}\varsigma$ » (192). This thought that takes place in $\eta\tau\omicron\pi$ is certainly not calm reflection but raging fury that presents possibilities of action. Significant too is the mention of $\theta\upsilon\mu\acute{o}\varsigma$, so often involved in emotion, as being in need of restraining. Achilles' rage is the focus of the whole *Iliad*. It is in $\eta\tau\omicron\pi$ with its function as seat of emotion that Achilles' reaction takes place. This location suggests a dominant role for $\eta\tau\omicron\pi$ in the person when a terrible crisis occurs. Achilles proves capable of thought at this time. It is his $\eta\tau\omicron\pi$ that deliberates and the two possibilities it proposes make divine intercession necessary to preclude either. As Achilles draws his sword, Athena comes and checks his action (194-195).

It is only here that $\eta\tau\omicron\pi$ occurs with $\mu\epsilon\mu\eta\rho\acute{\iota}\zeta\omega$, a verb appearing often with $\phi\rho\acute{\epsilon}\nu\epsilon\varsigma$ and $\theta\upsilon\mu\acute{o}\varsigma$ ¹². Homer's use of $\eta\tau\omicron\pi$ in this crucial passage is unusual. The appearance of the term emphasizes the nature of Achilles' thoughts as

¹² See, e.g., $\phi\rho\acute{\epsilon}\nu\epsilon\varsigma$: *Il.* II 3, VIII 169, *Od.* I 427, II 93, X 151; $\theta\upsilon\mu\acute{o}\varsigma$: *Il.* V 671, VIII 169, *Od.* X 50, XVI 73, XX 10. On the association of these two psychic entities with intellectual activity see Sullivan (note 2).

especially emotional. In relation to this passage, therefore, it seems reasonable to suppose that Homer has chosen this psychic entity to be mentioned as that most appropriate to the context.

Another type of intellectual activity, itself too of a specific kind, is associated with $\tilde{\eta}\tau\omicron\pi$ at *Od.* XIX 224¹³. Penelope asks Odysseus, still in disguise, about his memories of «Odysseus». He answers that his knowledge comes from twenty years before: «but I will tell you how my $\tilde{\eta}\tau\omicron\pi$ imagines ($\iota\nu\delta\acute{\alpha}\lambda\lambda\omicron\mu\alpha\iota$) him». This verb, occurring only here with a psychic term, suggests the mental images, drawn supposedly from the long past, that Odysseus will present. The situation of a person, in disguise, describing himself is unusual. The equally unusual use of $\tilde{\eta}\tau\omicron\pi$ perhaps helps to emphasize that this is so. In this passage $\tilde{\eta}\tau\omicron\pi$ is connected with both imagination and memory, all in a context of a story both false and real. The thought that takes place is of a unique kind and the use of $\tilde{\eta}\tau\omicron\pi$ marks it as such.

In another passage $\tilde{\eta}\tau\omicron\pi$ is said to «order». Athena, as she leaves Telemachus, says: «whatever gift your dear $\tilde{\eta}\tau\omicron\pi$ orders ($\acute{\alpha}\nu\acute{\omega}\gamma\omega$) you to give» (*Od.* I 316). Here $\tilde{\eta}\tau\omicron\pi$ can express desires and make these known. Its association with emotion is also a factor here since the choice of a gift may well involve affection. Thus $\tilde{\eta}\tau\omicron\pi$ can impel a person to actions, as it directs generosity.

In two other passages $\tilde{\eta}\tau\omicron\pi$ acts in a bold way. At *Il.* XV 166 Zeus says to Iris about Poseidon: «his dear $\tilde{\eta}\tau\omicron\pi$ does not shrink from saying that he is equal to me of whom even the other gods are in dread». At XV 182 Iris delivers these words directly to Poseidon. In Poseidon $\tilde{\eta}\tau\omicron\pi$ acts as a seat of thought and feeling that leads this god to suppose he has equality with Zeus. It thus perceives a situation incorrectly, however many valid claims it may make.

In five passages $\tilde{\eta}\tau\omicron\pi$ is described in various ways with a copulative verb. At *Il.* X 93 Agamemnon, worrying about the Achaians, says: «my $\tilde{\eta}\tau\omicron\pi$ is not firm ($\tilde{\epsilon}\mu\pi\epsilon\delta\omicron\nu$) but I am tossed to and fro and my $\kappa\rho\acute{\alpha}\delta\acute{\iota}\eta$ leaps outside my chest». Both $\tilde{\eta}\tau\omicron\pi$ and $\kappa\rho\acute{\alpha}\delta\acute{\iota}\eta$ are disturbed as Agamemnon worries. The «not firm» $\tilde{\eta}\tau\omicron\pi$ may have a physical reference to the way the heart is beating, perhaps in an irregular way. A «firm» $\tilde{\eta}\tau\omicron\pi$, in contrast, would be one behaving normally. But the reference may also be wider and indicate that $\tilde{\eta}\tau\omicron\pi$ experiences both disturbed thoughts and feelings.

At *Il.* XIX 169 Odysseus urges Achilles to let the Achaians eat. Of the person who has eaten, « $\tilde{\eta}\tau\omicron\pi$ in $\phi\rho\acute{\epsilon}\nu\epsilon\varsigma$ is bold ($\theta\alpha\rho\sigma\alpha\lambda\acute{\epsilon}\omicron\nu$)». Here as in *Il.* VIII 413 above (App. One, 35), $\tilde{\eta}\tau\omicron\pi$ is placed in $\phi\rho\acute{\epsilon}\nu\epsilon\varsigma$. Elsewhere we have heard of it being in the chest region ($\sigma\tau\acute{\eta}\theta\epsilon\alpha$: App. One, 30, 36). Food has a physical effect upon $\tilde{\eta}\tau\omicron\pi$ and strengthens it, a strength felt particularly in the

¹³ On this passage see Cheyns (note 8), pp. 26-28.

chest area where the φρένες are likewise located. This ἥτορ proves ready for battle, showing forth boldness.

In two passages in the *Iliad*, the admirable courage of Priam in being willing to go to Achilles to ransom Hector is expressed in terms of ἥτορ. Hecuba, trying to stop him, exclaims: «your ἥτορ is of iron» (σιδήρειον: *Il.* XXIV 205). Achilles, astonished at his arrival, says the same thing (*Il.* XXIV 521). It is ἥτορ that acts as a seat of valour; it allows an old man to show Achilles the true nature of courage.

When Homer wants to set out the catalogue of the Greeks who went to Troy, he says that he could never list the common people who went, not even if his «ἥτορ were of bronze» (χάλκεον: *Il.* II 490). A bronze ἥτορ would be one of remarkable endurance and perhaps could undertake large tasks. The current one, however, not even this type of ἥτορ could achieve.

Twice in the *Iliad* we hear of the ἥτορ of a lion. At XXVII 111 in a lion bearded by dogs «a valiant (ἄλκιμον) ἥτορ in φρένες grows chill» (παχνόω). Once again ἥτορ is located in φρένες. This ἥτορ reacts with fear as it senses attack. At XX 169 in a lion rushing into a fight «a valiant (ἄλκιμον) ἥτορ in κραδίη groans» (στένω). This is the only time ἥτορ is placed thus and usually is mentioned as a parallel psychic entity with κραδίη. The focus, as at XVII 111, seems to be upon the chest region where a reaction to a situation takes place. This time ἥτορ is the seat of energy and strength for the fight.

Section A: Observations. These 47 instances show us the way in which ἥτορ was active in a person or animal ¹⁴. In terms of location, ἥτορ is placed generally in the chest region (App. One, 30, 36), in the κραδίη (App. One, 47). It is mentioned in gods, human beings, and lions. In terms of function we see that ἥτορ is involved in a wide range of emotion: joy, grief, pain, anger, fear, and eagerness. Occasionally, it is associated with thought but usually in specific situations that have a strongly emotional content. The other descriptions given of ἥτορ — «firm», «bold», «of iron», «of bronze» — suggest a vital presence in relation to character and activity ¹⁵. In these passages ἥτορ shows itself a psychic entity either active or present in some condition, in both instances having an important impact upon behaviour.

Section B: A Person has a Direct Relationship with ἥτορ

In 15 passages a person relates directly to ἥτορ. Once again we see a strong association of ἥτορ with emotion. At *Il.* X 107 Nestor says of Hector: «he will labour amid troubles greater than ours if Achilles will turn his dear ἥτορ from

¹⁴ On ἥτορ as subject see also Cheyns (note 8), pp. 23-25.

¹⁵ On these adjectives appearing with ἥτορ see also Cheyns (note 8), p. 23.

grievous anger». We see that a person can control ἦτορ, influencing the emotion that it contains. In the *Iliad* Achilles eventually «turns his ἦτορ from anger». He ceases to rage against Agamemnon but, for a time, turns his fury against Hector. At last, moved by the courage of Priam, his ἦτορ becomes free of this bitter emotion.

Above we heard of ἦτορ being «refreshed» (ἀναψύχω) after strenuous activity (*Il.* X 575, App. One, 31). At *Od.* XIII 84 the Achaians «refresh (ἀναψύχω) their ἦτορ by their ships», wearied by the relentless advance of the Trojans. In contrast, at *Il.* XIX 307 Achilles tells the Achaians not to order him «to satisfy (ἄω) with food and drink his dear ἦτορ» because he is grieving for Patroclus. In these passages the physical nature of ἦτορ as «heart» is prominent but also its role as location of energy and vitality of spirit. A person can alter the state of ἦτορ by attention to physical needs.

At *Od.* XX 5-24 Odysseus experiences deep emotion as he hears the maidservants going happily to join the wooers. With great effort he restrains the anger that arises within him, pondering at the same time how he can punish the suitors. In these lines four psychic entities are mentioned. He «plans evils in θυμός for the suitors» (5). As he hears the women, his «θυμός is aroused» (9). He then «ponders in φρήν and θυμός» whether to kill them right away or let them be. As he thinks «his κραδίη growls within» (13).

Odysseus then addresses this κραδίη, telling it to «endure» as it did in the cave of Polyphemos (17-21). «Thus he spoke, addressing (καθάπτω) the dear ἦτορ in his breast» (22). «His κραδίη abided, enduring in obedience» (23). We have a clear instance of ἦτορ and κραδίη being used as synonyms in this passage. The «heart» is the seat of Odysseus' strong reaction. Physically this heart beats more rapidly, vividly described as «growling». Odysseus' thought seems centred in φρήν and θυμός but the latter too is roused to anger. Odysseus is almost carried into action by κραδίη/ἦτορ but he checks this impulse. Caution prevents activity that could prove disastrous, since Odysseus has no one to help him. As with Polyphemos, cleverness will eventually allow the heart to express its righteous anger when the enemy is overcome.

In this opening of Book XX Odysseus addresses κραδίη and ἦτορ. This occurs only here in Homer. With θυμός, in contrast, a person often addresses this psychic entity, which is then described as carrying on an inner conversation¹⁶. In this passage where Odysseus' «heart» reacts so violently, it needs to be checked. It does not inwardly converse but almost drives Odysseus to

¹⁶ See, e.g., *Il.* XI 403-407, XVII 90-97, and XXI 552-562. See also *Il.* XVII 200, *Od.* V 298, and V 464 for other instances of address to θυμός.

act. We see it as a seat of strong emotion associated with great indignation at immoral behaviour.

In several passages ἦτορ is a psychic entity that a person «has» (ἔχω). At *Il.* IX 497, Phoenix says to Achilles: «conquer your great θυμός. You should not in any way have a pitiless (νηλεές) ἦτορ». Achilles should take charge of this θυμός, at this time so overwhelmed with anger at Agamemnon. By allowing θυμός to predominate, Achilles refuses to fight and fails to show compassion for the many Achaians being slain. He should not continue to show forth a «heart without pity». Here ἦτορ is a seat of feeling in Achilles. A «heart with pity» is what Achilles needs and will have only after he beholds Priam coming to ransom Hector.

Achilles himself calls on the Myrmidons to have a «valiant ἦτορ» as they join Patroclus in battle (*Il.* XVI 209). At *Il.* XVI 265 wasps are described as having the same type of ἦτορ as they attack to defend their young¹⁷. Similar to these wasps, the Myrmidons go forth to fight. They have heeded Achilles' request and have, at 266, «α κροαδίη and θυμός» like them. Once again these three psychic terms appear together in an emotional situation. All three act as locations of courage for fighting¹⁸.

At *Il.* IX 572 Phoenix describes the cruel action of Althaea in cursing her son, she who had an «unbending (ἀμείλιχον) ἦτορ». This «heart» leads her to cause the death of Meleager. It acts as the seat of a pitiless, unbending resolve. This adjective with ἦτορ, however, appears also in a positive context in *H.* XXVIII 2 where Athena is described as having a «heart» of this type. Once again strong will is suggested, coupled with firm resolve in action.

Poseidon in *H.* XXII 7 is asked to have a «kindly (εὐμενές) ἦτορ» that will help sailors. But Odysseus knew that he could be very different. After suffering shipwreck because of Poseidon Odysseus tells Athena that he wandered, «having in φρένες a stricken (δεδογμένον) ἦτορ» until he came to Phaeacia (*Od.* XIII 320). Here ἦτορ is the seat of suffering in Odysseus. It is located, as we saw elsewhere, in φρένες, both associated with the chest region.

In some passages we see ἦτορ having the meaning of «life». Two of these are found in Section B. At *Il.* XV 252 Hector describes to Apollo what happened when Ajax wounded him: «I thought I would see the dead and the home of Hades on this day, when I breathed forth (άίω) my dear ἦτορ». Hector clearly did not lose his actual «heart» but he almost lost that which the heart, while beating, gives: life¹⁹. Hector associates this loss of ἦτορ with his brea-

¹⁷ Cf. *H.* XXVII 9 where Artemis is also said to have a «valiant ἦτορ».

¹⁸ At *Il.* V 529 Agamemnon calls on the Achaians to take (αἰρέω) a «valiant ἦτορ». Again, ἦτορ is a seat of courage for fighting.

¹⁹ Note that at *Il.* XIV 436-439 when Hector began to recover, he fainted again and «the blow still overwhelmed his θυμός». At XV 10 when he recovered further, he still experien-

thing: it seemed as if he might breathe his last and forfeit his $\eta\tau\omicron\pi$. In this reference to $\eta\tau\omicron\pi$, we see its important physical function and the way it had come to represent the presence of life itself.

At *Il.* V 250 Sthenelus urges Diomedes not to press on in the front ranks so that he might not «lose» ($\delta\lambda\lambda\upsilon\mu\iota$) his dear $\eta\tau\omicron\pi$. Once again the loss of $\eta\tau\omicron\pi$ would signify death. It is this that the warrior hazards on the battlefield.

Section B: Observations. In these 15 passages where a person relates directly to $\eta\tau\omicron\pi$, we have seen it connected with strong emotion, especially with anger²⁰. Both Achilles and Odysseus need to check it in situations of rage. Achilles takes a long time to do so; Odysseus successfully brings it under control. As a psychic entity that a person «has», $\eta\tau\omicron\pi$ manifests various qualities: it can be «pitiless», «valiant», «unbending», «kind», «stricken». As such, it strongly affects character and behaviour. In these passages $\eta\tau\omicron\pi$ is important as the physical heart. It has come also to signify the «life» that is lost at death.

Section C: A Person Is Described in Relation to $\eta\tau\omicron\pi$

In 30 passages a person is said to have some relationship to $\eta\tau\omicron\pi$. Again we see a strong connection of $\eta\tau\omicron\pi$ with emotion. First, joy. At *Il.* IX 705 Diomedes tells the Achaians to go to rest, «having been delighted ($\tau\acute{\epsilon}\rho\pi\omega$) in dear $\eta\tau\omicron\pi$ with food and wine». Here we see the physical role of $\eta\tau\omicron\pi$ and also its function as seat of feeling²¹. At *Od.* XXIII 53, Eurycleia says to Penelope about herself and Odysseus²²: «come, so that both of you may enter into joy ($\epsilon\upsilon\phi\omicron\rho\omicron\sigma\acute{\upsilon}\nu\eta$) in your dear $\eta\tau\omicron\pi$ ». It is in $\eta\tau\omicron\pi$ that these two will finally experience the delight of their reunion.

Second, anger. At *Il.* XIV 367 we hear once more of Achilles' rage being in $\eta\tau\omicron\pi$: «he remains by the hollow ships, angry ($\chi\omicron\lambda\acute{o}\omega$) in $\eta\tau\omicron\pi$ ». Third, fear. When Paris saw Menelaus «he was struck ($\kappa\alpha\tau\alpha\pi\lambda\acute{\eta}\tau\tau\omega$) in his dear $\eta\tau\omicron\pi$ » and slipped back among the Trojans (*Il.* III 31). When $\eta\tau\omicron\pi$ is affected, Paris' spirit fails and he plays the coward.

Most prominent in this Section is the involvement of $\eta\tau\omicron\pi$ in grief and pain. In 10 passages people are described as being «grieved» in $\eta\tau\omicron\pi$ with the verb $\acute{\alpha}\chi\epsilon\omega$. Aphrodite is such when she is wounded by Diomedes (*Il.* V 364). Odys-

ced trouble with breathing; at XV 240 he «had gathered back his $\theta\upsilon\mu\acute{o}\varsigma$, his breathing once again normal. Thus in Homer's description $\theta\upsilon\mu\acute{o}\varsigma$ proves important in these stages but Hector himself describes his scrape with death in terms of $\eta\tau\omicron\pi$.

²⁰ On the use of accusative of $\eta\tau\omicron\pi$ see also Cheyns (note 8), pp. 25-26.

²¹ Cf. also *H. Apoll.* 146 where Phoebus is «delighted ($\epsilon\pi\iota\tau\acute{\epsilon}\rho\pi\omicron\mu\alpha\iota$) in $\eta\tau\omicron\pi$ » and *H. VII* 10 where the pirates kidnapping Dionysus are described as «rejoicing ($\chi\alpha\acute{\iota}\rho\omega$) in $\eta\tau\omicron\pi$ ».

²² For the problem in the text of this passage see Cheyns (note 8), pp. 28-29.

seus and his men are likewise when they escape from the Cicones, the Lotus-Eaters, the Cyclopes, Aeolus and his family, and the Laestrygonians ²³.

Odysseus himself is such when he meets Circe (*Od.* X 313) and in his story to Athena on returning to Ithaca (*Od.* XV 481).

Penelope describes the person in this condition, who can weep by day, as able to bear evil (*Od.* XX 84). In every instance ἥτορ acts as the seat of suffering and pain.

In 10 other passages pain is expressed in ἥτορ with the verb τετίμημαι. Above at *Il.* VIII 413 (App. one, 35) we heard of the ἥτορ of Athena and Hera raging as they hasten to join battle. At VIII 425 they decide not to go contrary to Zeus' wishes and return to Olympus but they sit among the gods, «grieving in ἥτορ». Telemachus is the same as he sits among the suitors. So is Penelope, as she laments the departure of Telemachus. Thus too are Odysseus on arriving in Phaeacia, Hephaestus when distressed about Ares and Aphrodite, Amphinomos, over his impending death, and Demeter, over the loss of Persephone ²⁴. At *Il.* XI 556 Ajax draws back from the Trojans, «grieved in ἥτορ». Telemachus is in the same state as he returns home after leaving Athena (*Od.* II 298). Thus ἥτορ serves as a location where a person frequently experiences painful emotion.

With two other verbs ἥτορ is also involved in grief. At *Il.* IX 9 Agamemnon «is stricken with great grief in ἥτορ» (βάλλω, ἄχος). At *Od.* XIX 136 Penelope says that «in longing for Odysseus she is wasting away (κατατῆκω) in dear ἥτορ». This psychic entity clearly functions in individuals as a location of distress.

In two passages the physical aspect of ἥτορ is prominent. All the Lycians fear when they see Sarpedon «struck (βλάπτω) in ἥτορ» (*Il.* XVI 660). The Trojan leaders have to leave Aretus, «torn (δαΐζω) in ἥτορ». Both men had met their death, wounded in heart.

Section C: Observations. In this Section we see ἥτορ serving in the person as location of various emotions. Joy, anger, fear, and especially grief and pain are found there. Two descriptions of someone who had died emphasize the vital, physical presence of ἥτορ within.

Section D: Objects Act on ἥτορ

In two passages ἥτορ proves receptive to emotions coming upon it. As Achilles returns to battle, he is described as follows (*Il.* XIX 366): «there was a gnashing of teeth and his eyes blazed as if a flame of fire and into his ἥτορ

²³ Specifically at *Od.* IX 62, IX 105, IX 565, X 77, and X 133.

²⁴ These passages are respectively: *Od.* I 114, IV 804, VII 287, VIII 303, XVIII 153, *H. Cer.* 98, *H. Cer.* 181.

entered an unbearable grief» ($\acute{\alpha}\chi\omicron\varsigma$). Achilles is filled with energy for battle but in his $\tilde{\eta}\tau\omicron\mu$ he bears most painfully the cause of his return: grief for Patroclus.

At *Od.* XXIII 93 Penelope returns to the hall after the suitors have been slain. She sits opposite Odysseus and «into her $\tilde{\eta}\tau\omicron\mu$ came amazement» ($\tau\acute{\alpha}\phi\omicron\varsigma$). As she studies him, she still fails to recognise him fully. Her $\tilde{\eta}\tau\omicron\mu$, however, is the seat of her reaction and here as we heard above (*Od.* XXIII 53, App. One, 66), she will feel joy on her eventual reunion with Odysseus.

Section E: Agents Act on $\tilde{\eta}\tau\omicron\mu$

In seven passages agents affect $\tilde{\eta}\tau\omicron\mu$ in some way. It proves vulnerable to outside influences. At *Od.* XVI 242 Achilles prays to Zeus for Patroclus: «make bold ($\theta\alpha\rho\sigma\acute{\upsilon}\nu\omega$) his $\tilde{\eta}\tau\omicron\mu$ in his $\phi\rho\acute{\epsilon}\nu\epsilon\varsigma$ ». Achilles wishes Hector to learn how good a fighter Patroclus can be, even when he himself is absent. In some ways, Patroclus' $\tilde{\eta}\tau\omicron\mu$ becomes too bold since he strives to conquer more than he had been ordered to.

At *Od.* XVII 46 Telemachus, on returning home, asks Penelope «not to stir up ($\acute{\omicron}\rho\acute{\iota}\nu\omega$) his $\tilde{\eta}\tau\omicron\mu$ » since he had just escaped «utter destruction». Here we see $\tilde{\eta}\tau\omicron\mu$ capable of being distressed by the actions or words of another. This can happen also in a positive way. Eumaeus tells Penelope that if Odysseus spoke, «he would charm» ($\theta\acute{\epsilon}\lambda\gamma\omega$) her dear $\tilde{\eta}\tau\omicron\mu$ (*Od.* XVII 514). In this case joy and happiness would enter the heart.

In four instances $\tilde{\eta}\tau\omicron\mu$ is the «life» that another can remove. People intended to kill the father of Antinoos and «deprive ($\acute{\alpha}\pi\omicron\rho\alpha\acute{\iota}\omega$) him of his dear $\tilde{\eta}\tau\omicron\mu$ » (*Od.* XVI 428). Achilles «deprived» ($\acute{\alpha}\pi\alpha\upsilon\rho\acute{\alpha}\omega$) both Asteropaeus and Hector of their «dear $\tilde{\eta}\tau\omicron\mu$ » (*Il.* XXI 201, XXIV 50). A lion does this also to fawns (*Il.* XI 115).

Section E: Observations. In this Section we see the vulnerable nature of $\tilde{\eta}\tau\omicron\mu$. It can be enhanced with valour. It can be distressed or charmed. Or it can be «removed», that is, the life it endows can be lost.

III. CONCLUSION

In the Sections presented above, we have examined $\tilde{\eta}\tau\omicron\mu$ in Homer and the *Homeric Hymns*. We have seen that it has in some passages a strongly physical aspect as the heart giving life (App. One, 61-62, 98-101). It is located in the chest region ($\sigma\tau\acute{\eta}\theta\epsilon\alpha$: App. One, 30, 36, 96), in the $\phi\rho\acute{\epsilon}\nu\epsilon\varsigma$ (App. One, 35, 42, 46, 60, 95), or once in the $\kappa\rho\alpha\delta\acute{\iota}\eta$ (App. One, 47). It is mentioned in gods, human beings, or in lions (App. One, 46-47), wasps (App. One, 54), or fawns

(App. One, 101). In a living creature there is always only one $\eta\tau\omicron\mu$, as is true of most of the psychic entities except $\phi\rho\eta\nu$. In Homer and the *Homeric Hymns* $\eta\tau\omicron\mu$ occurs only in the nominative or accusative singular. This restricted use probably is related to the formulaic structure of early epic and the other cases may well have been common in the spoken language of the time ²⁵.

In Section A we saw that $\eta\tau\omicron\mu$ was frequently described as an active agent in a person or as an entity affected in some way. Most often it was involved with emotion of various kinds: joy, grief, anger, fear, pain. The adjective usually appearing with it is «dear». This adjective suggests the basic relationship of person to $\eta\tau\omicron\mu$. This psychic entity is precious because it acts as a seat of life and several psychological activities. Only occasionally does $\eta\tau\omicron\mu$, as agent, take part in intellectual activity and when it does, the situation is one charged with emotion. It appears in perhaps the most crucial passage of the *Iliad* as the seat of Achilles' thought when he reacts to Agamemnon's actions (*Il.* I 188, App. One, 36). In other passages of the *Iliad* $\eta\tau\omicron\mu$ is described as a seat of Achilles' anger (App. One, 34, 48, 67). It thus functions in an important way in affecting his behaviour.

Section B showed contexts in which a person had a direct relationship with $\eta\tau\omicron\mu$. Someone can turn it from anger, refresh it, satisfy it, or address it. People can have an $\eta\tau\omicron\mu$ of various kinds or can lose it in injury and death. Section C included various ways in which a person is described in relation to $\eta\tau\omicron\mu$. We saw that these were principally emotional, involving joy, anger, fear, grief, and pain. Sections D and E discussed instances where outside influences affected $\eta\tau\omicron\mu$. Emotion could come upon it or other persons could affect it negatively or positively.

Within the individual $\eta\tau\omicron\mu$ can exhibit different qualities (see App. Two) ²⁶. Most often, as noted above, it is «dear». It can be «valiant» and help a person in battle. It can also be otherwise positive in nature: «firm», «kindly», «bold», or «strong-willed». It can, in contrast, be negative: «pitiless». It can have the qualities of metals: «of iron» and «of bronze». In the first case it provides strength and courage, in the second, endurance.

In general a person relates to $\eta\tau\omicron\mu$ as a seat of emotion within. There someone responds in different ways to various situations. Basically $\eta\tau\omicron\mu$ is the «heart» that makes life possible by its physical activity. But it has taken on a

²⁵ On the absence of the genitive and dative of $\eta\tau\omicron\mu$ see Cheyins (note 8) pp. 70-71. In poetry after Homer we find the dative $\eta\tau\omicron\mu$. See, e.g., Simonides 543,9 and Pindar, *Paean* 6,12. See also Cheyins (note 8), p. 16, n. 1.

²⁶ We note that $\eta\tau\omicron\mu$ shares the characteristic of being «dear» with $\kappa\eta\rho$ and «of iron» with $\kappa\rho\alpha\delta\acute{\iota}\eta$ but alone is qualified by the other adjectives. The reason for this lies very likely in the metrical and formulaic structure of epic. But we may see distinctive traits of $\eta\tau\omicron\mu$ here.

wider range of function and acts as a centre where a person feels. Nor is it only a location. It has itself the capacity for activity within and some of its emotional responses may need checking.

In Homer and the *Homeric Hymns* ἦτορ has some activities that occur also in other psychic entities, especially in κῆρ and κραδίη, but has its own distinctive nature as well. It does not function as a seat of insight, for example, like νόος nor of deliberation, like φρένες. It does not in any way have the broad range of θυμός. Its range of emotion is less than that of κῆρ. Its volitional activity is more restricted than that of κραδίη. It is especially associated with grief and pain. In relation to thought, it is related to that charged with emotion. However restricted a picture early epic with its specific limitations may give of ἦτορ, we see that it was a vital psychic entity in the living person. When it was «lost», so was life. When present, it functioned as a place where a response to life, its joys, sorrows, and challenges, could take place. With other psychic terms, therefore, it illustrates the psychological range described in the people of early Greek epic.

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APPENDIX ONE

Passage	Description	Syntax	Function
<i>Section A: ἦτορ as Present or Active in a Person</i>			
1. <i>Il.</i> XXI 389	Zeus, dear ἦτορ laughed with joy (γελᾶω, γηθοσύνη, φίλον)	Nom. s.	Joy
2. <i>Od.</i> VII 269	Odysseus, dear ἦτορ was glad (γηθέω, φίλον)	Nom. s.	Joy
3. <i>Od.</i> IV 840	Penelope, dear ἦτορ was cheered (ιαίνω, φίλον)	Nom. s.	Joy
4. <i>Il.</i> XXIII 647	Nestor, ἦτορ rejoices (χαίρω)	Nom. s.	Joy
5. <i>Il.</i> XVI 450	Zeus, ἦτορ is full of grief (ὀλοφύρομαι)	Nom. s.	Grief
6. <i>So Ol.</i> XXII 169	Zeus		
7. <i>Od.</i> I 48	Athena, ἦτορ is torn (δαίω)	Nom. s.	Pain
8. <i>Od.</i> XVI 92	Odysseus, dear ἦτορ is torn (καταδάπτω, φίλον)	Nom. s.	Pain
9. <i>Il.</i> XVI 509	Glaucus, ἦτορ was stirred up (ὀρίνω)	Nom. s.	Grief/Pain
10. <i>Od.</i> IV 374	Companions, ἦτορ grows less (μινύθω)	Nom. s.	Pain/Hunger
11. <i>So Od.</i> IV 467	Menelaus		

	Passage	Description	Syntax	Function
12.	<i>Il.</i> V 670	Odysseus, dear ἦτορ grew eager (μοιμάω, φίλον)	Nom. s.	Eager
13.	<i>Il.</i> XXI 571	Agenor, valiant ἦτορ was eager to make war and fight (ὀρμάω, ἄλκιμον)	Nom. s.	Eager
14.	<i>Od.</i> IV 481	Menelaus, dear ἦτορ was broken (κατακλάω, φίλον)	Nom. s.	Pain
15.	So <i>Od.</i> IV 538	Menelaus		
16.	So <i>Od.</i> IX 256	Odysseus and men		
17.	So <i>Od.</i> X 198	Odysseus' men		
18.	So <i>Od.</i> X 496	Odysseus		
19.	So <i>Od.</i> X 566	Odysseus' men		
20.	So <i>Od.</i> XII 277	Odysseus' men		
21.	<i>Il.</i> XXI 114	Lycaon, dear ἦτορ was loosed (λύω, φίλον)	Nom. s.	Fear/Weakness
22.	So <i>Il.</i> XXI 425	Aphrodite		
23.	So <i>Od.</i> IV 703	Penelope		
24.	So <i>Od.</i> V 297	Odysseus		
25.	So <i>Od.</i> V 406	Odysseus		
26.	So <i>Od.</i> XXII 68	Wooers		
27.	So <i>Od.</i> XXII 147	Odysseus		
28.	So <i>Od.</i> XXIII 205	Penelope		
29.	So <i>Od.</i> XXIV 345	Laertes		
30.	<i>Il.</i> XXII 452	Andromache ἦτορ leapt to mouth (πάλλω)	Nom. s.	Fear/Grief
31.	<i>Il.</i> X 575	Odysseus and Diomedes, ἦτορ was refreshed (ἀναψύχω)	Nom. s.	Cheer
32.	<i>Od.</i> I 60	Zeus, dear ἦτορ does not show regard (ἐντρέπω, φίλον)	Nom. s.	Care/Concern
33.	So <i>Il.</i> XV 554	Melanippus		
34.	<i>Il.</i> XXIV 584	Achilles, dear ἦτορ is stirred (ὀρίνω, φίλον)	Nom. s.	Anger
35.	<i>Il.</i> VIII 413	Athena and Hera, ἦτορ in φρένες is raging (μαίνομαι)	Nom. s.	Anger
36.	<i>Il.</i> I 188	Achilles, ἦτορ deliberates in two ways (μεμηρίζω)	Nom. s.	Anger/Thought
37.	<i>Od.</i> XIX 224	Odysseus, ἦτορ imagines him (ἰνδάλλομαι)	Nom. s.	Thought
38.	<i>Od.</i> I 316	Telemachus, dear ἦτορ orders to give (ἀνάγω, φίλον)	Nom. s.	Ordering
39.	<i>Il.</i> XV 166	Poseidon, dear ἦτορ shrinks from saying (ὄθομαι, φίλον)	Nom. s.	Feeling/Will
40.	So <i>Il.</i> XV 182	Poseidon		
41.	<i>Il.</i> X 93	Agamemnon, ἦτορ is not firm (ἔμπεδον)	Nom. s.	Feeling/Will
42.	<i>Il.</i> XIX 169	Person who eats, ἦτορ is bold (θαρσαλέον)	Nom. s.	Feeling/Will

	Passage	Description	Syntax	Function
43.	<i>Il.</i> XXIV 205	Priam, ἦτορ is of iron (σιδήρειον)	Nom. s.	Feeling/Will
44.	So <i>Il.</i> XXIV 521	Priam		
45.	<i>Il.</i> II 490	Homer, ἦτορ were of bronze (ἔνειμι, χαλκεον)	Nom. s.	Strength
46.	<i>Il.</i> XVII 111	Lion, valiant ἦτορ in φρένες grows chill (παχνόω, ἄλκιμον)	Nom. s.	Fear
47.	<i>Il.</i> XX 169	Lion, valiant ἦτορ in κραδίη groans (στένω, ἄλκιμον)	Nom. s.	Grief

Section B: A Person has a Direct Relationship with ἦτορ

48.	<i>Il.</i> X 107	Achilles, turns dear ἦτορ from anger (μεταστρέφω, φίλον)	Acc. s./d.o.	Anger
49.	<i>Il.</i> XIII 84	Achaians, were refreshing dear ἦτορ (ἀναψύχω, φίλον)	Acc. s./d.o.	Relief/Calm
50.	<i>Il.</i> XIX 307	Achilles, satisfies dear ἦτορ with food and drink (ἄω, φίλον)	Acc. s./d.o.	Relief
51.	<i>Od.</i> XX 22	Odysseus, addressing dear ἦτορ (καθάπτομαι, φίλον)	Acc. s./d.o.	Anger
52.	<i>Il.</i> IX 497	Achilles, have a pitiless ἦτορ (ἔχω, νηλεές)	Acc. s./d.o.	Cruelty
53.	<i>Il.</i> XVI 209	Myrmidons, having a valiant ἦτορ (ἔχω, ἄλκιμον)	Acc. s./d.o.	Bravery
54.	So <i>Il.</i> XVI 265	Wasps		
55.	So <i>H.</i> XXVII 9	Artemis		
56.	<i>Il.</i> IX 572	Althaea, having an unbending ἦτορ (ἔχω, ἀμείλιχον)	Acc. s./d.o.	Strong-Willed
57.	So <i>H.</i> XXVIII 2	Athena		
58.	<i>Il.</i> V 529	Achaians, take a brave ἦτορ (αἰρέω, ἄλκιμον)	Acc. s./d.o.	Bravery
59.	<i>H.</i> XXII 7	Poseidon, having a kindly ἦτορ (ἔχω, εὐμενές)	Acc. s./d.o.	Kindness
60.	<i>Od.</i> XIII 320	Odysseus, having a stricken ἦτορ (ἔχω, δεδαγμένον)	Acc. s./d.o.	Sorrow/Pain
61.	<i>Il.</i> XV 252	Hector, breathed forth dear ἦτορ (ἀίω, φίλον)	Acc. s./d.o.	Life
62.	<i>Il.</i> V 250	Diomedes, lose dear ἦτορ (δύλλυμι, φίλον)	Acc. s./d.o.	Life

Section C: A Person Is Described in relation to ἦτορ

63.	<i>Il.</i> IX 705	Achaians, having delighted in dear ἦτορ (τέρπω, φίλον)	Acc. s./resp.	Joy
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Passage	Description	Syntax	Function
64. <i>H. Apoll.</i> 146	Phoebus, delighted in ἦτορ (ἐπιτέρπομαι)	Nom. s.	Joy
65. <i>H.</i> VII 10	Pirates, rejoicing in ἦτορ (χαίρω)	Acc. s./resp.	Joy
66. <i>Od.</i> XXIII 53	Penelope, Odysseus, enter into joy in dear ἦτορ (ἐπιβαίνω, εὐφροσύνη, φίλον)	Acc. s./resp.	Joy
67. <i>Il.</i> XIV 367	Achilles, angry in ἦτορ (χολόω)	Acc. s./resp.	Anger
68. <i>Il.</i> III 31	Paris, struck in dear ἦτορ (καταπλήττω, φίλον)	Acc. s./resp.	Fear
69. <i>Il.</i> V 364	Aphrodite, distressed in dear ἦτορ (ἀχέω, φίλον)	Acc. s./resp.	Grief/Pain
70. <i>Od.</i> IX 62	Odysseus and men, grieved in ἦτορ (ἀχέω)	Acc. s./resp.	Grief/Pain
71. <i>So Od.</i> IX 105	Odysseus and men		
72. <i>So Od.</i> IX 565	Odysseus and men		
73. <i>So Od.</i> X 77	Odysseus and men		
74. <i>So Od.</i> X 133	Odysseus and men		
75. <i>So Od.</i> X 313	Odysseus		
76. <i>So Od.</i> XIII 286	Odysseus		
77. <i>So Od.</i> XV 481	Eumaeus		
78. <i>So Od.</i> XX 84	Someone		
79. <i>Il.</i> VIII 437	Hera and Athena, grieved in dear ἦτορ (τετίνημαι, φίλον)	Acc. s./resp.	Grief/Pain
80. <i>So Od.</i> I 114	Telemachus		
81. <i>So Od.</i> IV 804	Penelope		
82. <i>So Od.</i> VII 287	Odysseus		
83. <i>So Od.</i> VIII 303	Hephaestus		
84. <i>So Od.</i> XVIII 153	Amphinomos		
85. <i>So Cer.</i> 98	Demeter		
86. <i>So Cer.</i> 181	Demeter		
87. <i>Il.</i> XI 556	Ajax, grieved in ἦτορ (τετίνημαιD)	Acc. s./resp.	Grief/Pain
88. <i>So Od.</i> II 298	Telemachus		
89. <i>Il.</i> IX 9	Agamemnon, stricken in ἦτορ (βάλλω)	Acc. s./resp.	Grief/Pain
90. <i>Od.</i> XIX 136	Penelope, wasting away in dear ἦτορ (κατατρήκω, φίλον)	Acc. s./resp.	Grief/Pain
91. <i>Il.</i> XVI 660	Sarpedon, struck at ἦτορ (βλάπτω)	Acc. s./resp.	Heart
92. <i>Il.</i> XVII 535	Aretus, torn in ἦτορ (δαίζω)	Acc. s./resp.	Heart

Section D: Objects Act on ἦτορ

93. <i>Il.</i> XIX 366	Achilles, grief entered ἦτορ (ἄχος, δύνω)	Acc. s./d.o.	Grief
94. <i>Od.</i> XXIII 93	Penelope, amazement came to her in ἦτορ (τάφος, ικάνω)	Acc. s./resp.	Wonder

Passage	Description	Syntax	Function
<i>Section E: Agents Act on ἦτορ</i>			
95. <i>Il.</i> XVI 242	Zeus, make bold ἦτορ of Patroclus in φρένες (θαρσύνω)	Acc. s./d.o.	Bravery
96. <i>Od.</i> XVII 46	Penelope, not stir up ἦτορ of Telemachus (ὀρίνω)	Acc. s./d.o.	Anger
97. <i>Od.</i> XVII 514	Odysseus, would charm dear ἦτορ of Penelope (θέλγω, φίλον)	Acc. s./d.o.	Joy
98. <i>Od.</i> XVI 428	People deprive father of dear ἦτορ (ἀπορραΐω, φίλον)	Acc. s./d.o.	Life
99. <i>Il.</i> XXI 201	Achilles, had deprived Asteropæus of dear ἦτορ (ἀπαυράω, φίλον)	Acc. s./d.o.	Life
100. <i>So Il.</i> XXIV 50	Achilles, Hector		
101. <i>So Il.</i> XI 115	Lion, fawns (ἀπαλόν)		

APPENDIX TWO ADJECTIVES

Passage	Adjective	App. 1	Meaning
<i>Il.</i> XXI 571	ἀλκιμόν	A. 13	'courageous',
<i>So Il.</i> XVII 111		A. 46	'valiant'
<i>Il.</i> XX 169		A. 47	
<i>Il.</i> XVI 209		B. 53	
<i>Il.</i> XVI 265		B. 54	
<i>H.</i> XXVII 9		B. 55	
<i>Il.</i> V 529		B. 58	
<i>Il.</i> IX 572	ἀμείλιχον	B. 56	'strong-willed',
<i>So H.</i> XXVIII 2		B. 57	'unbending'
<i>Il.</i> XI 115	ἀπαλόν	E. 101	'gentle',
			'tender'
<i>Od.</i> XIII 320	δεδατμένον	B. 60	'torn'
<i>Il.</i> X 93	ἔμπεδον	A. 41	'firm', 'stable'
<i>H.</i> XXII 7	εὐμενές	B. 59	'kindly'
<i>Il.</i> XIX 169	θαρσαλέον	A. 42	'bold',
			'courageous'
<i>Il.</i> IX 497	νηλεές	B. 52	'pitiless',
			'cruel'
<i>Il.</i> XXIV 205	σιδήρειον	A. 43	'of iron'
<i>So Il.</i> XXIV 521		A. 44	
<i>Il.</i> XXI 389	φίλον	A. 1	'dear'
Frequently (50 times). See A. 1-3, 8, 12, 14-29, 32-34, 38-40, B. 48-51, 61-62, C. 63, 66, 68-69, 79-86, 90, E. 97-100.			
<i>Il.</i> II 490	χάλκεον	A. 45	'of bronze'