

9-5-2013

Tracking the Odyssey's Plot through Dawn's Epithets

Kerry Hartwick

Macalester College, khartwic@macalester.edu

Follow this and additional works at: <http://digitalcommons.macalester.edu/classicsjournal>

Recommended Citation

Hartwick, Kerry (2013) "Tracking the Odyssey's Plot through Dawn's Epithets," *Studies in Mediterranean Antiquity and Classics*: Vol. 3: Iss. 1, Article 1.

Available at: <http://digitalcommons.macalester.edu/classicsjournal/vol3/iss1/1>

This Article is brought to you for free and open access by the Classics Department at DigitalCommons@Macalester College. It has been accepted for inclusion in *Studies in Mediterranean Antiquity and Classics* by an authorized administrator of DigitalCommons@Macalester College. For more information, please contact scholarpub@macalester.edu.

INTRODUCTION

Ἡώς, Dawn, is a unique character in Homer's *Odyssey*. She is constant, yet inconsistent. She initiates many mornings, yet multiple formulas describe her rising. Through the analysis of these formulas, the idiosyncrasies and similarities of the lines are revealed. Particularly of interest are her two nearly metrically equivalent, colorful epithets: ῥοδοδάκτυλος and χρυσόθρονος, often rendered "rose-fingered" and "golden-throned." Comparing this analysis with previous literature and filling in where this literature is incomplete show these formulas serve as focusing mechanisms, assisting the audience in following the *Odyssey's* plotline. The meanings of the epithets themselves emphasize these roles of their respective formulas and these meanings are verified by the appropriate non-formulaic usages of the terms. Overall, the ῥοδοδάκτυλος sunrises provide a poetic foil to the χρυσόθρονος sunrises, which focus the audience's attention onto a particularly important sequence of events within the *Odyssey*.

FORMULAIC AND METRICAL ANALYSIS

A comparison of the various sunrise formulas and an investigation of the thrift of the epithets within them establish the important aspects of these formulas. Milton Parry first considered the ideas of both formula and thrift. He defined the formula as "an expression regularly used, under the same metrical condition, to express an essential idea."¹ Parry's concept of thrift hinges on whether or not there is more than one metric equivalent of an epithet. Ideally, each epithet has a different metric combination. This way there is one epithet which can be

¹ Milman Parry, "The Traditional Epithet in Homer," in *The Making of Homeric Verse: The Collected Papers of Milman Parry*, ed. Adam Parry (Oxford: Clarendon Press, 1971), 13.

slotted into certain places in a line, one epithet which fits elsewhere, and so on. This system is economic, or ‘thrifty.’²

Three distinctive formulaic lines can mark the beginning of a new day in the *Odyssey*.

- - / - ~ ~ / - ~ ~ / - ~ ~ / - ~ ~ / - -
 ἥμος δ’ ἠριγένεια φάνη ῥοδοδάκτυλος Ἥως, (Formula 1)
When the early-born rose-fingered Dawn came to light,

- ~ ~ / - ~ ~ / - ~ ~ / - ~ ~ / - ~ ~ / - -
 ἀλλ’ ὅτε δὴ τρίτον ἦμαρ εὐπλόκαμος τέλει Ἥως, (Formula 2)
But when indeed fair-haired Dawn performed the third day,

- ~ ~ / - ~ ~ / - - / - ~ ~ / - ~ ~ / - -
 Ὡς ἔφατ’ αὐτίκα δὲ χρυσόθρονος ἦλυθεν Ἥως, (Formula 3)
Thus (s)he spoke. Straightaway the golden-throned Dawn returned,

Formula 1 is overwhelmingly pervasive, especially in comparison to the other two formulas. It is used twenty times throughout the *Odyssey*, compared to three for Formula 2 and four for Formula 3.³ However, there are often daybreaks where none of these formulas are applied. The placement of these lines in the plot is thus meditated rather than mechanical.

These formulas each consist of an element of time, a visual description of Ἥως and a verb. Formula 3 has the clearest indicator of time. Someone finishes speaking, and αὐτίκα, “straightaway”, Ἥως arrives, abruptly and almost urgently starting the day. Formula 2 refers to

² Matthew Clark, “Formulas, metre and type-scenes,” in *The Cambridge Companion to Homer*, ed. R. L. Fowler (Cambridge, UK: Cambridge University Press, 2004), 124. Further scholarly work on these definitions and overall topics are concisely summarized by Clark, specifically his section on “Metre and formulas” (123) and “Definitions of the formula” (127). However, the general principles remain the same.

³ Formula 1 locations: 2.1, 3.404, 3.491, 4.306, 4.431, 4.576, 5.228, 8.1, 9.152, 9.170, 9.307, 9.437, 9.560, 10.187, 12.8, 12.316, 13.18, 15.189, 17.1, 19.428; Formula 2 locations: 5.390, 9.76, 10.144; Formula 3 locations: 10.541, 12.142, 15.56, 20.91.

the third day in a series which Ἡώς τέλεισ', "Dawn performed."⁴ Ἡμος, "when," is used as a marker of time in Formula 1. It initiates a special type of 'when' clause within Homeric epic which identifies a specific instance of a typically cyclical, recurring action.⁵ Ἡώς is also described in this formula by the epithet ἠριγένεια, which is often rendered simply as "early." The consistent presence of a time component suggests the aspect of time plays an important part in the roles of these formulas.

"Rose-fingered" and "rosy-fingered" are the common translations for ῥοδοδάκτυλος in Formula 1. This is the only epithet which is placed directly before Ἡώς' name formulaically.⁶ In Formula 2, she is described by εὐπλόκαμος, "well-locked," which is more generally understood as "fair-haired." Formula 3 presents Ἡώς as χρυσόθρονος, literally "golden-throned." These nominative epithets emphasize a visual component of Ἡώς, depicting her particularly vividly with the color descriptors ῥοδοδάκτυλος and χρυσόθρονος. Further analysis into the different meanings of these epithets is necessary in order to determine how these words would have come across to an audience, and will be investigated later in this paper.

Accompanied by her epithets, Ἡώς is the nominative subject of the verb in each formula. Formula 1 is notably the only one with a passive verb: φάνη, the aorist indicative of φαίνω. The passive of φαίνω is often translated as "come to light" or "appear." The above translation favors emphasizing the presence of light. In the other two formulaic lines, Ἡώς is the subject of the active aorist indicatives of the verbs τελέω, "to perform" or "to complete,"

⁴ However, τελέω can be interpreted two different ways. It is unclear whether this is the completion of the third day and thus the fourth morning that is occurring, or if Ἡώς is performing the third morning. Line 9.74, which prefaces Formula 2 in line 9.76, states that Odysseus and his men laid in wait for a period of δύο νύκτας δύο τ' ἡματα, "two nights and two days," but it is not certain that this timeline begins with night or day. My translation favors the performance of the third day.

⁵ Benjamin S. Haller, "Landscape Description in Homer's *Odyssey*" (PhD diss., University of Pittsburgh, 2007), 41. Haller presents the argument which originated from Alice P. Radin, "Sunrise, Sunset: ἡμος in Homeric Epic," *American Journal of Philology*. 109 (1988): 293-307.

⁶ There is only one instance non-formulaically in which χρυσόθρονος is placed in such a position, line 14.502.

and ἔρχομαι, “to go or come back.” τελέω is the only verb which does not directly indicate movement of Ἡώς. Thus, τελέω needs the accusative object to indicate the rising of the sun, while φαίνω and ἔρχομαι do not require anything more. Formulas 1 and 3 share this aspect.

Appropriately, all three of these lines scan easily. The initial spondee in Formula 1 seems to call attention to the phrase. It makes a good introductory line, as seen by scholars using it to initiate Books 2, 8, and 17. This lengthening emphasizes the time aspect as well. The spondee in the fourth foot created by χρυσόθρονος draws out the golden or shiny aspect of her appearance. Notably, there are no exact metrical equivalents among the epithets. ἠριγένεια and εὐπλόκαμος do not substitute well into any of the formulas. If the position of φάνη and ῥοδοδάκτυλος is switched in Formula 1, then εὐπλόκαμος could take the place of ῥοδοδάκτυλος. While the metre technically works, this forces many vowel sounds directly next to each other, detracting from the flow of the line. The entire phrase εὐπλόκαμος τέλεσ' is metrically equivalent to φάνη ῥοδοδάκτυλος, but the phrases do not make sense in the context of one another's lines. The verbs are simply too different. However, ῥοδοδάκτυλος and χρυσόθρονος are extremely close metrical equivalents.

Formula 1 would still scan easily if ῥοδοδάκτυλος was replaced by χρυσόθρονος, with the dactyl fourth foot replaced by a spondee.

- - / - ~ ~ / - ~ ~ / - - / - ~ ~ / - -
ἦμος δ' ἠριγένεια φάνη χρυσόθρονος Ἡώς, (Formula 4)
When the early-born golden-throned Dawn came to light,

A spondee in the fourth foot is not by itself reprehensible, since spondees are only less commonly found in the third and fifth feet.⁷ While the pair of first and fourth spondees would

⁷ William B. Stanford, and Homer, *Odyssey: Books I-XII* (London: Bristol Classical Press, 1996), lxxxii.

slow the introductory line, this would emphasize it further rather than detract. There is not a strong reason to disallow the use of χρυσόθρονος instead of ῥοδοδάκτυλος.

Alternatively, it is no more difficult to replace χρυσόθρονος with ῥοδοδάκτυλος in Formula 3, changing the spondee fourth foot to a dactyl.

- ~ ~ / - ~ ~ / - ~ ~ / - ~ ~ / - ~ ~ / - -
 " Ὠς ἔφατ'· αὐτίκα δὲ ῥοδοδάκτυλος ἦλυθεν Ἥως, (Formula 5)

Thus (s)he spoke. Straightaway the rose-fingered Dawn returned,

Since vowels before an initial rho are lengthened, δὲ stays long and the hexameter works out perfectly. There is no metric reason to reject the use of ῥοδοδάκτυλος instead of χρυσόθρονος. It would seem preferred, removing the spondee from the third foot in Formula 3. This lack of thrift is highly unexpected, clashing with Parry's interpretation of epithets.

Overall, these three formulas have in common strategic placement within the plot of the *Odyssey* as well as the presence of an element of time, descriptive epithets and a verb. Formulas 1 and 3 are structured particularly closely, with their lack of an accusative object and vivid, metrically similar epithets.

PREVIOUS SCHOLARLY WORK REGARDING Ἥως

Earlier scholars have investigated the sense of time in these formulaic lines, as well as the meaning of these epithets. Their work begins to show that these formulas have individual roles in focusing the audience, helping them follow the plot of the *Odyssey*.

Paolo Vivante in his work "Rose-fingered Dawn and the Idea of Time" vetoes the idea that this common sunrise formula is "a mere piece of compositional technique."⁸ He argues that Formula 1 acts as a foil of natural phenomenon against the human condition. Vivante sees this

⁸ Paolo Vivante, "Rose-fingered Dawn and the Idea of Time," *Ramus: Critical Studies in Greek and Roman Literature* 7 (1988): 125.

formula, in its “concrete” regularity, as a point of focus for the constant sense of time throughout the plot of the *Odyssey*. Inserting Formula 1 wraps up the previous series of events and introduces the next, refocusing the audience (and perhaps the poet as well) to help them track the long and complex plot. The presence and spondaic emphasis of the ἤμος clause verifies his conclusion and the importance of time to this line.

Haller agrees with Vivante’s work regarding Formula 1. His analysis of the placement of Formula 1 adds detail to Vivante’s argument, showing the line’s association with renewed human activity through type scenes.⁹ Moreover, the context of these type scenes can serve as a way to “focus the audience closely on what follows, or to track the path of the narrative arc.”¹⁰ Formula 1 seems to serve as a focusing mechanism for the audience.

Haller’s work also explains Formula 2. He covers these lines briefly, dismissing them as “those which simply number dawns.”¹¹ Working on a smaller scale than Formulas 1 and 3, this formula draws the previous two days of the plot to a close and focuses the audience on the third day, when the situation is finally changing. It is simply numbering dawns, in the sense that it identifies the important morning and allows the plot to continue from there.

While Vivante performs a fairly thorough analysis of Formula 1, he does not give the rarer Formula 3 its due, only briefly including an example in his analysis. He describes this line as an abridged version of the full ῥοδοδάκτυλος verse, arguing that this is appropriate given that Ἡώς is interrupting the end of a speech, “a state that is already running its indefinite course.”¹² This interpretation fits the abruptness of ἀντίκα. However, the purpose of this line is not yet well understood; a more detailed investigation will be performed later in this paper.

⁹ This analysis is based on the consideration of sunrises in the Apologue, which includes two instances of Formula 3 as well. However, Haller focuses on the scenes with Formula 1.

¹⁰ Haller, “Landscape Description,” 39.

¹¹ Haller, “Landscape Description,” 42.

¹² Vivante, “Rose-fingered Dawn,” 127.

In-depth research concerning the meaning of Ἡώς's epithets is relatively sparse. Parry argues that formulaic epithets should be reduced down to a mere essential idea, specifically translating Formula 1 as only 'when day broke.'¹³ Analysis of these vivid descriptors is often provided only in a tangential comment, or discussed within a commentary.¹⁴ Most often they appear to be translated close to literally and passed by as pretty poetic description. The meaning of ῥοδοδάκτυλος is briefly discussed by Vivante, however. He argues for a sense of touch within the translation, implied by the dactyl element of the epithet. He backs this interpretation with the observation that the ῥοδοδάκτυλος sunrise is not applied when there are not distinctive objects for the sun's rays to physically meet.¹⁵ He references as an example when sunrises occur while at sea, arguing that the formula is not used because "on the sea's surface there could be no room for what characterizes 'rose-fingered dawn,' since there are not distinctive objects to touch."¹⁶ Vivante recognizes that χρυσόθρονος and ῥοδοδάκτυλος are metrically interchangeable in a footnote; however, he only vaguely explains that these words are attached to the meaning of their respective lines. This intriguing idea has the potential for depth and deserves further investigation.

¹³ Parry, "Traditional Epithet," 13.

¹⁴ Stanford comments on Formula 1 (line 2.1): "H.'s picturesque *Formula* for the opening of another day. 'Rose-fingered', as Eustathius explains, probably refers to the spreading crimson rays of the rising sun. The suggestion that being an Oriental lady she would have her finger-nails dyed red is too far-fetched" (234). He also comments on Formula 3 (10.541): "'Dawn with her golden throne': Wilamowitz has suggested that the notion of a throne and sitting is irrelevant here, and prefers to connect the epithet with **θρόνα** 'embroidered flowers'; so 'Dawn with her golden flower-embroidered robe'" (379). This rendering is problematic, as it cannot have the appropriate nominative -ος ending. Thus here it is still translated as "golden-throned."

¹⁵ Vivante, "Rose-fingered Dawn," 125.

¹⁶ Vivante, "Rose-fingered Dawn," 126. The specific line referenced is problematic, as he compares a line in which Ἡώς is rising to line Od. 3.1, in which Ἡἷλιος rises. The comparison of which deity rises when would be an interesting topic for a future paper. His argument is further problematic as this lack of use of Formula 1 could also be explained as simply not a place in the plot where the poet wanted to focus the audience. If they are still sailing, that part of the story may not have come to a close yet.

Lynn-George summarizes a more literal interpretation of the epithets in his analysis of Homeric Dawn in *Agamemnon*:¹⁷

The imaginative epic epithets for dawn have not only been a source of imitation throughout the literary tradition; they also attracted the attention of the earliest commentators. For the Homeric scholia and Eustathius, κροκόπεπλος evoked a slightly somber moment at the first burgeoning of the light of dawn in the midst of darkness before the transformation into ῥοδοδάκτυλος, ‘rose-fingered’ dawn. The sun is anticipated by a relay of heralding colours.

This interpretation combines the meaning and time aspect of each of the formulas. By this logic, χρυσόθρονος would fit into this “relay” closer in time to κροκόπεπλος and certainly before ῥοδοδάκτυλος, with its abrupt αὐτίκα appearance.¹⁸ This rendering seems more plausible than the previous for ῥοδοδάκτυλος, as it fits both with the usual inclusion of poetic color and the time aspect. It does still account for the necessity of keeping each epithet with its respective line, as Vivante suggested. Moreover, this unusual sunrise has the potential to mark a greater overall significance, rather than merely clarifying that the sky looked more like gold than a rose.¹⁹

Vivante and Haller’s work on the time aspect of Formulas 1 and 2 shows they act as focusing agents for the *Odyssey*’s audience. Formula 3, however, is less understood. Additionally, both Vivante and Lynn-George have researched the meanings of Ἡώς’ epithets, particularly ῥοδοδάκτυλος. However, the connection between the epithets and the roles of their formulaic lines still needs to be investigated, and their lack of thrift remains unexplained.

PLOT ANALYSIS OF FORMULA 3

¹⁷ M. Lynn-George, “A Reflection on Homeric Dawn in the Parados of Aeschylus, *Agamemnon*,” *The Classical Quarterly* 43.1 (1993): 5.

¹⁸ κροκόπεπλος is not considered in this paper because it is not used in the *Odyssey*. It is used in the *Iliad*, but as Vivante explains in “Rose-fingered Dawn” (125-6), the word is associated with the perception of daybreak by the gods, rather than mortals.

¹⁹ Whether or not the Greeks actually saw color as “rosy” or “gold” is debatable; the discussion starts with W. E. Gladstone and G. N. Ray, *The Colour Sense* (London, 1877). There must have been some association with these tangible objects, however, and most obvious is visual. The meaning of these words in that respect is further analyzed later in this paper.

An assessment of when Formula 3 is applied in the overall plot of the *Odyssey* shows that this formula appears in a focusing role when introducing especially significant days in the plot, drawing the audience's attention to these instances.

The first two appearances of Formula 3 are related as a ring composition in the Apologue.²⁰ They mark the morning before (10.541) and after (12.142) Odysseus and his crew go down to Hades to consult Teiresias. In doing so, these lines encompass the passage which contains the information required for Odysseus to achieve safe homecoming. The first instance in the entire *Odyssey* where this line appears is immediately after the couplet where Circe informs Odysseus that he will be told the way home.

ὅς κέν τοι εἴπησιν ὁδὸν καὶ μέτρα κελεύθου
νόστον θ', ὥς ἐπὶ πόντον ἐλεύσειαι ἰχθυόεντα.
"Ὡς ἔφατ'· αὐτίκα δὲ χρυσόθρονος ἦλυθεν Ἡώς,
(*Odyssey* 10.539-541)²¹

They then sail through the day and night, following Circe's instructions. They receive Teiresias' prophecy, promising the punishment of the suitors when Odysseus gets home and warning them not to eat the oxen of Helios. After meeting many others, they make their way back to the island of Aiaia and Circe. Formula 1 introduces the day, and they go about their business honoring Elpenor's death and feasting. Through the night, Circe tells Odysseus of the forthcoming trials along the path home and how to handle them; Formula 3 closes her speech and starts them on their way. These formulas surround a clear turning point, as Odysseus and his companions are no longer wandering off course but have a direction toward Ithaca.

²⁰ Haller, "Landscape Description," 42.

²¹"and he will tell you the way to go, the stages of your journey / and tell you how to make your way home on the sea where the fish swarm. / So she spoke, and Dawn of the golden throne came on us..." Richard Lattimore, trans., *The Odyssey of Homer* (New York: Harper Perennial Modern Classics, 2007), 166.

Formula 3 rises next on Telemachos lying sleepless in the home of Menelaos. In the night, Athena comes to Telemachos and tells him how best to return home so that the devising suitors do not kill him. Then, when Telemachos wakes Peisistratos, wanting to leave, Peisistratos advises him of how to honorably depart from a hospitable host.²² Ἡὼς returns χρυσόθρονος, and he is sent off appropriately by Menelaos. In the departure process, Menelaos prophesizes through an omen of an eagle that Odysseus will, returning, have his revenge.

The parallels between these two uses of Formula 3 are clear, tying the home-coming of father and son together.²² Both are told the way home by one individual and further advised by another. Additionally, both contain a prophetic element predicting revenge upon the suitors. These lines start the necessary players on their way home to exact revenge on the suitors and take back their house.

The last instance where this formula is used introduces the day this revenge finally occurs. In the night, Odysseus finally sleeps after Athena tells him that “he will soon be out of his troubles,” κακῶν δ’ ὑποδύσει ἤδη (20.53). Then, Penelope wakes and describes her dream, in which Odysseus lay beside her.²² Ἡὼς returns χρυσόθρονος and Odysseus, upon waking, asks Zeus for a portent and to see an omen. This omen predicts the final feasting of the suitors, and indeed after feasting on this day they are destroyed.

Formula 3 is tied up in the plot which allows for this result to come to fruition. Its rarer occurrences focus the audience’s attention toward this climactic day. Formula 1 acts as a foil to Formula 3 through its consistent appearance, focusing the audience toward the next part of the story. An attentive audience would note the shift to Formula 3, after fourteen prior uses of Formula 1. Perhaps the audience could distinguish how Formula 1 and Formula 3 focus their

²²Haller shows the connection between father and son through Formula 1, as well, so this is not a new observation. In his section 4.2.1, “Sunrises on Ithaca and Cryse,” 48-55, he cross-references scenes of Odysseus in *Iliad* 1 with parallel scenes of Telemachus in *Odyssey* 2, showing Telemachus to be “following in his father’s footsteps” (55).

attention differently based on the change from ἦμος to αὐτίκα alone. It would seem more likely, however, that their ears would be drawn to the vivid epithets.

CLARIFYING EPITHET MEANING

An examination of the compound epithets ῥοδοδάκτυλος and χρυσόθρονος by their parts shows that the meaning of each reinforces its role as a focusing agent in its respective line. ῥοδοδάκτυλος breaks down into ῥόδον, the nominative singular of “rose”, and δάκτυλος, the nominative singular of “finger.” δάκτυλος is the more obscure of the two. Perhaps it does imply a sense of touch, as Vivante suggests. Or, perhaps the term simply references the sense of length to the streaks of colored sky visible through clouds as often seen with the sunrise. The ῥόδον aspect of this compound is slightly easier to postulate. The description of a rose fits with the cyclical time aspect of Formula 1, given that roses are generally thriving perennials in temperate regions like the Mediterranean. Moreover, this description may easily be referencing the color of a rose; however, this color should not be limited to rosy in the typical pink sense. Natural roses vary in shade, all in colors which one might see in a sunrise. Overall, the word paints a pretty visual with an emphasis on a cyclical nature, fitting its placement in Formula 1.

χρυσός, the nominative singular of the noun “gold”, and θρόνος, the nominative singular of “throne” or “a powerful being’s seat”, combine to form χρυσόθρονος. The precise meaning of θρόνος in this context is not obvious. One could easily speculate that this simply refers to her seat in the sky, or gives her more of a goddess-like presence. Given the location of Formula 3’s spondee, emphasis appears to be more on the golden aspect of χρυσόθρονος. This shiny precious metal has a visual draw and intrinsic value. A χρυσόθρονος sunrise appears especially metallic or shiny. Haller describes three instances of non-formulaic sunrises which

mark events of special significance; two of these feature a similar ‘shininess.’²³ The first he identifies depicts the sunrise over Pylos at the beginning of Book 3. Here, Ἡέλιος, “Helios”, rises οὐρανὸν εἰς πολύχαλκον (*Odyssey* 3.1-3.2), “into the all-bronze sky.” Haller leans more toward an interpretation of πολύχαλκον regarding the “color and glitter of bronze...reminiscent of the orange and yellow hues of sunrise.”²⁴ While it is hard to compare Ἡέλιος with Ἡώς, it is significant that both underscore glittering, shiny metallic color. Odysseus’ landing at Ithaca is the last special sunrise which Haller assesses. Particularly relevant are the following lines of this scene (*Odyssey* 13.93-95).

Εὖτ’ ἀστὴρ ὑπερέσχε φάντατος, ὅς τε μάλιστᾶ
ἔρχεται ἀγγέλλων φάος Ἡοῦς ἠριγενείης,
τῆμος δὲ νῆσω προσεπίλνατο ποντοπόρος νηῦς.²⁵

φάντατος is the superlative of the adjective φαεινός, “shiny,” “bright” or “radiant.” The emphasis in this scene similarly parallels the shininess seen in both the sunrise over Pylos and the χρυσόθρονος formula.²⁶ Moreover, this shining appears to mark important aspects of the plot. Thus, this word as a part of Formula 3 helps the audience to focus and recognize that an important turning point will occur on this day.

However, these renderings are only correct if they also make sense in non-formulaic settings. ῥοδοδάκτυλος only occurs in the nominative and is used outside of Formula 1 only twice. The first of these occurrences lies within Kalypso’s response to Hermes in 5.121, when she cites the repeated examples of jealousy toward goddesses for pursuing mortal men including

²³ The third is 5.1-6, which establishes Dawn’s relationship to Tithonus and thus does not give a display of color.

²⁴ Haller, “Landscape Descriptions,” 63.

²⁵ “At the time when shines that brightest star, which beyond others / comes with announcement of the light of the young Dawn goddess, then was the time the sea-faring ship put in to the island.” Lattimore, *Odyssey*, 200.

²⁶ It is somewhat strange that the verb φαίνω isn’t used here to emphasize the brightness of the occasion. This is potentially explained in that the active use of ἔρχομαι brings more force and speed (thus fitting αὐτίκα) than the passive use of φαίνω.

ῥοδοδάκτυλος Ἥως's pursuit of Orion. Perhaps her use of ῥοδοδάκτυλος emphasizes the repetitive component of this perceived trend. The latter appearance of ῥοδοδάκτυλος is essentially part of a modified Formula 1, when ῥοδοδάκτυλος Ἥως would have appeared (23.241) had Athena not intervened. Certainly nothing in these formulas directly clashes with the suggested connotation of ῥοδοδάκτυλος.

χρυσόθρονος shows more variety in its usage, occurring four times in the nominative outside of Formula 3 (5.123, 14.502, 15.250, 22.198) and three times in the accusative (19.319, 23.244, 23.347). All of these uses are related to the use of χρυσόθρονος formulaically, emphasizing aspects of the events which occur on days that Formula 3 introduces. Line 15.250 is the most difficult to place. The narrator is telling the lineage of Melampous, the prophet Telemachus runs into before he heads home. Ἥως is described as χρυσόθρονος when she carries away the beautiful Kleitos to be her husband. This would make more sense if Ἥως was described as ῥοδοδάκτυλος, matching the earlier description with Orion. However, perhaps since this is a necessary element to Theoklymenos becoming a prophet, the use of χρυσόθρονος is warranted.²⁷ It may also simply emphasize the beauty of the couple. Interestingly, line 5.123 uses χρυσόθρονος as an epithet for Artemis, when she comes to kill Orion whom ῥοδοδάκτυλος Ἥως had taken as husband. This recalls yet another story of husbands and wives, in the greater context of Odysseus going home to Penelope; Artemis is the figure who makes sure that the goddess does not get to keep the mortal man. This places her in analogy to Ἥως, who returns χρυσόθρονος on the day Odysseus gets sent home to his mortal wife, away from one of the goddesses who wants to keep him. This additionally could prophetically relate Artemis as a huntress to Odysseus' vengeance via bow upon the suitors.

²⁷ Since Kleitos' remaining brother, Polyphides, is made a prophet by Apollo after their cousin Amphiaraos dies. Polyphides' son is Theoklymenos.

Lines 14.502 and 22.198 also are directly related to vengeance on those who have wronged Odysseus' household. The first is part of Odysseus' tall tale to Eumaios, in his description of the time he tricked another to gain a mantle. He follows this by lamenting how he wishes he was still young and strong so that someone would give him a mantle, out of respect for a strong warrior. Eumaios reassures him that Telemachos will provide for him when he returns. This speech is wonderfully ironic. Beyond that, it reinforces that Telemachos will meet his father and help him rectify this overall situation. The latter instance occurs when Eumaios jeers at bound Melanthios, telling him that he will be well aware of χρυσόθρονος' Ἡώς when she rises. Though this is more tangential within the overall plot, it is nonetheless an instance of the prophesized vengeance.

The first use of the accusative, χρυσόθρονον, is quite clearly foreshadowing. The context of line 19.319 describes Penelope ordering handmaidens to make up a bed for the still unrecognized Odysseus so that he can wait for χρυσόθρονον' Ἡῶ. A bit after she says this, Eurykleia recognizes Odysseus and the following sunrise is the last instance of Formula 3. Line 23.244 follows the last non-formulaic use of ῥοδοδάκτυλος, explaining that ῥοδοδάκτυλος' Ἡώς did not rise because Athena detained χρυσόθρονον' Ἡῶ. Connecting these two words seems to indicate an end to the cyclical nature of the story, bringing the tale of Odysseus' struggle to return to Penelope to a close. But the *Odyssey* is not over yet,²⁸ and Athena rouses χρυσόθρονον' Ἡῶ from' Ὠκεανού, Ocean, once she thinks Odysseus has rested long enough beside Penelope, setting the plot in motion to complete the story.

Thus, based on the breakdown of the compound epithets, ῥοδοδάκτυλος invokes cyclical action which fits its focusing use in Formula 1. χρυσόθρονος emphasizes a particularly

²⁸ There is debate over where the original *Odyssey* actually ended. However, to play it safe it is assumed that all of the *Odyssey* currently presented was a part of the original epic.

shiny sunrise, explaining its ability to draw attention to an important day through its use in Formula 3. The uses of ῥοδοδάκτυλος and χρυσόθρονος outside of these formulas, though more vague, can be interpreted to support these renderings.

CONCLUSION

Sunrise formulas in Homer's *Odyssey* should not be overlooked. They serve as focusing mechanisms, helping the audience track the long, complex plot. Formula 1 continuously sums the previous plot point and starts the next, keeping the audience attentive to the passage of time and events as the story progresses. Formula 3, on the other hand, highlights when Odysseus and Telemachos start home to complete their vengeance and follows through by introducing the day that this vengeance occurs. With this frame in mind, meanings for the epithets ῥοδοδάκτυλος and χρυσόθρονος are suggested based on the lexical breakdown of their components.

ῥοδοδάκτυλος brings a perennial, constant nature and flowery color, fitting its focusing role in Formula 1; χρυσόθρονος brings shininess and metallic value, drawing attention and importance to Formula 3. These meanings are verified by the investigation of the use of the epithets outside of their formulas. Overall, these epithets serve distinct and important roles as focusing agents for the Homeric audience.

Bibliography

- Clark, Matthew. "Formulas, metre and type-scenes." In *The Cambridge Companion to Homer*, edited by R. L. Fowler, 117-138. Cambridge, UK: Cambridge University Press, 2004.
- Cunliffe, Richard John. *A Lexicon of the Homeric dialect*. Norman: University of Oklahoma Press, 1963.

- Dunbar, Henry. *A Complete Concordance to the Odyssey and Hymns of Homer; to which is added a concordance to the parallel passages in the Iliad, Odyssey, and Hymns*. Oxford: Clarendon Press, 1980. Accessed April 18, 2013.
<http://www.archive.org/stream/completeconcodys00dunbuoft#page/n3/mode/2up>.
- Gladstone, W. E., and Gordon Norton Ray. *The Colour-Sense*. London, 1877.
- Haller, Benjamin Stephen. "Landscape Description in Homer's *Odyssey*." PhD diss., University of Pittsburgh, 2007.
- Lattimore, Richard, trans. *The Odyssey of Homer*. New York: Harper Perennial Modern Classics, 2007.
- Lynn-George, M. "A Reflection on Homeric Dawn in the Parados of Aeschylus, Agamemnon." *The Classical Quarterly* 43.1 (1993):1-9.
- Parry, Milman. "The Traditional Epithet in Homer." In *The Making of Homeric Verse: The Collected Papers of Milman Parry*, edited by Adam Parry. Oxford: Clarendon Press, 1971.
- Perseus Digital Library*. Edited by Gregory R. Crane. Tufts University. Accessed April 5, 2013.
<http://www.perseus.tufts.edu>.
- Radin, Alice P. "Sunrise, Sunset: ἠμος in Homeric Epic." *American Journal of Philology* 109.1 (1988): 293-307.
- Stanford, William B. and Homer. *Odyssey: Books I-XII*. London: Bristol Classical Press, 1996.
- Vivante, Paolo. "Rose-fingered Dawn and the Idea of Time." *Ramus: Critical Studies in Greek and Roman Literature* 7 (1980):125-136.