COMPASSIONATE LOVE IN HOMER'S *ILIAD*

BY

RHODA OBIOKOR AMOO

(10274972)

THIS DISSERTATION IS SUBMITTED TO THE UNIVERSITY OF GHANA, LEGON IN PARTIAL FULFILMENT OF THE REQUIREMENT FOR THE AWARD OF MPHIL CLASSICS DEGREE

JULY 2016

DECLARATION

This is to certify that this dissertation is the result of research undertaken by RHODA OBIOKOR AMOO towards the award of MPhil Classics in the Department of Philosophy and Classics, University of Ghana.

…… Date……

RHODA OBIOKOR AMOO

(CANDIDATE)

…… Date……

PROF. RICHARD V. CUDJOE

(SUPERVISOR)

…… Date……

MR. JONATHAN ASANTE OTCHERE

(CO-SUPERVISOR)

ABSTRACT

Human beings in all societies depend and interact with one another because they are social beings. In war times, there is chaos and destruction which create trauma. The underlying themes of the *Iliad* such as wrath, strife, and destruction are established through war and violence. They become the backdrop through which other themes such as honour and pride, justice, loyalty, and sense of responsibility are displayed. These themes in Homer's *Iliad* have been examined by scholars; however, little seems to have been written on the theme of love. In the *Iliad*, there is an intense level of pain and suffering that exists within humans as a result of the violence of war. The violence of war causes the physical manifestation of emotional hurt. However, one of the most far-reaching and important themes of the *Iliad* is love between human beings and between the gods, a phenomenon that runs as a counter-part below the surface of the darker themes of violence and destruction which are more obvious.

Apparently, many scholars like E.R Dodds, J. T Hooker, M. Finkleberg and P.A.L Greenhalgh, have argued that the characters in the *Iliad* were motivated to act due to the sense of duty, shame, sheer pride, honour and loyalty. These scholars have overlooked the fact that compassionate love can motivate a character to act even in turbulent times. This thesis argues that there are varied expressions of compassionate love even in times of crisis. The study investigates how some characters in the *Iliad* are motivated to act out of compassionate love. The research is mainly literature-based using a qualitative research method.

DEDICATION

To

My Parents, Mr. and Mrs. Amoo

And

My lovely siblings Harriet, Michael,

Ivy and Emmanuel

ACKNOWLEDGEMENTS

It is my distinct pleasure to acknowledge the many individuals whose help and support contributed to the completion of this project and degree. First and foremost, I thank God Almighty for the strength and the grace he provided me to complete this work.

I wish to express my unreserved gratitude to my supervisors Prof. Richard V. Cudjoe and Mr. Jonathan Asante Otchere for their unflinching support, guidance, dedication and priceless suggestions in this study. I am also indebted to Dr. Goke Akinboye and Prof. Kofi Ackah for their insightful comments and contributions made especially in the initial stages of this study.

Moreover, I do acknowledge Prof. Peter Grant, Dr. Emmanuel Afeanyi Ani, Dr. Aturie Caesar, Dr. Godson Ahoto for the concerns shown, constructive criticisms, and valuable contributions made in the course of this study. My sincere thanks to Prof. Folake Onayemi for her support throughout my first year of post-graduate studies.

I wish to acknowledge the help from all the lecturers, Teaching Assistants, students (both post-graduates and under-graduates) and the staff of the Department of Philosophy and Classics.

I thank my parents for their support and encouragement. I honourably want to recognise the support of my siblings – Harriet, Michael, Ivy and Emmanuel.

Finally, I thank my wonderful friends, Mr. Frank Essien, Rev. Michael Tagoe, Mr. Collins Notch, Don Arthur, Daniel Ocansey, Narkie Ababio, Mabel Mensah, Martha Quarcoo and Joseph Yiadom for their prayers and encouragement.

TABLE OF CONTENTS

CONTENTS

CHAPTER ONE

INTRODUCTION

1.0 Background to the Study

In recent times we have seen the rise and fall of myriad of groups who have used the theme compassion to rally the world towards a common cause — be it debt, forgiveness, raising funds for persons caught up in civil wars, natural disasters and environmental crisis, civil right injustices and global epidemics. The most recent is the global response towards the suppression of the ebola virus outbreak in Guinea, Sierra Leone, Liberia and to some extent Nigeria. In recent times compassion is also expressed in politics. Samuel Alensu-Dordzi reports in his article "Preaching Compassion in Politics" that the President of the United States of America, Barack Obama, shed tears in his interaction with victims of gun crimes, and also the President of Ghana expressed compassion when he decided to host the two former detainees of the Guantanamo bay in Ghana.[1] He further informs us that there is a globe-trotting Pope who has declared the year 2016 as the year of mercy.

Then quite recently, Joe Frazier in an article to the *Daily Graphic* of Saturday April 2, 2016, noted that Simon Mann, a purported British made a botched attempt some time ago to overthrow a government in Equatorial Guinea. He was arrested tried and jailed for thirty-four years and managed to secure a release on "compassionate ground."[2] It is obvious that compassion is being expressed in modern times. Nevertheless, it is noteworthy that compassion is not a new theme both in the local and international arena. The expression of compassion traces its root to earlier civilizations like those of the Greeks and the Roman.

[1] Samuel Alensu-Dordzi, " Preaching Compassion in Politics" *The Mirror*; Friday, January 15-21, 2016, p. 22
[2] Joe Frazier, "Beware of South African Ex-cops, They have a Reputation" *Daily Graphic*; Saturday, April 2, 2016, p.7

This thesis seeks to analyze the varied expressions of compassionate love in the *Iliad* of Homer, the Greek epic poet.

The *Iliad* of Homer is an epic story which scholars see as a source of information on the socio-political and cultural identity of the Greeks. It is a story of anguish and pain that recounts the deeds of both Greek and Trojan heroes during the Trojan War. There are several themes in Homer's *Iliad* that have been examined by scholars; however, little seems to have been written on the theme of love. Generally, common themes of Homeric scholarship include violence of battle, divine interventions, glory and honour, justice, loyalty, betrayal, force, mysteries, sheer pride, shame, and a sense of duty, with little attention on the silent but salient issue of love.

As noted in the abstract, one of the most far-reaching and important themes of the *Iliad* is love, though not the romantic one, between human beings and between the gods, a phenomenon that runs as a counterpart below the surface of the darker themes of violence and destruction which are more obvious. Although the plot of the *Iliad* focuses on turbulence in times of war, the intention of this dissertation is to argue that there are varied expressions of compassionate love even in times of crisis which are reflected in Homer's *Iliad*.

Generally, love has been one of the major preoccupations of both ancient and modern cultures. Poets, philosophers and theologians for a millennia have discussed the qualities and virtues of love. According to Will Durant, love is by acclaim one of the interesting aspects of human experiences.[3] *Cassell Concise Dictionary* defines love as "a feeling of deep regard

[3] Will Durant, *The Pleasures of Philosophy* (New York: Lake Hill, 1952), 100. Durant mentions that it is astonishing that few have cared to study the origin and development of love.

and devotion usually accompanied by yearning or desire."[4] According to Folake Onayemi, classical cultures identify three types of love, namely *philia*, *eros* and *agape*.[5]

Philia being the broadest, denoting anything from friendship, affection, fondness, to what we actually call love. Onayemi also states that it is the commonest way of expressing love among people, and it involves commitment and support, a willingness to help a tighter "bond than just acquaintances."[6] It is from this concept that we derive our filial love which denotes children's love for parents.

David Konstan examines the difference between *philos* (as noun) and *philia* in his work "Greek Friendship". He argues that *philos* in the classical period denotes something very like the modern sense of a 'friend' while *philia* refers to affectionate sentiments characteristic of a wide range of relationships not excluding friendship proper.[7] Konstan further intimates that while classical Greek, in fact, had a term for the word friend in the modern sense, what it lacked was a specific abstract term for denoting friendship, *philia* is far too general; only when it is specified as the affection between *philoi* does it signify the particular bond of friendship.[8] Thus, the term *philia* represents any attachment involving affectionate feeling, when it is set in contrast with family ties, the emphasis falls on the dimension of personal sentiment, as manifested in regular association or intimate attachment.

Of all the ancient authors, Aristotle, who lived more than 2,300 years ago (circa 384-322B.C.) may have analysed close relationships most insightfully.[9] Aristotle believed that

[4] *Cassell Concise Dictionary*
[5] Folake Onayemi, "The Nature and Language of Love in Ancient Roman and African (Yoruba) Literature" *Hope Library of Liberal Arts*, Hope Publications; Ibadan, (2004): 5, Onayemi also states that, though there are basic concepts that can be attributed to the term love, it is difficult to explain despite its dictionary definitions.
[6] Ibid. p.5
[7] Konstan, David., "Greek Friendship" *The American Journal of Philology*; The Johns Hopkins University Press,1996, pp. 71-94; http://www.jstor.org/stable/1562154
[8] Ibid.p.78
[9] Cf. *Intimate Relationships*, p. 36.

"Man is by nature a social animal,"[10] and thought that there were three different kinds of friendship, utility, pleasure, and virtue.[11] In relationship based on utility, Aristotle argued that we are attracted to others because of the help they provide.[12] In relationship based on pleasure we are attracted to others because we find them pleasant and engaging. And in relationship based on virtue, we are attracted to others because of their virtuous character.[13]

Aristotle believed that relationships of virtue were the highest form, because they were the only type in which partners were liked for themselves rather than as merely a means to an end, and were also the longest lasting.[14] He felt that a relationship of utility or pleasure would evaporate if the benefits provided by one's partner stopped, but friendship based on virtue would endure as long as the partner remained pure.

Aristotle's definition of friendship in the *Nicomachean Ethics* emphasises the mutuality that obtains among friends. Thus for friendship it does not suffice that one party is well disposed towards another:

> For many people have goodwill to those whom they have not seen but judge to be good or useful; and one of these might return this feeling. These people seem to bear goodwill to each other; but could one call them friends when they do not know their mutual feelings?[15]

Finally, Aristotle concludes that in friendship, one must desire the other's good for the other's sake rather than one's self; and this too must obtain for both partners in the relationship.

[10] Ibid. p.36
[11] Aristotle. *Nicomachean Ethic.* Trans. David Ross (Oxford: Oxford University Press, 1925), 194-200
[12] Ibid. VIII.1156a6-27
[13] Ibid. VIII 1156a27-b17
[14] Ibid. VIII 1157a25-b11
[15] Ibid. VIII 1155b17-1156a5

Eros indicates sexual desire.[16] It is commonly used to refer to love that includes sexuality and romance. Dover defines *eros* which is captured in the article of Peter Brown "Love and Marriage in Greek New Comedy" as "a 'sickness', a 'madness'…, a cruel god who robs us of our wits…". Eros was normally regarded by the Greeks as an exceptionally strong response to stimuli that is, a very strong and obsessive desire.[17] In Hesiod's *Theogony,*[18] Eros which means love was an exceedingly important divinity related to awesome and majestic cosmogony. Moreover, despite his destructive attributes, he was a chiefly creative and harmonizing force.

Meanwhile, *agape* is the pure sacrificial love that makes a lover to love the subject unconditionally. *Agape,* also called altruistic love, refers to the love that people have for others by virtue of their humanity and regardless of conditions. Agape is selfless love-giving to and caring for others. It is love based on equality and love in which one sacrifices personal needs for the needs of others without reward.[19]

Hitherto, Judith Green and Robert Shellenberger[20] had identified other two types of love, *storge* and *koinonia*. They define *storge* as "brotherly/sisterly, parental love, family loyalty-bonds that are stronger than friendship, that cross generations and create unity within a group. They further mention that *koinonia* is the love in a spiritual community that strives to maintain loving relationships sustained by forgiveness and acceptance of the faults of others, and acceptance and caring for all. Thus, *koinonia* describes the love that extends beyond the family to the larger community. They maintain that like *agape* love, the concept

[16] Op Cit. Folake Onayemi, p.5
[17] Cf. Peter Brown "Love and Marriage in Greek New Comedy", *The Classical Quarterly (New Series)* 43 no.1 (1993): 194, see also Dover, (1974): 210-12
[18] Hesiod, *Theogony* 116
[19] Judith Green and Robert Shellenberger, "The Subtle Energy of Love"; *Subtle Energies* 4, No.1(1991): 31-54
[20] Op cit. Judith Green and Robert Shellenberger, p. 35

of *koinonia*, became important in early Christianity and was experienced as a sustaining force in many communities. Nevertheless, it is believed that the Christian theologians refined and expanded the concept of *agape* love to include universal love without barriers.

Broadly speaking, love has also been categorized into passionate, compassionate, and companionate love. Elaine Hatfield and Richard L. Rapson define passionate love also known as "obsessive love" or "infatuation" as "a state of intense longing for union with the other."[21] They assert that it is a powerful emotional union and may be associated with mixed feelings: elation and pain, tenderness and sexuality, anxiety and relief, altruism and jealousy. They also define companionate love as "the affection and tenderness we feel for those with whom our lives are deeply entwined". When compared to passionate love, companionate love is a far less intense emotion and is characterized by affection, commitment, intimacy and a concern for the welfare of others.[22] Lynn G. Underwood in her work "Compassionate Love: A Framework for Research" states that compassionate love is that particular kind of love that centres on the good of the other.[23] Thus her working definition of compassionate love includes both the attitudes and actions related to giving of oneself for the good of another person.

In this dissertation, I shall take compassionate love to mean "an attitude towards others, either close others or strangers or all of humanity, containing feelings, cognition, and behaviours that are focused on care, concerns, tenderness, and an orientation toward supporting, helping, and understanding others, particularly when the others are perceived to

[21] Elaine Hatfiled and Richard L. Rapson, "Love", in *Oxford Companion to the Affective Sciences* eds. David Sander and Klaus Scherer (New York: HarperCollins, 1993), 243-245
[22] Ibid. p. 243
[23] Lynn G. Underwood, "Compassionate Love: A Framework for Research" in *The Science of Compassionate Love: Theory, Research ,and Application*, ed. Lynn G. Underwood, Beverley Fehr and Susan Sprecher (United Kingdom: Blackwell Publishing Ltd., 2009), 3-20

be suffering or in need"[24] as defined by Susan Sprecher and Beverley Fehr. This definition is consistent with Underwood's definition of compassionate love as well as Hatfield and Rapson's definition of companionate love noted above.

1.1 Literature Review

As noted in my abstract, some scholars have argued that the heroes of the *Iliad* were motivated to act because of their sense of duty, pride or the drive to attain victory and power. Moses I. Finley, in discussing motivation in war, stated that the "Homeric hero has no responsibility other than the familial and that his sole obligation is to his own prowess and his drive to victory."[25]

On the contrary, P. A. L. Greenhalgh in his article, "Patriotism in the Homeric World" argues that though the sole obligation of a hero is his drive to victory and power,[26] there are situations in which responsibility to the community takes precedence.[27] However, Greenhalgh does not call such situation love nor does he mention the fact that it is because of Hector's love for his fellow Trojans that encouraged him to fight to save his city even though he was destined to die. More so, it shall be argued that Hector does not only fight to save his country

[24] Susan Sprecher and Beverley Fehr, "Compassionate Love for Close Others and Humanity," *Journal of Social and Personal Relationships* 22, No.5 (2005): 629-651.

[25] Fineley, M. I., *The World of Odysseus*, (Pelican Books: 1962), 33

[26] Greenhalgh, P. A. L., "Patriotism in the Homeric World", *Historia* 21, no.4 (1972): 528-37, http://www.jstor.org/stable/4435286. He mentions that these are the main ingredients of the heroic ethos and which he typifies by Hippolochus' parting injunction to his son "Let your motto be I lead. Strive to be the best. Your forefathers were the best men in Ephyre and Lycia". *Iliad* VI 176/248 (trans. E. V. Rieu)

[27] Ibid. P.529. Greenhalgh also argues that the concept of patriotism and obligation are more vocal on the Trojan side basically because Hector and the Trojans are fighting for the very existence of their city, whereas the Achaeans are an invading force from far away across the sea.

but also he fights to save his family—aged mother and father, his brothers and their wives and more prominently his wife and son.

The concepts of honour and glory are crucial to understanding the motivation of the heroes in Homer's *Iliad*. One of the main aims of the Greeks is to achieve fame[28] that resonates even after death, and they let nothing deter them. Glory was gained through heroic deeds and battles, such as the Trojan War, which provide opportunities for many individuals to find glory. In Book Nine of the *Iliad* Achilles speaks of the two fates his mother prophesied to him:

> If I stay here and play my part in the siege of Troy, there is no home-coming for me, though I shall win undying fame. But if I go home to my country, my good name will be lost, though I shall have long life, and shall be spared an early death.[29]

Achilles does not actually state his choice; however, his presence at Troy indicates that he chooses the first option, that is, to fight in Troy because of the glory of war. Achilles' evasion from the war because of Agamemnon's insult on Achilles does not influence the fact that his choice to stay in Troy has already been made and that he is on his way toward finding the glory that will lead to his early death. It shall be argued that though Achilles is concerned with glory in battle he still has that humane essence that provokes him to return to the battle when his beloved friend Patroclus was killed by Hector.

Honour was not solely attained through heroism in battle but also through persuasive speechmaking, loyalty and other noble qualities a person might demonstrate. Thus, an individual's glory can cause him to have great influence on the society. As Robin Osborne

[28] This can be seen in the Book II of the *Iliad*, Calchas prophesies and addresses the Achaean assembly "Why are you silent, long haired Achaeans? To us has Zeus the counsellor showed this great sign, late in coming, late in fulfilment, the fame of which shall never perish".
[29] Homer. The *Iliad* IX, 411-15 (trans). E. V. Rieu (Harmondsworth: Penguin Books, 1950). All references to Homer's *Iliad* are translations from E.V Rieu, 1950, unless otherwise stated.

writes, "Individuals exert political influence according to their social standing, their rhetorical abilities, their personal charisma, but not according to their holding of office of ruler"[30] This point is proved by an instance which occurs in the *Iliad*. Odysseus, a respected fighter among the Achaeans, delivers a speech amidst an argument of a possible retreat. He argues by saying, "what a shameful thing it would be after staying so long to go home empty-handed!"[31] Odysseus' message is well received by the warriors because, they know they will be rewarded with booty if Troy is conquered, despite the fact that the main objective of the invasion is to regain Helen. Therefore, it will be a shame for them (Greeks) to go home without any reward.

Meanwhile, Thersites a commoner disdained by all, advices the army to return home and is struck down by Odysseus to the pleasure of the gathered crowd. In this instance it can be noted that Odysseus' argument is well received because of the respect and honour he has achieved as a leader in the Achaean camp, as compared to his opponent who is a mere commoner. Thus in Homer's time the honour and glory an individual has gained increases the influence he commands as well.

Obviously, honour and glory were at the core of Greek civilization in Homer's time as the Greeks acknowledged that honour and glory last far longer than any physical fragments of a person's life. M. Finkleberg writes in his "*Time* and *Arete* in Homer" that the main cause of conflict in the *Iliad* is that of honour. He claims that it was because of considerations of honour that Agamemnon took Briseis from Achilles and it was consideration of honour again that caused Achilles to retire from participating in the Trojan campaign, from the moment

[30] Robin, Osborne. *Greece in the Making 1200-479BC*. (London: Routledge, 1996), 150
[31] *Ilaid* II, 348-349

that his prize of honour, *geras* (a gift of honour*)* had been taken from him.[32] Finkleberg, therefore, concludes that the value of honour, clearly placed above any form of love, is interwoven into the very core of the plot of Homer's *Iliad*. It shall be argued in this work also that Agamemnon does not only consider his honour, but also considers the dreadful plight of his troops, which motivates him to give up his prize of honour. Likewise it shall be argued that Achilles' compassionate love for Patroclus stimulates him to return to fight when he realizes that Patroclus has been killed by Hector.

In the *Iliad*, the possession of material goods as well as women is an important indicator that shows a man's standing and status in the society. The initial cause of the war between the Greeks and the Trojans was Paris's elopement of Helen which struck a huge blow to the honour of Menelaus.[33] Menelaus, the Spartan ruler called upon his brother Agamemnon to gather the Greek forces to persuade Paris to return Helen and also to reinstate respect for the king. The elopement of Menelaus' woman justifies the instigation of the war. It shall be argued in this thesis that it is out of compassion that Agamemnon and the other Greek leaders respond to Menelaus' call to recapture Helen and to restore his honour. Thus, it shall be argued that Agamemnon's responds to the familial need, and the community does as well by providing more support for Agamemnon's difficult situation.

Subsequently, the Trojan War is intensified when Achilles decides to leave the battle field when Agamemnon slights him by snatching his woman from him. S. Farron likewise agrees with Finkleberg and asserts that in the argument that ensues between Agamemnon and Achilles in Book I, Achilles never mentions any emotion he might feel for Briseis, but rather

[32]Finkelberg, M., "Time and Arete in Homer", *Classical Quarterly* 48 no.1, (1998): 14-28, http://www.jstor.org/stable/639748 Accessed: 24-03-2015, 17:51

[33] *Iliad* Book III, lines 435ff. We get to know of how Paris snatches Helen from Agamemnon when he says "I first snatched you from lovely Lacedaemon and sailed you on my seafaring ships and on the isle of Cranae slept with you on the bed of love- as now I love you, and sweet desires seizes me.

regards her as part of quantifiable rewards for his service.[34] Farron claims that the protestation of love emphasizes the wrong done him. Thus, Achilles does not consider his feelings towards Briseis but regards his loss of her as significant because of the insult to his honour. Nor does Agamemnon take her because he is particularly attracted to her, but rather he is resolved to take a *geras* (a gift of honour), to make up for the one he lost. Thus, Agamemnon takes Briseis in order to teach Achilles a lesson. In my observation, women symbolise gifts of honour to the men since they were considered as possessions.

In the first two chapters of his *Greek and the Irrational*, E. R. Dodds[35] uses the terms 'shame-culture and guilt-culture' and applies them to early Greek society. According to Dodds, the society depicted by Homer knew nothing of guilt or the sanction of guilt: what acted as a motivating force was *aidos*, 'shame' or 'sense of shame', of which the sanction of guilt was *nemesis*, 'righteous indignation'. In other words, the warriors of the heroic caste were impelled to certain courses of action or were restrained from others, by *aidos*: they were ashamed of 'losing face' among their inferiors, and this fear of public indignation, rather than love, kept before the minds of the heroes, was where their duty lay.

The key-passage adduced by Dodds in support of his interpretation comes in Hector's soliloquy: before his duel with Achilles. J. T. Hooker[36] corroborates that as customary in Homeric soliloquys, the hero considers one by one the options open to him: to take refuge inside the city, to go to Achilles and offer recompense or to keep on his armour and fight Achilles. Hector rejects the first option for this reason:

---

[34] S. Farron, "The Portrayal of Women in *the Iliad*", *Acta Classica*; (1958): 28-29 http: // www.casa-kvsa.org.za/acta_classica.htm. He asserts that female war captives are treated virtually as inanimate objects. This can best be seen in the prizes given by contests in Book XXIII. 302-306 " first, for the fastest charioteer he set out glittering prizes: a woman to lead away, flawless, skilled in crafts and a two-eared, tripod, twenty-two measures deep—all that for the prize". Briseis is sometimes simply one among such female objects.

[35] Eric R. Dodds, *The Greeks and the Irrational*, (Berkeley: University of California Press, 1951), 28- 56.

[36] J. T. Hooker, "Homeric Society: A Shame-Culture?" *The Classical Association* 34, no.2 (1987): 121-125

> As it is, having sacrificed the army to my own perversity, I could not face my countrymen and the Trojan ladies in their trailing gowns. I could not bear to hear some commoner say: 'Hector trusted in his own right arm and lost an army'[37]

Hector rejects the second option which is demeaning and antithetical to the virtues of a hero. He chooses the third option to fight out of a "sense of shame" or "losing face." However, it is inadequate to argue that a hero's action was motivated solely by the 'sense of shame'. It will be argued, as this work will show, that Hector decided to fight Achilles out of love for his country. Thus, in his sense of duty is entrenched his care for his countrymen.

One other important theme of the *Iliad* which has been identified by scholars is force. According to Simone Weil and Mary Mc Carthy, "the *Iliad* reveals dehumanizing effects of force on the victors and the vanquished, and they also claim that the true hero, the subject and the centre of the *Iliad* is force."[38] Thus, they suggest that "the cumulative effect of the poem is not to valorise its warriors, Greeks or Trojans, but to demonstrate how the human spirit is modified, blinded and enslaved under the weight of force."[39] Weil and Mc Carthy, define force as "that x that turns anybody who is subject to it as a thing"[40] and further declare that force does not only appear at the centre of the poem but "at the centre of human history."[41]

The view of Simone Weil and Mary Mc Carthy is buttressed by Ronald Osborn who reveals that human beings become miserable when they come into contact with force. He observes:

> The great value of the *Iliad* is its bitter yet unsentimental depiction, in myriad ways, of living beings undergoing violent transformations into sheer matter; corpse's dragged

[37] *Iliad* XXII. 103-107
[38] Simone Weil and Mary Mc Carthy, "The *Iliad* or the Poem of force" *Chicago Review* 18 (1965): 5-30
[39] Ibid.p.6
[40] Ibid., p.6
[41] Ibid., p.6

> behind chariot in the dust, as a result of their contact with force.[42]

Osborn assesses Weil's reading of the *Iliad* and suggests that force does not only destroy the weak but that "it is as pitiless to the man who possesses it or thinks he does as it is to its victims; the second it crushes, the first it intoxicates."[43] He remarks that at the moment when force bestows success, it gives birth to an irresistible blindness or hubris in the offenders that invariably spells out their destruction. This dissertation however, argues that, there are allusions to moments that characters express emotions such as compassionate love which is often rooted in familial or domestic relations despite the fact that the poem is pervaded with moments where human beings are befuddled by the flattery of power or controlled by the unpredictable gods.

The gods in the *Iliad* play very important roles. It is evident in the poem that the gods intervened in the affairs of mortals. Jasper Griffin argues that actions on earth are accompanied by actions, decisions, and conflict in heaven.[44] Thus, he concludes that the gods and goddesses intervene in the affairs of mortals. Wolfgang Kullmann, also admits that Homer interprets the *Iliad* as a world in which the passions of the gods determine what happens to the human level and adds that the gods had different motives for intervening in the affairs of mortals.[45]

It follows then that, Hera's and Athena's disappointment over the victory of Aphrodite in the judgement of Paris determines the whole conduct of both goddesses in the *Iliad*. Aphrodite, on the other hand, keeps standing by Paris, her protégé, whom she had

[42] Ronald Osborn "Geometrics of Force in Homers *Iliad*: Two Readings," *Humanitas* 21 nos. 1 & 2 (2008): 168-178
[43] Ibid., 170
[44] Jasper Griffin, *Homer on Life and Death* (New York: Oxford University Press, 1980), 144.
[45] Wolfgang Kullmann ,"Gods and Men in the Iliad and Odyssey," *Harvard Studies in Classical Philology* 89 (1985): 1-23

bribed in the judgement on Mount Ida. Kullmann therefore concludes that the partisan nature of these three goddesses induces all the gods to intervene frequently, especially to give encouraging talks to their respective protégés while assuming the shapes of human beings from their environment. This research will argue that the divinities do not only intervene because of partisanship or the search for vengeance. It will be argued that most of the divinities make decisions or act based on the compassionate love for a particular mortal or immortal being.

Sophie Mills' article, "Achilles, Patroclus, and Parental Care in Homeric Similes" examines certain similes that concern parents and children. She argues that some similes pit the themes of protection or care-giving between beings against the relentless destruction and cruelty ingrained in many other similes and in much of the surrounding environment.[46] Mills argues that in the world of peacetime parents protect and nurture children, and children reciprocate that care when their parents are old and frail. Mills further notes that "the bonds of loyalty and affection between beings make life worth preserving, even though its preservation is paradoxically facilitated by the deaths of those who sacrifice themselves in war to protect their more vulnerable ones."[47] She concludes that the *Iliad* is full of parent-children relationships which have been fatally damaged by war.[48] She examines the relationship between parent and children using the relationship between Achilles, Patroclus, and Thetis as a case study and also acknowledged the father-son relationship as an essential component of the epic. In like manner, this dissertation seeks to examine how Homer portrays compassionate love in the father-son relationship.

[46] Mills, Sophie "Achilles, Patroclus, and Parental Care in Homeric Similes" *Greece & Rome*; Cambridge University Press; 2000,Vol. 47, No.1, pp. 3-18,http://www.jstor.org/stable/826944: Accessed: 18-03-2015, 18:34
[47] Ibid. p.5
[48] Ibid. p. 5

In the same vein, Christiana Tsoutsouki also examines the father-son relationship using Priam- Hector as a case study.[49] She attempts to prove the significance of the father-son bond and sheds light on the dynamics it involves. Thus, she argues that "the father-son relationship is often made problematic within a warrior society; the father attempts to prevent his son from joining the battle, while the son being prematurely killed, fails to protect his aged father and his own son."[50] While Hector waits outside the gates for the enemy his parents attempt to protect him by preventing him from fighting the enemy. Priam begs his son Hector, to stay away from Achilles. Tsoutsouki claims that "Priam's persuasive rhetoric culminates in an emotional appeal to the father-son bond which is expected to have the greatest influence on Hector." She observes that Priam was actually encouraging his son to act against the heroic code. She did not mention the fact that it was out of compassionate love that Priam pleads with his son to avoid fighting with Achilles.

Equally important is the high pitch of feeling evident in the relationship between Achilles and Patroclus which has led many scholars to argue interminably as to whether their love was homosexual as well as a comradely one, despite Homer's failure to describe any sexual contact between them. David Halperin claims that the "question has been further complicated by the testimony of the classical Greeks, who, looking at the love of Achilles and Patroclus from the perspective of their own social and emotional institutions tended naturally to assume that the relationship between the heroes was a paederastic one."[51]

One passage in the *Iliad* was thought by ancient critics to express paederastic love. In the scene where Achilles sends Patroclus to chase the Trojans from the ships, but no further,

[49] Christiana Tusotsouki, " The Father-Son Relationship in the *Iliad*: The Case Study of Priam-Hector" *Rosetta*, http://www.rosetta.bham.ac.uk/issue16/tsoutsouki.pdf (2014), 78-92
[50] Ibid., 79
[51] David Halperin, *One Hundred Years of Homosexuality and Other Essays on Greek Love*; (New York: Routledge, 1990), 85

lest he gain glory at Achilles' expense, and lest a god favourable to Troy intervene – Apollo in particular, Achilles' speech ends with the following lines:

> Ah, Father Zeus, Athene and Apollo, how happy I should be if not a Trojan got away alive, not one an Argive either, and if we two survived the massacre to pull down Troy's holy diadem of towers single-handed![52]

According to Saul Levin, these lines are rejected by the scholia on the authority of Zenodotus and Aristarchus, and imputed to people who believed there was homosexual love in Homer.[53] Levin believes there is no evidence of paederasty in the *Iliad*.[54] Likewise Jonathan Shay has argued, on the basis of experiences of modern combat veterans that the relationship between Achilles and Patroclus must be interpreted simply as a strong bond between war buddies.[55] However, this research will argue that the relationship between Patroclus and Achilles is not actually paederasty but rather compassionate love.

Some scholars also claim that romantic love rather than mere lust or sexual desire is the prime motivation behind the actions of the poems lead characters. Josho Brouwers in his work, "A note on Romantic Love in Homer"[56] emphasized the importance of romantic love especially the love that some male heroes have for their wives and lovers in both the *Iliad* and *Odyssey*. He argues that romantic love as an emotional connection as well as a physical one served as a motivational force for certain actions of some heroes.[57] He further observes that in the *Odyssey*, Odysseus' desire to return home to see his beloved wife and son serves as a

[52] *Iliad* Book XVI.95-98
[53] Saul Levin, "Love and the Hero of the Iliad", TAPA 80, 1949, pp.37-49, See also W. M. Clarke "Achilles and Patroclus in Love" *Hermes*, (1978): 382
[54] Ibid.,44
[55] Jonathan Shay, *Achilles in Vietnam: Combat Trauma and the Undoing of Character* (New York: Simon &Schuster, 1994), 40-44
[56] Josho Brouwers, "A Note on Romantic Love in Homer" (Tanlanta XLII-XLIII 2010-2011), 105-111
[57] Ibid, p. 107

force that gives him the strength to carry on despite the obstacles that the gods throw in his path.

On the other hand, the romantic love in the *Iliad* is not precise as in the *Odyssey*. However, the relationship between Menelaus and Helen is said to be that of romantic love. What ignited the war between the Trojans and the Achaeans is the abduction of Helen, the wife of Menelaus. Menelaus' love for Helen motivates him to engage in a duel with Paris. However the focus of this dissertation is not to examine romantic love or sexual desires but rather to examine how Homer demonstrates acts of compassionate love even in the period of war.

1.2 Synopsis of the *Iliad*[58]

The plot of the *Iliad* is simple. King Agamemnon, the imperial overlord of Greece has, with his brother Menelaus of Sparta, induced the princes who owe him allegiance to join forces with him against king Priam of Troy, because Paris, one of Priam's sons has run away with Menelaus' wife, the beautiful Helen of Argos. The Achaean forces have for nine years been encamped beside their ships on the shore of Troy, but without bringing the matter to a conclusion though they have captured and looted a number of towns in Trojan territory, under the dashing leadership of Achilles son of Peleus, prince of the Myrmidons, the most redoubtable and the most unruly of Agamemnon's royal supporters. The success of these raiding parties leads to feud between Achilles and his Commander-in-Chief.

[58] The summary of the *Iliad* is referenced from the introductory notes by Bernard Knox in Robert Fagles translation of the *Iliad* and E.V. Rieu's introductory notes to the *Iliad*.

In the tenth and final year of the Trojan War, Chryses, a priest of Apollo, attempts to ransom his daughter from Agamemnon, commander-in-chief of the Achaeans, who has taken her captive while on a raid. Chryses prays to Apollo for help, when Agamemnon treats him roughly and refuses the ransom. Apollo is angered and brings a plague on the Achaeans. Achilles, summons the chieftains to an assembly. There they are told by the prophet Calchas that the girl must be returned to his father. Agamemnon has to give her up but demands compensation for his loss:

> I am willing to give her up, if that appears the wiser course. It is my desire to see my people safe and sound, not perishing like this. But you must let me have another prize at once, or I shall be the only one of us with empty hands, a most improper thing.[59]

Achilles, the greatest warrior in the Achaean camp objects: 'No; give the girl back now, as the god demands and we will make you triple, fourfold, compensation, if Zeus ever allows us to bring down the battlements of Troy.'[60] However, Agamemnon recoups himself by confiscating one of Achilles' own prizes, a girl named Briseis. Achilles in high dudgeon refuses to fight any more and withdraws the Myrmidon force from the battlefield. Meanwhile, the priest's daughter is restored to him and Apollo puts an end to the plague.

Achilles turns to his goddess mother, asking her to prevail on Zeus, father of gods and men, to inflict loss and defeat on the Achaeans, so that they will realise how much they need him. Zeus is won over by Thetis and in spite of the vehement objections of his wife Hera, he turns the tide of the battle against the Achaeans. After an abortive truce, intended to allow Menelaus and Paris to settle their quarrel by a single combat, the two armies meet, and as a result of Achilles' absence from the field the Achaeans who have previously kept the Trojan forces penned up in Troy, are slowly but surely put on the defensive. They are even forced to

[59] *Iliad*. I.116-121, Penguin, trans. E.V. Rieu
[60] *Iliad*, I. 128-30

make a trench and a wall around their ships. But these defences are eventually stormed by Hector the Trojan Commander-in chief who succeeds in setting fire to one of the Achaean ships. At the urging of the chieftains, Agamemnon sends an embassy to Achilles, offering him rich prizes if he will return to the battle. However, the offer is refused by Achilles.

The Achaean chieftains—Agamemnon, his brother Menelaus, Diomedes and Odysseus – are wounded one by one. At this point, Achilles, who had remained obstinate to all entreaties yields to the extent of permitting his squire and closest friend Patroclus to lead the Myrmidon force to the rescue of the hard-pressed Achaeans. Patroclus brilliantly succeeds in this mission, but he goes too far and is killed by Hector, with the help of Apollo. This tragedy brings Achilles back to action. In an access of rage with Hector and grief for his comrade he reconciles himself with Agamemnon, takes the field once more, as soon as his mother brings him a splendid suit of armour, made by Hephaestus. He hurls the panic stricken Trojans back into their own town, and finally kills Hector.

Not content with this revenge, Achilles savagely maltreats the body of his fallen enemy. He lashes Hector's corpse to his chariot and drags it to his own tent:

> The next thing that Achilles did was to subject the fallen prince to shameful outrage. He slit the tendons at the back of both his feet from heel to ankle, inserted leather straps, and made them fast to his chariot, leaving the head to drag. Then he lifted the famous armour into his car, got in himself, and with touch of his whip started the horses, who flew off with a will. Dragged behind him, Hector raised a cloud of dust, his black locks streamed on either side, and dust fell thick upon his head…[61]

Achilles then holds a magnificent funeral for Patroclus, and completes it with athletic contests and human sacrifice. Whenever renewed grief for the loss of his friend overcomes him, he drags Hector's body around Patroclus' grave. Hector's father Priam, in his grief and

[61] *Iliad*. XXII. 394-403

horror is inspired by the gods to visit Achilles in his camp by night, in order to recover his son's body. Achilles relents; and so runs the last line of the poem, "such were the funeral rites of Hector, tamer of horses."[62]The *Iliad* ends with an uneasy truce for the funeral of Hector.

1.3 Theoretical framework

In establishing a theoretical framework for this research, this dissertation will explore the characteristics of compassionate love against the background of the ideologies propounded by Lynn G. Underwood in her work "Compassionate Love; a Framework for Research." It is my belief that a framework based on the characteristics of compassionate love will provide a yardstick for accessing and critiquing instances of compassionate love in Homer's *Iliad*.

The English word "compassion" is a compound expression derived from Latin. Its prefix, *com*, comes from the Latin preposition *cum* which means "with."[63] The passion component is derived from *passus*, which means "to suffer." Probably *passus* is linked to the Greek verb πάσχειν, to suffer, and to its cognate noun πάθος (pathos).[64] *The 21st Century Dictionary* defines compassion as "a feeling of sorrow and pity for someone in trouble."[65] From the above definitions, one would note that compassion deals with concern for a subject who is suffering.

Underwood in her article defines compassionate love as a kind of self-giving, caring love that values the other highly and has the intention of giving full life to the other. It is

[62] Ibid, 22.944
[63] Brown, L., *The New shorter Oxford English dictionary on historical principles*. (Oxford: Clarendon, 2002)
[64] Partridge, E., *Origins: A Short Etymological Dictionary of Modern English, (*New York: Macmillan, 1966), 2316
[65] *The 21st Century Dictionary*, (New Delhi: Chambers Harrap , 1999), 280.

associated with concepts such as empathy, altruism, social support, volunteerism, attachment and familial love. Stephen G. Post et al. used words such as 'altruistic love,' 'unconditional love,' and 'agape' to describe this kind of love.[66] As stated earlier in my introduction, compassionate love can be expressed for close others such as family members, romantic partners, and friends; however it can also be expressed for peripheral ties and unknown others and even all of humanity.

Underwood enumerates five qualities that show the varying degrees for compassionate love to be present. These are: "free choice for the other; some degree of cognitive understanding of the situation, the other, and oneself; valuing the other at a fundamental level; openness and receptivity; and response of the heart."[67] For compassionate love to be present one must make a deliberate choice to love rather than to be indifferent, although one may be constrained by biological, social, environmental and cultural factors.

More so, for compassionate love to be expressed, it is important to understand one's self— one's natural inclinations and constraints. It also involves understanding the needs and feelings of the person to be loved and what might be appropriate to truly enhance the other's wellbeing. Furthermore, some degree of respect for the other person is necessary to articulate love, rather than pity in situations of suffering and to enable one to visualize potential for enhancing human flourishing. And also for compassionate love to be expressed, there is a need for some sort of emotional engagement and understanding to be part of the actions and attitude of the giver.

[66] Stephen G. Post et.al, *Altruism and Altruistic Love: Science, Philosophy and Religion in Dialogue*, (Oxford University Press, 2002)

[67] Lynn G. Underwood, "Compassionate Love: A Framework for Research" in *The Science of Compassionate Love: Theory, Research ,and Application*, ed. Lynn G. Underwood, Beverley Fehr and Susan Sprecher (United Kingdom: Blackwell Publishing Ltd., 2009), 3-20

This study will examine how compassionate love is expressed among family members, friends and communal members. This will include the ultimate aim of compassionate love as motives centred on the good of the other and free from self-centred motives. Also compassionate love is a kind of love not necessarily always used in response to the suffering of another but also includes attitudes and actions centred on the flourishing of another at the cost of one's self. However, this dissertation will also look at the negative results possible when motives for self outweigh those for others, as reflected in the *Iliad*.

1.4 Statement of the Problem

As noted above in the literature review, many scholars have argued that the characters in the *Iliad* were motivated to act due to the sense of duty, shame, and sheer pride, honour and loyalty, but these scholars have overlooked the fact that compassionate love can motivate a character to act even in turbulent times. This is the main issue that this dissertation hopes to examine.

1.5 Purpose of the Study

As stated already, the aim of this study is to argue that some of the characters in the *Iliad* of Homer were also motivated to act out of compassionate love as we shall see in the varied expressions of attitude which occur even in the period of crisis. Thus the underlying objectives of this dissertation are to:

1. Indicate that Homer highlights acts of compassionate love in the *Iliad*, despite the fact that his epic is a world filled with hate, violence, and devaluation of humans.

2. Identify the varied expressions of compassionate love in the *Iliad*.
3. Examine how compassionate love motivates the characters in their call to duty, even in times of war.

1.6 Research Methodology

Corresponding to the purpose of the study, it would be expedient to clarify how the research would be conducted. The research is mainly literature-based and uses qualitative research method. There will be a content analysis of the primary text, with the aim of identifying and investigating the varied expressions of compassionate love in Homer's *Iliad*. Conclusions shall be drawn or supplemented, with information from secondary sources. The secondary sources to be used include commentaries in books, journals, and articles.

The study is organised into five chapters. The first of the five chapters is an introduction which gives a background to the problem under study, literature review, and statement of the problem, purpose of the study, research methodology and the theoretical framework within which the study will be conducted. Chapter Two of this study will examine familial compassionate love. It will identify and critically examine how compassionate love is expressed among family members. This will include compassionate love between mortals, and also between mortals and the immortals since during the Homeric world mortals and immortals could engage in intimate relationships that bring forth mortal children. This chapter will also analyze how compassionate love is expressed among the family of the gods who reside on Mount Olympus.

Chapter Three extensively analyses *koinotes* (communal) compassionate love, the concept of compassionate love as portrayed among members of a particular community in Homer's *Iliad*. Chapter Four, will examine *philotes* (friendly) compassionate love, thus acts of compassionate love expressed among friends in the *Iliad*. It will investigate how

compassionate love motivates individuals to help and support their friends. In like manner, Chapter Five is the final chapter of this research. It includes reflections on the analysis in Chapter Two, Three and Four principally. It shall be concluded that a character's action is not only motivated by honour, sheer pride, sense of duty, loyalty and shame, but also by compassionate love.

CHAPTER TWO

FAMILIAL COMPASSIONATE LOVE

2.0 Introduction

This chapter explores the portrayal of compassionate love in Homer's *Iliad* within the theoretical framework of Underwood's "Compassionate Love: a Framework for Research." It will specifically analyse instances of compassionate love that transpire between family members, that is familial compassionate love. In this study, familial compassionate love includes attitudes and actions that express concern and tenderness between family members who are mortals, mortals and immortals and finally among the immortal family.

The Homeric world is a society of living entities made up of both the divine and mortals. Emile Mireaux observes that the divine society was organized as a hierarchy very similar to the human groups, similarly in as much as it is equally disorderly and turbulent; torn by dissensions, passions, jealousy and competition.[68] The Greeks believed in the heroic age, in which men were sons of gods. The *Iliad* is a heroic poem because it tells of heroes in a heroic age, whose members were not "such as men now are."[69] Maurice Bowra maintains that they had an aura of grandeur and consort with gods.[70] Thus humans in the Homeric age, have their being in intimate and constant contact with the divine world. The men had the perception of visitations by the gods, even the greatest of them and anyone is liable to encounter a deity of greater or lesser stature.

---

[68] Emile Mireaux, *Daily Life in the Time of Homer*, trans. From French by Iris Sells (London: George Allen & Unwin Ltd.,1959), 31

[69] *Iliad*. Trans. E. V. Rieu, 20. 215-292. The heroes in Homer's world exhibited extraordinary strength "Aeneas then picked up a lump of rock. Even to lift it was a feat beyond the strength of any two men bred today; but he handled it alone without an effort.

[70] Maurice Bowra, *Homer*, (London: Gerald Duckworth & Co. Ltd., 1972), 80

The Homeric society was an aristocratic one. According to Emile Mireaux, the Homeric society saw the light and developed in the historical environment which took shape after the decline and fall of most of traditional monarchies.[71] She adds that these monarchies were the self-styled heirs of the heroic age. Mireaux further explains that the aristocracy which seized power at this moment in most of the Greek cities was called the kingly class and consisted of the old families whose influence and wealth had been for long based on their possession of vast land estates.[72] Moses Finley also augments that view by noting that not only did the kings and nobles possess much land and many flock, but also lived a life of splendour and fighting. This is because it is believed that the aristocracy after taking over the reigns of government from the ancient dynasties, continued to expand its activities adding to the prestige of noble birth, that of the aristocracy of wealth.[73]

In the Homeric world the king or lord was the head of a large family: a sort of vast clan called the *genos*. The *genos* was essentially a family group, whose members claimed descent through the male line from a common ancestor; they all bore the same name, that of the putative ancestor, or possibly the name indicating his function. All were devotees of the cult of the common ancestor. The *gene* were families which had for long enjoyed an hereditary vocation either as royal heads of the city or heads of its various sections (the tribes) or as occupying under the king certain great offices.

According to Finley, the king was judge, law-giver and commander-in-chief[74] and he was sanction of his prowess, his wealth and his connexion.[75] Similarly, Martin Nilsson holds the opinion that the Homeric society was a 'loose feudalism of princes ruled by an overlord

[71] Op Cit. Mireaux pg. 31
[72] Ibid. pg. 31
[73] Ibid. 31
[74] *Iliad*, Trans, E. V. Rieu, Book 2. 83, Agamemnon is the commander-in chief of the Greek army.
[75] Moses I. Finley, *The Ancient Greeks* (Harmondsworth: Penguin Books, 1963), 22

who ruled by undisputed divine right.[76] The members of the clan, the *gennetes*, constituted a privileged class *de facto* and *de jure*, in the city.[77] It is this latter segment of the Homeric society – the family – which this chapter of the work discusses, with particular reference to compassionate love between members of this generic sector of the society in the Homeric Age.

The section will identify and critically examine how compassionate love is expressed among family members. By and large, the family in the Homeric context would comprise women, men and children who are related by blood, marriage, or adoption; and even immortals, basically because many of the heroes in the Homeric world were offspring of the divinities resulting from the anthropomorphic nature of the divinities. In the *Iliad* there were immortals who had mortal lovers and *vice-versa*.

[76] Martin Nilsson, *Homer and Mycenae* (London:1933; reprinted New York: 1968), 214
[77] Op Cit. Mireaux, pg. 52-53

FAMILIAL COMPASSIONATE LOVE BETWEEN MORTALS AND IMMORTALS

2.1 Achilles and Thetis

In the opening scenes of the *Iliad* we find the quarrel between Agamemnon, the leader of the expedition and the highest in the rank, and Achilles, the mightiest warrior. The quarrel is marvellously described and at the end Achilles, because he is very angry with Agamemnon, withdraws from the war to his tent with a great oath: "the day is coming when Achaeans one and all will miss me sorely, and you in your despair will be powerless to help them as they fall in their hundreds to Hector killer of men."[78] He makes this oath because Agamemnon has taken from him his prize, a captive girl whom Achilles loves.

In a key passage in Book I, Achilles, in order to obtain from Zeus the favour that will determine the trajectory of the plot, invokes not Athena or Hera, those powerful, inveterate pro-Greeks, but his mother:

> So now, if you have any power, protect your son. Go to Olympus, and if anything you have done or said has warmed the heart of Zeus, remind him of it as you pray to him.[79]

Here, Achilles reminds his mother, Thetis, of her motherly duty towards him by way of protection because of the love between them as mother and son. But because of the frailty of the mother as a woman, he directs her to his grandfather Zeus on mount Olympus so as to use refined words to plead with him to protect his grandchild. According to Laura M. Slaktin, the *Iliad*'s presentation of Thetis is of a subsidiary deity who is characterized by helplessness and by impotent grief. Thus, Thetis' representation of herself is an epitome of sorrow and vulnerability in the face of her son's mortality. If we consider her lament to her Nereid sisters we note her helpless state:

[78] I. 240-43
[79] I. 391-94

> Attend to me, my sister Nereids: I wish every one of you to know all the sorrows of my heart. Ah misery me, the unhappy mother of the best of the men! I brought into the world a flawless child to be a mighty hero and eclipse his peers. I nursed him as one tends a little plant in a garden bed, and he shot up like a sapling, I sent him to Ilium with beaked ships to fight against the Trojans; and never again now shall I welcome him to Peleus' house. And yet he has to suffer, every day he lives and sees the sun; and I can do no good by going to his side. But I will go none the less, to see my darling child and hear what grief has come to him, although he has abstained from fighting.[80]

Here in this passage, we notice the genuine tears of a grieving mother, for her son; though we cannot imagine the facial expressions and bodily gestures. She must probably be writhing her arms as she laments. This lamentation of Thetis tells of Achilles' brevity of life. Despite Thetis' grief, she does everything in her power to help her son because of the love she has for him.

Thetis in the *Iliad* is assigned the awesome role of persuading Zeus to set in motion the events of the poem, to invert the inevitable course of the fall of Troy. Ultimately, Achilles is her son and she will do anything to favour her son because of the love she has for him. Thetis' compassionate love for her son compels her to persuade Zeus to favour the Trojans. The *Iliad* makes explicit the attribute of Thetis as a nurturing mother— a *kourotrophos*[81] and a protector. Thetis uses her maternal protective power to protect her son because she loves him and knows of his vulnerability even though he is one of the greatest heroes. Thus, even though Achilles is a son of a divinity, death is even inevitable for him. That's the reason why Thetis will do anything in her power to favour her son. It is out of compassionate love that Thetis bursts into tears:

> My son, my son! Was it for this I nursed my ill-starred child? At least they might have left you carefree and at

[80] XVIII. 49-60
[81] Slatkin "The Power of Thetis" p. 7

> ease beside the ships, since fate has given you short a life, so little time. But it seems that you are not only doomed to an early death but a miserable life. It was indeed an unlucky day when I brought you into the world. However I will go to snow-capped Olympus to tell Zeus the Thunderer all this myself, and see whether I can move him.[82]

Thetis' decision to move to Olympus to convince Zeus is motivated by her compassionate love for her son. Later on when Zeus returns from Ethiopia, Thetis goes to him, "sank to the ground, beside him, put her left arm round his knees, raised her right hand to touch his chin, and so made her petition to the Royal Son of Cronos."[83] Thetis pleads to Zeus "avenge my son, Olympian Judge, and let the Trojans have an upper hand till the Achaeans pay him due respect and make him full amends."[84] Her plea to Zeus seeks to give Achilles the opportunity of becoming the hero of the *Iliad*, to create a term by which heroism will be redefined.[85] It can also be noted that Thetis laments not only for her son, but with him:

> And yet he has to suffer, every day he lives and sees the sun; and I can do no good by going to his side. But I will go, none the less, to see my darling child and hear what grief has come to him, although he has abstained from fighting.[86]

More so, Thetis is portrayed as a sorrowful lady, who always has grievances: her obsession is her love for her illustrious but ill-starred son, on whose behalf she is ready to pester anyone from Zeus to Hephaestus. Book XVIII, gives us a vivid portrayal of Thetis' compassionate love for his son, Achilles. She acts on behalf of Achilles, when she repeatedly asserts her awareness of Achilles' vulnerability and the knowledge that he will die soon. However, she is motivated by compassionate love when she makes gestures toward protecting her son even when she comes to the realization that he cannot be saved. In the same chapter,

[82] I. 413-21
[83] I. 500-502
[84] I. 507-509
[85] Slatkin, "The Power of Thetis" p. 7
[86] XVIII. 56-60

while Achilles weeps by the seaside because of Patroclus' death, his mother goes up to him as he lies groaning there, and with a piercing cry takes her son in her hands and speaks to him in her compassion, "My child', she asks him, why these tears? What is it that has grieved you? Tell me and do not keep your sorrow to yourself."[87] It can be realised that Thetis is always present to comfort her son and share in the pain he goes through.

She asks Hephaestus to create a new armour for Achilles to replace the old armour worn by Patroclus and lost to Hector. It is because of Thetis' love for her son that she provides Achilles with the means to re-enter the battle to fight Hector. Hephaestus' reply, though compassionate, reiterates Achilles' inevitability of death, even though he may honour him and enhance his stature by giving him a splendid armour, he can do nothing to save his life. Hephaestus replies Thetis:

> Distress yourself no more, replied the illustrious lame god. You can leave everything to me. In fact I only wish it were as easy for me to save him from the pains of death when his hour of doom arrives, as to provide him with a splendid set of armour which will be the wonder of all beholders.[88]

Slatkin notes that in Greek epic, the themes attached to the goddess and her mortal lover are recapitulated, with much greater emphasis, in the relationship between the goddess and her son, the offspring of her union with her mortal lover.[89]

2.1.1 Aphrodite and Aeneas

Similarly, Aphrodite, in two scenes acts to protect her favourites from imminent danger, snatching them away from battle at a crucial moment. In Book V, she saves Aeneas from the onslaught of Diomedes:

[87] XVIII, 65-70
[88] XVIII, 363-367
[89] Ibid. Slatkin p. 31

> The noble Aeneas sank to his knees and supported himself with one great hand on the ground; but the world went black as night before his eyes. Indeed the prince would have perished there and then, but for the quickness of his Mother, Zeus' Daughter Aphrodite, who had conceived him for Anchises when he was looking after the cattle. Seeing what had happened, she threw her white arm around her beloved son, and drew a fold of shimmering robe across him from flying weapons and a fatal spear-cast in the breast from the Danaan charioteer.[90]

Aphrodite is expressly credited with protecting Aeneas from death, just as earlier she contrives Paris' escape from Menelaus at the fatal instance.[91] Aphrodite enters the battle swiftly at the crucial moment to save the life of her son, or in the case of Paris, her protégé. According to Slatkin, to snatch a hero from danger, to protect him from death, offers a paradox of which the *Iliad* and the *Odyssey* are conscious: that preserving the hero means denying him a heroic life.[92] However, this thesis argues that it is because of the compassionate love that Aphrodite intervenes to save especially, his son Aeneas from death, emphasizing the power of the womb of a woman.

Aphrodite's actions and attitudes are motivated by her compassionate love for her beloved son, having conceived him in her womb and given birth to him, compels her to do anything to save him. Though she is wounded by Diomedes, she still achieves the goal of saving her son. She expresses her tale to her mother, Dione as follows: "that bully Diomedes son of Tydeus wounded me because I was rescuing my beloved son Aeneas, my favourite from the battlefield."[93] Aphrodite can't stand the sight of losing her son to the sword of Diomedes. Therefore all her actions on the field at that instance portray the compassionate love she has for her beloved son.

---

[90] V. 308-17
[91] III.373-75. And Menelaus would have hauled him in and covered himself with glory, but for the quickness of Aphrodite Daughter of Zeus, who saw what was happening and broke the strap for Paris, though it was made of leather from a slaughtered ox.
[92] Slatkin, Op. cit. p. 31
[93] V. 376-78

2.1.2 Zeus and Sarpedon

Likewise, Zeus also portrays compassionate love for his beloved son Sarpedon. In Book XVI, we note Zeus' emotional attachment to Lycian Sarpedon, his mortal son destined to die in battle at Troy. He ponders briefly whether to stand idle or to snatch up his child from the tearful battle and return him to his fatherland. He sighs and says to Hera his Sister and his Wife:

> Fate is unkind to me – Sarpedon, whom I dearly loved, is destined to be killed by Patroclus son of Menoetius. I wonder now – I am in two minds. Shall I snatch him up and set him down alive in the rich land of Lycia, far from the war and its tears? Or shall I let him fall to the son of Menoetius this very day?[94]

Zeus' attempt even to consider interfering with impersonal Destiny strongly signals his compassionate love for his son. However, Hera, who detests Troy and its defenders responds with intense anger to the suggestion of Zeus. She argues logically that, if Zeus should send Sarpedon home alive, other gods will want to save their sons also. Richard Janko, claims that Hera overstates her case when she says that many sons of immortals engaged in the Trojan War.[95] I do not think Hera exaggerates her case when she argues that the other gods will want to save their sons from the battle-field, because most of the heroes trace their lineage to the gods. She advises Zeus to allow Sarpedon to die, but when the vital soul has left him, he should have Sarpedon's body translated to Lycia where he will receive ceremonious interment, the tomb and marker that honour the best of the mortals:

---

[94] XVI. 433-39

[95] Janko, Richard, Geoffery Stephen Kirk. *The Iliad: A commentary*. Vol. 4: Cambridge University Press (1992), 444-449

> If you send Sarpedon home alive what is to prevent some other from trying to rescue his own son from the fight? A number of the combatants at Troy are sons of gods, who would resent your action bitterly. No; if you love and pity Sarpedon, let him fall in mortal combat with Patroclus…[96]

According to Stanley Lombardo, even though it is a "painful compromise" Zeus has to allow Sarpedon to die, not only because of the present spousal pressure but also because he cannot violate the rules of destiny.[97] Donald Lateiner, also maintains that Zeus could not save his son, but expresses strong paternal emotion and performs grieving rituals when he did "send bloody raindrops to the earth as tribute to his beloved son."[98]He further asserts that Zeus surpasses the usual human rituals to make his son's special death and removal from living. This attitude and actions of Zeus reveal his intermittent humanity. Even after the death of his son, he still watches over him.[99] By so doing he reveals a sympathetic, fatherly godhood. However, Zeus does not hit his thighs in exasperation, an epic gesture that intimates and anticipates the death of a loved one, nor does he veil himself, roll in the dust, smear himself with dung or tear out or cut his hair as do mortals like Achilles and Priam.

Zeus' consequent actions and attitudes after Sarpedon's death reveal the care that he has for his son. He instructs another son, the divine Apollo, to rescue Sarpedon's mangled body:

> Quick, my dear Phoebus; go and take Sarpedon out of range, and when you have wiped the dark blood off, carry him to some distant spot where you will wash him in running water, anoint him with ambrosia and wrap him in an imperishable robe. Then, for his swift conveyance, put him in the hands of Sleep and his twin-brother Death, who will make all speed to set him down in the broad and fertile Lycian realm. There his kinsmen and retainers will

[96] XVI. 445-54
[97] Stanley, Lombardo, *Homer: Iliad*, Indianapolis: Hackett (1993), 174
[98] Donald, Lateiner, "Pouring Bloody Drops (*Iliad* 16.459): The Grief of Zeus" *Colby Quarterly*, Vol. 38, no.1, March 2002, pp. 42-61
[99] XVI. 644-46

> give him burial, with a barrow and a monument, the proper tribute to the dead'.[100]

There are earlier scenes that illustrate Zeus' attempt to save his son, Sarpendon from destruction. In Book V, Sarpedon had come into conflict with the son of Heracles, Tlepolemus. Sarpedon would have been wounded and killed if his father had not intervened. After they had challenged each other, Sarpedon struck Tlepolemus in the middle of his neck and "nether darkness came on his eyes."[101] At that same moment the spear of Tlepolemus hit Sarpedon's left thigh, however, within a short while Zeus intervenes to save his son from destruction. Also in Book XII, Zeus saves Sarpedon "when an arrow from Teucer hit the bright baldric that ran across his breast and supported the man-covering shield."[102] Compassionate love motivates Zeus to intervene so as to save his son from death, thus Zeus does not want his son to meet his death by the sterns of the ship. Probably, Zeus is able to save his son during these instances because it is not the destined moment for him to die. It can be concluded that, Zeus intervenes to save his son because he loves him.

FAMILIAL COMPASSIONATE LOVE BETWEEN MORTALS

2.2 Agamemnon and Menelaus

Agamemnon is the brother of Menelaus and he (Agamemnon) is the supreme commander of the Achaean forces. His family had had dealings with the gods although he is not actually descended from a god. The family is mentioned in the context of the sceptre which Hephaestus gave to Pelops and which had been handed down from one king to another:

[100] XVI. 659-68
[101] V. 69
[102] XII. 399-404

> King Agamemnon rose, holding a staff which Hephaestus himself had made. Hephaestus gave it to Pelops the great charioteer, and Pelops passed it on to Atreus, Shepherd of the People.[103]

Agamemnon, in the first place, calls for an expedition because of an insult to his family. Paris, with the help of Aphrodite seduces and elopes with Menelaus' wife, Helen the most beautiful woman in Greece, while on a diplomatic mission. Paris refuses to return Helen, despite official protests. The coalition of Greek princes and their troops, led by Agamemnon, decide to go for war as Achilles questions:

> For that matter, what drove the Argives to make war on Troy? What did Atreides raise an army for and bring it here, if not for Helen of the lovely hair?[104]

Agamemnon not only organizes the troops to redeem the image of his brother, he is also concerned about the welfare of his brother, Menelaus. This is revealed in the scene when Menelaus is wounded by Pandarus, who breaks the truce. King Agamemnon shudders when he sees the dark blood streaming from Menelaus' cut. He gives a deep groan and seizes Menelaus by the hand, while all his men express their consternation. Agamemnon cries:

> It was your death, then, that I swore to when I made the truce and sent you out to fight alone against the Trojans who have shot you now and trampled on their solemn pact. Yet a pact that has been ratified by our right hands and solemnized with wine and in the blood of lambs is not so easily annulled. The Olympian may postpone the penalty, but he exacts it in the end, and the transgressors pay a heavy price, they pay with their lives, and with their women and their children too… Yet if you die, Menelaus, if your end has really come, how bitterly I shall lament you. And what a sorry figure I shall cut on my return to thirsty Argos! For the Achaeans will at once be set on getting home.[105]

[103] II. 100-105
[104] IX. 338-40
[105] IV. 154-72

One of the best features of Agamemnon is perhaps his solicitous care for Menelaus when he worries about him. His lament over the wound is hysterical. Agamemnon expresses the fact that their main mission will come to a halt if Menelaus should die at this crucial point. Even though he speaks of the honour and possessions they will acquire he is also concerned about the life of his brother. After he had been comforted by Menelaus, Agamemnon quickly sends Talthybius to go and search for the physician Machaon, so he can attend to Menelaus' wound. It can be noted, that Agamemnon is not only concerned about honour or redeeming the image of his brother, but also he loves him and regrets the fact that he allowed him to fight and in the long term, obtains a wound from their enemy.

2.2.1 Priam and Hector

Further, Priam also demonstrates compassionate love towards his son Hector. Priam's attitude toward his son in Book XXII, reveals his profound concern, care, and tenderness for his son. While Hector is waiting outside the Scaean Gates for the enemy, his parents make an attempt to protect him by preventing him from fighting Achilles. It is out of compassionate love that Priam reacts in a very characteristic way in his plea to his son not to fight Achilles:

> The old man gave a groan. He lifted up his hands and beat his head with them. In a voice of terror he shouted entreaties to his beloved son, who had taken his stand in front of the gates in the fixed resolve to fight it out with Achilles. 'Hector!' the old man called, stretching out his arms to him in piteous appeal. 'I beg you, my dear son, not to stand up to that man and unsupported. You are courting defeat and death at his hands. He is far stronger than you and he is savage. The dogs and vultures will soon be feeding on your corpse'…[106]

[106] XXII. 32-42

His speech and attitude is motivated by his compassionate love for Hector, his beloved son and his whole family. One would assert that his paternal role outweighs his royal one, for in this speech he tends to experience everything from the view point of a father rather than that of a Trojan king. For instance, his hatred toward Achilles is not motivated by the fact that he is a deadly enemy of the whole Trojan population that he rules, but rather by the fact that Priam says "he has robbed me of so many splendid sons, killed them or sold them off as slaves to the distant isles."[107] Subsequently, he recounts his misfortunes as a father and does not refer to the ruin of his land or his people; rather he is very dismayed by the disintegration of his family. This tells us how Priam greatly loves and cares for the welfare of his family. It can be concluded that it is out of compassionate love that Priam assumes the role of a father so as to persuade his son from fighting against the mighty Achilles.

Similarly, Kevin Crotty also observes that the pathos inherent in the relation between the aged father and his son is perhaps nowhere clearer than in Priam's angry plea to Hector to return to the safety of Troy, not to face sudden death at the hands of Achilles.[108] Thus Priam endows his words with considerable emotional weight. According to Crotty, Priam "urges his son to have compassion[109] on him, appealing to the emotion of *eleos* (compassion, pity) and that for Hector to feel *eleos* at this crucial point and hence withdraw from the battle is to violate the heroic value of *aidos*, the feeling of shame." [110] Furthermore, "the emotion of *aidos* and *eleos* are in tension: each flows from and supports values that do not easily co-exist with each other."[111] In addition, Crotty claims that "the heroic values of prestige and fame, which are normally associated with words for shame, have their ultimate basis in the ardour

[107] XXII. 41-42
[108] Kevin Crotty, *The Poetics of Supplication: Homer's Iliad and Odyssey*. (New York : Cornell University Press, 1994), 36
[109] XXII. 59-60
[110] Crotty, *The Poetics of Supplication: Homer's Iliad and Odyssey*, 36.
[111] Ibid. Crotty., 36-37

of the ties binding father and son."[112] It is noteworthy that it is these ties between father and son that this section of the research seeks to highlight regarding Priam's attitude and action towards his son in the *Iliad* which is illustrative of his profound compassionate love for him.

In addition to this, Priam grieves and expresses certain actions which tell of his compassionate love for Hector, his son. Indicative is the fact that his lamentation is reported first, after a very brief reference to Hecabe's gestures of mourning and it occupies a relatively large space in the epic narrative. Homer narrates:

> Thus Hector's head was tumbled in the dust. When his mother saw what they were doing to her son, she tore her hair, plucking the bright veil from her head cast it away with a loud and bitter cry. His father groaned in anguish, the people round them took up the cry of grief, and the whole city gave up to despair. They could not have lamented louder if Ilium had been going up in flames, from its frowning citadel to its lowest street. In horror the old king made for the Dardanian Gate, bent on going out, when his people had with difficulty stopped him, he grovelled in the dung and implored them all, calling each one by his name.[113]

Priam is zealous on going out of the Dardanian Gate when he realizes that his son has been killed by Achilles. He does not really care about what Achilles will do to him if he comes outside the gate. All he cares for at that moment is the good state of his son even though he is dead. He acts in such distress and "grovelled in the dung"[114] all because of his compassionate love for his son. In fact, his overall attitude exhibits an undeclared desire to undergo a virtual death himself, and this is the love called compassionate love. Thus Priam's attitudes and actions are related to the giving of himself for the good of his son, Hector.

There is also one important event that reveals Priam's compassionate love for Hector. In Book XXIV, Priam decides to visit Achilles' tent because his wish is to have his dead son in his arms in order to mourn him properly. Hecabe vehemently reacts to the desire of her

[112] Ibid. 37
[113] XXII. 405-15
[114] XXII. 414

husband to undertake such a dangerous journey, whereas Priam himself does not rule out the possibility of his being slain by Achilles. Nevertheless, Priam himself claims that he is ready to die once he has clasped the hand of his son and has lamented him. He is so determined for his action that in his dialogue with Hecabe he does not actually aim to negotiate his decision:

> 'I mean to go', said the venerable godlike Priam. Do not keep me back or go about the house yourself like a bird of ill omen – you will not dissuade me. If any human being, an augur or a priest, had made this suggestion, I should have doubted in good faith and held aloof. But I heard the goddess' voice myself; I saw her there in front of me. So I am going, and will not act as though she has never spoken. If I am doomed to die by the ships of the bronze-clad Achaeans, then I choose death. Achilles can kill me out of hand, once I have clasped my son in my arms and wept my fill.[115]

Zeus judges Priam as the most suitable person for undertaking the dangerous enterprise of requesting Hector's corpse and therefore sends Iris to urge him on this course of action. Priam as a father can neither accept nor be reconciled with the fact that his son's corpse lies desecrated in the enemy's tent. He is eager to act and reverse this situation even if this puts his own life in danger. It should be noted that the intervention of the gods for the successful completion of Priam's visit by no means undermines the courageousness of this initiative. Previously, Priam had already expressed this desire and had proved his willingness to carry it out when his people could barely hold him back from going out of the Dardanian Gate.

This bold initiative of Priam to invade the camp of the enemy incontestably points to his deep fatherly compassionate love and affection towards his son. Clearly, the divine will functions only as an additional motivation of an already expressed intention. This act of Priam is a symbol of self-sacrifice for his son. Noteworthy also is the fact that Priam's care

[115] XXIV. 218- 227

for his son is completely an act of compassionate love, for it is directed toward a dead son from whom he cannot expect any sort of compensation.

In addition, the intensity of Priam's compassionate love for Hector, defines his behaviour toward Achilles, which renders his mission possible. Despite the profound hatred he feels, Homer informs us: "he came in unobserved, went up to Achilles, grasped his knees and kissed his hands, the terrible, man-killing hands that had slaughtered many of his son."[116] Priam's great desire to get the corpse of his child back prompts him to set aside his negative feelings and begs Achilles to take pity on him. Priam's role as a father is not the only motivation of his actions but also compassionate love for his son drives him to affect the emotional state of Achilles by appealing to the father-son bond. According to Crotty K., "the father looms large in the climatic encounter of Priam and Achilles: Priam is moved to supplicate by his fatherly feelings for Hector, and in appealing to Achilles, he expressly invokes the memory of Peleus, Achilles' father."[117] Griffin submits that the encounter between Achilles and Priam "shows a high civility and recognizes in each of them the splendour and fragility which is united in the nature of man."[118] It can be concluded from these analyses that Priam shows genuine affection, tenderness, and care and is driven to bold and dangerous deeds out of compassionate love for his son, Hector.

[116]XXIV, lines 478. Both Achilles and his men were astounded when they saw king Priam, this act of Priam was unexpected.
[117] Crotty, K. *The Poetics of Supplication: Homer's Iliad and Odyssey. Ithaca*; Cornell University Press, p.24
[118] Jasper, Op Cit. p. 40

2.2.2 Hector, Andromache and Astynax

Hector is unique among the heroes, and expresses familial compassionate love in the *Iliad*. J. T. Hooker uses the modern expression "sense of responsibility"[119] to set him apart from the rest. He is a family man to the extent that none of the others are. He cares for his wife and child, beyond them for his aged mother and father. S. Farron maintains that many scholars have recognised Hector as the most sympathetic and interesting character in the *Iliad*, primarily because he is the only major character in the *Iliad* who is portrayed in relationship with his family. He further claims that Homer expends all his art in depicting the deep and tender emotional ties that bind Hector to his wife, son, parents, and sister-in-law, Helen; and as rightly pointed by E.T. Owen these relationships do not only make Hector very sympathetic, but also they greatly increase the tragedy of his death.[120] Hector is by nature a peaceful, gentle, family man who is trapped by circumstances into the role of the heroic defender of his family and Troy.

It is in Book VI that Hector first steps into the foreground of action. It is significant that the first time that he dominates the reader's attention is when he has left the battlefield and interacts with various members of his family. This is the first indication that his natural place is at home with his family and not on the battlefield. In this same Book of the poem, Hector appears in a very favourable light. He is shown to be loving, warm and courteous to people whose respect and affection he has won. In fact he is portrayed to us as strong in his domestic life.

Book VI, culminates in Hector's conversation with Andromache, which is certainly one of the most memorable episodes of the entire *Iliad*. According to S. Farron, it is arguable that in this scene Homer furthers the impression that Hector is a peaceful, unwarlike person who

[119] J. T. Hooker Op Cit. p. 122
[120] E. T. Owen, *The Story of the Iliad*, 1947; reprinted, Ann Arbor 1966, 61.

is forced into a heroic role against his natural inclination.[121] Hector's concluding statements that he is more disturbed by the prospect of Andromache being a slave than of Troy being destroyed and that he wishes he would die before that happens, reveals his compassionate love for his wife:

> Deep in my heart I know the day is coming when holy Ilium will be destroyed, with Priam and the people of Priam of the good ashen spear. Yet I am not so distressed by the thought of what the Trojans will suffer, or Hecabe herself, or King Priam, or all my gallant brothers whom the enemies will fling down in the dust, as by the thought of you, dragged in tears by some Achaean man-at-arms to slavery.[122]

Hector is moved by his wife's concern, sympathizes with her, tells her how much he loves her, and explains that worrying is of no use since what is destined to happen will happen. More so, Hector is motivated by compassionate love to pray for his son Astynax, so he can attain future greatness through martial achievements, even though he knew he will also be enslaved after Troy has been destroyed. Thus Hector prays:

> Zeus, and you other gods, grant that this boy of mine may be, like me, pre-eminent in Troy; as strong and brave as I; a mighty king of Ilium. May people say, when he comes back from battle, 'Here is a better man than his father' let him bring home the bloodstained armour of the enemy he has killed, and make his mother happy.[123]

Priam refers to Hector as his best son in relation to the defence of the city, while Helen dwells on his gentleness and kindness. Andromache also mentions the fact that Hector is her only family and that without him she can do nothing; "so you, Hector, are father, and mother, and brother to me, as well as my beloved husband."[124] She admits to the fact that without Hector, her life is insecure. Thus, Andromache is utterly dependent on Hector and that it will

[121] S. Farron,, "The Character of Hector in the *Iliad*"
[122] IV.443-51
[123] VI. 468-73
[124] IV.426-27

be better for her to die if she loses him. She has no comforter besides him since her whole family has been killed. It can be inferred from Andromache's actions and speech that Hector is a responsible husband and father who loves and protects his family.

2.2.3 Hecabe and Hector

Hecabe, the mother of Hector also expresses compassionate love for his son. She first speaks in Book VI, when she encourages Hector to relax and drink some wine: "But wait a moment while I fetch some mellow wine, so that you may first make a libation to Father Zeus and the other immortals and then if you like enjoy a drink yourself. Wine is a great comfort to a weary man; and you must be exhausted after fighting so hard for your dear ones."[125] Hecabe is concerned about Hector's weariness and tries to comfort him by providing him with wine. Even though her attempt to convince Hector to relax fails, her action shows her compassionate love and concern for her son. The next time Hecabe is seen in the poem, is when Achilles kills Hector and maltreats his body; "Thus, Hector's head was tumbled in the dust. When his mother saw what they were doing to his son, she tore her hair, and plucking the bright veil from her head cast it away with a loud bitter cry."[126] Hecabe watches the battle field like a helpless spectator of an activity that is important to her.

2.2.4 Phoenix, Achilles and Peleus

Another instance that shows the expression of familial compassionate love can be seen in Book IX of the *Iliad*. In this book, king Agamemnon decides to send an embassy to

[125] VI. 261-63
[126] XVIII.405-408

Achilles' tent to convince him to accept reconciliation. Agamemnon selects the best of the Achaeans Odysseus, Ajax and Phoenix to communicate his decision to reward Achilles with booty if only he accepts reconciliation and return to the battle to fight. Odysseus presents Agamemnon's offer but Achilles rejects it and decides to leave for Phthia. Achilles rather decides to take Phoenix, who helped nurture him in Phthia, with him. However, Phoenix launches into his own lengthy emotional appeal for Achilles to stay.

At the speech's opening, Phoenix directly confronts Achilles' threat to leave as it affects himself. He could not leave Achilles, Phoenix says, even if he were to be made young again. Phoenix begins his autobiographical narrative with a detailed account of the event leading to his exile from his fatherland. Phoenix tells us he was young when he left Hellas. He fled from his home because he had quarrelled with his father Amyntor, who had taken a concubine. Phoenix's mother, thus dishonourably persuades her son to seduce the young girl so that she will be disgusted with the old man. When Amyntor learns of his son's actions he curses him with childlessness. Phoenix would have killed his father had not a god intervened.

Phoenix desires to leave home, but is prevented for nine days by relatives who besiege him in his chambers, entreating him and guarding him day and night as they feast on Amyntor's meat and wine. On the tenth night, Phoenix breaks the doors and leaps over the fence and went away, getting past the men and the slave women who were guarding him. The story stresses the relationship between Phoenix and Achilles. It is ostensibly told to demonstrate his closeness to Achilles. Although Phoenix wrongs his biological father, he is forgiven by Peleus, Achilles' father. Peleus, as a substitute father cherishes and protects Phoenix. Thus, Peleus loves Phoenix as his only son and even goes further to give him many

gifts as a father will do to his son, Achilles. Phoenix benefits from the wealth of Peleus because he is a welcoming and compassionate father.

When the embassy visits Achilles, Phoenix was the first to break the silence. He was in such terror for the Achaean ships that he burst into tears:

> My noble lord, Achilles, if you really think of sailing home and are so obsessed by anger that you refuse to save the gallant ships from going up in flames, what is become of me without you, my dear child? How could I possibly stay here alone? Did not the old charioteer Peleus make me your guardian when he sent you off from Phthia to join Agamemnon? You were a mere lad, with no experience of hazards of war, nor of debate, where people make their mark. It was to teach you all these things, to make a speaker of you and a man of action, that he sent me with you; and I could not bring myself to let you go, dear child, and stay behind, not if God himself undertook to strip me of my years and turn me into the sturdy youngster I was when I first left Hellas the land of lovely women.[127]

The text points to Phoenix as educating Achilles in the community skill, how to play one's part in the open deliberations of the princes and how to fight in war. The role of Phoenix as a father to Achilles is an important one since he guides Achilles into settling on the right choices. He likewise drives Achilles into the community war exertion and tries to mend the faction between him and Agamemnon. He is a human instructor and he teaches Achilles aptitudes that all the princes share, though in an alternate measure.

Phoenix's reference to Achilles as "dear child" introduces the theme of paternal compassionate love and duty. Phoenix focuses on the *xenia* of Peleus to convince Achilles to come back to fight. The shift is from the materialism of Odysseus' plea into the humanity and *xenia* of Peleus. Peleus extends hospitality to all comers - both Phoenix and Patroclus are

[127] IX. 430-44

recipients of his kindness. As Peleus receives and loves Phoenix as his son, so does Phoenix adopts Achilles as his son. As a father, Phoenix also suffers much on behalf of Achilles. He tells Achilles of the kindness of his father, and how he decides to stay committed in training Achilles as a son:

> Since then, most worshipful Achilles, all my loving devotion has gone to make you what you are. Do you remember how you would refuse to go out to dinner or touch your food at home with anyone but me; how I always had to take you on my knees and pamper you, by cutting titbits for you from my meat and holding my cup to your lips? You often soaked the front of my tunic with the wine that dribbled from your clumsy little mouth. Yes I went through a great deal for you and worked hard. I felt that since Heaven was not going to send me a boy of my own, I had better make you my son, most worshipful Achilles, so that you could save me someday from a miserable end.[128]

Judith A. Rosner in her article "The Speech of Phoenix" claims that Phoenix's story of his adoption by Peleus is designed to induce Achilles to accept adoption from Agamemnon. However, I believe Phoenix sees Achilles as his son, who must do something to save him and the ships from destruction. Apart from Phoenix's care for Achilles as an exceptionally youthful tyke in which he depicts sitting on his knee and feeding him, the old man is particular about his period of tuition. Thinking about their past together Phoenix says to Achilles that his assignment is to teach Achilles fighting and civil argument on the day Achilles withdraws from Phthia to join Agamemnon.

[128] IX. 484-95

2.2.5 Teucer and Ajax

In Book XII of the *Iliad*, Menestheus who needs help sends the herald Thootes with a message to call Teucer and Ajax to defend them from the attacks of the Lycians. When Ajax decides to save his friends, Homer tells us that he does not go alone but rather "Telamonian Ajax sets off and his brother Teucer, his own father's son, went with him attended by Pandion carrying his crooked bow."[129] C. A Trypanis deduces that "usually in the epic men who are cousins, and brothers set out together to the battle to fight so as to ensure that retribution, and burial will not be overlooked."[130] Thus in Homer's *Iliad*, it is a solemn duty of blood relatives to protect, avenge and to secure a proper burial for their kinsmen who die on the battlefield. This is seen in the case of Ajax and his brother Teucer; Ajax protects his brother Teucer when he is about to be killed by Hector. Teucer is an archer, who darts out from behind his brother's shield, shoots, and quickly retires behind the shield again. In his efforts to shoot Hector he kills Hector's brother, Gorgythion and the charioteer Archeptolemus. Hector becomes so enraged that he hurls a great stone at Teucer, wounding him in the collar-bone:

> But Ajax did not disregard his brother's fall. Running up, he bestrode Teucer and covered him with his shield. Then two of their trusty men, Mecisteus son of Echius and the noble Alastor, lifted him from the ground and carried him off, groaning heavily to the hollow ships.[131]

Ajax, because of his compassionate love for his brother, rushes forward to protect him. He ensures that his wounded brother is promptly carried back to the ships for treatment.

[129] *Iliad*. XII. 371-73
[130] Trypanis, C. A. "Brothers fighting in the *Iliad*" Rheinisches Museum fur Philologie, Neue Folge, 1963,p. 290
[131] *Iliad*. VII. 329-34

FAMILIAL COMPASSIONATE LOVE BETWEEN IMMORTALS

2.3 Dione and Aphrodite

In the *Iliad* Aphrodite is the daughter of Zeus. Her mother, a daughter of the Titans, Oceanus and Thethys, whose name is the "feminine form of the name Zeus"[132] Dione has virtually no role in the *Iliad* except as Aphrodite's mother, yet her presence in one scene gives us a vivid example of familial compassionate love. In Book V, Dione is seen as a comforting mother "who took her daughter in her arms and spoke to her fondly as she stroke her with her hand"[133] after Aphrodite had been wounded. In her mother's arm Aphrodite regresses to a young and whining girl." Homer uses this opportunity to depict Aphrodite as a child who flees back to Olympus and the protection of her mother when things do not go her favour.

Dione questions Aphrodite about the Olympian god who injured her. Aphrodite seeks the feminine realm of her mother for comfort as soon as Diomedes hurts her. Dione on the other hand is motivated by compassionate love, therefore comforts her daughter by reciting the names of other gods who have been wounded by mortals. She further goes ahead to wipe the ichor from her daughter's hand with her own hand which heals Aphrodite's pain. Zeus steps into the scene and reiterates Aphrodite's sphere to be that of "wedlock and tender passions"[134] rather than warfare.

2.3.1 Aphrodite and Ares

Aphrodite is the goddess of love and the daughter of Zeus, while Ares is the god of War and also the son of Zeus. This means that Aphrodite and Ares are siblings. They express familial compassionate love towards each other in the *Iliad*. In the Book V of the *Iliad*, the Greek

[132] Morford and Lenardon, *Classical Mythology 5th Edition*, 128
[133] V. 372-73
[134] V. 433

hero Diomedes who had been on the verge of killing Aeneas, attacks the goddess herself, wounding her on the wrist with his spear and causing the ichor to flow. Aphrodite promptly drops Aeneas who is rescued by Apollo. In pain the wounded Aphrodite sorts her brother Ares and begs him on bended knees for his chariot so that she can escape from the battlefield, Aphrodite says to her brother:

> See me safe, my dear Brother, let me have your horses, to get me to Olympus where the immortals live. I am in great pain from a wound that was given me by a mortal man, the son of Tydeus, who is in a mood now to fight with father Zeus himself.[135]

Ares, because of his compassionate love for his sister, gives Aphrodite his chariot so that she and Iris can flee from the battlefield. Apollo even goes ahead to rebuke Ares for allowing Diomedes to attack her sister on the battle field.[136] Ares also blames Zeus as the one responsible for the war at Troy and the violence that has caused the wounding of Aphrodite his sister.

Also in Book XXI, After Athena knocked Ares to the ground, "Aphrodite the daughter of Zeus took Ares by the arm and led him from the field – he had scarcely recovered his senses and was groaning all the while."[137] However, Hera refers to Aphrodite as a 'hussy' for assisting Ares off the battlefield and urges Athena to attack her. Athena hits Aphrodite in the breast and knocks her and Ares to the ground and tells them that same fate will befall any immortal who side with the Trojans. Thus, Aphrodite in trying to help his brother Ares out of the battlefield is injured by Athena. Aphrodite makes a decision to risk her life for the good of her brother, Ares due to her compassionate love for him.

[135] V. 362. 66
[136] V. 454-59
[137] XXI. 418. 24

2.4 Conclusion

This chapter sets out to explore the portrayal of familial compassionate love in Homer's *Iliad*. The purpose was to showcase the scenes of compassionate love among family members even in the midst of war. In this study, familial compassionate love included attitudes and actions that expressed concern and tenderness between family members who were mortals, mortals and immortals and finally among the immortal family. To achieve this purpose, instances of compassionate love among family members were identified. It became evident that Homer's *Iliad*, an epic poem full of war scenes, had incidence which showed that members of the family, including the family of the gods expressed compassionate love towards each other. More so, adopted members of the family were also treated with compassionate love, just like when Peleus adopted Phoenix and Patroclus and cared for them as he cared for his son Achilles.

It is also worthy of note, that the immortals had children who were mortals and these immortals express care and concern for their children, especially when they went through pain on the battlefield. They sometimes intervened to save them from a tragic end. We observed that blood relatives fighting together in pairs defended and protected each other. They even went further to secure the dead bodies of their kinsmen so as to give them a befitting burial.

CHAPTER THREE

KOINOTES COMPASSIONATE LOVE BETWEEN MORTALS

3.1 Introduction

This section of the chapter analyses (*koinotes*)[138] communal compassionate love in the poem. This type of compassionate love is focused on relations of the heroes with their fellow men with regard to mainly the needs and welfare of members of a particular community; thus attending to the need and welfare of members who share common interest or characteristics and perceives themselves as distinct from other communal members. Thus communal compassionate love, also known as patriotism in this work will include actions, attitudes and behaviours that are geared towards supporting and helping members of a particular community who are suffering or are in need. Consequently, members who express communal compassionate love must know what to do to enhance the welfare of those who are suffering or are in need. It shall be noted that communal compassionate love is not only conveyed among the mortals in the *Iliad*, but correspondingly the immortals also express compassionate love towards a particular community.

3.1.1 Hector and the Trojans

Hector is one of the most important figures in the *Iliad*, who unveils communal compassionate love towards the Trojans. Despite the fact that he is a responsible family man who loves and protects his family, he desperately tries to protect and defend Troy. J. T. Hooker identifies a desire for glory as the decisive factor in determining Hector's choice to fight with Achilles and adds that Hector's feeling of shame before his countrymen is only a

[138] George Henry Liddle, Robert Scott. *A Greek-English Lexicon*; Oxford, Clarendon University Press, 1843, pp. 968-970. *Koinotes* means sharing in common or community.

contributory factor for him to decide to fight.[139] However, it should be stressed also that it is out of communal compassionate love or patriotism that Hector devotes himself to fight to save his country. For, as a hero of his age, his desire for glory can be attained by fighting to defend his community. One passage that illustrates to us that Hector's actions and motives for fighting are motivated by compassionate love for Troy as a community and the Trojans can be seen in Book VI. In this passage, Helen fails to persuade Hector to have some rest after a very hectic day's fight on the battlefield. Hector replies to Helen:

> Helen you are kind,' but do not ask me to sit down. I can only refuse, for I am late already and anxious to return and help the Trojans, who miss me terribly when I am gone.[140]

In this circumstance, Hector is concerned about the welfare of his men. He knows that the Trojans on the battlefield will need his help; therefore he says to Helen that there is no time for rest, and his heart races to help them. Thus, Hector does not place himself first, but rather cares for the Trojan warriors, and that motivates him to quickly move to the battlefield to help. This act of care and concern shows how Hector compassionately loves his community and his fellow countrymen such that he will sacrifice his leisure so as to help his fellow warriors. According to Jasper Griffin, "Homer makes it clear that the death of Hector means the fall of Troy."[141] This is because in Book VI, we hear that he alone defended the city.

Sometimes Hector becomes impatient with some of the Trojans whom he thinks are shirking their responsibility to the community in the war. The virtuous Hector, the champion of Troy is contrasted with his glamorous and irresponsible brother Paris, a seducer of a

[139] J. T. Hooker, Op cit. p. 122.
[140] V. 57-60
[141] Jasper Griffin, p. 84, Cf. (XXII. 432-37) Hecabe laments 'Ah misery me! Why should I live and suffer now that you are dead? Night and day you were my pride, and to every man and woman in the town a saviour whom they greeted as a god. Indeed you were their greatest glory while you live. Now death and destiny has taken you away.' Even Achilles, after killing Hector declares that 'we have killed the Noble Hector, who was treated like a god.

foreign woman, who is slack in battle and will be the ruin of his people. Hector rebukes his brother Paris, who slips back into the ranks when he sees Menelaus instead of fighting him to defend Troy. Homer compares Paris to a "man who comes on a snake in a wooded ravine, recoils, and with pale cheeks and trembling limbs goes back the way he came."[142] Thus, Paris saves his life instead of sacrificing it to his community. Hector who had observed his brother, quickly condemns him. He shouts at him "you woman struck seducer; why were you ever born? Why weren't you killed before your wedding day? Yes I wish it so. Far better than to be a disgrace to the rest of us, as you are, and an object of contempt."[143]

Further, on the battlefield, Hector continues to insist on patriotic duty. According to Greenhalgh, Hector's repeated insistence on patriotic duty provides an important counterbalance to the general heroic ethos whereby the nobles do not hesitate to risk their lives and perhaps jeopardise the whole outcome by pausing in the battle to strip the armour from slain opponents.[144] Hector, because of his care and concern for his community, goes ahead to warn his men about the stripping of armour from dead bodies; rather he encourages the citizens to fight to drive away the Achaeans from their land and to protect their city and families. It can be inferred that it is Hector's compassionate love for his community which motivates him to encourage his men so that obligation to the community will take precedence over the drive for personal glory and material possessions.

When the Achaeans are in headlong flight back across their ditch and palisades, Hector insists that the Trojans get their priorities right and press home their advantage:

> Hector called the Trojans in a loud voice to leave the bloodstained arms and press on to the ships. 'Any

[142] III. 33-35
[143] III. 38-42
[144] Greenhalgh, Op cit. p. 533

> straggler that I see', he added, anyone who does not follow me there, I will put to death on the spot. What is more, he shall get no funeral from his kinsmen and his womenfolk. The dogs shall rend him outside Troy.[145]

Hector's love for his country motivates him to inspire his men towards affection and patriotic duty. He proceeds to threaten anyone who may be tempted to put himself first before the city. Although here, he appears to be an autocrat or a tyrant as commander of the Trojan forces he emphasizes the expression of patriotism by the members of the community.

One of Hector's greatest accomplishments is in Book XII, where he forces entry into the Greek's wall. Homer notes the fact that "none, but a god could have met and held him as he sprang through the gate."[146] At the peak of his achievement, Hector overconfidently and gratuitously refuses the advice of Polydamas. Polydamas tries to stop him by interpreting an omen to Hector:

> Even if by a great effort we succeed in breaking down the Achaean gate and wall, and the enemy give way our retirement from the ships over the same ground will prove disastrous. Achaeans will be fighting for their ships. They will kill numbers of our men, and we shall have to leave them all behind. That is how a soothsayer would interpret this portent.[147]

However, Hector is annoyed by his interpretation and warns Polydamas of such interferences. He replies to Polydamas in the following words:

> Zeus the Thunderer, in his own person and solemnity made me certain promises. These you tell me to forget; and instead you would have me base my actions on the flight of birds, winged creatures who do not interest me at all – in fact they do not care whether they fly to the right towards the morning sun or to the left into the western gloom. Let us pin our faith to the mandate of almighty

[145] XV. 345-50
[146] XII. 465-67
[147] XII. 224-31

> Zeus who governs all mankind and the gods as well. Fight for your country – that is the best and only omen.[148]

Hector believes that the best omen is to fight to save one's country and that is why he refuses the advice of Polydamas. He goes ahead to warn Polydamas from dissuading others from shirking their responsibility of fighting to protect and defend their country, and no wonder he continues to encourage his men to fight because it is the "best and only omen."

Some of the Trojans also express communal compassionate love towards Hector, their supreme commander. In the Book XIV, Ajax picks up a boulder and strikes Hector on the chest, below his neck. Hector falls and becomes unconscious, however his men, Polydamas, Aeneas, Sarpedon, Agenor and Glaucus quickly run to his rescue. The act of these men show their compassionate love for Hector who is suffering at the hands of Ajax.

3.1.2 Aeneas and Pandarus

Aeneas also tries to save the body of his fellow Trojan, Pandarus. In Book V, Athena, the goddess of war helps Diomedes to fight the Trojans. Diomedes casts his spear, with the guidance of Athena; it:

> Struck Pandarus on the nose beside the eye and passed through his white teeth. His tongue was cut off at the root by the relentless bronze, and the point came out at the base of his chin. He crashed from the chariot. His burnished, scintillating armour rang out upon him, and the horses shied, thorough breeds though they were. This was the end of Pandarus.[149]

As soon as Aeneas notices what has happened to Pandarus he quickly leaps down from his chariot with his shield and long spear so as to protect the corpse of Pandarus. Pandarus was a

[148] XII. 237-245
[149] V.290-96

Lycian and a son of Lycaon, the old spearman. He joined the Trojan army to fight and save Troy from destruction. At this instance, Aeneas appears to be afraid that the Achaeans might try to rob him of the corpse so he "now bestrode it like a lion in the pride of his power, covering it with his spear and his round shield, determined to kill all comers and uttering his terrible war-cry."[150] Aeneas was ready to defend an individual who had joined his community to fight the Achaeans. Even though his life was at risk he was willing to protect the corpse of Pandarus. This act of Aeneas shows his care and concern for those allies who had joined the expedition to support the Trojans to defend their city.

3.1.3 Patroclus and the Achaeans

Further, one other character who is motivated to act out of compassionate love for his country is Patroclus. We get to know him as a gentle and kind hearted person who is willing to help his fellow Argives at the cost of his life. In Book XI, Achilles takes note of the people being wounded on the battlefield. At this point, Achilles watches, no doubt with satisfaction, the way things are going; sees Machaon in the chariot of Nestor, but, unable to identify him at a distance and calls to Patroclus to find out. Patroclus goes, identifies Machaon and is about to return, lest Achilles be infuriated at any delay. Nestor, however, delays by giving a lengthy speech advising Patroclus to convince Achilles to consider his decision of staying out of the battlefield.

The scene with Nestor rouses Patroclus; however, Homer adds another telling little scene, which indicates that it is not merely the words of Nestor, which stir Patroclus but something in Patroclus himself, the gift of gentleness and compassionate love for the

[150] V.299-301

suffering Argives. Still feeling some haste to return to Achilles, he nevertheless allows himself to be delayed again by Eurypylus, who is staggering back to the ships with an arrow through his thigh. The wounded man appeals to him for medical aid, the knowledge of drugs which Chiron taught Achilles and which Patroclus has learned; basically because the regular doctor, Machaon is himself wounded. Patroclus wavers a moment, and then the die is cast. Achilles can wait. Patroclus takes the wounded man to his tent, and begins to treat his injury:

> Patroclus laid Eurypylus down, cut the sharp point of the arrow out of his thigh with a knife, and washed away the blood from the wound with warm water. Then he teased out the root of a bitter herb in his hands and applied it to the place. It was a sedative, which banished all his pain and the wound began to dry and the blood ceased to flow.[151]

His medical knowledge has come to the help of the Argives. Patroclus in this instance tries to help someone who is suffering from pain. This act reveals the compassionate love that Patroclus has for his countryman. Even though Patroclus knows that he could incur the wrath of Achilles, he still opted to care for the wounded Eurypylus. This act of Patroclus is motivated by his compassionate love for Eurypylus and the Argive community as a whole. He even goes ahead to communicate with him after he had healed him of the pains:

> Now Patroclus, so long as the Achaeans and Trojans were disputing the wall and were some way from the ships, sat with the amiable Eurypylus in his hut, and while entertaining him with his talk, applied ointment to his severe wound to deaden the sharpness of the pain.[152]

Patroclus after he had treated the wounds of Eurypylus, notices the way the "Trojans are swarming across the wall and heard the Danaans yelling as they fled" he gives a groan and slaps his thigh and cries in distress:

[151] XI. 844-50
[152] XV. 391-95

> I cannot stay here with you any longer, however much you need me. The crisis is upon us. Your squire must see to your comfort while I hurry back to Achilles and do my best to make him fight. Who knows? A friend's opinion can do good, and with a little luck I may coax him into action.[153]

After saying this he quickly moves to see Achilles. When it comes to issues concerning the Achaeans, Patroclus treats them with urgency. He even goes ahead to say that, he could probably convince Achilles to fight only if he is lucky.

Furthermore, it is out of compassionate love for the Argives, who are suffering that Patroclus weeps before Achilles. Homer tells us: "Hot tears were running down his face like water trickling from a spring in dark streaks down a precipice."[154]Achilles inquires for the cause of Patroclus' tears and Patroclus replies:

> The army is indeed in terrible distress. All our former champions are lying by the ships, wounded by arrow or spears. Odysseus the great spearman has been wounded; so has Agamemnon; and Eurypylus too had an arrow in his thigh. Surgeons are attending to them with all the remedies at their command, and while they try to heal their wounds, you Achilles remain intractable… then at least allow me to take the field at once with the Myrmidon force at my back – I might yet bring salvation to the Danaans. And lend me your armour to put on my shoulders so that the Trojans may take me for you and break off the battle, which will give our weary troops time to recuperate. Even a short breathing-space makes all the difference in war.[155]

Patroclus is like a family to Achilles, as they grew up together, practically as brothers. He respects Achilles' decision to remain out of the battle. Even though he desires to achieve honour by inspiring fear into the Trojans when he wears Achilles' armour; he is concerned with the current misery of the Argives which drives him to plead with Achilles to allow him

[153] XV. 398-404
[154] XVI. 2-4
[155] XVI. 23-45

to go and help them. The Argives were suffering from wounds acquired from the Trojan warriors, especially the hero Hector. Patroclus is not only concerned with the glory of war, rather his priority is to see the flourishing of the Argives. He wishes to use Achilles' armour to scare the Trojans so that the Argives can build up their strength. Achilles allows Patroclus to embark on this mission, and Achilles strictly counsels him not to dishonour him by winning the war in his absence. Achilles' careful delimitation of his friend's action gives an insight and foresight of who Patroclus is. He says in effect:

> But listen while I tell you exactly how far to go, in order to induce the whole Danaan army to value and respect me as they should and to send the lovely lady back to me, with ample compensation too. Return to me, directly you have swept the Trojans from the ships. Even if Zeus the Thunderer offers you the chance of winning the glory for yourself, you must not seize it. You must not fight against these warlike Trojans – you would only make me cheaper.[156]

Patroclus is a loving and compassionate person in character. Achilles knows that whatever Patroclus does, he does it out of mercy and humanity. Even though Achilles warns him that these qualities would not destroy the city of Troy, Patroclus goes ahead to fight against the Trojans with the intention of destroying Troy. When Achilles prays to Zeus for Patroclus' safety, he seems to ask indirectly whether his friend can play his role as a warrior adequately or not:

> …grant me another wish. I myself am going to stay among the ships, but I am sending my comrade with many of the Myrmidons into the field. Bless him with victory, all-seeing Zeus, and fill his heart with daring, so that Hector himself may find out whether my squire can fight on his own, or whether his hands are invincible only when I throw myself into the fray. And directly he has swept the tumult and the fighting from the ships, let him come back

[156] XVI. 81-89

> to me, here at my own ships, safe and sound with all his armour and his men-at-arms.[157]

Achilles prays to Zeus to let Patroclus be adequate to represent himself. When Patroclus puts on the armour of Achilles, a great change comes over him. The gentlest man in the army now becomes a demon-warrior, who drives the Trojans headlong from the ships, slays the formidable Sarpedon, and utters proud, insulting speeches over his fallen enemies, and sets foot on the ramparts of Troy itself, threatening to take it. Cedric H. Whitman explains that "personality in antiquity was conceived in terms of partially predetermined roles as Meleager's story partly predetermines Achilles' [158]and when Patroclus receives from Achilles the arms and the leadership of the Myrmidons, he receives also the heritage of glory and early death, which was not naturally his own."[159] The true nature of Patroclus is his compassionate love for his fellow men on the battlefield. He sacrifices himself in order to help the Achaeans at the point where most of their men are wounded and exhausted. In trying to save the Argives, he eventually sacrifices his life for them. Thus, his ultimate concern is to place the concerns of the Argives first, at the cost of his life.

Eurypylus the son of Euaemon also portrays communal compassionate love on the battlefield:

> When Eurypylus, Euaemon's son, saw Aias labouring under his discharge of missiles, he run up to support him, let fly his glittering javelin and struck the chieftain Apisaon son of Phausius in the liver under the midriff, bringing him forthwith to the ground. Then dashing up he began to take his armour from his shoulders. But as he stripped his man, he was observed by Prince Paris, who quickly bent his bow at him and hit him with an arrow in the right thigh. Eurypylus, his leg hampered by the broken shaft, saved himself from certain death by taking cover with the men of his own company. But he gave a great

[157] XVI. 238-46
[158] IX. 526-598
[159] Cedric Whiteman, *Homer and the Homeric Tradition*, p.201

> shout to the Danaans: My friends, Captains and Counsellors of the Argives; turn in your tracks and stand to save Aias from destruction. Shot at as he is, I cannot see how he can disengage himself. A rally, then, round the great Aias son of Telamon! The wounded Eurypylus had done his part, and they closed in and rallied round him, crouching behind sloped shields, with their spears at the ready.[160]

3.1.4 Agamemnon and the Achaeans

Agamemnon also expresses compassionate love. Even though, he as commander-in-chief of the Achaean army, is portrayed as someone who is selfish and wishes to satisfy his greed, it is nevertheless evident that Agamemnon also has a humane heart for the Argives. He is concerned about the plight of the Achaeans, and that is why in the Book I, he urgently agrees to send Chryseis to her father after Calchas reveals the cause of the death in their camp. Even though he had promised to go for Achilles' prize, he places priority on the needs of the Achaeans and so he decides to deal with Achilles later. It is because he cares about the plight of the Achaean men who are dying; and so he dispatches a delegation to send back Chryseis to her father:

> For the moment, let us run a black ship down into the friendly sea, give her a special crew, embark the animals for sacrifice, and put the girl herself, Chryseis of the lovely cheeks, on board. And let some Councillor of ours go as captain – Aias, Idomeneus, the excellent Odysseus or yourself, my lord, the most redoubtable man we could choose – to offer the sacrifice and win us back Apollo's favour.[161]

[160] *Iliad.* Book, XI. 575-594
[161] I. 140-48

Agamemnon is also worried about the misery of his people and that is why he instructs that a special crew should return Chryseis to his father and also sacrifices be made to appease Apollo, so they could win back his support. Agamemnon is willing to give up the girl for the sake of the members of his community; he declares:

> Still, I am willing to give her up, if that appears the wiser course. It is my desire to see my people safe and sound, not perishing like this. But you must let me have another prize at once, or I shall be the only one of us with empty hands, a most improper thing.[162]

In the world of Homer autocrats cannot afford to be dishonoured before their subordinates. Still even with his dignity at stake, Agamemnon cannot stand the site of his men dying, therefore he deems it appropriate to return the girl for the sake of his people. According to Walter Donlan, some commentators have usually treated Agamemnon more kindly, however, he "states that the usual interpretations make him a frightened, irresolute overbearing, and a generalissimo concerned with his own honour."[163] But the available evidence goes contrary to Donlan's view. It is true that when Agamemnon asks for a *geras* in exchange for the prize he was losing, Achilles counters by calling him a 'shameless schemer'. In this circumstance, Achilles makes him appear very materialistic even though he did not specify the exact person he was going to snatch his prize from. Achilles' statement may have informed Donlan's opinion. But here Agamemnon is only insisting on his right in more tangible terms by either taking the prize of Aias, Odysseus, or Achilles himself. And with all his initial anger, concern for his army is uppermost in his mind, thus, even though he is concerned about his possession, his ultimate goal is to show urgent concern and care for the Achaean men who are dying by the arrows of Apollo.

---

[162] I.116-121
[163] Walter Donlan, "Homer's Agamemnon" p.111

In Book VIII, the Trojans have reached the walls of the Achaeans and are killing most of the Achaean men. The Trojans wish the day will never end, however, the Achaeans who wish for a relief, pray that night appears quickly.[164] The destruction of the Achaean army is so great such that Agamemnon bursts into tears while addressing the Assembly of captains and counsellors. He is so discouraged that he wants the army to return to Greece, because he feels there is no way they are going to defeat the Trojans. However, Nestor quickly advises Agamemnon to approach Achilles whom he had wronged, and placate him with peace offering and a humble apology. At this point Agamemnon regrets taking Briseis and admits that he was blinded by folly:

> Blinded I was – I do not deny it myself. The man whom Zeus has taken to his heart and honours as he does Achilles, to the point of crushing the Achaeans for his sake, is worth an army. But since I did give in to a lamentable impulse and commit this act of folly, I am willing to go back on it and propitiate him with a handsome indemnity.[165]

Agamemnon decides to propitiate Achilles with a handsome indemnity:

> Before you all I shall enumerate the splendid gifts I offer: - seven tripods, untarnished by the flames; ten talents of gold; twenty cauldrons of gleaming copper; twelve powerful, prize-winning race horses. In addition, I will give him seven women, skilled in the fine crafts, Lesbians whom I choose for their exceptional beauty as part of the spoils when I captured Lesbos. These he shall have from me, and with them the woman I took from him, the daughter of Briseus. Moreover, I shall give him my solemn oath that I have never been in bed with her, as a man does with a woman.[166]

The question is why would Agamemnon wish to propitiate Achilles with such rewards? Bryan Hainsworth in his commentary on the *Iliad*, claims that the cause of "Agamemnon's

[164] VIII. 486-88
[165] IX. 116-22
[166] IX. 121-33

shame of returning to Greece may be because of his failure, or the vaunts of the Trojans, but the point is regularly made, that many men have died for his sake."[167] It can be inferred from the above illustrative text that the suffering and death cases on the Achaean side is what motivated Agamemnon to propitiate Achilles. It can therefore be said that Agamemnon's patriotism and concern for the welfare of the members of his community that motivated him to go ahead and propitiate Achilles, so he can return to the battlefield to resist and attack the Trojans who are killing most of the Achaeans.

Agamemnon in Book X, is not able to catch some night sleep because as the commander-in-chief he has so much on his mind. His heart is filled with fear of how Hector is causing havoc to his army. He tells Nestor, a concern which is reflective of his patriotism and anxiety about the suffering Achaeans:

> I am too much troubled about the war and the Achaeans' plight to enjoy a moment's sleep. My anxiety for my people is so acute that I am no longer master of myself. I am in torture. My heart is hammering as though it would burst from my breast, and my knees are trembling underneath me.[168]

3.1.5 Menelaus and the Achaeans

Menelaus also expresses compassionate love on the battlefield. Although he has been wronged, he is deeply concerned for the fate of the Achaeans who have joined the expedition because of him. In Book V, when Aeneas kills the two sons of Diocles, Homer portrays the concern and actions of Menelaus in the following passage:

> The gallant Menelaus was filled with pity at their fate, and dashed up through the front rank in his glittering bronze equipment, brandishing his spear. He was emboldened by Ares, who wished for nothing better than to see him fall to Aeneas. But Antilochus the great king Nestor's son, saw

[167] Bryans Hainsworth, *The Iliad: A Commentary*, Vol. III: Books 9-12, p. 63
[168] X. 87-92

> what Menelaus was doing and followed him in the front line, fearing that some calamity might over take their leader and bring the whole expedition to grief… so Menelaus and Antilochus dragged back their dead into the Achaean lines, and after handing over the ill-starred couple to their men, went back and fought in the front rank once more.[169]

Menelaus' compassionate love for the members of his community who are even lifeless causes him to risk his life to save their corpse. We also see the zeal with which Menelaus protects the corpse of Patroclus when he is killed by Hector. In Book XVII, he tells Phoenix of how he wishes Athena will grant him strength to avoid the missiles from their enemy, "then I should gladly take a hand and fight for Patroclus, whose death has touched my very heart."[170] Menelaus is touched by the death of Patroclus and decides to defend his corpse from his enemies. As the Achaeans struggle to protect the lifeless body of Patroclus, Ajax prompts Menelaus to look for Antilochus to send the message of Patroclus' death to Achilles. Menelaus feels reluctant in accomplishing that task. Homer tells us:

> He did not wish to go at all, for he was much afraid that the Achaeans in an access of panic might make the enemy a gift of it. However, he did his best to put the men he left behind him on their mettle.[171]

Menelaus fears the fact that the Trojans will overpower the Achaeans and they will in turn fall back from defending the corpse of Patroclus. He fosters communal compassionate love among his men by encouraging the two Aiantes and Meriones to help defend and retrieve the corpse of the kind hearted Patroclus who showed kindness to all when he was alive.

Furthermore Menelaus saves Odysseus when he is wounded on the field. In Book XI, he rescues Odysseus when he goes through distress at the hands of his enemies. Homer tells

[169] V. 561-76
[170] XVII. 557-61
[171] XVII. 663-71

us as soon as Menelaus hears Odysseus' cry for help, he quickly calls Ajax to help defend their member:

> My lord Ajax, royal son of Telamon, I hear the dauntless Odysseus crying out. It sounds as though the Trojans had cut him off in the heat of the fight and were overpowering him. You and I had better dash in to the rescue. I am afraid he will come to grief if we leave him alone with the enemy. And what a loss to the Danaans if so fine a soldier fell![172]

Menelaus compassionate love for Odysseus causes him to swiftly move to his aid. He is indeed afraid the whole army will be in distress if Odysseus loses his life. Menelaus cannot neglect Odysseus because he is one of the faithful and strong leaders who has supported the Achaeans to fight the Trojans. In my Opinion, when Menelaus asks Ajax to support him so as to defend Odysseus, he is actually fostering a sense of compassionate love or patriotism among the Achaeans. Ajax quickly comes to the aid of Odysseus and scares the Trojans away from him. At this point Menelaus supports Odysseus through the crowd till he reaches his chariot and his squire sends him out of the battlefield.

Furthermore, in Book X, it can be noted that as the night falls, the Achaeans sleep soundly except for Agamemnon and Menelaus. Homer tells us that Menelaus:

> too was obsessed by anxiety for the Argives, who for his sake had unsheathed the sword and come to Troy across a wilderness of water. He cast a spotted leopards skin round his broad shoulders, took up his bronze helmet and put it on his head, picked up a spear in his great hand, and set out to arouse his brother, the overlord of all the Argives, whom the people worshipped.[173]

[172] XI. 459-72
[173] X. 24-30

Menelaus and Agamemnon are so concerned with the plight of the Achaeans such that they are not able sleep at night. They have to be awake at night to make intelligent plans and tactics that are necessary to secure victory over the Trojans.

3.1.6 Nestor and the Achaeans

Some scholars[174] have argued Nestor's counsel mostly proves ineffective and seriously flawed. However, I argue in this thesis that Nestor plays the role as an advisor in the *Iliad* because of his compassionate love for the Achaean community. Nestor is first introduced in Book I when he tries to resolve the quarrel between Agamemnon and Achilles. Hanna Roisman in her article "Nestor the Good Counsellor" claims that Nestor's advice is valued precisely for its sweetness and good intentions.[175] I agree to Roisman's claim because when Nestor arises to advice Agamemnon and Achilles to refrain from fighting, he is concerned about the trouble the Achaean army will encounter. Homer tells us Nestor takes the floor filled with benevolent concern and says:

> This is enough to make Achaea weep! how happy Priam and Priam's sons would be, how all the Trojans would rejoice, if they could hear of this rift between you two who are leaders of the Danaans in policy and war.[176]

The purpose of rising to advice Agamemnon and Achilles is to cause them to let go off their egocentric power struggle and rather join forces for the good of the Achaean warriors. We note that Nestor's speeches are motivated by his compassionate love for his community. They are sensible and implanted with sensitivity and positive intentions for those whom it is given.

[174] Kirk observes that Homer presents Nestor as a sage counsellor in his six-line introduction in Book I and that he puts into Nestor's mouth anachronistic military advice.
[175] Hanna Roisman, "Nestor the Good Counsellor" *Classical Quarterly*; Vol. 55 No. 1, 2005, p.27
[176] I. 248-57

Nestor's advice actually expresses his care and concern for the welfare of the Achaean men. In Book IX, when the army is tired of the struggle of battle he advises that they take cue from the dark night and prepare for supper. After supper, "the old man Nestor took the floor and expounded his idea. He had their interest at heart; and this is not the only time that his wisdom won the day."[177]

Sometimes Nestor reproaches the Achaean heroes in order to encourage them to behave better as courageous men. In Book VII, when Hector challenges one of the heroes to a duel, the Achaean men receive his speech in silence. However, Nestor arises and reproaches the men "this is enough to make Achaea weep" and that if it comes to the ears of Peleus that the Achaeans are behaving cowardly he will grieve and surrender his life to Hades. According to Roisman there is an assumption in Greek thought that the fear of shame moves men to right action.[178] I believe Nestor actually expresses communal compassionate love when he reprimands the heroes. In doing so he pushes aside the spirit of fear and rather encourages the operation of communal love among the Achaean community.

Furthermore, we observe that even at the late hour when the Achaeans where suffering he advises Agamemnon to take steps to approach and placate Achilles with peace offerings and a humble apology. He gives a better remedy to help halt the distress of the Achaeans. Nestor's advice is well received and actions are taken to propitiate Achilles even though it does not yield the expected result.

In Book X, he wakes Diomedes up from sleep and when Diomedes asks him why he is performing a task which should be performed by young men he answers with a sense of urgency:

[177] IX. 97-103
[178] Roisman, Op cit. p. 27-28

> I admit that you are right. I have excellent sons, and I have troops in plenty, to go the rounds and call people up. But we are in a critical position. Our fate is balanced on a razors edge- an appalling end for every man in the Achaean forces, or else salvation.[179]

At this point Nestor, admits that he is old and should be resting, however, because of his compassionate love for the Achaean community he is not able to take a moment of rest. He knows they are at a critical point where the whole army can be destroyed and therefore must be awake even at night to watch so the enemy does not overtake them by surprise. It can be concluded that Nestor expresses communal compassionate love when he offers counsel to the Achaeans, which helps preserve harmony and advance the survival of the Achaean army.

COMMUNAL COMPASSIONATE LOVE BETWEEN MORTALS AND IMMORTALS

3.2 Zeus and the Trojans

In the *Iliad*, even though the fate of Troy had been destined, the father of the gods, Zeus still cares about the Trojans such that he wishes they will never be destroyed. In Book IV of the *Iliad*, the god's hold a conference to decide on the direction of the fight between the Achaeans and the Trojans. This conference is important because Aphrodite had managed to save Paris, her favourite from the sword of Menelaus. Zeus however declares that Menelaus is victorious, but proposes a permanent peace between the Trojans and the Achaeans. This idea is refused by Hera. Her furious reaction arouses Zeus' anger, which prompts him to ask Hera:

[179] X. 168-73

> What injury can Priam and his sons have done you to account for the vehemence of your desire to sack the lovely town of Troy? Will nothing satisfy your malice but to storm the gates and the long walls and eat up Priam and his sons and his people raw?[180]

Despite Zeus' indignation he is prepared to let Hera have her way on one condition; if ever in the future it is his wish to destroy a city that is dear to her, he expects her to let him have his way. Zeus declares his compassionate love for the Trojans when he observes:

> For all the cities that men live in under the sun and the starry sky, the nearest to my heart was holy Ilium, with Priam and the people of Priam of the good ashen spear. Never at their banquets did my alter go without its proper share of wine and thigh, the offerings that we claim as ours.[181]

Indeed Zeus' attitude shows his compassionate love for the Trojans. He wishes to prevent the destruction of Troy if not for the fact that Troy is destined to be destroyed. He tells us that among all the cities on the earth his favourite is Troy, basically because they honour him with the best sacrifices.

3.2.1 Hera, Athena and the Achaeans

Hera and Athena are the two main goddesses who express compassionate love towards the Achaean community. In Book VIII, Hera incites Athena to help the Achaeans. Zeus empowers the Trojans to fight against the Achaeans right to their own deep trench. Hera feels sorry for the Achaeans when she sees their plight. She is not able to hide her distress from Athena. She says to Athena:

> Daughter of aegis-bearing Zeus, can you and I look on, without a final effort while the Danaans perish? For that

[180] IV. 31-35
[181] IV. 42-46

> they will, miserably too, mowed down by a single man. See what Hector has done to them already! And now there is no stopping him in his mad career.[182]

Hera and Athena set off to help the Achaeans, however, Zeus commands them to return and threatens to wound them if they do not obey. Later, in the course of the battle Athena and Hera devise dubious means to help the Achaeans. Hera carefully orchestrates her plans.[183] First she dresses elegantly and perfumes herself with sweet scented olive-oil. Then she enlists the aid of Aphrodite, deceiving the goddess by telling her she wants to unite Ocean and Tethys, her guardians, because they have been at loggerheads with each other, which prevents them from having sexual relations. Aphrodite in turn gives Hera the powers of love which she uses to subdue mankind and the gods. This time Hera uses the powers to conquer Zeus her husband. Finally, Sleep is persuaded to co-operate and his initial reluctance is swept aside by the promise of one of the Graces, Pasithee whom he loves.[184]

After Hera conquers Zeus with sleep and love, Sleep quickly moves to encourage Poseidon "you may help the Danaans now with all your heart and give them the upper hand, if only for a short time, till Zeus wakes up."[185] Homer tells us Sleep leaves "Poseidon more zealous ever in his championship of the Argives."[186] It is obvious Hera is concerned about the miserable plight of the Argives and will do anything to help them fight against the Trojans. In fact she outmanoeuvres Zeus because he had earlier on stopped her from going to the battlefield to help the Argives. Even though the victory on the Argives side is for a short time she is able to grant them victory and in the end Hector their chief enemy gets hurt and withdraws from the battlefield.

---

[182] VIII. 349-55
[183] XIV. 170-257
[184] XIV. 371-77
[185] XIV. 356-60
[186] XIV. 362-63

3.3 Conclusion

The chapter sought to explore the portrayal of communal compassionate love or patriotism in the *Iliad*. We note that there are passages in the poem that reflect the expression of communal compassionate love. It is one's love for his country and one's willingness to defend it. In the course of the study, it becomes evident that this type of love is aroused the moment there is a threat to a country from their enemy. Evidently from the analysis above we note that Hector is motivated by communal compassionate love or patriotism to defend and protect Troy. We see the great zeal of Hector when he stands for his country Troy even at the point when he knows his life is at risk. He will rather sacrifice to die for his country than watch his countrymen die. It can be concluded that as the commander-in-chief of the Trojans Hector defends his country, which is a pure act of communal compassionate love.

It is also worth noting, that communal compassionate love or patriotism nurtured fellow feeling and brotherhood among both the Achaean and Trojan warriors and even with their allies. The bond of humanity is strengthened among the warriors. Patroclus expresses communal compassionate love when he helps the wounded Eurypylus out of the battlefield and applies ointment to reduce his pain.

Further, communal compassionate love or patriotism overrides the need for honour, glory and prize when Agamemnon, the supreme protector of the Achaeans decides to let go off Chrysies for the safety of his country. He desires to see his people safe and sound rather than perish from a plague that can be averted. In addition to these, Nestor also expresses

communal compassionate love when he gives counsel to the Achaeans. Throughout the *Iliad* Nestor places the good of the Achaean community above the good of individual's interest.

Finally, we note that the divinities could express compassionate love towards a particular community. Hera and Athena support the Achaeans whenever they are in great distress. Also Zeus supports and favours the Trojans whenever they are in need of help.

CHAPTER FOUR

PHILOTES COMPASSIONATE LOVE

4.0 Introduction

This chapter explores the portrayal of friendly compassionate love in the *Iliad*. Friendly love or *philotes*[187] occurs in the domain of friendship. This kind of compassionate love is expressed among mortals, and also among mortals and immortals. More specifically, it occurs between individuals who are not necessarily members of the same family. It thus covers philanthropy as well as more genuine friendship. This involves a commitment and support, a willingness to help tighten the bond between friends than just acquaintances.

FRIENDLY COMPASSIONATE LOVE BETWEEN MORTALS AND IMMORTALS

4.1 Introduction

As the sub-title of the chapter indicates, this section discusses friendly relations between mortals and immortals as reflected in the *Iliad*. It is significant, as noted by Balme and Lawall, that in the *Iliad*, there is a division between morality or man's relations with his fellow men and religion or man's relations with the gods.[188] The gods, in fact, are not usually interested in how men behave towards each other but are very interested in how men behave towards themselves, the gods. The gods demand from men a proper honour, just as a king expects honour from his nobles. The gods must receive prayer and sacrifice from mortals, accompanied by the appropriate rituals. Provided one fulfils the obligations, one may expect the gods to be well disposed towards one, though indeed, one cannot constrain them by any

[187] George Henry Liddle, Robert Scott. *A Greek-English Lexicon*; Oxford, Clarendon University Press, 1843. P. 1941. *Philotes* means friendship, love and affection.
[188] M. Balme and G. Lawell, ed. *Athenaze: An Introduction to ancient Greek, Book II*, Oxford; 1995, p. 132

amount of prayer and sacrifice. For the gods are often arbitrary in their behaviour, and they, like men, are bound by the dictates of fate, which they cannot change.[189]

Against the background of such relations between mortals and immortals, it is evident in the poem that at certain stages or in certain circumstances, the gods are bound by the rule of reciprocity to show friendly compassionate love for their favourite mortals from whom they get honour by way of prayer and sacrifice, and help them out of their predicaments or misfortunes. And as noted by Adkins:

> The gods of the Homeric poems, then, in intervening or failing to intervene in the affairs of men and in the relationship among themselves, employ the same values and categories as mankind: the society is in this sense one society and presents a coherent set of 'sociological facts'— A.W.H Adkins[190]

Greek religion is polytheistic and the divinities are regarded as anthropomorphic in nature. The immortals in Homer's *Iliad* appear as fully formed and clear-cut characters and these characters were inherited by the classical Greeks. According to Guthrie, it was out of Homer's works that there took shape the circle of the Twelve Gods, which formed a kind of canon for the Greeks for succeeding centuries.[191] These gods are heterogeneous and settled as one family on Olympus. He further claims that "in the earliest Greek literature, the gods appear as a number of strong individual personalities already united in the bonds of a settled, if somewhat quarrelsome family life, under the paternal aegis of Zeus."[192]

[189] Ibid. p.132
[190] Since the gods were anthropomorphic in nature, they displayed human characteristics; however, Adkins notes two important traits of the gods that make them better than humans. Thus mortals die but the immortals are deathless, and also the gods have more of excellence, power and majesty as compared to those of humans. (*Iliad*, IX. 497-498)
[191] W. K.C., Guthrie, *The Greeks and their Gods*, Methuen and Co. Ltd: London, pp. 35
[192] Ibid.p.36

The Olympian divinities include Zeus, Hera, Athena, Apollo, Poseidon, Artemis, Ares, Aphrodite, Hephaestus, Dionysus, Demeter and Hermes. As earlier stated, these divinities are anthropomorphic in nature; they are endowed with human traits, emotions and intentions. Some of the deities represent specific human concepts such as beauty, war, love and fertility. They exhibit human qualities such as wisdom, power, and sometimes human weakness such as greed, hatred, jealousy and uncontrollable anger. Their foods are mainly ambrosia and nectar and the blood running through their veins is known as ichor.[193]

Gods and men alike in the *Iliad*, then seem to be motivated by the considerations of compassionate love. Since they are a family, there are instances in the poem where immortals express friendly compassionate love for each other and for members of particular communities. This type of compassionate love is expressed by the immortals to the friends they love and care for. Thus the gods are sometimes concerned with the welfare of some members of a community so they intervene in their affairs so as to help them.

4.1.1 Zeus, Apollo and Hector

In the *Iliad*, Zeus and Apollo express friendly compassionate love towards Hector. This is because they are mostly available to help him on the battlefield. In Book VII of the *Iliad*, it is obvious that Zeus helps and favours Hector. Hector and Ajax begin a duel which had been planned by Apollo and Athena in order to stop the men from fighting.[194] William Duffy in his article, "Ajax and the gods", discusses the relationship between Hector, Ajax and Zeus, and concludes that when "Zeus works to Ajax' detriment, he does so out of love

[193] V.339-344
[194] VIII. 33-40

for Hector."[195] Before Ajax meets Hector, the Achaeans offer a prayer to Zeus for a favourable outcome for Ajax:

> Father Zeus, you that rule from Mount Ida, most glorious and great; grant Ajax a triumphant victory. But if you love Hector too and wish him well let neither man be beaten, and the fight be drawn.[196]

This prayer is described by Dolores O Higgins as an "ambivalent prayer"[197] probably because the Achaeans are not sure of the end result of the fight between Ajax and Hector. They are also not sure if Zeus is siding with them or with the Trojans. Williams Duffy also submits that the 'Argives' qualified prayer to Zeus is predicted on a specific concern—that Zeus' love for Hector will prevent him from granting glory to Ajax'.[198] I think the Achaeans offer this prayer to Zeus because at this point they know he is helping the Trojan warriors and are aware of the fact that they might be defeated by them. The Achaeans therefore state their plea in a manner that will cajole Zeus not to cause their defeat even if they are not victorious at the end.

Further, the heralds Idaeus and Talthybius intervene abruptly to terminate the duel between Ajaxx and Hector:

> But for the heralds, those ambassadors of Zeus and men, a pair of whom, Talthybius on the Achaean side and Idaeus on the Trojan side, had the wisdom to come up and intervene. They raised their staves between the combatants and Idaeus, a herald of ripe experience, acting as their spokesman said 'dear sons give up now and break off the fight. Zeus the Cloud-gatherer loves you both and you are both fine spearmen – we all of us know that. Also, it is nearly dark – another good reason for stopping.[199]

[195] William Duffy, 'Ajax and the gods'. p.77
[196] VII. 201-04
[197] Dolores O Higgins, The Second Best of the Achaeans, p.43-46
[198] Op Cit. Duffy, p.77
[199] VII. 274-84

It is obvious that if the duel had been allowed to finish, Ajax would have won, killing Hector. Thus at first glance, the herald's intervention seems to have prevented Ajax who has been winning the fight from killing Hector. There is the claim that heralds in general were thought to have a connection with the divine.[200] Line 274 refers to the heralds as "ambassadors of Zeus and men."[201] It can therefore be deduced that Idaeus was performing the function as a messenger of Zeus. It can also be surmised that Zeus, out of compassionate love for Hector, influences the heralds to stop the fight basically because Hector is just about to be killed by Ajax and that would have had debilitating consequences on the Trojans.

Zeus is not the only god who shows concern for Hector in Book VII of the poem. Apollo, the archer god is also concerned about the plight of Hector and intervenes to help him. It is believed that when Apollo and other pro-Trojan gods wish to stop a battle before their favourite heroes are killed, they typically spirit the heroes away from the battlefield.[202] In this same Book, Apollo's intervention completely changes the course of the fight:

> But Ajax then picked up an even bigger rock, which he swung and hurled at Hector with such tremendous force that the great boulder crumpled his shield and swept him off his feet. Hector, jammed in the shield, lay stretched on his back. But Apollo quickly had him up again; and now they would have hacked at one another with their swords, but for the heralds, those ambassadors of Zeus and men, a pair of whom, Talthybius on the Achaean side and Idaeus on the Trojan, had the wisdom to come up and intervene.[203]

In this instance, Apollo stands Hector upright, an act that shows that he wants Hector to continue fighting. At the very least Hector is upright and strong, ready to fight Ajax. Since in

[200] Peter Krenz, "Fighting by rules: The invention of the hoplite *Agon*" *Hesperia*; Vol. 71, No. 1, 2002, p.7
[201] According, William Duffy, there is no evidence in the *Iliad* to show that Idaeus cannot act as a messenger of Zeus. He goes ahead to say that Idaeus' speech does not mention the Trojans' concerns about the battle, the beings whose thoughts and intentions he relates are Zeus' and the personified nights.
[202] In Book III. 370-83, Menelaus would have killed Paris if not for swiftness of Aphrodite who intervened a saved Paris by hiding him in a dense mist.
[203] VII. 267-76

this scene Ajax is defeating Hector, it can be clearly pointed out that Apollo's behaviour is geared towards helping the Trojan warrior.

Again in Book XI, when Diomedes attacks Hector his bronze is turned by Hector's and never reaches the flesh, because it is stopped by the helmet with its triple plates and visor which Phoebus Apollo had given him.[204] Hector escapes, however Diomedes tells him:

> Once more you have saved your skin – but only just. Phoebus Apollo took care of you again: no doubt you say your prayers to him before you venture within earshot of the spears. [205]

A similar incident occurs in Book XV where Zeus sends Apollo and tells him to make Hector his special concern. In Book XIV, Ajax picks up a boulder and strikes Hector on the chest, below his neck. Hector falls and becomes unconscious; however his men, Polydamas, Aeneas, Sarpedon, Agenor and Glaucus quickly run to his rescue:

> Hector was breathing with difficulty and spitting blood. He was not yet fully conscious; and small wonder for the man who had hit him was by no means the feeblest in the Achaean ranks. The father of men and gods was filled with compassion at the sight of him.[206]

Zeus sends Apollo to show special concern for Hector by filling him with courage. Apollo gladly responds to Zeus and quickly goes to where Hector is sitting in pain. Hector narrates how he was almost killed by Ajax, however, Apollo encourages him by saying:

> Courage! Trust the confederate whom the Son of Cronos sends you from Ida to take his place beside you and protect you – myself Phoebus Apollo of the Golden Sword, who in days gone by have saved not only you but your high citadel as well.[207]

[204] XI. 353-55
[205] XI. 363-67
[206] XV. 10-14
[207] XV. 253-57

In this scene Apollo confesses the fact that from time immemorial he has been of great help to the Trojans. Apollo revives Hector by breathing power into him. This miraculous recovery empowers Hector to run back into the battlefield, and Homer uses a simile to describe the new strength he regains to fight:

> He was like a stallion who breaks his halter at the manger where they keep and fatten him, and gallops off across the fields in triumph to his usual bathing-place in the delightful river. He tosses up his head; his mane flies back along his shoulders; he knows how beautiful he is; and away he goes, skimming the ground with his feet, to the haunts and pastures of the mares.[208]

It can be concluded that the gods Apollo and Zeus were concerned not only for Hector, the leader of the Trojan army, but also they cared for the whole Trojan army.

Hector becomes Achilles' victim after he kills Patroclus. He suffers terrible death and humiliation at the hands of Achilles. In Book XXII of the *Iliad*, the gods observe in silence as Achilles chases Hector; however, Zeus breaks the silence by saying:

> I have a warm place in my heart for this man who is being chased before my eyes round the walls of Troy. I grieve for Hector. He has burnt the thighs of many oxen in my honour, both of the rugged heights of Ida and in the lofty citadel of Troy. But now the great Achilles is pursuing him at full speed round the city of Priam. Consider, gods, and help me to decide whether we shall save his life or let a good man fall this very day to Achilles son of Peleus[209]

What would prompt Zeus to suddenly consider making a change to the fate of Hector so he will be saved from death? One reason why Zeus considers saving Hector from death is probably because he honours the gods. Zeus himself says "he has burnt the thighs of many oxen in my honour," which implies that Hector gives the gods the best whenever he makes

[208] VII. 264-70
[209] XXII. 169-176

sacrifices to them. This act of Hector causes him to win the favour of Zeus, the father god. At this point, Zeus knows that it is the appropriate time for Hector to die, however the *philotes* bond of friendship that Zeus feels for Hector motivates him to persuade the other gods to reconsider their decision of allowing Achilles to kill Hector. The fact is that Zeus cannot stand the sight of Achilles pursuing someone who reveres him.

Even in the last hour of Hector's death, he is able to escape from death, though, Homer tells us that death "was so close at his heels."[210] He does so through the final intervention of Apollo, who comes to his aid for the last time. Apollo is motivated out of friendly compassionate love to renew the strength of Hector so he could run with speed from Achilles' anger. Although Hector will die, Apollo appears to help him, but deserts Hector only when the scales in the hands of Zeus are weighted down against him.

As Achilles mutilates the body of Hector, the divinities who once loved him endeavour to protect his corpse. Even though Achilles threatens to give the corpse of Hector to the dogs to devour, Aphrodite the daughter of Zeus keeps them off, rather, "she anointed him with ambrosial oil of roses, so that Achilles should not lacerate him when he dragged him to and fro."[211] Moreover, Phoebus Apollo brings a dark cloud to sink from the sky to the ground and settle on the body, covering the entire region which it lay so that the warmth getting at his side will not wither his sinews and his limbs." [212] Homer claims that:

> Dawn after dawn as it lit up the sea and coastline found Achilles stirring. He used to harness his fast horses to his chariot, tie Hector loosely to the back of it, and when he had hauled him three times round Patroclus' barrow, go back and rest in his hut, leaving the body stretched face downward in the dust. But dead though Hector was,

[210] XXII. 202-203
[211] XXIII. 189-91
[212] XXIII. 190-98

> Apollo still felt pity for the man and saved his flesh from all pollution. Moreover, he wrapped him in his golden aegis, so that Achilles should not scrape his skin when he was dragging him along.[213]

In the light of these passages, I think it is clear that Zeus, Apollo and Aphrodite feel compassionate love for the "god-like" Hector when Achilles dishonours his body. Thus the poet tells us that after Achilles' triumphant paean "he wrought acts of humiliation on Hector" piercing ankles and dragging through the dust of his country his head that before was comely. According to Jasper Griffin "the immediate juxtaposition of 'god-like Hector and 'acts of humiliation' enables the poet to bring out, without sentimentality, the pathos of the greatest possible fall of man, from god-like stature to humiliation and helplessness."[214] Even in his helpless state Apollo feels compassion for him and goes ahead to preserve his body, an act that reveals his compassionate love for Hector. As Achilles in his rage abuses Hector, the gods look on and feel compassion for him:

> The happy gods looked on and felt compassion for him. They even hinted to the sharp eye Hermes that he might do well to steal the corpse, an expedient that found favour with the rest, but not with Here, or Poseidon or the Lady of the flashing Eyes.[215]

The gods who feel compassionate love for Hector, specifically Zeus and Apollo will do anything to protect him even in his helpless state. They would even go to the extent of sending the messenger god to steal the corpse of Hector because of the dishonourable manner Achilles was handling it. Apollo still cares about Hector's corpse and on the twelfth day after the death of Hector he speaks to the other gods and accuses them of wickedness:

> You are hard-hearted folk, you gods – monsters of cruelty did Hector never burn for you the thighs of oxen and of full-grown goats? Yet now you will not even go so far as

[213] XXIV. 13-21
[214] Jasper Griffin, Op cit. p.85
[215] XXIV. 23-27

> to save his corpse for his wife, and mother and his child to see, and for his father Priam and his people, who would burn it instantly and give him funeral honours.[216]

Apollo feels restless because Hector's body is being mutilated. He knows that the appropriate thing for the gods to do is to allow the family of Hector to take possession of his body so as to give it a befitting burial. Apollo calls the attention of the gods to this fact because it is obvious Hector has been ignored even though he honoured the gods when he was alive. He further says that it is not right for Achilles to humiliate the corpse of Hector and that "He had better beware of our wrath, great man though he is. What is he doing in his fury but insulting senseless clay?"[217] He observes. This shows the measure of compassionate love that Apollo feels for Hector though he is dead. We see in these passages the love of the gods for men and the idea that the immortals frown upon dehumanization.

4.1.2 Chryses and Apollo

We note also the friendly relation between Chryses and Apollo. Chryses comes to the ships of the Achaeans as a suppliant. Humbling himself before the great king Agamemnon, he seeks the return of his daughter Chryseis, taken in the sack of Thebes. She had been given as a prize to Agamemnon after the devastation of Thebes at the same time that Briseis was awarded to Achilles. Agamemnon dismisses the old man with a brutal rejoinder, making him a social outcast from the Achaean camp. Chryses withdraws in trepidation and strolls in silence by the shore of the sea. James M. Redfield tells us that when Chryses summons Apollo to avenge his tears, he discharges his function of a cursing man, a move which reflects

[216] XXIV. 32-39
[217] XXIV. 55-57

his weakness and dependence on higher powers.[218] First, he recognises the fact that he is powerless and needs the help of a supernatural being. Chryses prays fervently to Apollo:

> Hear me, god of the Silver Bow, Protector of Chryse and holy Cilla and Lord Supreme of Tenedos. Smintheus, if ever I built you a shrine that delighted you, if ever I burnt you the fat thighs of a bull or a goat, grant me this wish. Let the Danaans pay with your arrows for my tears.[219]

His solicitation takes the form of what Mabel Lang calls a "complex prayer."[220] That is, he first provides a reason why the divinity should favour him, and then asks that the Achaeans be punished. The emotions which Homer attributes to Chryses are fear and pain that may be inferred from his tears. Robert J. Rabel[221] argues that the intensity of the poetry rises only with Apollo's response:

> Phoebus Apollo heard his prayer and came down in fury from the heights of Olympus with his bow and covered quiver on his back. As he set out, the arrows clanged on the shoulder of the angry god; and his descent was like nightfall.[222]

In this instance, Homer stresses the swiftness and angry intensity of Apollo's response to the insult Agamemnon bursts on Chryses, while he portrays Chryses as a pathetic and humble creature. Why would Apollo swiftly come down to answer the prayer of Chryses? It is all because Apollo had earlier established friendly relations with this priest. He therefore becomes angry when Agamemnon insults his priest by refusing to take the ransom and free his daughter. Apollo respects the friendly relationship he has with his priest and honours the priest by quickly answering his prayers. He feels the pain and trouble his friend goes through after Agamemnon embarrasses him in front of the Achaean army.

---

[218] James M. Redfield, *Nature and Culture in the Iliad: The Tragedy of Hector* (Chicago, 1975) p. 94
[219] I. 36-41
[220] Mabel L. Lang, *Reason and Purpose in Homeric Prayers*. *CW* 68 (1975) p.309
[221] Robert J. Rabel, "Chryses and the Opening of the *Iliad*" *The American Journal of Philology*; The Johns Hopkins University Press, Vol. 109 No.4; 1988. P. 474-76
[222] I. 42-45

In the prayer of Chryses we get to know that Apollo has always been the god who protects him when he is in trouble. Therefore, Apollo will go to the extent of punishing the Achaeans if they do not relent and return Chryseis to his father and also to make offerings to him. Apollo does not take interest in the welfare of his priest simply because he was his priest. He is concerned about the emotions or feelings of his priest. He feels compassionate love for him which moves him to help his priest by punishing the Achaeans so the priest's daughter will be returned to him. It can be surmised that it is out of friendly compassionate love that Apollo honours Chryses and restores to him his lost daughter.

4.1.3 Hera, Athena, and Agamemnon

In the *Iliad*, Homer reminds us of the origin of the war and identifies the cause of Hera's anger and hatred towards the Trojans. Hera and Athena hate Troy basically because Paris scorned them. Joan O'Brien in his article "Homer's Savage Hera" argues that "Homer's allusion to judgement of Paris cites only the aspects that serve his purpose and that the goddesses' hatred is persistent, unchanging and universal in its effect upon Ilium, upon Priam and upon the whole people."[223] I agree with O'Brien when she argues that Homer portrays Hera and Athena as divinities who hate and disfavour the Trojans, however, in my opinion, Homer portrays Hera and Athena in favourable light when it comes to the Achaean side.

Hera and Athena express acts of compassion towards the Achaeans and take decisions and actions that inure to their advantage. In the first book of the poem, Athena and Hera show their concern for Achilles and Agamemnon. Achilles is hurt when Agamemnon threatens to rob him of Briseis, his prize. Homer informs the reader of the instantaneous anger of Achilles in the following words:

[223] Joan O'Brien, " Homer's Savage Hera" *The Classical Journal*, Vol. 86 No. 2, pg. 117

> In his shaggy breast his heart was torn between two courses, whether to draw his sharp sword from his side, thrust his way through the crowd, and kill King Agamemnon, or to control himself and check the angry impulse. He was deep in this inward conflict, with his sword half unsheathed, when Athena came down to him from heaven at the instance of the white armed goddess Hera, who loved the two lords equally and was fretting for them both.[224]

From the above text, it is obvious that Achilles is not able to control his temper and is contemplating on killing Agamemnon. However, Hera who loves the two Achaeans intervenes immediately, by sending Athena to intervene so as to prevent Achilles from killing Agamemnon. Walter Peterson describes the intervention of Athena as a miracle.[225] He expounds his point by saying that Achilles' second thought not to kill Agamemnon is as a result of the miraculous restrain from Athena who is a friend to both warriors and not as a result of Achilles's sobering second thought that comes naturally to humans.[226] I totally agree with Walter; for if Hera and Athena had not intervened, Agamemnon would have been killed and the expedition to bring back Helen would have come to an end. More so, the Achaean army would be in grief, especially his brother Menelaus. When Achilles asks Athena the reason why she has appeared on the battlefield, she replies by saying:

> I came from heaven, in the hope of bringing you to your senses. It was Hera, goddess of the White Arms, that sent me down, loving the two of you as she does and fretting for you both. Come now, give up this strife and take your hand from your sword. Sting him with words instead, and tell him what you mean to do.[227]

The goddess advises Achilles to refrain from killing Agamemnon, but rather he should use words to attack him since that one will not physically hurt him.

---

[224] I. 189-97
[225] Walter Peterson, "Divinities and Divine Interventions in the *Iliad*" *The Classical Journal*, Vol. 35, No.1, 1939. Pp. 2-16
[226] Ibid. p.4
[227] I. 205-11

4.1.4 Agamemnon and Zeus

In Book II of the poem, Zeus sends an evil dream to deceive Agamemnon, king of the Argives:

> Tell him to prepare his long-haired Achaeans for battle at once. His chance of capturing the spacious city of Troy has come; for we immortals that live on Olympus are no longer divided on that issue. Hera's pleading has brought all of us round and the Trojan's faith is sealed.[228]

According to James F. McGlew, the Evil Dream Zeus sends to Agamemnon is a calculated deception which demands that the Achaeans face the grave dangers of open battle.[229] In my opinion Zeus deceives Agamemnon so as to fulfil the oath he gave Thetis to help the Trojans. Thus even though Agamemnon expects Zeus to support him and his army, he rather supports the Trojans. This is because Zeus values the oath he had guaranteed Thetis; that is, to help the Trojans for dishonouring his son Achilles. Moreover, we get to know how Zeus declares his love for the Trojans and is not bent on their destruction.

However, in Book VIII, there are signs and acts of Zeus that show that he cares about the Achaeans too. It is in this book that many of the foremost warriors of the Achaeans are wounded, the army is in rout and the wall built to protect the ships is giving way because Hector and his men had reached the wall. At this critical point Agamemnon says a word of prayer to Zeus:

> Father Zeus, was a great king ever fooled by you like this, and robbed of all his glory? Yet I can claim that on my unhappy journey here in my ship of war I never overlooked a single one of your fine altars. On every one of them I burnt the fat thighs of bullocks in my eagerness

[228] II. 8-13
[229] James F. McGlew, "Royal Power and the Achaean Assembly at *Iliad* 2.84-393" *Classical Antiquity*, Vol.8 No.2, 1989, p. 284

> to bring down the walls of Troy. Ah, Zeus, grant me this prayer at least. Let us escape with our lives, if nothing else, and do not let the Trojans overwhelm us like this.[230]

Zeus in fact listens to the prayer of Agamemnon. Homer informs us of Zeus' response:

> The Father was moved by his tears. With a nod of his head he vouchsafed him the salvation of his army, and at the same time sent out an eagle – best of prophetic birds – with its talons in a fawn, the offspring of some nimble doe. The eagle dropped the fawn by the splendid alter of Zeus, where the Achaeans used to sacrifice to the Father of Oracles; and when they realized that the bird came from Zeus, they fell on the Trojans with a better will and recalled the joy of battle.[231]

Zeus grants the Achaeans victory one more time. The reason for Zeus granting victory to the Achaeans is the friendly bond he has with the Achaeans, especially Agamemnon. He is moved by the tears of Agamemnon and feels the pain he is going through at that moment. He nods his head to confirm that he will come to the aid of the Achaeans. He further goes ahead to send an eagle, which is seen as the best of prophetic birds to confirm the salvation of the Achaean army. In the end, the Argives are strengthened by Zeus to fight the Trojans and they are victorious.

4.1.5 Paris and Aphrodite

In Book III, Hector proposes an end to the war by means of a single combat between Menelaus and Paris. The two agree to a truce and swear an oath that they will abide by the outcome of the duel. The victor is supposed to win Helen so the war will end. Menelaus is winning, but then all of a sudden Paris mysteriously disappears. The men in the field do not understand what has happened and search for him in vain. Thanks to Aphrodite, who is more

[230] VIII. 237-44
[231] VIII. 245-53

interested in ensuring the safety of her favourite than in ending the war, and in the short term denies Menelaus of victory. It is obvious Aphrodite has already established a bond of *philotes* with Paris, when he awarded her with the prize of the most fairest among the goddesses.

Earlier on when Hector reproaches Paris for being a coward and comments that the gifts of Aphrodite will not save him from death, Paris replies by saying; "but there is something you must not reproach me for – the lovely gifts I have from Golden Aphrodite."[232] Paris argues that he cannot despise the precious gift Aphrodite has favoured him with. Aphrodite actually promises to give Helen as a reward to Paris for choosing her as the most fairest among the other goddesses she competed with in the contest. It can be concluded therefore that Aphrodite saves Paris from the sword of Menelaus because she cares about Paris as her favourite.

FRIENDLY COMPASSIONATE LOVE BETWEEN MORTALS

4.2 Achilles and Patroclus

Heroic friendship is a literary idea which seems to have been inspired by the Heroic Age. It is the relationship between the hero and his companion.[233] Tommie M. VanSickle claims that the basic concept of heroic friendship as a development of the Heroic Age is the concept of personal allegiance.[234] The bond between Achilles and Patroclus is central to the narrative of the *Iliad*. They are the most famous pairs of friends in the *Iliad*. This is because, of all the friendships among the heroes in the *Iliad,* that of Achilles and Patroclus is the most developed. As James Hooker observes, "the plot of the *Iliad* demands that Achilles and

[232] III. 61-65
[233] Tommie M. VanSickle, *The Hero and His Companion: The Concept of Heroic Friendship*, An Honours Thesis; Indiana, May, 1978. p.1
[234] Ibid. p.3

Patroclus should share a deep, unmotivated gratuitous affection, which flourishes outside the institution of social hierarchy."[235]

Patroclus, above all others is described as Achilles' dearest companion by far.[236] Some scholars have argued that they are actually siblings and not just friends based on the fact that Peleus adopted Patroclus as his son. Other scholars have examined the relationship between Achilles and Patroclus and concluded that the relationship is a paederastic one. However, David Konstan claims that the matter of sexual relationship could be dismissed as irrelevant to the question of Achilles' and Patroclus' friendship were it not that in classical Greece exotic love and friendship was understood normally to be incompatible relationship.[237]

The relationship between Patroclus and Achilles is basically based on trust and loyalty. In the *Iliad* Patroclus as a squire provides services for his Lord Achilles.[238] Prior to the departure for Troy, Patroclus' father had instructed him, as Nestor says, to offer good counsel to Achilles, for Achilles though the younger man, is superior to him in lineage as well as in strength.[239] Achilles' father had adopted Patroclus into his household after Patroclus had slain a fellow youth in his home country.[240] Patroclus therefore had the privilege of waiting on Achilles in various ways such as setting the table for dinner.

Achilles' *philotes* compassionate love for Patroclus overshadows all other friendships. Most striking is the prayer Achilles utters as he prepares to send Patroclus into battle in his stead:

---

[235] James Hooker, Op cit. p.214
[236] XVII. 411
[237] David Konstan, 'Greek Friendship' *American Journal of Philology*, The Johns Hopkins Univ. Press. Vol.17, No.1, p. 78
[238] XIX. 315-20 Achilles recalls the services of his loyal friend Patroclus, "how often you yourself, my most unhappy and beloved friend, have laid a dainty meal before me in this hut, in your quick and ready way, when all was set for an attack on the horse-taming Trojans! And now you lie mangled here and I go fasting. There is still plenty in the hut, but I cannot bear the thought of it, so much do I miss you."
[239] XI. 786-90
[240] XXIII. 89-90

> Lord Zeus' he began; 'Dodonean, Pelasgian Zeus; you that live far away and rule over wintry Dodona, surrounded by your prophets the Helli, who leave their feet unwashed and sleep on the ground; you listened when I prayed to you before, and you showed your regard for me by striking a mighty blow at the Achaean army. Grant me another wish. I myself am going to stay among the ships, but I am sending my comrade with many of the Myrmidons into the field. Bless him with victory, all-seeing Zeus, and fill his heart with daring, so that Hector himself may find out whether my squire can fight on his own, or whether his hands are invincible only when I throw myself into the fray. And directly he has swept the tumult and fighting from the ships, let him come back to me, here at my own ships, safe and sound with all his armour and his men-at-arm.[241]

This is the passage that Zenodotus marked as an interpolation motivated by a homoerotic reading of Achilles' relation with Patroclus. It is irrelevant to conclude that the two friends were involved in homoerotic relationship since there is no instance that Homer reports that they had sexual relations.

Achilles compassionately loves his friend so much that he does not want him to take the risk of going further to fight. He acknowledges the fact that Patroclus is not as strong as he is and can be killed by one of the Trojan warriors. According to David Konstan, the bond between Achilles and Patroclus occupies an extreme position on the spectrum of friendship and the rich artistic resources of epic poetry are to indicate its depth of feeling.[242] When Achilles gives Patroclus the opportunity to fight using his armour, he strongly warns him:

> Return to me, directly after you have swept the Trojans from the ships. Even if Zeus the Thunderer offers you the chance of winning glory for yourself, you must not seize it. You must not fight without me against these warlike Trojans you would only make me cheaper.[243]

Later, when he learns of Patroclus' death Homer says this of Achilles:

[241] XVI. 232-46
[242] David Konstan, op cit. p.79
[243] XVI.84-89

> Sank into the black depths of despair. He picked up dust in both his hands and poured it on his head. He soiled his comely face with it and filthy ashes settled on his scented tunics. He cast himself down on the earth and lay there like a fallen giant, fouling his hair and tearing it out with his own hands.[244]

Achilles' lamentation over the body of Patroclus prefigures that he loves him compassionately. Achilles is devastated when he hears the news of his friend's death. His attitude and behaviour is as if without his friend, it is the end of his world. Patroclus means a lot to him, and that without him life has become meaningless. Achilles expresses his guilt when he laments the death of Patroclus to his mother. He cries and tells his mother, Thetis:

> It is true that the Olympian has done that much in my behalf. But what satisfaction can I get from that, now that my dearest friend is dead, Patroclus, who was more to me than any other of my men, whom I loved as much as my own life? I have lost Patroclus.[245]

Achilles feels guilty because he couldn't defend and protect the life of his dearest friend, whom he honoured above all his colleagues. Even when Thetis warns him that his death is bound to happen as soon as he kills Hector, Achilles responds with passion by saying; "let me die forthwith since I have failed to save my friend from death."[246]

Furthermore, Achilles makes the death of Patroclus symbolically pathetic when he points out that the dead man will be buried "far from his motherland"[247]— a fate that will be Achilles' own. In this case, Achilles feels he has failed in his responsibility when he points that out to his mother. He accepts his responsibility to his friends when he states: "I have broken reed to Patroclus and all other comrades whom Prince Hector killed…"[248] According

[244] XVIII. 22-27
[245] XVIII. 74-79
[246] XVIII. 94-95
[247] XVIII. 96
[248] XVIII. 98- 100

to James Areiti, here, "Achilles accepts his responsibility to friends as an end in itself."[249] An ethic far superior even to that heroic nobleness voiced by Sarpedon, his Trojan counterpart in Book XII, "So in we go, whether we yield the glory to some other man or we win it for ourselves."[250] The emphasis here is for one's own glory and gain and not one's duty to another. However, Achilles realises that a man has a duty to others, to try and help them even if it is to no avail. If it should be of no avail then the motive cannot be honour, either in the form of glory or gifts but rather compassionate love. In addition, he declares:

> I could have suffered no crueller blow than this, not even the news of my father's death, who is shedding tears in Phthia at this moment, I dare say, for me, the dear son he has lost, while I am fighting Trojans in a foreign land for wretched Helen's sake; nor even if they told me that my son, who is growing up in Scyros, the noble Neoptolemus, was dead.[251]

This statement made by Achilles expresses his wish that his friend Patroclus were alive even if his father and son are dead. Achilles refuses to re-join the Argive army until he hears about the death of his friend. Though it has been said that Achilles' private motive for returning to the battle is a sign of his potentially anti-social character, we note that it is his compassionate love for his friend Patroclus that motivates him to avenge the death of his friend. He even forgets about the anger he has already harboured at the slight of Agamemnon and fights on behalf of the Argives.

We also note that after the death of Patroclus, Achilles shows concern by giving special attention to the burial of Patroclus. He instructs the men on how to give him a befitting burial:

> They went about the business as the swift son of Peleus had directed. First they put out with sparkling wine all parts of the funeral pyre in which the flames had done their work and the ash had fallen deep. Then, with tears on

[249] James Areiti, "Achilles' Guilt". p. 197
[250] XII.127-29
[251] XIX. 321-26

> their cheeks, they collected the white bones of their gentle comrade in a golden vase, closed it with a double seal of fat, laid it in his hut and covered it with a soft linen shroud. Next they designed his barrow by laying down a ring of stone revetments round the pyre. Then they fetched earth and piled it up inside.[252]

4.2.1 Achilles and Ajax and Odysseus

Patroclus is not the only friend of Achilles. We note the grace with which Achilles receives the embassy sent by Agamemnon. His address to the embassy, especially Odysseus and Ajax, expresses some inkling of the friendship he seeks and alludes to:

> Welcome - two dear friends! It was time that someone came; and angry as I am, there are no two Achaeans whom I love more than you.[253]

Achilles receives the embassy with warm reception and they drink and dine in friendliness. He even tells Patroclus to "Bring out a bigger bowl, my lord Patroclus, put less water in the wine, and give every man a cup. Here are my dearest friends under my own roof."[254] Odysseus presents their official appeal immediately after they had finished dining:

> …Up with you then, if even at this late hour you want to rescue the exhausted troops from the Trojans' fury. If you refuse, you yourself will regret it later, for when the damage has been done there will be no mending it. Bestir yourself, before the stage is reached, to save the Danaans from catastrophe.[255]

Odysseus' appeal is basically official. On the other hand, Ajax makes his appeal based on friendship. Although Achilles rejects his appeal, he modifies his position sharply after the appeal. He had initially decided to sail home and leave the war; however, after Ajax's appeal he says that he will not fight until his own ships are attacked. Clearly, the appeals based on

[252] XXIII. 250-58
[253] XI. 198-200
[254] IX. 203-06
[255] IX. 247-51

compassionate love for a comrade-in-arms have moved him; although he has passed over into a world of no values, he has not lost his humanity and can still be touched by emotions such as compassionate love.

4.2.2 Diomedes and Glaucus

In Book VI of the *Iliad*, there is the existence of a relationship that can be described as motivated by friendly compassionate love. The Greek, Diomedes meets the Lycian Glaucus and in the conversational manner of Homeric fighting, asks who he is. Glaucus replies that he is the son of Hippolochus and grandson of Bellerophon; whereupon Diomedes addresses the Lycian Prince in cordial terms:

> Surely, your family and mine are linked by old-established ties. Oeneus, my noble grandfather, once entertained the peerless Bellerophon in his palace and kept him there for twenty days, after which they gave each other the splendid gifts that host and guest exchange. Oeneus gave his friend a belt stained with bright purple dye; and Bellerophon gave Oeneus a gold two-handled cup, which I left in my house when I set out.[256]

He concludes:

> But I have said enough to show that in me you will now have a good friend in the heart of Argos, and I shall have you in Lycia, if ever I visit that country. So let us avoid each other's spears, even in the melee, since there are plenty of the Trojans and their famous allies for me to kill, if I have the luck and speed to catch them, and plenty of Achaeans for you to slaughter, if you can. And let us exchange armour, so that everyone may know that our grandfathers' friendship has made friends of us.[257]

According to Adkins these two men have never seen each other before and yet, in virtue of a compact of guest-friendship made between their grandfathers, they will not fight against each

[256] VI. 214-21
[257] VI. 224-32

other in a war in which they find themselves on opposite sides.[258] Diomedes suggests that in consequence they should avoid each other in the war and look for enemies elsewhere among the armies. From this, it is worth mentioning that Diomedes is far more closely bound to a Lycian who is his friend, than to a Greek who is not, even during the Trojan War.

Barbara Caine tells us that the guest-friendship or *xenia* is a conception of friendship rooted in Homeric times. She adds that the institution of guest-friendship is a reciprocal relationship of benefits between the host and the traveller.[259] One who provided hospitality could have the expectation of reciprocity not merely for himself, but for his descendants too. It is believed that this relationship of guest-friendship is sanctioned by Zeus who is its particular protector. It is noteworthy that this kind of relationship typically involves not only hospitality but also the exchange of gifts; in effect Diomedes and Glaucus do not only decide to avoid fighting each other, but they also exchange armour. It is noteworthy also that the grandfathers of these two warriors also exchanged gifts. Oeneus gave his friend a belt stained with purple dye; and Bellerophon gave Oeneus a gold two-handled cup.[260]

The inability to observe the strictures that oversee visitor-companionship, both with respect to the host and with respect to the visitor could lead to a disaster. The Trojans are doomed to lose the war against the Achaeans because Zeus is not happy with them for not observing the guest-friendship relationship. Menelaus is also right to say that Zeus is against the Trojans because of Paris' action with respect to the abduction of Helen.[261]

[258] Arthur W. H. Adkins, 'Friendship and Self-Sufficiency in Homer and Aristotle' *The Classical Quarterly*, Vol. 13, No. 1, (May, 1963). p. 37
[259] Barbara Caine, *Friendship: A history*, Routledge; London & New York, 2009. p. 7
[260] VI. 214-224
[261] III. 347-53

4.2.3 Pandarus and Aeneas

Aeneas and Pandarus are comrades fighting on the side of the Trojans. Pandarus is a son of Lycaon from Lycia. He is very skilful in his craft as an archer. We first meet him when he is tempted by the hope of honour and wealth. These easily move him to fire a treacherous arrow at the unarmed Menelaus, so as to break a truce and to start up the war again. The shot would presumably have been fatal had not Athena flown with speed of thought to Menelaus' side in time to divert the arrow so that it falls on a spot where Menelaus seems to be covered by a leather and metal.[262]

Pandarus is a good comrade of Aeneas. On the battlefield, Aeneas goes looking for him; and, according to Fredric M. Combellack, Aeneas' first words when he finds Pandarus emphasizes his unique reputation as an archer; "Pandarus what are you doing with your bow and your winged arrows ? Are you not supposed to be an archer, the best that Lycia can boast of, better than anyone we have in Troy?"[263] We note that it is no one else but Aeneas who looks for Pandarus and encourages him to stop the destruction that Diomedes is causing to the Trojan warriors. Aeneas encourages Pandarus who is actually disappointed that his archery skill has failed him; he goes ahead and says, "yet it is true that nothing can be done to stop the man till you and I get into a chariot and attack him with other weapons."[264]

Later, Pandarus meets his death in the face of Diomedes' spear as guided by Athena. Aeneas, as soon as he notices the death of his friend, quickly leaps from his chariot and protects the corpse of his friend Pandarus. Homer's description of the enthusiastic and

[262] IV. 92-121
[263] Fredrick M. Combellack, "Two blameless Homeric Characters" *The American Journal of Philology*; Vol. 103, No. 4,p. 369
[264] V. 217-20

energetic manner with which Aeneas protects the corpse of his friend, tells of his compassionate love for him:

> Aeneas leapt down from the chariot with his shield and his long spear, fearing that the Achaeans might try to rob him of the corpse. He now bestrode it like a lion in the pride of his power, covering it with his spear and his round shield, determined to kill all comers and uttering his terrible war-cry.[265]

Aeneas defends and protects the corpse of his friend, Pandarus. He does so with all his might and strength not only to avoid the mutilation of his body by the Achaean men, but also that his friend will be given a befitting burial.

4.2.4 Diomedes and Sthenelus

We first meet Diomedes and Sthenelus in Book IV, during the rallying of the troops. Agamemnon gives a contrastive account of the current behaviour of Diomedes towards war to the glorious deeds of his father Tydeus. Agamemnon proceeds to relate at length Tydeus' great exploit in which he wins a contest. He recounts how Tydeus defeats and kills all the fifty Cadmians who waited in ambush on his way home. According to Sabiner Hubner and David Ratzan, Diomedes responds to Agamemnon's rebuke with silent awe.[266]

In contrast, Sthenelus, Diomedes' companion responds with considerable heat, defending himself as well as Diomedes, though Agamemnon has said absolutely nothing about Sthenelus and his father. Sthenelus' touchy self-defence tells of the bond between him and Diomedes. Because he is concerned about his friend's reputation, he totally disagrees to Agamemnon's condemnation and thus dares to defend him by responding to Agamemnon the King of Men.

---

[265] V. 297-301

[266] Sabiner Hubner and David Ratzan, *Growing up Fatherless in Antiquity*,

In Book V, Aeneas and Pandarus decide to attack Diomedes so as to stop him from killing the Trojan men. "This point decided, they mounted the decorated car and resolutely drove their fast pair in Diomedes' direction."[267] However Sthenelus fears that his friend Diomedes will be killed, and therefore sends a strong warning to him:

> My lord, he said, my dearest Diomedes, here come two stalwarts bent on fighting you – a really formidable pair. One is the bowman Pandarus, who calls himself Lycaon's son. The other is Aeneas, who can name the Lord Anchises as his father and Aphrodite as his Mother. Quick, let us fall back in the chariot. I beg you not to storm about in the front line anymore or you may lose your life.[268]

Conclusion

My attempt here in this chapter of the thesis has been to analyse, with illustrative passages, the instances of *philotes* or friendly compassionate love between mortals and immortals on one hand and between mortals on the other. The bond of friendship between Patroclus and Achilles is a typical example of *philotes* compassionate love. More so, it is worth noting that Diomedes and Glaucus express friendly compassionate love towards each other on the battlefield and decided not to fight each other but rather exchanged gifts to indicate the bond of their friendship. In addition to these, we also examined how the divinities express friendly compassionate love towards their favourite friends who are mortals.

[267] V. 237-38
[268] V. 240-46

CHAPTER FIVE

REFLECTIONS AND CONCLUSION

This chapter summarises the findings and draws conclusion on how Homer portrays compassionate love in his epic work, the *Iliad*. The thesis highlights acts of compassionate love despite the fact that his epic is a world filled with hate, violence, and devaluation of humans. The thesis establishes a theoretical framework by exploring the characteristics of compassionate love against the background of the ideologies propounded by Lynn G. Underwood in her work, "Compassionate Love; a Framework for research." Thus, compassionate love as used in this research means "an attitude towards others, either close others or strangers or all of humanity containing feelings, cognition and behaviours that are focused on care, concern, tenderness and an orientation toward supporting, helping and understanding others, particularly when the others are perceived to be suffering or in need,"[269] as defined by Susan Sprecher, Beverly Fehr and Lynn G. Underwood.

Throughout the work, I have shown with relevant illustrative texts from Homer's *Iliad* that there are varied expressions of compassionate love which have been identified to be *familial*, *koinotes* and *philotes* compassionate love. It is noted that these varied types of compassionate love motivate characters in their call to duty to the family, community and friends respectively.

In Chapter Two, I examined instances of *familial* compassionate love, which included attitudes and actions that express concern and care between family members who are mortals, immortals and mortals and finally between the immortal family. This is so because the

[269] Susan Sprecher and Beverley Fehr, Op cit. p. 630

Homeric society is made up of both the divinities and mortals. These family relations include mothers, fathers, children, siblings, cousins and uncles.

It was also noted that, parents love their children and show affection towards them by protecting them from danger; as Aristotle asserts in his *Ethics* that parents love their "children as much as themselves."[270] Thetis, because of her motherly duty towards Achilles, expresses familial compassionate love by way of protecting her son. She persuades Zeus to favour the Trojans because her son had been hurt by Agamemnon. We also observe how Zeus saves his son Sarpedon when he is about to be killed by Tlepolemus.

Familial compassionate love is also expressed among mortals in the *Iliad*. Priam expresses compassionate love for his son Hector, as he tries to prevent him from fighting with Achilles. Even after the death of Hector, Priam's compassionate love motivates him to approach Achilles to claim the corpse of his son. It is concluded that it is out of familial compassionate love that Priam is driven to the bold and dangerous task to go to Achilles so as to reclaim the corpse and also to give him a befitting burial.

In the analyses, it was discovered that Hector is a family man who expresses familial compassionate love towards his family members. He cares about his wife, child and his aged parents. He is ready to defend not only his city but also he is determined to save his family from destruction. It can be inferred from Andromache's speech that without Hector, the whole family is not secured.

Again, familial compassionate love is expressed among the family members within the Achaean army. Agamemnon expresses compassionate love towards his brother Menelaus when he calls for an expedition and organizes troops to attack the Trojans and reclaim Helen, the

[270] Aristotle, *The Nicomachean Ethics*, trans. J.A.K Thomson; Penguin Books Ltd. Harmondsworth, 1953. Book Ten (1161a26-b15—1162a26-b10) p.278-281

abducted wife of Menelaus. Aristotle asserts that "brothers love one another because they sprung up from the same origin."[271] This tells us that Agamemnon and Menelaus have a family bond which strengthens their love for each other. Basically, I note that it is Agamemnon's solicitous care and concern that motivates him to help Menelaus redeem his image from shame.

Moreover, it was also noted that, the divine family also expressed compassionate love towards their family members. Dione, Aphrodite's mother expresses compassionate love for her when Diomedes wounded her on the field. Dione heals her wound and comforts her as she cried. Moreover, immortal siblings express compassionate love towards one another. We examined how Ares helps his sister Aphrodite to flee from the battle when she gets hurt. Likewise, Aphrodite helps Ares to flee from the battlefield when he is wounded by Diomedes.

The Chapter Three of the thesis sought to explore the portrayal of communal compassionate love or patriotism in the *Iliad*. It was noted that there are passages in the poem that reflect the expression of communal compassionate love. It is one's love for his country and one's willingness to defend it. In the course of the study, it became evident that this type of love is aroused at the moment there is a threat to a country from their enemy. Evidently from the analysis above we note that Hector is motivated by communal compassionate love or patriotism to defend and protect Troy. The great zeal of Hector is seen when he stands for his country Troy even at the point when he knows his life is at risk. He will rather sacrifice to die for his country than watch his countrymen die. It can be concluded that as the commander-in-chief of the Trojans, Hector defends his country, which is a pure act of communal compassionate love.

[271] Ibid. p. 279

It is also worth noting, that communal compassionate love or patriotism nurtured fellow feeling and brotherhood among both the Achaean and Trojan warriors and even with their allies. The bond of humanity is strengthened among the warriors. Patroclus expresses communal compassionate love when he helps the wounded Eurypylus out of the battlefield and applies ointment to reduce his pain.

Moreover, communal compassionate love or patriotism overrides the need for honour, glory and prize when Agamemnon, the supreme protector of the Achaeans decides to let go Chryseis for the safety of his country though he had initially refused to do so because of his personal glory and honour. He desires to see his people safe and sound rather than perish from a plague that can be averted.

Communal compassionate love or patriotism is a dominant theme in the *Iliad* which helps the continuity of the plot of the epic. In my view, Hector's involvement in the Trojan War is a crucial scenario that Homer introduces in the epic and that his character helps in the continuity of the plot. If Hector had not intervened for the misdeeds of his brother, Paris, there would have been a dent in the plot of the epic. Thus Hector as a character is introduced so as to give the Trojans an opportunity to save their face from the impending shame which Paris had already brought on them. In my point of view, Hector's defence of his city is more of corporate benefit rather than individual benefit and this is a typical example of communal compassionate love.

Correspondingly, communal compassionate love or patriotism during Homer's period is not different from how patriotism was viewed in Ghana in the year 1972. The *Daily Graphic* of February 14, 1972 reported that over 700 students of the University of Cape Coast and the Komenda Teacher's Training College:

> At the week-end harvested about 80 tonnes of sugar cane to feed the sugar factory at Komenda as their contribution towards the resuscitation of the national economy, promising to continue the exercise every Saturday.[272]

Razak El Alawa reports that Col Frank Bernasko, the Central Regional Commissioner, addressed the undergraduates and urged them to contribute effectively to the establishment of the new Ghana.[273] Alawa refers to Col. Bernasko's address when he urges the students, "I now see emerging from the horizon a new student who is so genuinely patriotic that he identifies himself with the survival of the state."[274]

It is believed also that at the same time, students in cocoa producing areas left their studies to go and help cocoa farmers to cart cocoa that was locked up in the hinterland. The students recognized that cocoa was the mainstay of the economy and would, therefore, not sit down for the crops to rot in the bush. It was patriotism at its best and everybody, the government, clergy, chiefs, lauded the students for the show of love for their motherland as in Homer's *Iliad*. The question is, can we still find youth in contemporary Ghana who compassionately love their country and sacrifice for it? One can say today, that selflessness or patriotism towards our country has reduced drastically as compared to those days when Ghana was ruled under the regime of General Kutu Acheampong.

An article written by the Editorial Board of the *Daily Graphic* on Wednesday, June 1, 2016 gives us the good news of the revamping of the Komenda Sugar Factory and the plans by the government to fashion a national sugar policy that will create an enabling environment for the sugar industry to thrive.[275] For some years now the Komenda Sugar Factory and other state-owned factories have collapsed. The *Daily Graphic* gives two major

[272] *The Daily Graphic*, February 14, 1972
[273] Razack El-Alawa "Remembering General Kutu Acheampong" *Daily Graphic*, Saturday, January 23, 2016, p.22
[274] Ibid. 22
[275] *Daily Graphic Editorial*, Wednesday, June 1, 2016. Pg. 7

reasons why these factories have not been functioning. They mention the fact that local industries in Ghana will succeed only if we enforce 'patronise made-in-Ghana' policies. One other factor that contributed to the collapse of the state-owned factories in the past is the practice of people seeing the state-owned businesses as belonging to nobody. Therefore the *Daily Graphic* is of the view that there should be an active involvement of the private sector in the running of these institutions in order to inject some seriousness into their operations to make them lucrative. My point is if Ghanaians compassionately love their country or are patriotic, why should there be a merger of the private and state-owned businesses to produce a better result.

It appears that the self-centred motives of Ghanaians have obstructed the orientation towards the good or development of Ghana; and I would like to suggest that Ghanaians must emulate the patriotic attitude exhibited by the students of the General Acheampong's era as can also be seen in Homer's *Iliad*. The state belongs to every individual that exists in it and so we must all help or support the development of our country.

Philotes compassionate love, as noted in Chapter Four, occurs within the domain of friendship. It is the love and affection which is expressed between two associates. We observed that this type of compassionate love in the *Iliad*, does not occur between only mortals but also the immortals express friendly love towards mortals. Zeus and Apollo express friendly compassionate love towards Hector. They help and save Hector from danger because of their compassionate love for him. Sometimes they refresh him and encourage him to fight to defend his city. Even after his death, these two gods are concerned about how to protect the corpse of Hector from mutilation by Achilles.

Zeus sometimes favours the Achaeans too and listens to their prayers when they are in distress. A typical instance is when Zeus listens to the prayer of Agamemnon when he is in distress and grants him temporary victory. More so, it is worth mentioning that friendly compassionate love is expressed among the mortal heroes. The bond between Achilles and Patroclus is a typical instance of the expression of friendly compassionate love. Achilles loved his friend such that he would not allow him to risk his life by going further to fight Hector. However, when he hears of the death of Patroclus, he becomes devastated and regrets the fact that he allowed him to fight against the Trojans.

I also analysed how friendly compassionate love is expressed in the context of guest-host friendship in the *Iliad*. Diomedes and Glaucus express friendly compassionate love when they decide to avoid each other's sword because of the friendly relationship which had already been established between their grandfathers.

In conclusion it is obvious that, compassionate love is a recurrent theme of the *Iliad*. Although the poem is full of wars, short and detailed descriptions of deaths of warriors, Homer still portrays instances of compassionate love. In overall terms, it can be noted, that compassionate love as portrayed by Homer in the *Iliad* has nothing to do with eroticism or the tendency to exalt sex as may be presumed and argued by some scholars.

BIBLIOGRAPHY

PRIMARY TEXT

Aristotle. *The Ethics of Aristotle* Harmondsworth Allen and Unwin 1953.

Homer. *The Iliad* Translated by Emile Victor Rieu. Harmondsworth: Penguin Books Limited 1950. The Chaucer Press Limited

SECONDARY TEXT

Adkins, Arthur W. H. "'Friendship'and 'Self-Sufficiency'in Homer and Aristotle." *The Classical Quarterly (New Series)* 13, no. 01 (1963): 30-45.

Alensu-Dordzi, Samuel. "Preaching Compassion in Politics." *The Mirror* Friday, January 15-21, 2016 22.

Arieti, James A. "Achilles' Guilt." *The Classical Journal* 80, no. 3 (1985): 193-203.

———. *Nicomachean Ethics*. Oxford Oxford University Press, 1925.

Balme, Maurice, and Gilbert Lawall. *Athenaze: An Introduction to Ancient Greek. Student's Book II*. Oxford University Press, 1995.

Brehm, Sharon S. *Intimate Relationships*. Mcgraw-Hill Book Company, 1992.

Brown, Peter G. "Love and Marriage in Greek New Comedy." *The Classical Quarterly (New Series)* 43, no. 01 (1993): 189-205.

Caine, Barbara. *Friendship: A History*. London Routledge, 2014.

Caldwell, Richard S. *Hesiod's Theogony*. Focus Pub R Pullins & Company, 1987.

Combellack, Frederick M. "Two Blameless Homeric Characters." *The American Journal of Philology* 103, no. 4 (1982): 361-72.

Dodds, Eric Robertson. *The Greeks and the Irrational*. Univ of California Press, 1957.

Donlan, Walter. "Homer's Agamemnon." *The Classical World* 65, no. 4 (1971): 109-15.

Duffy, William. "Aias and the Gods." *College Literature* 35, no. 4 (2008): 75-96.

Durant, Will. *The Pleasures of Philosophy* New York: Lake Hill1952.

Editorial. "Komenda Sugar Factory Must Lead Our Industrialisation Agenda " *Daily Graphic* 2016, 7.

Eric Partridge, Origins. "A Short Etymological Dictionary of Modern English." *London, Routlegde &Kegan Paul Ltd* (1966).

Farron, Steven. "The Portrayal of Women in the Iliad." *Acta Classica* 22 (1979): 15-31.

Finkelberg, Margalit. "Timē and Aretē in Homer." *The Classical Quarterly (New Series)* 48, no. 01 (1998): 14-28.

Finley, Moses I. *The World of Odysseus*. New York Review of Books, 1954.

Frazier, Joe. "Beware of South African Ex-Cops." *Daily Graphic* Saturday, April 2, 2016, 7.

Green, Judith, and Robert Shellenberger. "The Subtle Energy of Love." *Subtle Energies & Energy Medicine Journal Archives* 4, no. 1 (1993).

Greenhalgh, Peter AL. "Patriotism in the Homeric World." *Historia: Zeitschrift fur Alte Geschichte* (1972): 528-37.

Griffin, Jasper. *Homer on Life and Death* New York: Oxford University Press.

Guthrie, William Keith Chambers. *The Greeks and Their Gods*. London: Methuen and Co. Ltd, 1950.

Hainsworth, Bryan. *The Iliad: A Commentary: Volume 3*. Cambridge University Press, 1993.

Hatfield, Elaine, and Richard L Rapson. "Definitions of Love." 243-45. New York HarperCollins, 1993.

Hooker, James T. "Homeric Society: A Shame-Culture?". *Greece and Rome (Second Series)* 34, no. 02 (1987): 121-25.

Hübner, Sabine R, and David M Ratzan. *Growing up Fatherless in Antiquity*. Cambridge University Press, 2009.

Kirk, Geoffrey Stephen. *Old Age and Maturity in Ancient Greece*. Brill, 1973.

Kirkpatrick, Elizabeth McLaren. *The Cassell Concise English Dictionary*. Cassell, 1989.

Konstan, David. "Greek Friendship." *American Journal of Philology* 117, no. 1 (1996): 71-94.

Krentz, Peter. "Fighting by the Rules: The Invention of the Hoplite Agon." *Hesperia* (2002): 23-39.

Lang, Mabel L. "Reason and Purpose in Homeric Prayers." *The Classical World* 68, no. 5 (1975): 309-14.

Liddell, Henry George, Robert Scott and Henry Jones Stuart. *A Greek-English Lexicon* Oxford: Clarendon Press 1843.

Lombardo, Stanley. *Homer: Iliad*. Indianapolis: Hackett 1993. New York 1968.

McGlew, James F. "Royal Power and the Achaean Assembly at" Iliad" 2.84-393." *Classical Antiquity* 8, no. 2 (1989): 283-95.

O'brien, Joan. "Homer's Savage Hera." *The Classical Journal* 86, no. 2 (1990): 105-25.

O'Higgins, Dolores. "The Second Best of the Achaeans." *Hermathena*, no. 147 (1989): 43-56.

Onayemi, Folake. "The Nature and Language of Love in Ancient Roman and African (Yoruba) Literature." *Hope Library of Liberal Arts* (2004): 5.

Osborn, Ronald. "Geometries of Force in Homer's Iliad: Two Readings." *Humanitas* 21, no. 1-2 (2008): 168.

Osborne, Robin. *Greece in the Making 1200–479 Bc*. Routledge, 2009.

Pedrick, Victoria. "Supplication in the Iliad and the Odyssey." *Transactions of the American Philological Association (1974-)* 112 (1982): 125-40.

Petersen, Walter. "Divinities and Divine Intervention in the *Iliad*." *The Classical Journal* 35, no. 1 (1939): 2-16.

Rabel, Robert J. "Chryses and the Opening of the Iliad." *The American Journal of Philology* 109, no. 4 (1988): 473-81.

Redfield, James M. *Nature and Culture in the Iliad: The Tragedy of Hector*. U.S.A: Duke University Press, 1994. University of Chigago Press

Roisman, Hanna M. "Nestor the Good Counsellor." *The Classical Quarterly (New Series)* 55, no. 01 (2005): 17-38.

Sprecher, Susan, and Beverley Fehr. "Compassionate Love for Close Others and Humanity." *Journal of Social and Personal Relationships* 22, no. 5 (2005): 629-51.

Tsoutsouki, Christiana. "The Father-Son Relationship in the *Iliad*: The Case Study of Priam-Hector". (2014): 78-92.

Underwood, Lynn G. "Compassionate Love: A Framework for Research." In *The Science of Compassionate Love: Theory, Research, and Applications*, edited by Beverley Fehr, Susan Sprecher and Lynn G Underwood, 3-20. United Kingdom: John Wiley & Sons, 2009.

Weil, Simone, and Mary McCarthy. *The Iliad, or, the Poem of Force*. Pendle Hill, 1956.

Whitman, Cedric Hubbell. *Homer and the Heroic Tradition*. Harvard University Press, 1958.