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Wine-Dark Sheep:

Ancient Color in a Modern Greek Odyssey

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“A nation’s language, so we are often told, reflects its culture, psyche, and modes of thought. Peoples in tropical climes are so laid-back it’s no wonder they let most of their consonants fall by the wayside.”

- Through the Language Glass

Introduction

In the forming of this thesis I sought to combine many of my passions: classical and modern Greece, language, linguistics, color and color theory, and literature. I hope it will shed some light on both the work that has been done on ancient Greek color theory and how much needs to be done on Modern Greek studies. I was truly impressed by the work done by both the translators I studied for this project. I realized part way through that it would be far more interesting to also include a Katharevousa (an artificially composed language meant to incorporate elements of both ancient and Modern Greek) translation, in addition to Modern Greek, as a “compromise” between the two languages, to see how the makers of a hybrid language bridged the gap between ancient and modern language.

When we consider the language that was used in Homer’s time and how we read it and understand it today, the fact that it is followed by an enormous body of work (much of which is lost to us) is often forgotten. From the 8th century B.C. when the Homeric bards were composing, to the time of Plato even (roughly 420s B.C.-348/7 B.C.) was a span of hundreds of years. We must make allowances for word changes over time, thus comparing Classical Greece with his contemporaries and not with later writers such as Sophocles, for their word choices may have sounded radically different in context, and in language itself, than it did for Homer. Looking specifically at the *Iliad*, the other Homeric epic left to us, the Homeric Hymns, and occasionally Hesiod’s *Theogony* and *Works and Days*, we can best compare color terms across works. Homer and Hesiod are both

considered Archaic poets (composing in the eighth century B.C.), though their exact dates are uncertain.¹ As for the Homeric Hymns, ancient Greek writers proposed several authors including Homer himself, Pamphos, and Cynaethus of Chios. Today, the works collectively are accepted as anonymous, with the supposed date of their creation posed at around the seventh to sixth century B.C.² I will also explore some later authors, such as Euripides and Thucydides, to better explore how the terms took on different meanings or stayed the same over time.

Because it was inorganically composed, Katharevousa serves as an interesting bridge between the ancient and Modern Greek languages. Katharevousa arose in the 19th century in an attempt to “purify” Greece’s demotic language of foreign elements and to incorporate and glorify ancient Greek roots and classical inflection. Greece was liberated from the Turks in 1828, and with her liberation, the Katharevousa movement began to grow. By the 1880s, Demotic Greek, the common vernacular language, had become the more popular mode of literary expression, though, much to their dismay, schoolchildren were still forced to learn Katharevousa until much later. Supporters of Katharevousa claimed that it “is the superior language in that it is much more systematic, richer in vocabulary, especially in cultural and technical terms, and represents more accurately the language of the educated Greeks.”³ Many Katharevousa elements were incorporated into Demotic, and today the two varieties have merged to form Standard Modern Greek, known in Greek as Koini Neoelliniki. Though it is now considered dead (and still despised by many older Greeks the way we now dread writing in cursive), Katharevousa serves as an interesting study on the development of the Modern Greek language. With

¹ Henderson, “Timeline.”

² Atsma, “Homeric Hymns.”

³ Warburton, 1980, 46.

regard to color terminology, it emphasize how much has remained the same throughout many years of linguistic development and change.

Modern Greek, though more grammatically simplistic than both ancient Greek and Katharevousa, has a profound beauty in and of itself. I began learning Modern Greek over a year ago when I arrived in Athens. I was struck by the language, and was thrilled with my almost entirely oral experience with it. Though I arrived in Greece with romantic thoughts about walking the same roads as my classical heroes, I became more interested in the people who were still alive with whom I could actually speak. Looking at modern translators in an ancient Greek context has allowed me to continue my studies of Modern Greek while exploring it through a classical lens.

My aim is to explore these three versions, the ancient Greek, Katharevousa, and Modern Greek, through the context of color terminology. I will closely study four color terms: red (*ερυθρός*), black/dark (*μέλας*), white/bright (*λευκός*), and dark blue/dark (*κυανέος*) and their specific functions within the *Odyssey*. Each of these terms has an arresting aspect to it from the ancient standpoint—strange objects they describe, a surprising lack of occurrence, discrepancies about its meaning—and in many cases, deserve special focus within their modern translations. As Mark Bradley, a prominent scholar within the field of ancient color, says, “One thing is clear, though: translations of Greek and Latin colours are never quite going to be able to capture the precise sense of the original descriptions, because colours formulated in that way just don't make sense in our repertoire.”⁴ With the understanding that ancient Greek color terms do not operate the way that ours do, I will argue that translators in modern Greek languages, such as Katharevousa and Modern Greek, work to reconcile twenty-first century sensibilities of

⁴ Bradley, per litt.

color understanding both through direct translation and their own descriptive phrases. Often, modern readers struggle to understand why Homeric colors feel so foreign—as it would seem that colors are both universal and timeless. To respond to this dissonance, translators will sometimes change the colors from what the actual ancient text says to something more immediately recognizable to a modern reader. Other times, they will translate it directly, add a footnote, or simply ignore the issue and leave the reader to flounder. Whatever course of action they choose, it is almost always intentional, with many avenues for exploration and discussion. This thesis examines the linguistic and cultural connections between ancient and Modern Greek. Though many will argue that it's a changed nation, that it's a poor nation, in some ways, modern Greece is our best viewpoint of ancient Greece.

It should be noted that the Katharevousa translation I used ends at Rhapsode Φ (Book 21), and so the data is not as complete as I would like it to be. All charts and references to the full spectrum of color terms, in the Katharevousa translation, reflect this in each occurrence or mention, lest the reader forget that the two do not match up perfectly (i.e., there will be more terms examined overall for the Modern Greek as I was able to catalogue more of them). Second, in an attempt to clarify a confusing number of dialects of one language body, I have put all ancient Greek terms into italics. Katharevousa and Modern Greek are in normal font. Additionally, I often refer to both Katharevousa and Modern Greek as “modern Greek languages.” This distinction is marked by the uncapitalized “m” in “modern” as opposed to “Modern Greek.” Finally, wherever Book and line numbers appear (for example, 9.45), they refer to the text of the *Odyssey*. Any other ancient works that are cited will have an accompanying source.

Part I

Red: *Ερυθρός* and *Κόκκινος*

Ancient Greek

Homer's seemingly bizarre use of color has long confused Homeric scholars. Fear-choked men with green faces, sheep the same color as iron and violets, and most famously, the wine-dark sea, have become serious sources of contention and confusion. The color associations that have come down from Homer and infiltrated the writings of authors who continued to use these strange terms, such as Euripides and Herodotus, strike modern readers because of how unfit they seem on an individual basis. Stranger too, is when two objects of seemingly different color are described by the same term, logically then, implying that the two are the same color. Attempting to reconcile this linguistic twist of the Transitive Property has been a linchpin of the classical color debate. Guy Deutscher, in his book *Through the Language Glass: Why the World Looks Different in Other Languages*, calls attention to the similarly colored objects that scholar Sir William Gladstone noticed. Deutscher points to the fact that, aside from the sea, the only other things Homer describes as "wine dark" are oxen. Additionally, Homer's phrase *οὐκ ἔστιν ἄλλο πόντος* has been translated as the "violet sea," the "purple ocean," and the "violet-colored deep." Homer uses the same exact word to describe the sheep in the cave of the Cyclops as "beautiful and large, with thick violet wool."

Our modern sensibilities (and mathematical properties) tell us that if $a = b$, and $b = c$, then $a = c$. Should not the seas and sheep be the same color, if they are both described by the same word for color? Then should not one epithet, the wine-darkness of

the sea also apply to sheep? Why then can we not have wine-dark sheep? This approach, however attractive, cannot account for the complexities of language. Deutscher guesses that Homer was referring to black sheep as opposed to white ones, and it may be granted that “black sheep” are not really black but actually very dark brown. In the *Iliad*, violet is even used to describe iron. The one similarity between the physical objects that all share the same descriptor is that they are not one stagnant color. Sheep wool can vary as much as the color of the sea can in different light. Pair that with humans’ fluid understanding and perception of color across modern and ancient peoples, and there are several explanations and interpretations of Homer’s unique color usage.

Several prominent ideas about the nature of color exist, and how color is perceived, and modern studies have produced some interesting results. In an article featured in *Scientific American*, Melody Dye, a scientist and writer who works with the Cognition, Language & Learning Lab at Stanford University, examines the gap of color understanding over not just different cultures, but different languages.

...color categories are not universal across human cultures. Different languages vary both in the number of basic color distinctions they make (ranging anywhere from two to over twenty) and in the ways they draw those distinctions on the spectrum. Comparing how Himba speakers and English speakers distinguish colors on a map is a bit like comparing how Democrats and Republicans might gerrymander the same district: there’s just not much overlap. In Himba, a northern Namibian dialect, the color “zoozu,” cuts straight across what we would think of as black, green, blue and purple, while “serandu” encompasses much of pink, purple and red. Even in languages with highly similar color vocabularies, a given

color won't necessarily pick out the exact same set of hues in one language as it does in the other.⁵

As Dye points out, even individuals from similar cultures, but who speak different languages, will have different understandings and perceptions of color. Keeping this in mind, we can begin to imagine how color categories could be grouped—especially by an ancient culture—into categories that we do not necessarily understand or that we would not do ourselves as 21st century Americans.

With so many different schools of thought (biological, linguistic, psychological, etc.) weighing in on the color debate, throwing ancient accounts of color into the mix certainly complicates things. On the biological front, however, it is a little more black and white. Human color vision has been stable for some time. A recent study published by PLOS Genetics successfully mapped the evolutionary pathways of human color vision—going back over 90 million years. According to the study, “By around 30 million years ago, our ancestors had evolved four classes of opsin genes, giving them the ability to see the full-color spectrum of visible light, except for UV.”⁶ That means that the ancient Greeks had the same color vision capabilities as we do today, a point that overthrows an already outdated speculation as to whether or not the ancient Greeks were all colorblind.⁷

The ancient Greek word for what we now call red was *ερυθρός*, a more basic color term than the other three I will examine. *Ερυθρός* did not contain the complexities

⁵ Dye, 2015.

⁶ Clark, 2014.

⁷ William Ewart Gladstone, a trained classicist and four-time British Prime minister wrote *Studies on Homer and the Homeric Age* (1858), in which he examined Homer's color usage. He concluded that the ancient Greeks had been, for the most part, colorblind. His studies, though incorrect, opened the door to linguistic discussions on cultural color acquisition. Lazarus Geiger, a nineteenth-century philosopher/philologist expanded on Gladstone's ideas, eventually coming up with a universal order of color term acquisition, which he determined by studying color terminology used in ancient texts. For more information, see Geiger, 1880.

of color depth that many of the other Homeric terms did, such as the dichotomy of black and dark, which I will discuss in the second chapter. Red does not seem to have had a deeper meaning beyond the color it referenced, which is perhaps why it is featured so infrequently in the *Odyssey*. The wider context of the Homeric world helps explain our working definition of *ερυθρός*. *Ερυθρός* appears twice in the Homeric Hymns, both in a similar context as the instances found in the *Odyssey*. In the second hymn, *οἶνον ῥυθρόν*, “red wine,”⁸ is mentioned, as is *νέκταρ ῥυθρόν*, “red nectar.”⁹ These are the only two nouns paired with *ερυθρός* in the *Odyssey*. In the *Iliad*, *ερυθρός* also describes *χαλκός*, or “copper.” In Herodotus’s *Histories*, written around 500 B.C. (a much later work, but worthwhile to note that the Homeric formula is still in use) it describes “a ship painted vermilion,” and pomegranate seeds.¹⁰

In the eight instances *ερυθρός* appears within the body of the *Odyssey*, seven refer to wine. Sometimes the wine is “honey-sweet” and other times it is sent for to “satisfy the hearts of men,” but it is almost always present in the type-scenes of eating. *Ερυθρός* is an easier Homeric color term to analyze as it is almost always used in the same way. We come to expect it from our bards, our poetry builders. As we will see in the chapter on *μελάς*, wine is also often described as black or dark. This would not be half as interesting if it were not for one of the most common and well-known phrases from antiquity: that of the wine-dark sea. Homer’s *οἶνον πόντον* has been the subject of fascination among Hellenists for centuries, sparking articles and theories that range from entirely plausible to somewhat ridiculous. For this study in particular, it is interesting to consider that the

⁸ *Homeric Hymn*. 2.208.

⁹ *Homeric Hymn*. 5.206.

¹⁰ Herodotus, *Histories*. 2.12.3 and 3.57.4.

ancient Greeks may have shared a cross-over of language, wherein multiple colors shared certain characteristics as we do not tend to think of them today.¹¹

If the sea can be likened to wine, which is also described as dark, we can start to understand how *ερυθρός* can be used and understood interchangeably with the word for black/dark. It is then a small jump from thinking that the same equation can work backwards. If the sea can be wine-dark, and wine is often described as both dark *and* red, is it so radical to think the sea can be understood within the context of a reddish (i.e., dark) color, the color of wine?

Scholars have long been wrestling with Homer's romantic phrase, and several have come up with some theories of varying plausibility. One research chemist, Doctor Robert Wright, and a retired Classics professor, Doctor Robert Cattley, came up with a chemical explanation in a letter to *Nature*, a British science journal:

It is known that the wine was not usually taken pure but only after being diluted with as much as six or even eight parts of water. The geology of the Peloponnesus includes large formations of marble and limestone, so that the ground water must have been alkaline, and where it was sufficiently alkaline it would have raised the pH enough to change the colour of the wine from red to blue.¹²

In a swift response, Doctor Rutherford-Dyer submitted his rebuttal to Wright and Cattley's claim to the same journal:

Recently I watched the sea at the mouth of the Damariscotta River, Maine, one evening as the sky was filled with the ash cloud from a volcanic eruption on the other coast of the United States. The ash cloud formed an unusually vivid sunset,

¹¹ Dye points this out in her example of the Himba language, where black, green, blue and purple are encompassed into one color term.

¹² Wright and Cattley, 1983, 568.

reflected in the outgoing tide of the dark estuary. The rich blackish red and oily texture of the water were almost identical to Mavrodaphni [a sweet wine produced from black grapes]. I realized I was looking at precisely that sea at which Homer's Achilles looks $\delta\upsilon\pi\alpha\ \pi\acute{o}\nu\tau\omicron\nu$ (*Il.*23.143). Setting aside the romantic notion that the phrase reflected oral memory of great eruptions such as that of Thera, I began to ask of the Homeric texts whether the phrase referred to particularly dark-red sunsets and was thus intended to convey information about time and weather. As a parallel we have the English saw, 'Red at night, shepherd's delight; red in the morning, shepherd's warning'.¹³

While certainly interesting, and somewhat scientifically supported,¹⁴ both of these explanations seem very specific, yet somewhat changeable based on certain, local conditions. Homer's use of the phrase $\delta\upsilon\pi\alpha\ \pi\acute{o}\nu\tau\omicron\nu$ is so frequent that it does not seem as if it were up to debate. Even in modern English, a language so subject to written scrutiny, we still accept the use of what, in ancient poetry, are known as epithets or formulaic phrases. Today, they are also known as clichés. In English, someone can use the phrase "a waste of time" knowing full well that it is highly unoriginal, and yet, in colloquial speech, it has become so commonplace that we gloss over its literal meaning to arrive at its metaphorical one.

Mark Bradley, associate professor of Ancient History at the University of Nottingham, has a much more sense-focused theory, one that he explores in a chapter he wrote for *Synaesthesia and the Ancient Senses*. Bradley discusses the occurrences of "wine dark sea, and how they frequently come after tragedy strikes in the epic tale.

¹³ Rutherford-Dyer, 1989.

¹⁴ The Purkinje Phenomenon, the apparent darkness of red objects and the lightness of blue objects at dusk and dawn, helps explain Rutherford-Dyer's interesting experience. For more information, see Kazdin, 2000.

Bradley emphasizes the relationship between the descriptor and the object being described as a way into the ancient Greeks' mindset about color: "The idea is that the sea is dangerous, it's captivating, it's intoxicating, just like wine...It's much more than just the colour, it's more about what the object-metaphor is encouraging us to think about."¹⁵ Bradley's linguistic-sensory approach, I believe, hits closer to the mark about how the ancient Greeks understood color concepts.

With the help of Bradley's theory, one central question can be better explored. For a culture with such basic color-terms, why would *ερυθρός* not have been used to describe the sea, instead of a more poetic phrase? Another famous red-hued epithet is Homer's so-called "rosy-fingered Dawn," *ῥοδοδάκτυλος ἠώς*. Both the wine-dark sea and rosy-fingered Dawn are closely connected to "red," so why not use *ερυθρός*, or some form of it? Formulaic structure and metered concerns? Those are definitely part of it. It was not because *ερυθρός* was so frequently used. Perhaps the other part of the equation is that the color vocabulary of the ancient Greeks encompassed textures, depths of hue, and physical objects in a way that ours does not—possibly because we have coined so many additional named hues such as coral, scarlet, blood-red, magenta, that we no longer need to incorporate outside, sensory input to impress our point about a certain color. Bradley, in referring to the research of Michael Clarke in his work "The Semantics of Colour in the Early Greek Word Hoard,"¹⁶ looks carefully at the scenes where the sea is referred to as wine-dark: "Achilles is intoxicated with grief and revenge; Odysseus is ship-wrecked

¹⁵ Directly from a radio piece, "Were the ancient Greeks and Romans colour blind?" The Body Sphere, on ABC Radio National (an Australian broadcasting company) as pulled from *Synaesthesia and the Ancient Senses*.

¹⁶ Clarke argued that ancient color experiences (visual) all had an underlying linguistic prototype that tied to a physical sensation. The visual experience of seeing green then, would have a "fecund, oozing vitality" to it, thus dew, plants, river water, tears, and even cheese could be described as green. In this way, Clarke categorized *oinops* (wine-dark) as being "frenzied/Dionysiac." Butler and Purves, 130.

in waters that are as deep, intense, and treacherous as wine (and that might, at certain times of day, share similar wavelengths).”¹⁷

Bradley’s theory, that a table may not be brown but wood-colored, that a sea could be like wine because it is dangerous, rolling, and unpredictable (not only because of its color) harks to what he calls an “object-centered experience,” and is central to understanding how the ancients viewed color. It explains exactly why wine-dark sheep could not be possible, because sheep do not share the characteristics of wine the way that the sea does. The translators of both the Katharevousa and Modern Greek versions of the *Odyssey* wrestle with how to address color in their own translations. In some instances, it seems that these translators are working to express color in a way more reminiscent of an object-centered experience—working with seemingly odd color terms and descriptions—and at other times expressing a brown table simply as brown.

Katharevousa and Modern Greek

The modern Greek translators make some interesting choices when translating *ερυθρός*. One of the main distinctions that arise when comparing ancient and modern versions of the same text is how many more words we have for colors now. Crayola produces boxes of crayons of 120 different standard colors; that is excluding any specialty colors. Lipsticks and nail polishes exist in countless shades of the same basic color—hues, they’re called, “New Colors for Fall!” *Cosmo* announces. Where did we get all these “new” colors from? They did not suddenly spring into existence. These nuances have always existed, though perhaps they were more dependent on the kind of light

¹⁷ Butler and Purves, 2013, 127-140.

playing on a flower petal than Crayola. Physical objects do not emit their own light, but absorb particular wavelengths of light from a light-emitting source, and unabsorbed wavelengths are reflected off their surfaces.¹⁸ The main outdoor light source, the sun, has not changed since the ancient Greeks were living, and the majority of people tend to agree on an observed color because the cones, the receptors in our brains responsible for daytime vision and discerning sharpness, and neural pathways in humans are largely the same. Biologically, humans experience colors the same way. It is how we group these colors in our minds, by hue for instance, or by characteristic of the object—and express them verbally that varies across groups of people.

Considering that these colors have always existed, several questions arise. One of the unanswerable ones (much to many classicists' dismay) is that for the ancient Greeks, who lived in one of the most colorful landscapes on the planet, have very few color terms in general. They saw those same light patterns, so why is it that *ερυθρός*, red, is just that? There is no term, at least among those that we have salvaged at least, shades such as coral, blood red, scarlet. A more accessible question, and perhaps one we can even begin to answer, is how modern translators, working within the same language body, tackle these color terms with their own highly colorful language. *Κόκκινος* (red), *ερυθρός* (red—look familiar?), *κοράλλι* (coral), *άλικος* (scarlet), *κατακόκκινος* (bright red), and *βερμιγιόν* (a phonetic spelling of vermilion) are all options available to modern translators. Even in dealing with the limited scope of red words (not counting colors like wine-dark or rosy-fingered as they are object-centered phrases themselves) available in the *Odyssey*, the modern Greek translators have a plethora of words they use to talk all

¹⁸ Sherwood, 2013, 148.

about one color. *Ερυθρός* provides an interesting experiment because it is always describing the same thing: wine.

When working from the ancient Greek translation, the Katharevousa translator Αργύρης Εφταλιώτης (Argyris Eftaliotis) translated four out of the eight of the “reds” as “black” or “dark”: *μαύρο*. For exactly half of the occurrences of red, it seems that “black” or “dark” are interchangeable, a surprising occurrence within the confines of a modern language. For most English speakers, or so it would seem, a dark red color, would probably not be first and foremost described as “dark,” but as “dark red” or even “red.” “Dark” has connotations most connected with “black,” unless otherwise specified. For instance, it would not feel strange to say, “It was dark out,” with reference to the color of nighttime. It would however, be strange to say that a sunflower was dark, meaning that the petals were a dark yellow. This perhaps is Eftaliotis’s best attempt to stay true to the text as coming from the other side, *μέλας*: “black/dark,” is often used to describe wine. Perhaps instead of translating word-by-word, Eftaliotis is integrating a more ancient stylistic choice and recognizing the more popular way of describing wine in the ancient text.

In Book 16, we see a strong departure between Katharevousa and Modern Greek. While the Modern Greek closely correlates to the ancient, *στα χείλη μου έφερε να πιω το κόκκινο κρασί*, meaning, “I brought my lips to drink red wine,” the Katharevousa does not. This translation uses *πορφύριον*, (in Modern Greek, *πορφύρα*). All Homeric uses of the word are from *πορφύρω*, which was mainly used to express a sense of gleaming, or even troubled emotions, i.e., *πολλὸν δέ οἱ κραδίη πόρφυρε*, “much was his heart troubled.” In the *Iliad* it is used to describe dark or gleaming things like blood and death

in battle. Liddell & Scott notes that Homer seems not to have known the term *πορφύρα*, and that at his time no color was really assigned to the word. After Homer, several authors such as Pindar, Herodotus, and Aeschylus used it to express purple, especially with regard to dyes. At that point the term was being used commonly as *πορφύρα*, from which it seems first Katharevousa and then Modern Greek retain its meaning. Eftaliotis may have extracted the compound meaning of *πορφύρω*, the sense of gleaming, to emphasize the image of wine on lips, and the glistening effect that accompanies a winestained mouth.

In Book 9, Odysseus and his comrades journey to what scholars later called “Goat Island,” most famously known because it was where the Cyclops lived. In this Book, other color terms for red are used, though most interestingly, they almost always occur while pairing the color with a specific noun—evidence in favor of Bradley’s theory about textures and materials as descriptors. It does not appear that these color words refer to a *different* color, but a colored object in particular, as for the reason that *ερυθρός* is not used. In the ancient text, the word *μυλτοπύρροι* is used to describe ships that were painted red, specifically referred to as red-cheeked ships,¹⁹ which is then echoed in the Katharevousa Greek version with the term *κοκκινύπλωρα*, which is a one-word descriptor for “red cheeks,” a word that A.T. Murray translated into English as “vermilion.” In the Modern Greek, the same line reads *δεν έχουν πλεούμενα, βαμμένα κόκκινα στην πλώρη και στα μάγουλά τους*, literally “they don’t have ships, painted red in the bow and on their cheeks.” The Modern Greek translator, like the Katharevousa

¹⁹ Liddell & Scott, 1940, 316.

translator, maintained the ancient sentiment to call the sides of the prow of an ancient ship “cheeks.”²⁰

Modern Greek translator Dimitris Maronitis especially seems to work hard to maintain the “synaesthetic,” as Mark Bradley describes it, way that the ancient Greeks experienced color. In 12.9, the extremely consistent ancient phrase for wine, *οσϋνον ρυθρον* is treated very differently. In Katharevousa it is expressed as *τασ κραστασ τα μασρο*, literally “the black (or) dark wine.” This translation is fairly typical, and as we will see in the next section, another popular way of describing wine. Maronitis, however, describes it as *κόκκινο κρασί σαν φλόγα*, or “red wine like a flame.” This modern image is a beautiful reflection of ancient phrase formulation. The wine here is described not only in terms of its color, for a red flickering flame, a different shade every second and in different light, much like wine itself, but also in terms of its effects. Wine produces a flushing effect, spreading a warm feeling through the body, a similar effect as sitting next to a fire. Wine, like fire, will also burn you if you have too much or get too close. Seeing Maronitis, entirely in his own words, use a phrase so reminiscent of how ancient color functioned and not solely in the abstract way we use it today, shows both his flexibility as a translator and an excellent understanding of ancient color concepts.

Another instance from Book 12 is the addition by the Modern Greek translator to include a specific word for red, where the original text calls for *διεφασνετο*. This word can mean both “shone through” and “glowed.” Liddell & Scott prefers “glowed red-hot” in particular. Here, Odysseus and his men are preparing the splint they will use to blind the Cyclops. They dip one end into the fire and wait until it is red-hot. In the Katharevousa translation, *σπιθοβσλαε κσκινο* is used to talk about this specific

²⁰ Adams, 1856, 38.

wording. The Modern Greek uses a verb to elicit the redness: *όσο γλωρό κι αν ήταν, έλαμπε τώρα και κοκκίνισε*, literally “as fresh (green) as it was, now it shone and blushed.” *Κοκκινίζω*, the verb “to blush” is an interesting choice in this context. All of the other translations, including the English, give a sense of sublime horror, as we know what atrocious deed the red-hot spike will be used for. The Modern Greek, however, uses “blushing”—a word that does not exactly fill the reader with a terrible sense of foreboding. Perhaps most interesting is the omission in the English translation, “glowed terribly,” with no color terminology used at all.

Through “red,” the modern Greek translators have an opportunity to explore a basic color term. *Ερυθρός* occurs infrequently, and is specific in its usage. Because of its specificity, whenever the translators deviate from its exact usage, it highlights the translators’ ability to synchronize the ancient color use and understanding—not along a purely abstract spectrum—with a modern understanding. When Eftaliotis specifically uses *πορφύρεο*, it is a direct deviation from the ancient text, but it recalls a more ancient way of describing colors. Eftaliotis pulls out different aspects of the physical object, the wine, and gives the color a more “object-centered” aspect. When Maronitis describes wine as being “red as a flame,” he also diverges from the text, and creates a color experience for the reader that is much more akin to the experience an ancient Greek listener would have had.

Part II

Black/Dark: *Μέλας* and *Μαύρος*

Ancient Greek

Black, as defined by artists and optometrists alike, is the absence of all light. In this sense, it is understandable that black and dark, a word that notes the absence of most light, could be used interchangeably. From an artistic standpoint, this also makes sense. In order to make a color darker, add black. In English, however, “black” and “dark” are not always interchangeable. Something that is black is also dark. On the other hand, something that is dark is not necessarily black. The fact that the ancient Greeks had a different understanding and conceptualization of colors than most modern peoples is now understood. The question of exactly how those colors were understood makes for an interesting comparison with modern views on color concepts. The ancient Greek term for black/dark was *μέλας*. The idea of combining a depth of hue, like that of dark, with that of a singular color as modern viewers do today, like black, feels foreign. Today, we could argue that any color could be dark, not just black, thus having a word synonymous with both would feel too all-encompassing, or at the very least not specific enough.

In her book, *Colour Terms in Greek Poetry*, Eleanor Irwin studies all aspects surrounding the mysteries behind ancient color. She is quick to point out that the ancient Greeks “preferred to describe contrast rather than hue, so that, especially in the earliest

poets, blacks and whites predominate.”²¹ As catalogued in the Appendix, *μέλας* occurs much more frequently than *λεύκος* even, and far more than *ερυθρός* and *κύνεος* in the *Odyssey*. In her fourth chapter, Irwin notes an association between dark and light as connected with emotion. She quotes *φρένες* □ *μυμὶ μέλαιναι*, a phrase she believes to be very ancient because of its traditional formula. While scholars disagree over exactly what the Homeric *φρένες* were,²² Irwin insists that in this case and, in the three that occur in the *Iliad*, the fact that “they are affected by emotion is an indication that the emotion is the cause of the darkness.”²³ She later discusses how in 11.606 Homer compares an angry person to the darkness of night.²⁴ With these and several other examples, she makes a strong case for the connection between color and emotion, especially that of darkness and anger.

If we keep in mind Mark Bradley’s theory about the texturization of colors understood by the ancient Greeks, this combination of two seemingly different modern concepts, flows seamlessly together. Unlike with the far less frequently occurring *ερυθρός*, *μέλας* describes multiple things in the *Odyssey*. The term describes ships and blood, water and ashes, sheep and wine, and several other objects. Apart from physical objects, *μέλας* also describes concepts such as death and fate. We do the same thing in English when we describe a “dark death” or a “dark fate,” though we most likely would not call it a “black death,” unless of course we were referring to the Black Death of the 14th century. The depth of the term, referring to the hue, seems more applicable with these kinds of concepts, while all of the objects can easily be black *or* dark. Bradley, in

²¹ Irwin, 1974, 30.

²² Irwin believes that scholar John Onians is correct in his belief that *φρένες* means lungs, though the more traditional translation is “midriff, diaphragm.”

²³ Irwin, 1974, 136.

²⁴ The phrase is □ *ρεμν* □ *νυκτ* □, meaning “dark, murky.”

reference to Irwin’s ideas about color and emotion, is cautious: “colour symbolism assumes that colours exist independently of the material world and carry their own autonomous powers. However, poets were always pushing the boundaries of perception and description, and I can imagine that black/dark ships could carry a broad association with death, doom and danger.”²⁵ While an exact connection may not exist between μέλας and anger, they are used frequently enough together to create what Bradley refers to as a “broad association.”

Katharevousa Greek

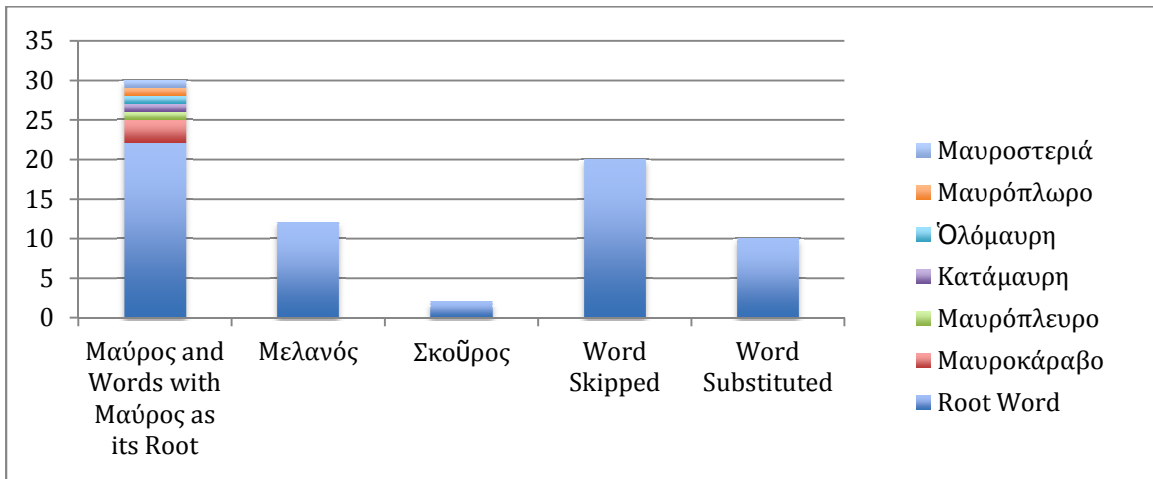


Figure 1: Frequency of Katharevousa Greek words as translated from the ancient Greek “Μελάς.” There are only seventy-one terms for the Katharevousa Greek as opposed to the seventy-eight for the Modern Greek as the translation ends after Book 21.

The way that the two translators, both the Katharevousa translator and the Modern Greek translator, choose to interpret these words varies. In Katharevousa, μαύρος occurs twenty-two times, μελανός occurs twelve times, and σκοῦρος occurs twice. These are the three main words used to describe both black and dark. Katharevousa, similar to Modern

²⁵ Bradley, per litt.

Hebrew, was a language conceived as a mixture between ancient and Modern Greek, and so it has characteristics of both. Similarly to ancient Greek, Katharevousa has a tendency to combine multiple words into one. This becomes evident by the plethora of words that use μαύρο- as their stem and combine the color term with whatever noun is being described, i.e., μαυροστεριά, “black lands.”

Katharevousa echoes much of the character of ancient Greek in the language itself, wherein two words are often added together to create one, more specific word. Ancient Greek word formation functions by adding suffixes to the root or stem words that apply a particular meaning, usually one of agency, action, result, or instrument. For example, the word λύτρον (ransom) has the neuter suffix that denotes instrument, -τρον. Λύτρον comes from the verb λύω (loosen). A ransom is the means for freeing, or releasing, a prisoner.²⁶ Argyris Eftaliotis, the translator of the Katharevousa version of the *Odyssey*, works to embody the Homeric descriptions in his color translations. In line with Bradley’s theory, Eftaliotis often translates the ancient Greek μέλας with what I categorized as a substitution—a replacement for the initial color term itself. In 12.92, Eftaliotis translates the ancient Greek μέλανος θανάτοιο as θάνατο γεμίτα, “full of death” or “full death.” Eftaliotis’s treatment of μαύρος feels ancient, and it harks back to Mark Bradley’s theory of the wine-dark sea: “*oinops* directly evokes wine and then (by extension) its colour, flavor, effects and association; and so on. The ramifications of this approach for the present volume, then, are self-evident: an object-centred experience of colour can also help us to understand why we find so many multi-sensory uses of colour in antiquity.”²⁷ If the ancient impulse was to tie all these experiences and feelings and

²⁶ Katz, 2000.

²⁷ Butler and Purves, 2013, 131.

characteristics of an object together, perhaps Eftaliotis is doing exactly that with death. Is death not all-encompassing, total, *full*? Death engulfs you; there is no halfway with death. Instead of using a color term to address this, Eftaliotis invokes it with another descriptor while still accomplishing the same sentiment that ancient color terms did.

One of the stranger instances of cross-translation occurs in the Katharevousa in 4.402. The ancient Greek reads *μελαίνῳ φρικῳ*, meaning a “black ripple,” as in water. The Katharevousa, however, reads *τῷ μαύρῳ σαγανῳκι*. In Modern Greek, *σαγανάκι* refers to a particularly delicious appetizer known to tourists as “fried cheese.” The only feasible explanation for the connection I could come up with was that *σαγανῳκι* here was referring to the cast-iron frying pan in which *σαγανῳκι* is cooked. The Modern Greek (disappointingly) does not translate to fried cheese, but as is Maronitis’s *modus operandi*, translated rather to the point: *στο μαύρο του νερού ανατρίχιασμα κρυμμένος*, “the black water shuddered.”

Another way Eftaliotis gives a richer meaning to his translation is by using words, much like authors do in English, with a double meaning. In 4.359, Eftaliotis uses the word *σκοῖρος* for the first time. In context, the line reads *σκοῖρο νερῳ*, “dark water.” The dictionary outlines that, when used in a certain context, the phrase can mean “I met with obstacles” (*τα βρήκα σκούρος*). This mention occurs when Menelaus is telling Telemachus about his own journey back from Troy, and how he was stuck on the island of Pharos off the coast of Egypt:

Therein is a harbor with good anchorage, whence men launch the shapely ships
into the sea, when they have drawn supplies of black water. There for twenty days

the gods kept me, nor ever did the winds that blow over the deep spring up, which speed men's ships over the broad back of the sea.²⁸

In A.T. Murray's translation of the *Odyssey*, a footnote reads as follows: "6. The epithet 'black' is applied to water in deep places, where the light cannot reach it, and to water trickling down the face of a rock covered with lichens (*Iliad*, 16.4ff)." This note forces us to think about the physical characteristics of the water. It was deep, and so it was dark. The depth precedes the darkness: one wonders if the poet was trying to draw out the quality of the water (its depth) by applying this particular adjective.

Mark Bradley's theory about texture and characteristics of the objects having a deeper connection to color seem to apply here as well. Thinking back to his example of *oinops*, and the occurrences when the sea was wine-dark (Achilles in mourning, Odysseus set adrift), we see that the ancient Greeks applied color in a far more fluid fashion than we currently do. After discussing Michael Clarke's theories [see footnote 16], Bradley notes that

early categories of colour are tied to primary experiences and are then applied more loosely and creatively to other phenomena across time. However, rather than thinking in terms of an abstract prototype at the centre of ancient colour experiences, it contests that colours were associated primarily with specific, distinct objects, so that *chlōros* refers not to abstract green, fecund, oozing, but essentially means "verdant" or "plant-coloured."²⁹

The key to Bradley's theory is the tying together of words and phrases to concrete objects to be used as descriptors. We can apply this same kind of logic to Eftaliotis's

²⁸ Murray, 1919, 4.358-363.

²⁹ Butler and Purves, 2013, 131.

initial and, afterward, sparing, use of σκούρος. Perhaps the reason it first occurs here is to draw attention to and echo the particular feeling of isolation and despair Menelaus felt—trapped, yet so close to returning home safe with Helen from the war, or perhaps it was to emphasize the difficulty of the journey itself. To have a word come down through Katharevousa, a marriage of ancient and Modern Greek, that in a colloquial phrase implies a difficulty with obstacles, either literal or metaphorical, suggests that this aspect of the phrase is not new. Seeing how Menelaus uses it, to refer to water that is both deep (and dark), and is the barrier preventing him from returning home (it was the lack of wind that kept him, so the sea becomes not a mode of transportation, but a plane he cannot cross), conveys the idea that σκούρος has had connotations far beyond color for a very long time.

The Modern Greek translation also has an interesting take on this one particular occurrence of the ancient Greek μέλας. Maronitis translates the phrase as τραβούν νερό από σκοτεινές πηγές, “they draw water from obscure sources.” The definition of σκοτεινός includes dark, obscure, unlucky, and even sinister. Maronitis does not actually describe the water itself, the way both the ancient Greek and Eftaliotis do. He describes the sources that the water comes from as obscure or dark, not the water itself. The Katharevousa Greek then, by emphasizing the depth of the water by using σκούρος, embodies the same sentiment Maronitis is trying to express: the characteristics of the deep, not its color. The multiple meanings of the word σκοτεινός give us the same sentiment that σκούρος does: foreboding, obscurity, bad luck.

Book 4 of the *Odyssey* contains several examples of μέλας posing an interesting translation opportunity. When Penelope discovers that her son Telemachus has stolen

away to sail out in search of information on Odysseus's whereabouts, she violently reprimands her handmaids for not telling her of his departure:

Cruel, that ye are! Not even you took thought, any one of you, to rouse me from my couch, though in your hearts ye knew full well when he went on board the hollow black ship. For had I learned that he was pondering this journey, he should verily have stayed here, how eager soever to be gone, or he should have left me dead in the halls.³⁰

When Penelope mentions the “hollow black ship,” in the Katharevousa translation, she calls it a μελαν□ καράβι, a “dark ship.” This is the first occurrence of μελαν□ in this translation, though it is much more frequently used in the Modern Greek. The definition of this new word refers primarily to ink, bruises, and the colors associated with those two things. It can also mean to become bruised, to turn blue with cold, and to become blackened from a bruise. Penelope admonishes her handmaids because they have injured her emotionally. By allowing her son to sneak away, she believes these women allowed her one source of joy to disappear. Penelope's emotion makes for a very well-chosen word. The injurious aspect to μελαν□, the bruising part, echoes her hurt. The color itself, the inky black/blue color this word describes, brings to the reader's mind the color of the ship itself, the ship of hurt that took her son away from her.

Modern Greek

³⁰ Murray, 1919, 4.730-735.

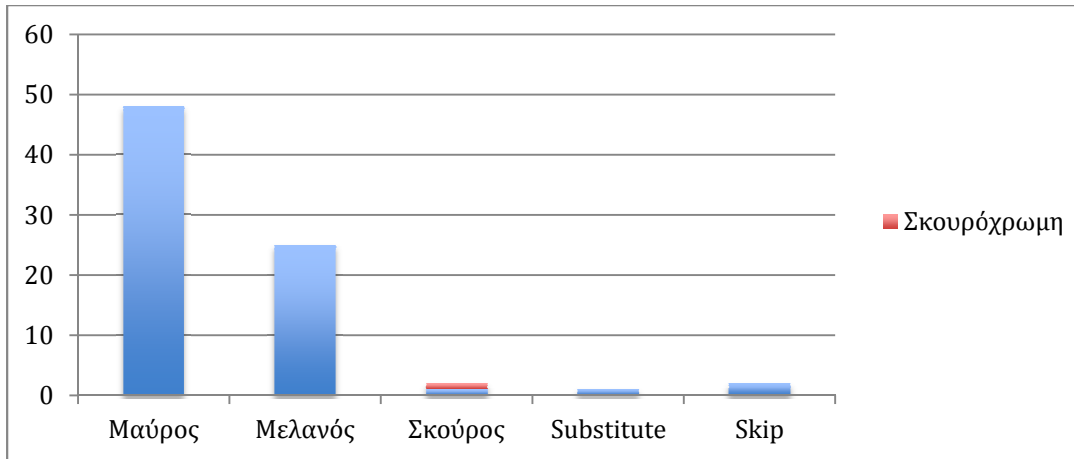


Figure 2: Frequency of Modern Greek words as translated from the ancient Greek “Μελάς.”

In contrast to the Katharevousa translation, the Modern Greek translation is much more simplistic. The Modern Greek contains far fewer compound words, and employs only two main words for black/dark. Μαύρος appears forty-eight times, and μελανός twenty-five times. The only compound word is found with the root of σκούρο-, which Maronitis uses only once. He uses σκουρόχρωμη, “dark-colored” once as well. In that one particular instance, Maronitis is describing land (not earth or soil, but a large landmass) for the first time, and he uses this word to make a new phrase—something very un-Homeric, as the ancient Greek was so formulaic. If Homer did indeed use a unique phrase, it was usually meant to draw attention to something or surprise the listener.³¹ Σκούρος occurs in Book 14, while the swineherd is regaling a man who he thinks is a poor stranger with stories of his late master’s wealth. His tale is a dark one, of a once rich man who had sailed for war many years ago and now is losing his property to some unruly suitors. His use of σκούρος is fitting for the tone of the story; it emphasizes the darkness, sadness, and hopelessness of Odysseus’s household at that time.

³¹ For more information, see Bakker, *Poetry in Speech*, Chapters 6 and 8.

Maronitis is careful about his word choice in his translation. In Book 19, Penelope and Odysseus are finally reunited. It's a favorite scene of many readers, and full of intense emotion. In 19.111, Odysseus compares his wife's fame to that of a perfect king who rules a perfect land. Maronitis uses μαύρο to describe the dark land in this imaginary kingdom, instead of the other color terms that have a more negative connotation. This scene shows a happy reunion and should be void of negative verbal implications. In his Katharevousa translation, Eftaliotis goes one step further. A more individualized translation, the Katharevousa is more apt to utilize subtractive methods of applying meaning. Eftaliotis leaves out the color term completely, calling it Η γης, literally "the earth," instead of the "black earth." Rather than imply any darkness at all to the word, it seems Eftaliotis wanted to pull out the joy from this moment and display it in every way he could.

One kind of structural change—prevalent in both the Katharevousa and Modern Greek translations—is the replacement of the location of a color descriptor. This can occur either for metrical reasons or for space constraints; both the Katharevousa and Modern Greek end up being quite a bit longer than the original text. The seventeenth time μέλας appears in the text (5.353), it describes water. Odysseus, after receiving a veil from the sea goddess Leucothea to keep him from drowning, thinks through his situation. In the Modern Greek, Maronitis writes το μαύρο κύμα, "the dark wave." Though it is still describing water, he characterizes a specific form of the water. A wave is certainly not passive; it is a very physical object that can have strong effects of its own. Several lines later he repeats the word κύμα, in the context of Odysseus deciding that when the wave destroys his raft, he will trust the goddess and swim for it. The Modern Greek reads, "και

μῦνο όταν το κύμα καταλύσει τη σχεδία θα πέσω στο νερό.” Instead of using the color term again in this context, he repeats the word κύμα from before, which already had the association with darkness, in order to pull the meaning down from the previous lines and continue the mental image of the dark wave that would destroy Odysseus’s craft. This kind of word association does not occur infrequently, and it appears to be a means of cutting down on the number of words in order to better match the pacing of the ancient Greek.

One of the most interesting marks of Maronitis’s modern Greek identity and heritage on his Modern Greek translation is his use of the verb βαπτίζω, to “baptize.” Though it originally meant “dip in liquid,” the word has taken on a new connotation since the advent of Christianity. The Christian practice of baptism, and the new meaning of βαπτίζω that would have come along with it, is relatively new when looking at the history of the word. Christianity would not even become legalized in the Roman Empire until the 4th century A.D. Why, then, would Maronitis use such a time inappropriate word? Modern Greek readers certainly read it with a religious connotation. The word occurs when Odysseus stumbles upon Nausicaa and her maidens are washing their clothes in a stream. A.T. Murray translates the phrase as “themselves took in their arms the raiment from the wagon, and bore it into the dark water.”³² He uses “bore” where Maronitis uses βαπτίζω. “Bore” in English has the connotation of carrying something, in a somewhat laborious fashion. Baptism, by its nature, has the connotation of dipping. Maronitis has Nausicaa and her ladies dipping their dirty clothes in water that is “deep like darkness,” βαθύ σαν μαύρο. The relationship between religion and daily life in Greece today is even

³² Murray, 1919, 6.91.

evident in a translation of a Classical text—where religious words are used in everyday speech.

The difficulties faced by these translators in dealing with *μέλας*, though a little easier than for an English translator,³³ are present in each of the occurrences of the word. With its more flexible structure, Katharevousa is able to describe a plethora of different-toned words for “black/dark” with several words. Modern Greek is much more confined, and so relies on compound meanings of words to draw attention to the more important instances in which these color terms occur. In their own ways, these languages are able to reflect a sensibility of the ancient Greek with just one term. The Katharevousa does so with regard to structure by using multiple different words all with a slightly different meaning, while the Modern Greek does so by taking advantage of intrinsic meaning.

³³ As I mentioned at the beginning of this chapter, in English “black” and “dark” are two different concepts. In modern Greek languages, they remain relatively the same.

Part III

White/Light/Bright: *Λευκός* and *Λευκός* / *Ἄσπρος*

Ancient Greek

Similarly to *μέλας*, *λευκός* provides modern readers with a challenging trichotomy. *Λευκός* in its Homeric sense, as defined by Liddell & Scott, could mean light, bright, and brilliant; it could refer to sunlight, be a characteristic of water, or describe metallic surfaces. Irwin points out that the tone of *λευκός* often connotes joy, especially with regard to fair weather, good days (whether particularly joyous due to a celebration or holiday or simply a good day in general), and festive clothing.³⁴ As I discussed earlier in this paper, an old standby of ancient Greek language was the compounding of words that work, in modern languages, much more easily as two. *Λευκός* is frequently combined into compound words and even into names.

Leucothea (*Λευκοθέη*), the sea nymph who helped Odysseus in Book 5 by bringing him a special scarf to keep him from drowning, is a positive force within the narrative. In one of Odysseus's darkest moments, a nymph whose name contains the word for light comes out from the depths to save him. The implied meaning is not exactly subtle. The word's slipperiness—its multiple meanings and inherent relationship with *μέλας*—creates difficulties for the translators of the ancient text and often makes for scholarly debate. Much like *ερυθρός*, *λευκός* has also attracted a bit of speculation from both classicists and scientists alike. Its ability to be compounded into other words,

³⁴ Irwin, 1974, 159.

infusing terms and names with intrinsic meaning, not only paints the scenes of the *Odyssey* with white, but also with the very different qualities of light and bright.

In many ways, *μέλας* and *λευκός* provide a perfect set of opposites. Their compound meanings also mirror each other, with one small difference. Dark and light are excellent contrasts (literally, artistically, biologically) for each other, but brightness, one of *λευκός*'s primary characteristics, implies something that lightness does not. This third meaning, after white (the initial color term) and light (the differentiating term from dark, or the true opposite of *μέλας*), is what distinguishes *λευκός*. Something that is bright yellow is certainly not the same as light yellow, if we are to look at it within that context. From an artistic standpoint, bright implies perceived intensity. Low-intensity colors are often described as “dull” or even “matte.” Intensity is counted as a different property of color entirely than the degree of how dark or light a color is, which is referred to as value.³⁵ While *λευκός* has its brightness, *μέλας*, for whatever reason, lacks dullness as part of its meaning. Because of its compound meaning, *λευκός* is able to be used in more ways and contexts than its dark counterpart, setting the two apart as imperfect contrasts or antonyms.

Despite the fact that *λευκός* could have meanings of brightness, in order to draw special attention to a particularly luminous object, often other words were used in addition to *λευκός*. In 3.413, in Nestor's palace, white stones, gleaming from oil (*λίθοισιν...λευκοί, □ποστίλβοντες □λείφατος*) are placed in front of the palace doors.³⁶ The main point is that the stones, by their luminous quality, draw attention to the richness of Nestor's palace. Irwin concludes her section on *λευκός* by noting how, to the Greeks

³⁵ Elements, 2015, 1.

³⁶ Here, *□ποστίλβοντες* literally means “to be bright from.” Whether the material on the stones is an oil, or a white stucco paint, as suggested by a footnote supplied by Murray.

“the most obvious characteristic might not be hue, but, for example, sheen. They seem to have been sensitive to surfaces which were ‘bright and gleaming’ as distinct from merely ‘bright’.”³⁷ It was not the whiteness of the stones then that was important but the fact that they gleamed.

Kober points out that in Homer *λευκός* is never used to describe white hair. Instead, Homer uses *πολιός*, “gray, grizzled, grisly, of wolves, of iron, of the sea.”³⁸ The dictionary states that like *λευκός*, *πολιός* can also have meanings of “bright, clear, and serene.” Homeric language, despite having a very similar word in *λευκός*, never explicitly uses it to describe venerable elders. The use of *πολιός* seems to suggest a compound meaning of the word—one of distinction and respect. Hundreds of years later, Euripides uses the word to mean “hoary, venerable.”³⁹ Not only does this seem to suggest the compound meaning of *πολιός*, but also that *λευκός*, in a western lense, can also be a very simple color term that when it wants to can simply mean “white.”

More often than not, brightness is implied by one word in particular: *λαμπρός*. *Λαμπρός*, from Homeric times, meant “bright, brilliant, radiant, of the sun and stars, the eyes.” Scott & Liddell particularly point out that within the *Odyssey*, *λαμπρός* can have specific meanings “of white objects, *bright*.” Irwin notes that later authors, such as Herodotus and Aeschylus, use *λαμπρός* to denote an epithet of a strong wind.⁴⁰ She says that “while we limit brightness to things we see, the Greeks did not. A bright or white wind did not have to be seen; the Greeks felt it, probably heard it.”⁴¹ Irwin’s assessment of the Greek experience, not only with color but natural sensations, is reminiscent of

³⁷ Irwin, 1974, 202.

³⁸ Liddell & Scott, 1940, 654.

³⁹ Liddell & Scott, 1940, 654.

⁴⁰ See Herod. Hist. 2.96 and Aesch. Ag. 658.

⁴¹ Irwin, --, 173.

Mark Bradley's central point of synaesthetic experience within the Greek perception of sensations. For *λαμπρός* and *λευκός* to have an "object-centered experience," they could have signified a weather change or other physical characteristics, such as fog or dust flying in the wind. Whereas Irwin argues in favor of a colloquialism, a "white wind" in the same vein that English speakers describe television static as "white noise," both scholars' theories on ancient color extend *λαμπρός* and *λευκός* far beyond a visual experience. "White" may have been a set phrase or colloquialism the Greeks used to express a particularly windy day.

Another word for white that I have not catalogued is *ἄργός*. Alice Kober catalogued this along with many other color terms in an attempt to organize the contexts in which Greek color terms appear in poetry. Kober points out that while *λευκός*, the main color term for white, is so frequently used to describe people with regard to skin color and other attributes, *ἄργός* is only used that way once, and much more frequently used to describe animals. In the *Odyssey*, for instance, it describes dogs at 2.11, 17.62, and 20.145.⁴² In several other instances it is used to describe hogs. Kober argues that motion plays a large role in the secondary meaning of *ἄργός* and that by the time Homer was using the word, it more likely meant "swift." This compound meaning characterizes why, even though its primary meaning meant "white," *ἄργός* was rarely used in the context of humans. Perhaps, too, a larger connection between words used for "white" and words used for "fast" or "swift" existed.⁴³ Even *λαμπρός* has some instances, in much later history, as "a metaphor for vigorous action."⁴⁴ Often, this vigorous action comes in

⁴² Kober, 1932, 3.

⁴³ Kober, --, --.

⁴⁴ Liddell & Scott, 1940, 464.

the form of a fresh wind, such as in Herodotus and Aristophanes.⁴⁵ In Euripides and Thucydides, it can be read as an adverb, such as “he will come vigorously forth.”⁴⁶

As far as color terms go, *λευκός* is unusually complex. Not only is it traditionally archaic in its additive and formulaic functions, but it also has several symbolic and compound meanings. Despite modern leanings to directly contrast it with *μέλας*, the ancient understanding of colors did not require this the way our desire to categorize does.⁴⁷ *Λευκός*, with its three distinct meanings (white, light and bright), is carefully used in ancient poetry to, with help from other words, emphasize particular aspects of ancient life.

Katharevousa and Modern Greek

The modern Greek translators have two words for “white” that they use for *λευκός*, the modern *λευκός* and the word *άσπρος*. In the Modern Greek dictionary, both *λεύκος* and *άσπρος* are simply defined as “white” with no secondary meaning and are used as synonyms for each other. In both the Katharevousa and Modern Greek translations, however, each translator seems to prefer one or the other, and some words are used almost exclusively or not at all with certain given nouns. Both Eftaliotis and Maronitis have to make choices between *λεύκος* and *άσπρος* and apply the subtle differences between the two words. Because of the stronger connection between light and dark in a modern color understanding, the two are more starkly opposed in the modern

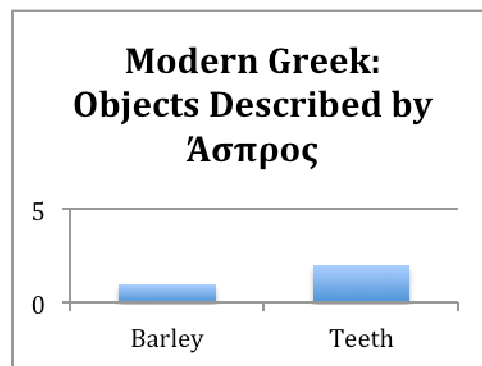
⁴⁵ Kober, 1932, 15.

⁴⁶ Liddell & Scott, 1940, 464.

⁴⁷ A.R. Luria studied how illiterate people grouped objects, and thus how their cognitive frameworks were structured around ‘situational thinking’ rather than categorical terms. For more information see page 51 of chapter 2 in Walter Ong’s *Orality and Literacy*.

translations, making the third meaning of the ancient λευκός, bright, more difficult to parse. Often, in order to deal with the extra implicit meaning of an already complicated word, modern translators will emphasize the more ancient method of applying an object-centered experience to the color. This occurs especially with bright light. These differences, especially with regard to ethereal and natural objects, allow the translators to apply ancient color sensibilities and trends to modern translations.

Much of the Homeric “white” allusions apply to objects found in the natural world: teeth, skin, bone. A big emphasis seems to be placed, however, on non-physical natural objects, particularly light itself. In two instances, the Homeric Greek refers specifically to λευκός light. The first occurs in Book 6, during a description of Mount Olympus and its arguably perfect weather. According to Homer, in 6.45, the home of the gods is never windy, rainy, or snowy, and “the air is outspread clear and cloudless, and over it hovers a radiant whiteness.” From a modern, scientific perspective, this description makes no sense. What exactly is the “radiant whiteness” above Mount Olympus if it is not a cloud?



Irwin argues that it is “a suitable epithet for a clear, sunny day.”⁴⁸ “White” as a symbol for good or joy was well established; white was worn for festive occasions and had strong associations with fair weather, life, and joy.⁴⁹ In this context, its implied or compound meaning eclipses its function as a color term—a day cannot be physically white—but clear—which means that it is also bright.

The Katharevousa calls it “φ□ς λευκ□,” an uncharacteristically simplistic description for the more verbose dialect, especially when describing something as important as the home of the gods. The Modern Greek, however, reads λάμψη λευκή την περιβάλλει, “a white glow surrounds it.” This brings us to another interesting aspect of λευκός, that is, how often it is accompanied by λάμψη. This is extremely characteristic of Modern Greek, in that two words are not combined to make one, and a second word is needed to express a sentiment that, in ancient Greek, only may have needed one word.⁵⁰

Λαμπρός means “bright,” or “brilliant.” When used as an adverb, it means “admirably, brilliantly, or splendidly.” In this sense λάμψη (brilliance, flash) seems to have a religious holiness to it, the same way light appears in the Bible surrounding figures of particular divine importance. The distinction as to whether the word in this case has a merely “bright” aspect, as in, it is reflecting a significant amount of light (meaning that it has a good deal of perceived intensity), or is brilliant (it has a connotation not just of the physical action of reflecting light, but of having a more significant meaning behind it), is situational. In the Modern Greek, it seems that when

⁴⁸ Irwin, 1974, 163.

⁴⁹ Irwin, --, 157.

⁵⁰ Note the following Ancient Greek words: λευκόσφ□ρος (white-ankled), λευκότρ□χος (white-haired), λευκότροφος (white-growing), λευκοφαής (white-gleaming), λευκοφόρος (white-robed), λεύκοφρυς (white-browed), λευκοχίτων (white-coated), λευκόχρως (white-skinned), etc. All of these terms note the color of either a specific object or adjective. In Modern Greek, almost all the words with the root λευκ- refer to a material, such as λεθκόλιθος (magnesium) and λευκόχρυσος (platinum).

some form of Λαμπρός is applied, a purely natural implication is not all that the light implies.

Maronitis never pairs λάμπρος with άσπρος, and only uses άσπρος to describe teeth (two occasions) and barley (one occasion). Just as the ancient Greek describes Nestor’s palace with gleaming, white stones standing at the base of the doors, so too does the Modern Greek. Maronitis describes the stones as λευκές, λαμποκοπ□ντας με το λιπαρό τους στίλβωμα, “white, shining with their fatty oil.” Maronitis’s use of λαμποκοπ□ντας with λευκές emphasizes the relationship between the two, and the degree of importance as distinguished by the “white” and the “white and gleaming.” Seeing this occur in the Modern Greek, just as is done in the ancient Greek (as pointed out by Irwin) suggests that Maronitis is paying special attention to what objects Homer highlights as not only white, but gleaming or bright.

In 10.94, when Odysseus and his men come into the harbor of the Laestrygonians, Odysseus notes that “for therein no wave ever swelled, great or small, but all about was a bright calm.” This bright calm, supposedly an omen of good tidings and the lack of waves within the harbor, is ominous to the knowing reader; it is the calm before the storm of man-eating giants. Here, Maronitis does not use λάμπρος, supporting the positive, almost holy, connotation of the word, as indicated by his use of it to describe Mount Olympus. Perhaps by using λευκή in this passage, the emphasis is on the color of the term, not its third meaning of brightness. This forces the reader to imagine a physical picture of color, not intense light: one of weather conditions, one of fog. In a calm harbor, surrounded by a white calm (as opposed to a bright calm) we have a vastly different landscape, and a different aesthetic of the passage. Maronitis’s use of color imagery to

invoke an emotion, rather than a strict rendering of the ancient text, helps reconcile this ancient text with more modern discernment. To contrast the experience, a Modern Greek reader would not read this passage with the sunny optimism of an English reader, but that of an ominous foreboding.

One of the other popular things referred to as white is water. Kober points out that water is white when it describes a calm sea, such as in 10.94, and inland rivers and springs; perhaps because mountainous areas often create white-looking waters due to the sediment they carry.⁵¹ In 5.70, Eftaliotis, in the Katharevousa, translates τῶσσερες ἄσπρο νεράκι, “four little streams,” taking advantage of the adorable diminutive present in both Katharevousa and Modern Greek, *-aki*. These streams are not gleaming, bright, or anything other than white in the ancient Greek. Eftaliotis abides by this subtle word choice by using ἄσπρος instead of λευκός, the primary step toward “bright,” with the secondary one being λάμπρος. Maronitis also takes the hint, and does not use a word for white at all. Instead, he supplies his own, seemingly more fitting, adjective. Maronitis uses γάργαρο, to suggest the quickness of the running water. Rather than suggest a color term that may confuse readers, Maronitis opts for a descriptor that modern readers will more readily understand in this context.

⁵¹ Kober, 1932, 10.

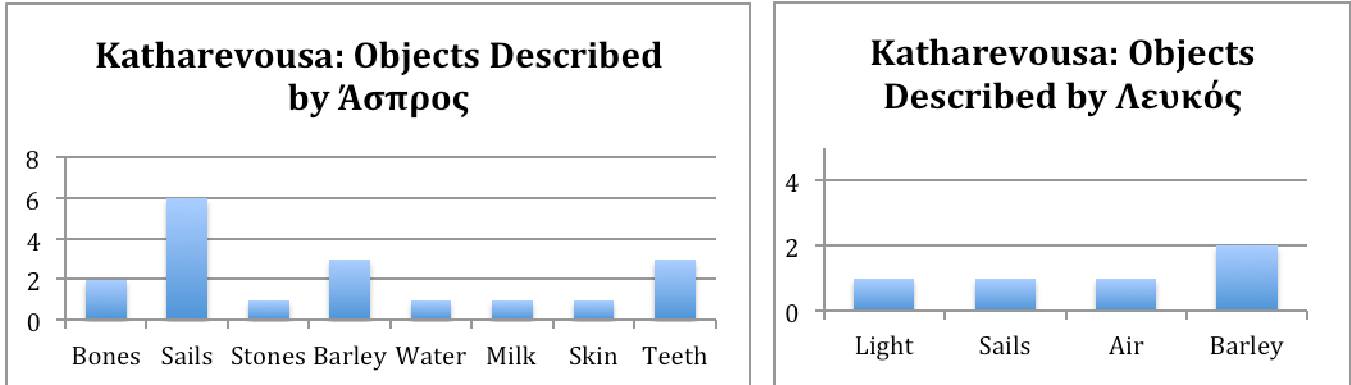


Figure 3: Like with "black/dark," there are fewer color terms in the Katharevousa than in the Modern Greek because of the length of Eftaliotis's translation.

Unlike Modern Greek, Katharevousa seems to prefer άσπρος to λευκός, describing many more objects with the former than the latter. Some preference for more ethereal subjects like air and light, to be described by λευκός remains. More physical objects, such as bones, sails, stones, and wheat are more frequently described by άσπρος. The two tangible objects Eftaliotis describes with λευκός are sails and barley. While these choices might seem strange initially, both sails and barley are heavily affected by the other natural forces described by λευκός: air and light. Barley needs light in order to grow. Sails need wind in order to move a ship across the sea. Eftaliotis approaches what Bradley describes as an "object centered" color experience: these objects all rely heavily on primary forces to function, and thus have a closer relationship with the color term than perhaps skin or milk do.

The general conclusions I can reach about the dichotomy between άσπρος and λευκός in the modern Greek languages is that λευκός seems to have a compound meaning in both Katharevousa and Modern Greek as the more ethereal and lofty term for white. In Katharevousa, its mere presence instead of άσπρος seems to be enough to distinguish the two. In Modern Greek, it uses the helping word λάμπρος, or some form of that same

word, to lend meaning to make things both “bright and gleaming,” rather than just “bright” as in the ancient Greek. Both forms of modern Greek are attempting to take one word, with three distinct meanings, and replicate it in a way that is both faithful to the ancient text and comprehensible to modern readers.

Part IV

***Κυάνεος* and the Debate about Dark Blue**

Ancient Greek

Within the last few years, Classical studies have gotten a little more press than usual. The widespread (if a popular book and radio piece can count as widespread) understanding that Homer did not have a word for blue has become quite fashionable not only in Classics-related intellectual circles. Friends have sent me links to articles written for the New York Times and the Guardian on the subject matter. My understanding of this newfound interest in ancient color can only be explained by the universal shock people feel that an individual, even thousands of years ago, could leave out such a key term. After learning that I had spent time in Greece, one of the most popular queries is, “Oh my gosh, isn’t the water just the bluest you’ve ever seen?”

The scholarly conversation surrounding Homer’s lack of a term for blue has been exhaustive, and, as most ancient color debates do, goes back to Sir William Gladstone, the same politician-classicist who wrote an enormous treatise on the Homeric epics. In *Through the Language Glass, Why the World Looks Different in Other Languages*, Guy Deutscher chronicles the whole story. He quotes Gladstone, who claimed that “Homer had before him the most perfect example of blue. Yet he never once so describes the sky. His sky is starry, or broad, or great, or iron, or copper; but it is never blue.”⁵² Deutscher, intrigued by a poet who lived around “the bluest water you’ve ever seen,” who simply

⁵² Deutscher, 2010, 46.

didn't recognize or qualify blue with a color term, decided to test just how easy it is to qualify the color of something so all-encompassing, such as the sky or the sea:

I wanted to test how obvious the color of the sky really was to someone who had not yet been culturally indoctrinated. I decided never to mention the color of the sky to my daughter, although I talked about the color of all imaginable objects until she was blue in the face. When would she hit upon it herself? Alma recognized blue objects correctly from the age of eighteen months, and started using the word "boo" herself at around nineteen months. She was used to games that involved pointing at objects and asking what color they were, so I started occasionally to point upwards and ask what color the sky was. She knew what the sky was, and I made sure the question was always posed when the sky was well and truly blue. But although she had no problems naming the color of blue objects, she would just stare upwards in bafflement whenever I asked her about sky, and her only answer was a "what are you talking about?" look. Only at twenty-three months of age did she finally deign to answer the question, but the answer was . . . "white" (admittedly, it was a bright day). It took another month until she first called the sky "blue," and even then it had not yet become canonically blue: one day she said "blue," another day "white," and on another occasion she couldn't make up her mind: "blue," then "white," then "blue" again.⁵³

Deutscher is quick to recognize the advantages his young daughter had even in taking so long to aptly identify the sky as blue. He notes that the challenge, truly, lay in recognizing that the sky had a color at all, and that its vastness was actually relatable to a

⁵³ Deutscher, 2010, 84.

blue ball or cup. He brings us back from his human experiment to raise an important question. For individuals who have not had the experience of seeing physical, palpable blue objects, would it not be that much harder to supply a name for something as unending as the sky or sea? He suggests that, far more likely, they would supply the closest color that was relatable to their own color experience or palette, a natural looking color, probably “black” or “green.”⁵⁴

Deutscher later mentions that Alma’s confusion continued and that at age four she identified a black night sky as being blue. This particular instance stands out, and perhaps Alma was not as wrong in her identification as her father thought she was. Deutscher was grading his daughter’s color identifications solely on the basis of the pure color that she saw and whether that was the correct hue for the word. What he forgot about was our much wider linguistic applications of so many color terms. Even to say a pitch-black night, as he does when he describes the black night Alma saw as blue, invokes this kind of linguistic association: pitch itself is far closer, most often, to brown rather than black.

This particular association, describing the sky as “pitch-black,” regardless of its actual hue, is not unfounded. Baruch Sterman echoes Irwin when he qualifies this exact thought, with regard to the ancient Greeks and their own color identifications: “The language of the ancient Greeks concentrated more on luminosity than on hue. They grouped dark shades or light shades together, so that the dark sea could be black or wine colored. We, on the other hand, do focus on hue, grouping both light and dark shades of the same color together under the same term, using the word *blue* both for the color of the sky at midday and evening.”⁵⁵

⁵⁴ Deutscher, 2010, 85.

⁵⁵ Sterman, 2012, 201.

Sterman's understanding of the ancient Greeks goes a long way in addressing what Irwin does: their way of grouping colors together was different from ours, which is how what later came to be *κράνεος*, a dark blue, could also have been a referent for dark. As Deutscher notices, *κράνεος* is never used to describe the sky or the sea, but instead it is used to describe hair color and clouds.⁵⁶ In fact, Irwin argues that classicists have been getting *κράνεος* wrong for years. *Κράνεος*, so long accepted as a dark blue because of the material *κράνεος*, from which the adjective *κράνεος* is derived, takes on a more primary meaning when viewed through a specifically Homeric lens; arguably, it held no tie to "blue."⁵⁷ *Κράνεος* as "dark blue" has come down through the Classical tradition without too much of an argument. The footnote supplied in the Loeb edition of A.T. Murray's *Odyssey* clues us in to the reference when the term is used to mean "A blue enamel, or glass paste, imitating *lapis lazuli*,"⁵⁸ partly because of its ready association with *κράνεος*, the material. Samuel Butler's translation (1925) calls the material "blue enamel." In 1961, Robert Fitzgerald calls it "an azure molding of lapis lazuli." Robert Fagles, in his more poetic account from 1996, refers to it as "a circling frieze glazed as blue as lapis."

Irwin, however, considers this problematic for several reasons. The history of the word, as she explains, is rooted in metallurgy and other decorative arts, where color is inlaid into chairs or footstools. A.J.B. Wace was the first to disagree with the common understanding of *κράνεος*, and understood it more as *niello*, a black mixture used to decorate objects found at Mycenae. Regardless of whether or not *κράνεος* can be identified as *niello* or not is as relevant as whether or not *κράνεος* came down as "dark blue" because of its derivative from *κράνεος*, a physical material. If it is, however, the word

⁵⁶ Deutscher, 2010, 47.

⁵⁷ Irwin, 1974, 79.

⁵⁸ Murray, 1919, 238.

certainly has a more understandable etymology. It would be a better color explanation for *κύνεος* as “dark” or “black” than “dark blue,” given the objects Homer describes as *κύνεος*, and it also serves as an explanation for why modern Greek translators almost always defer to “dark” when dealing with *κύνεος*.

Some of the ancient occurrences of *κύνεος* are more indicative of the color term than others. In 13.399 of the *Odyssey*, Odysseus is said to have *ξανθὸς...τρίχας*, or “yellow hair.” Later, in 16.176, Odysseus is described as having a *γναθμοῦ...κύνεαι*, a “dark beard.” While it is certainly strange that a blonde individual would have a dark beard, “dark” was often used to describe beards of young men, as opposed to the lighter colored beards of older men, regardless of the actual color of the beard.⁵⁹ What would be vastly more peculiar, however, was if Odysseus had a beard that were dark blue. Several other examples in support of Irwin’s theory come from texts contemporary with the *Odyssey*, such as the *Iliad* and the works of Hesiod. In two instances in the *Iliad*, *κύνεος* is used to describe large groups of people seen at a distance (4.282 and 16.66). Kober believes that it is the density of a huddled mass that gives it the term “dark.”⁶⁰ It is likely, too, since in both instances the huddled masses refer to groups of soldiers, that the term refers to the color of the soldiers’ skin.⁶¹ Just like the referent to Odysseus’s beard, it is much more likely that *κύνεος* here meant “dark” rather than “dark blue.”

One example of skin color not in reference to a Greek man is in Hesiod’s *Works and Days*, where he refers to Africans as *κύνεοι ἠνδρες*, “dark men.”⁶² This example could be used to argue against Irwin’s support of *niello*. Unlike the previous two

⁵⁹ Kober, 1932, 71.

⁶⁰ Kober, --, 74-75.

⁶¹ Irwin suggests that, regardless of the actual color of their skin, men were portrayed as dark and women were portrayed as white in ancient art and Homeric poetry. For more information see Irwin, pages 112-116.

⁶² Hesiod, *Works and Days*, 527.

instances of *κράνθος*, the description of black-skinned people rather than the Greeks' more linguistic use of the term to differentiate between the skin of men and women as "blue" is much more plausible. In Arabic, *azraq* literally means "blue," but in Sudan in particular it is used as a pejorative term to refer to "black" as a skin color.⁶³ In Alice Walker's novel *The Color Purple*, Celie's sister, Nettie, travels through Africa and meets people like she has never seen before:

The capital of Senegal is Dakar and the people speak their own language, Senegalese I guess they would call it, and French. They are the blackest people I have ever seen, Celie. They are black like the people we are talking about when we say, So and so is blacker than black, he's blueblack. They are so black, Celie, they shine. Which is something else folks down home like to say about real black folks. But Celie, try to imagine a city full of these shining, blueblack people wearing brilliant blue robes with designs like fancy quilt patterns. Tall, thin, with long necks and straight backs. Can you picture it at all, Celie? Because I felt like I was seeing black for the first time.⁶⁴

Arabic's *azraq* and Walker's beautiful passage serve as examples to show that the concept of "blue-black" skin is not unfounded, the way that a blue-black beard or a blue-black crowd of people might be. Even if Irwin is correct in her assessment, that the attachment between *κράνθος* and "dark blue" may have been unfounded, and *niello* is the correct term, the connection between what is, linguistically, thought of as "black" skin has a close connection hue-wise to "blue." This connection is not limited to skin, either. According to The World Color Survey, multiple terms for "black-or-blue" exist, whereas

⁶³ Hassan, 2009, 500.

⁶⁴ Walker, 1982, 147.

terms for “black-or-green,” “black-or-red,” and “black-or-yellow” are far less frequent or nonexistent.⁶⁵ This may suggest that “blue is subjectively a darker sensation” than other colors, which in turn allows it to be sensed as closer to black.⁶⁶ Regardless of the origins of *κυάνεος*, the term eventually came to have a very close connection with blue. Perhaps it is because of the complementary qualities of black and blue as colors, perhaps it is because of the introduction of the material *κύανος* into the ancient Mediterranean world, or perhaps it’s because the Classical tradition made a mistake. It could certainly be a combo of either or all of those theories. Either way, Greece certainly does have the bluest water I’ve ever seen.

Katharevousa and Modern Greek

In light of the extreme difficulties scholars have had translating *κυάνεος*, it makes sense that both Eftaliotis and Maronitis predominately use the word “dark” in their translations. Many of these struggles have related to word origin, not to how the word should be translated within a Homeric context; the agreement on that is fairly widespread. Like most English and American translators, particularly Samuel Butler, A.T. Murray, and Robert Fagles, the Greek translators maintain “dark” as their translation word of choice most likely because of the absolute nonsense the translation would become otherwise.

The first occurrence of *κυάνεος* is 7.87. In the Katharevousa, the color is translated as λαζούρι, giving a clear connection to the stone *lapis lazuli* and the historical tradition of translating *κύανος* as such. Many translators and scholars thought

⁶⁵ MacLaury, 2007, 99, (as cited from Lindsey & Brown 2002, and Reiger & Kay 2004).

⁶⁶ MacLaury, 2007, 99.

that *κυάνος* was referring to the stone itself. A.T. Murray translates *κυάνος* as “cyanus” in his English version (1919). Maronitis, skirting the problem posed by the coloration, simply calls the decorative piece *σμάλτο*, “enamel.”

In 12.37-76, the Katharevousa reads *μαύρη τὸν ζῶνει συννεφί*, literally, “the belt (of) dark clouds.” Maronitis does the same thing with *μαύρο σύννεφο*. Later in that same book, in line 243, Eftaliotis perfectly mimics the ancient Greek in his

Katharevousa: *ἡ γῆς φαίνεται μαύρη π’ τὸν ἄμμο*, “the earth appeared black from the sand.” Maronitis also steers clear of *κυάνεος* by noting that the sand “blackened the bottom [of the whirlpool]” (*έβλεπες ξαφνικά στον πάτο να μαυρίζει η ἄμμος—*).

Κυάνεος, clearly, is a difficult word to work with. Grappling with *κυάνεος* in so many different lenses, languages, and time periods speaks to the word’s particular slipperiness.

The other instances where *κυάνεος* appears are in reference to clouds and beards. Both modern translators understand the word to mean “dark” instead of “dark blue” and understandably so. Irwin’s idea that *κυάνεος* is not meant to evoke dark blue is echoed not only by the objects Homer describes (and that likely, they were not dark blue at the time and that poetics and emotions were not extending to their usage), but the way the modern translators react, or do not react, to *κυάνεος*. In Modern Greek, the word for blue or azure is *κυανούς*—not such a far cry from the ancient *κυάνεος*. The fact that Eftaliotis uses “dark” for *κυάνεος*, except for when he is describing the *λαζουρ* material, and Maronitis exclusively translates as dark, or skips the word entirely, shows the distinct disconnect between the perception of how *κυάνεος* was received through the classical tradition in English and what the word actually meant and how it should be translated now. The modern Greek translators do not use *κυανούς*, a natural step if they were

inclined to believe the more traditional ideas about *κράνεος*. The apparent default for both of these translators to use “dark” not only strangely supports the classical tradition,⁶⁷ but it allows readers to feel a stronger connection with the text than if the color terms had felt so alien to them—as many readers do when reading Homeric color terms.

⁶⁷ Translators working in English often default to “dark” as well.

General Conclusions

Translation is difficult; it is certainly something that I am not qualified to do in any language. It is difficult not only because it requires that the translator intimately know a second (or third, or fourth) language, but it also requires a reconciliation between two languages that can have vastly different cultural landscapes from which they grew out of. The Ancient Greeks had a vastly different way of understanding color than we do today. Scholars have argued over exactly how the Greeks experienced their colors, but it is widely accepted that it is different from our own modern perception. Personally, I support Mark Bradley's theory on an "object-centered experience," though the ancient text of the *Odyssey* can be used to support multiple theories. Whatever theory is used to uncover these truths, however, it is important not to lose sight of the important gifts the Classics give us. Whether the sea was literally wine-dark in Homeric times or not is not the point; Homer gave it to us, and whether we choose to see it is entirely up to us.

From my own research within the confines of this project, I have been able to discover the beauty of the *Odyssey* in translation and the talent of two particular Greek translators. Their treatment of red, black, white, and blue have forced me to ask questions and form opinions I was not even remotely prepared for. My conclusions are certainly not staunch in nature: there is much room for improvement and challenge. Red described wine, that much we know. Black could also have been dark, which made for a tricky translation. White becomes even more difficult because it could be three different things. Blue, technically, did not even exist in terminology. The most exciting part of this project for me was to find the links between the ancient and modern languages—to see how ancient Greece still functions within modern Greece today: culturally, visually, and

linguistically. I find the translations of both Eftaliotis and Maronitis to be particularly striking, and their attempts at reconciling language not only impressive, but beautiful and surprisingly colorful.

Appendix

Note: An * denotes a line break between translations.

I. Red

Ancient Greek

- 5.92: νέκταρ ρυθρόν
- 5.165: οίνον ρυθρόν
- 9.163: οίνος ρυθρός
- 9.206: οίνον ρυθρόν
- 12.19: οίνον ρυθρόν
- 12.327: οίνον ρυθρόν
- 13.69: οίνον ρυθρόν
- 16.444: οίνον ρυθρόν

Katharevousa and Modern Greek (where translated from *ερυθρός* in the ancient text)

- 1. 5.93: K: κοκκινωπό νεχτάρι, lit. “reddish nectar,” M: νέκταρ κόκκινο
- 2. 5.166: K: κόκκινο κρασί, lit. “red wine” M: κόκκινο κρασί
- 3. 9.163: το κρασί το μαύρο, lit. “the black/dark wine” M: κόκκινο κρασί
- 4. 9.206/7: K: Καί γινέτο πιόνε τή γλυκή μαύρο κρασί, ήνα μύνο ποτήρι σή εήκοσι ήφτανε μύτρα νερόν ή χήση, lit. “the sweet black wine” M: κόκκινο κρασί
- 5. 12.19: K: τή κρασί τή μαύρο, lit. “the black/dark wine” M: κόκκινο κρασί σαν φλόγα, red wine like a flame
- 6. 12.327: τή κρασί τή μαύρο, lit. “the black/dark? wine” M: το κρασί το μαύρο
- 7. 13.69: τή κρασί τή κήκκινο, lit. “the red wine” M: το κρασί το μαύρο
- 8. 16.444: K: κρασί στή χήλη πορφύρνιο, lit. ‘wine on purple lips? M: στα χείλη μου έφερε να πω το κόκκινο κρασί, “brought my lips to drink red wine”

Some Instances of “Red” in Translation, Not in Original

- 1.
Katharevousa, 9.125: Τή πλόα κοκκινή πλώρα οή Κή κλωπες δήν ήχουν καή μαραγκοής νή φτιήνουνε
καλή στρώτα καρήβια
Ancient Greek, 9.125: οή γήρ Κυκλή πεσσι νήες πήρα μιλοπήροιοι, οή δή ήνδρες νήν ήνι τή κτονες
English, 9.125: For the Cyclopes have at hand no ships with vermilion cheeks
- 2.
Katharevousa, 9.379: ήτι ήρχιζε τή λιή ξυλο νή καήη, χλωρό κι ήν ήταν, καή σπιθοβήλαε κήκκινο, ήπ’ ή φωτιή ή σήρνω.

Ancient Greek, 9.379: ψεσθαι, χλωρς περ ν, διεφανετο δ ανς, κα ττ γν σσον
φρον κ πυρς, μφ δ ταροι σταντ

English, 9.379 But when presently that stake of olive-wood was about to catch fire, green though it was,
and began to glow terribly, [380] then verily I drew nigh, bringing the stake from the fire, and my comrades
stood round me and a god breathed into us great courage

II. Black/Dark

Ancient Greek

- 1.423: μένον δ□ π□ σπερον λθε□ν. το□σι δ□ τερπομένοισι μέλας π□ σπερος λθε: δ□ τότε κακκείοντες βαν ο□κόνδε
2. 2.283: ο□δ□ δίκαιοι: ο□δέ τι □σασιν θάνατον κα□ κ□ρα μέλαιναν, □ς δή σφι σχεδόν □στιν, π□ □ματι πάντα
3. 2.430: κέλευθον. δησάμενοι δ□ □ρα □πλα θο□ν □ν□ ν□α μέλαιναν στήσαντο κρητ□ρας □πιστεφείας ο□νοιο, λε□βον δ□ □θανάτοισι
4. 3.61: πρήξαντα νέεσθαι, ο□νεκα δε□ρ□ □κόμεσθα θο□ σ□ν νη□ μελαίν□. □ς □ρ□ □πειτ□ □ρ□το κα□ α□τ□ πάντα: blacken, make black
5. 3.242: φράσσαντ□ □θάνατοι θάνατον κα□ κ□ρα μέλαιναν
6. 3.360: □γ□ δ□ π□ ν□α μέλαιναν ε□μ□
7. 3.365: κοίλ□ παρ□ νη□ μελαίν□ ν□ν: □τ□ρ □□θεν μετ□ Καύκωνας μεγαθύμους ε□μ□
8. 3.424: μεγαθύμου ν□α μέλαιναν πάντας □□ν □τάρους □γέτω, λιπέτω δ□ δύ□ ο□ους:
9. 3.455: □κ μέλαν α□μα □ύη
10. 4.180: ... τε τερπομένο τε, πρίν γ□ □τε δ□ θανάτιο μέλαν νέφος □μφεκάλυψεν. □λλ□ τ□ μέν που μέλλεν □γάσσεσθαι
11. 4.359... □θεν τ□ □π□ ν□ας □ίσας □ς πόντον βάλλουσιν, □φυσσάμενοι μέλαν □δωρ. □νθα μ□ □είκοσιν □ματ□ □χον θεοί, ο□δέ
12. 4.402: □ξ □λ□ς ε□σι γέρων □λιος νημερτ□ς πνοι□ □πο Ζεφύριο μελαίν□ φρικ□ καλυφθείς, □κ δ□ □λθ□ν κοιμ□ται π□ σπέσσι, “dark ripple”
13. 4.346: ν□α μέλαιναν, □ε □κών ο□ δ□κας, □πε□ προσπτύξατο μύθ□.
14. 4.731: σάφα θυμ□, □ππότ□ □κε□νος □βη κοίλην π□ ν□α μέλαιναν. ε□ γ□ρ □γ□ τυθόμην ταύτην □δ□ν □ρμαίνοντα,
15. 4.781: □ν δ□ □στόν τ□ □τίθεντο κα□ □στία νη□ μελαίν□, □ρτύναντο δ□ □ρετμ□ τροπο□ς □ν δερματίνοισιν,
16. 5.265: κα□ λούσασα. □ν δέ ο□ □σκ□ν □θηκε θε□ μέλανος ο□νοιο τ□ν □τερον, □τερον δ□ □δατος μέγαν, □ν
17. 5.353: α□τ□ δ□ □ψ □ς πόντον □δύσετο κυμαίνοντα α□θυί□ □ικυ□α: μέλαν δέ □ κ□μα κάλυψεν. α□τ□ρ □ μερμήριξε πολύτλας
18. 5.487: φύλλων. □ς δ□ □τε τις δαλ□ν σποδι□ □νέκρυσσε μελαίν□ □γρο□ π□ □σχατι□ς, □ μ□ πάρα γείτονες □λλοι,
19. 6.91: τα□ δ□ π□ □πήνης ε□ματα χερσ□ν □λοντο κα□ □σφόρεον μέλαν □δωρ, στε□βον δ□ □ν βόθροισι θο□ς □ριδα προφέρουσαι
20. 6.268: □ντο □σιν λάεσσι καταρυχέσσ□ □ραρυ□α. □νθα δ□ νη□ν □πλα μελαινάων □λέγουσι, πείσματα κα□ σπε□ρα, κα□ □ποξύνουσιν □ρετμά.
21. 7.253: □λ□ν νε□ς □μφιελίσσης □νν□μαρ φερόμην: δεκάτ□ δέ με νυκτ□ μελαίν□ ν□σον □ς □γυγίην πέλασαν θεοί, □νθα Καλυψ□
22. 8.34: □δυρόμενος δηρ□ν μένει ε□νεκα πομπ□ς. □λλ□ □γε ν□α μέλαιναν □ρύσσομεν ε□ς □λα δ□αν πρωτόπλοον, κούρω δ□ δύω
23. 8.51: ν□α κατήλυθον □δ□ θάλασσαν, ν□α μ□ν ο□ γε μέλαιναν □λ□ς βένθοσδε □ρυσσαν,
24. 8.52: □ν δ□ □στόν τ□ □τίθεντο κα□ □στία νη□ μελαίν□, □ρτύναντο δ□ □ρετμ□ τροπο□ς □ν δερματίνοισι,
25. 8.445: □ππότ□ □ν α□τε ε□δ□σθα γλυκ□ν □πνον □□ν □ν νη□ μελαίν□. α□τ□ρ □πε□ τό γ□ □κουσε πολύτλας δ□ος
26. 9.196: κρίνας □τάρων δυοκαίδεκ□ □ρίστους β□ν: □τ□ρ α□γεον □σκ□ν □χον μέλανος ο□νοιο □δέος, □ν μοι □δωκε Μάρων, Ε□άνθεος υ□ός,
27. 9.323: μ□ν □μμες □ίσκομεν ε□σορώντες □σσον θο□ □στ□ν νη□ς □εικοσόροιο μελαίνης, φορτίδος ε□ρείης, □ τ□ □κπερά□ μέγα λα□τμα: ... Κύκλωπα προσηύδων □γχι παραστάς, κισσύβιον μετ□ χερσ□ν □χων μέλανος ο□νοιο: Κύκλωψ, τ□, πίες ο□νον, □πε□ φάγες
28. 10.95: □μφ□ γαλήνη: α□τ□ρ □γ□ν ο□ος σχέθον □ξω ν□α μέλαιναν, α□το□ π□ □σχατι□, πέτρης

□ κ πείσματα δήσας:

29. 10.169: δεινο□ ο πελώρου, β□ ν δ□ καταλοφάδεια φέρων □ π□ ν □ α μέλαιναν □ γχει □ ρειδόμενος, □ πε□ ο □ πως □ εν □ π□ □ μου
30. 10.244: □ δουσιν. Ε□ ρύλοχος δ□ α□ ψ□ □ λθε θο□ ν □ π□ ν □ α μέλαιναν □ γγελίην □ τάρων □ ρέων κα□ □ δευκέα πότμον. ο□ δέ
31. 10.273: τ□ δ□ □ ν□ χώρ□ □ σθων κα□ πίνων κοίλ□ παρ□ νη□ μελαίν□: α□ τ□ ρ □ γ□ ν ε□ μι, κρατερ□ δέ μοι □ πλετ□ □ νάγκη
32. 10.304: □ ρύσας, καί μοι φύσιν α□ το□ □ δειξε. □ ίζ□ μ□ ν μέλαν □ σκε, γάλακτι δ□ ε□ κελον □ νθος: μ□ λυ δέ μιν...
33. 10.332: χρυσόρραπις □ ργειφόντης, □ κ Τροίης □ νιόντα θο□ σ□ ν νη□ μελαίν□. □ λλ□ □ γε δ□ κολε□ μ□ ν □ ορ θέο, ν□ ι
34. 10.502: ε□ ς □ ἴδος δ□ ο□ πώ τις □ φίκετο νη□ μελαίν□.
35. 10.527: χέοντες, τόφρα δ□ ρ□ ρ □ ο□ χομένη Κίρκη παρ□ νη□ μελαίν□ □ ρνει□ ν
36. 10.570: χέοντες, τόφρα δ□ ρ□ ρ □ ο□ χομένη Κίρκη παρ□ νη□ μελαίν□ □ ρνει□ ν κατέδησεν
37. 10.571: □ ν θ□ λύν τε μέλαιναν, □ ε□ α παρεξελθο□ σα: τίς □ ν θε□ ν ο□ κ □ θέλοντα
38. 11.3: δ□ αν, □ ν δ□ □ στ□ ν τιθέμεσθα κα□ □ στία νη□ μελαίν□, □ ν δ□ τ□ μ□ λα λαβόντες □ βήσαμεν, □ ν δ□
39. 11.58: □ ερόντα; □ φθης πεζ□ ς □ □ ν □ □ γ□ σ□ ν νη□ μελαίν□. □ ς □ φάμην, □ δέ μ□ ο□ μώζας □ μείβετο
40. 11.365: τ□ □ μεν κα□ □ πίκλοπον, ο□ ά τε πολλο□ ς βόσκει γα□ α μέλαινα πολυσπερέας □ νθρώπους, ψεύδεά τ□ □ ρτύνοντας □ θεν κέ τις
41. 11.587: τοσσάχ□ □ δωρ □ πολέσκει□ □ ναβροχέν, □ μφ□ δ□ ποσσ□ γα□ α μέλαινα φάνεσκε, καταζήνασκε δ□ δαίμων. δένδρεα δ□ □ ψιπέτηλα κατ□
42. 12.92: κεφαλή, □ ν δ□ τρίστοιχοι □ δόντες πυκνο□ κα□ θαμέες, πλε□ οι μέλανος θανάτιο. μέσση μέν τε κατ□ σπείους κοίλοιο δέδυκεν
43. 12.104: φύλλοισι τεηηλώς: τ□ δ□ □ π□ δ□ α Χάρυβδις □ ναρροιβδε□ μέλαν □ δωρ. τρ□ ς μ□ ν γάρ τ□ □ νήσιν □ π□ □ ματι
44. 12.186: □ κούσ□ ς. ο□ γάρ πώ τις τ□ δε παρήλασε νη□ μελαίν□, πρίν γ□ □ μέων μελίγηρυν □ π□ στομάτων □ π□ □ κο□ σαι
45. 12.264: δ□ τότε □ γ□ ν □ τι πόντ□ □ □ ν □ ν νη□ μελαίν□ μυκηθμο□ τ□ □ κουσα βο□ ν α□ λιζομενάων ο□ □ ν τε
46. 12.276: □ μμιν □ φασκεν. □ λλ□ παρ□ ξ τ□ ν ν□ σον □ λαύνετε ν□ α μέλαιναν.
47. 12.291: □ λλ□ □ τοι ν□ ν μ□ ν πειθόμεθα νυκτ□ μελαίν□ δόρπον θ□ □ πλισόμεσθα θο□ παρ□ νη□ μένοντες,
48. 12.418: νη□ ς □ τα□ ροι. ο□ δ□ κορών□ σιν □ κελoi περ□ ν□ α μέλαιναν κύμασιν □ μφορέοντο, θε□ ς δ□ □ ποαίνυτο νόστον. α□ τ□ ρ
49. 13.409: □ πί τε κρήν□ □ ρεθούσ□, □ σθουσαι βάλανον μενοεικέα κα□ μέλαν □ δωρ πίνουσαι, τά θ□ □ εσσι τρέφει τεθαλυ□ αν □ λιοφήν.
50. 13.425: κε□ ται. □ μέν μιν λοχώωσι νέοι σ□ ν νη□ μελαίν□, □ έμενοι κτε□ ναι, πρ□ ν πατρίδα γα□ αν □ κέσθαι:
51. 14.12: διαμπερ□ ς □ νθα κα□ □ νθα, πυκνο□ ς κα□ θαμέας, τ□ μέλαν δρυ□ ς □ μφικεάσσας: □ ντοσθεν δ□ α□ λ□ ς συφεο□ ς δυοκαίδεκα ποίει
52. 14.97: ο□ τινι τόσση □ νδρ□ ν □ ρώων, ο□ τ□ □ πείροιο μελαίνης □ ο□ τ□ α□ τ□ ς □ θάκης
53. 14.303: πέσον δ□ □ κ νη□ ς □ παντες. □ ο□ δ□ κορών□ σιν □ κελoi περ□ ν□ α μέλαιναν □ κύμασιν □ μφορέοντο
54. 14.314: □ νν□ μαρ φερόμην, δεκάτ□ δέ με νυκτ□ μελαίν□ γαί□ Θεσπρωτ□ ν πέλασεν μέγα κ□ μα κυλίνδον.
55. 14.327: δέ με νυκτ□ μελαίν□
56. 15.219: □ τάροισιν □ ποτρύνων □ κέλευσεν: □ γκοσμε□ τε τ□ τεύχε□, □ τα□ ροι, νη□ μελαίν□, α□ τοί τ□ □ μβαίνωμεν, □ να πρήσσωμεν □ δο□ ο.
57. 15.259: τ□ ν δ□ □ κίχανεν σπένδοντ□ ε□ χόμενόν τε θο□ παρ□ νη□ μελαίν□, καί μιν φωνήσας □ πεα πτερόεντα προσηύδα:
58. 15.269: το□ νεκα ν□ ν □ τάρους τε λαβ□ ν κα□ ν□ α μέλαιναν □ λθον πευσόμενος πατρ□ ς δ□ ν ο□ χομένοιο. τ□ ν
59. 15.275: δ□ κρατέουσιν □ χαι□ ν. τ□ ν □ παλευάμενος θάνατον κα□ κ□ ρα μέλαιναν φεύγω, □ πεί νύ μοι α□ σα κατ□ □ νθρώπους □ λάλησθαι.

60. 15.354: Δι□ δ□ ε□χεται α□ε□ θυμ□ν □π□ μελέων φθίσθαι ο□ς □ν μεγάροισιν:
61. 15.416: ναυσίκλυτοι □λυθον □νδρες, τρ□κται, μυρί□ □γοντες □θύρματα νη□ μελαίν□. □σκε δ□ πατρ□ς □μο□ο γυν□ Φοίνισσ□ □ν□ ο□κ□
62. 15.503: μύθων: □με□ς μ□ν ν□ν □στυδ□ □λαύνετε ν□α μέλαιναν,
63. 16.325: λιμένος πολυβενθέος □ντ□ς □κοντο, ν□α μ□ν ο□ γε μέλαιναν □π□ □πείριοι □ρυσσαν, τεύχεα δέ σφ□ □πένεικαν □πέρθυμοι
64. 16.348: φάμεν δέ ο□ ο□ τελέεσθαι. □λλ□ □γε ν□α μέλαιναν □ρύσσομεν □ τις □ρίστη, □ς δ□ □ρέτας □λι□ας
65. 16.359: □νστάντες □βαν □π□ θ□να θαλάσσης, α□ψα δ□ ν□α μέλαιναν □π□ □πείριοι □ρυσσαν, τεύχεα δέ σφ□ □πένεικαν □πέρθυμοι
66. 17.249: □λοφώϊα ε□δώς, τόν ποτ□ □γ□ν □π□ νη□ς □ύσσέλμοιο μελαίνης □ξω τ□λλ□ □θάκης, □να μοι βίοτον πολ□ν □λφοι.
67. 17.326: μνηστ□ρας □γαπούς. □ργον δ□ α□ κατ□ μο□ρ□ □λαβεν μέλανος θανάτοιο, α□τίκ□ □δόντ□ □δυσ□α □εικοστ□ □νιαυτ□.
68. 17.500: μ□ν πάντες, □πε□ κακ□ μηχανώνονται: □ντίνοος δ□ μάλιστα μελαίν□ κηρ□ □οικε. ξε□νός τις δύστηνος □λητεύει κατ□ δ□μα
69. 18.84: τε γένηται, πέμψω σ□ □πειρόνδε, βαλ□ν □ν νη□ μελαίν□, ε□ς □χετον βασιλ□α, βροτ□ν δηλήμονα πάντων,
70. 18.306: μένον δ□ □π□ □σπερον □λθεν. το□σι δ□ τερπομένοισι μέλας □π□ □σπερος □λθεν. α□τίκα λαμπτ□ρας τρε□ς □στασαν □ν
71. 19.111: πολλο□σι κα□ □φθίμοισιν □νάσσων ε□δικίας □νέχ□σι, φέρ□σι δ□ γα□α μέλαινα πυρο□ς κα□ κριθάς, βρίθ□σι δ□ δένδρεα καρπ□,
72. 21.39: □δωκε. τ□ δ□ ο□ ποτε δ□ος □δυσε□ς □ρχόμενος πόλεμόνδε μελαινάων □π□ νη□ν □ρε□τ□, □λλ□ α□το□ μν□μα ξείνιο φίλοιο
73. 21.109: □ργεος ο□τε Μυκίνης: ο□τ□ α□τ□ς □θάκης ο□τ□ □πείριοι μελαίνης: κα□ δ□ α□το□ τόδε γ□ □στε: τί με
74. 21.307: □πητύος □ντιβολήσεις □μετέρ□ □ν□ δήμ□, □φαρ δέ σε νη□ μελαίν□ ε□ς □χετον βασιλ□α, βροτ□ν δηλήμονα πάντων, πέμψομεν
75. 22.330: ε□η, ο□ τεύξειν θανάτ□ν τε κακ□ν κα□ κ□ρα μέλαιναν; τ□ν δ□ □δυσε□ς κατ□ λαιμ□ν □πισχόμενος βάλεν □□
76. 22.363: Τερπιάδης δ□ □τ□ □οιδ□ς □λύσκανε κ□ρα μέλαιναν, Φήμιος, □ς □□ □ειδε μετ□ μνηστ□ρσιν □νάγκ□. ... θρόνον, □μφ□ δ□ δέρμα □στο βο□ς νεόδαρτον, □λύσκων κ□ρα μέλαιναν. α□ψα δ□ □π□ θρόνου □ρτο, θο□ς δ□ □πέδυνε
77. 22.382: δόμον, ε□ τις □τ□ □νδρ□ν ζω□ς □ποκλοπέοιτο, □λύσκων κ□ρα μέλαιναν. το□ς δ□ □δεν μάλα πάντας □ν α□ματι κα□
78. 23.320: κα□ □ύκνημίδας □ταίρους πάντας: □δυσε□ς δ□ ο□ος □πέκφυγε νη□ μελαίν□: κα□ Κίρκης κατέλεξε δόλον πολυμηχανήν τε,
79. 24.127: γάμον ο□τ□ □τελεύτα, □μ□ν φραζόμενη θάνατον κα□ κ□ρα μέλαιναν, □λλ□ δόλον τόνδ□ □λλον □ν□ φρεσ□ μερμήριξε:
80. 24.189: □δυσσ□ος θείοιο, □κ Πύλου □μαθόντος □□ν σ□ν νη□ μελαίν□: τ□ δ□ μνηστ□ρσιν θάνατον κακ□ν □ρτύναντε □κοντο... □σασι φίλοι κατ□ δώμαθ□ □κάστου, ο□ κ□ □πονίψαντες μέλανα βρότον □ξ □τειλέων καθέμενοι γοάοιεν: □ γ□ρ γέρας
81. 24.315: □ς φάτο, τ□ν δ□ □χεος νεφέλη □κάλυψε μέλαινα: □μφοτέρ□σι δ□ χερσ□ν □λ□ν κόνιν α□θαλόεσσαν χεύατο

Katharevousa and Modern Greek (where translated from μέλας in the ancient text)

- 1 1.421: K: Κα□ καθ□ς γλ□ντιζαν, τ' □χν□ κατ□βηκε τ□ βρ□δυ, M: το βράδυ σκοτεινό και μαύρο
2. 2.283: K δ□ν ξ□ρουν π□ς □ θ□νατος κι □ μα□ρη τους □ μο□ρα M: το μαύρο ριζικό
3. 2.430: Κα□ τ' □ρμενα σ□ δ□σανε στ□ μελαν□ σκαφ□ του, M: στο μελανό, γοργό καράβι
4. 3.62: substitute bad for dark M: μαύρο καράβι
- 5 3.243*: γοργό, lit. “quick” M: μαύρο το ριζικό του
6. 3.360: Εγώ στο μαύρο πλοίο, “I, in the black ship,” M: το μελανό καράβι
7. 3.365: στο μαύρο πλοίο, lit. “in the black ship” M: στο μελανό πλεούμενο

8. 3.424: ----, should say “black ship”, leaves out “black” M: το μελανό καράβι
9. 3.455: Κ: με το αίμα σαν του βγήκε, lit. “with the blood *like of* ____?” M: μαύθορο το αίμα
10. 4.180: παρ▯ τ▯ μα▯ρο σ▯ννεφο το▯ Χ▯ρου σ▯ν ▯ρχ▯ταν., lit. “black clouds” M: μαύρο το νέφος
11. 4.359: σκο▯ρο νερ▯ σ▯ν π▯ρουν, lit. “dark water like__?” First translation with σκο▯ρο instead of μέλας. Dict: dark, “I met with obstacles” M: τραβούν νερό από σκοτεινές πηγές, “draw water from obscure sources”
12. 4.402: Τ▯ μα▯ρο σαγαν▯κι, lit. ?, “the black fried cheese” frying pan relation? Should mean “ripple”. M: “στο μαύρο του νερού ανατρίχιασμα κρυμμένος” the black water shuddered
13. 4.346: τ▯ καρ▯βι σου, lit. “your ship,” instead of “your black/dark ship”
14. 4.731: κα▯ μελαν▯ καράβι, lit. “dark ship.” First translation with μελαν▯, Dict: μελάνη *s.f.*, ~I *s.n.* ink. ~ *ιά s.f.* inkstain; bruise. ~ιάζω *v.t.* & *i.* bruise; get bruised; turn blue (*with cold*). ~ός **a. black, bruised.** M: καράβι μελανό
15. 4.780: τ▯ πλο▯ο, lit. “the ship”, leaves out black—where lines overlap length-wise, do they cut the descriptor for space? Is there a meter? M: στο μελανό καράβι
16. 5.265: μα▯ρο κρασ▯, lit. “dark wine” M: μαύρο κρασί γιομάτο
17. 5.353: τ▯ νερ▯, lit. “the waters”, leaves out black M: το μαύρο κύμα... strange, should describe water, later says το κύμα καταλύσει τη σχεδία θα πέσω στο νερό, when the wave catalyzes the raft will fall into the water” later, proximity of wave and dark replaces “dark water”?
18. 5.487: μαύρη στάχτη, lit. “the black ashes” M: στη μαύρη στάχτη
19. 6.91: στ▯ νερ▯ τ▯ σκο▯ρα, “the inky water” M: τα βαφτίζουν στο νερό, βαθύ σαν μαύρο. “The baptized”? deep like blackness?*
20. 6.268: τ▯ν караβι▯νε, “of the ships”, leaves out black M: τα μελανά μας σκάφη
21. 7.253: μα▯ρη ν▯χτα, “black night” M: μια νύχτα μαύρη
22. 8.34: καρ▯βικαλ▯ κα▯ πρωτοτ▯ξιδο, lit. “ship good and ‘on it’s first trip””, should be “black/dark ship” M:μαύρο καράβι
23. 8.51 τ▯ γοργ▯ καρ▯βι, M: το μαύρο πλοίο
24. 8.52: second “black/dark” ignored M: στο μαύρο πλοίο
25. 8.445: στ▯ πλο▯ο τ▯ μαυρ▯πλευρο, “the black-sided ship” M: με το μαύρο τους καράβι
26. 9.196: καλ▯ κρασ▯ γεμ▯το, lit. “good, strong wine” M: μαύρο κρασί γλυκό
27. 9.323: караβιο▯, lit. “ships”, ignores “black/dark” M: σε καράβι μαύρο
28. 10.95: τ▯ μα▯ρο πλο▯ο μου, lit. “my black ship” M: το μαύρο μου καράβι
29. 10.168:* στ▯ καρ▯βι, lit. “in the ship”, “black/dark” ignored M: στο μαύρο μας καράβι, και μετα, της μοίρας μας η μαύρη μέρα
30. 10.244: στ▯ μελαν▯ καρ▯βι, lit. “inky ship” M: στο μαύρο γρήγορο καράβι
31. 10.273: στ▯ κο▯φιο μαυροκ▯ραβο, “in the hollow black-ship”, first usage M: στο καράβι, μελανό και κοίλο
32. 10.304: ▯ ρ▯ζα του κατ▯μαυρη, “the pitch-black root”, first usage M: στη ρίζα του ήταν μελανό
33. 10.332: μ▯ τ▯ γοργ▯ καρ▯βι, “with the swift ship”, ignored “black/dark” M: σ▯ένα καράβι μαύρο
34. 10.504: το▯ μα▯ρου караβιο▯ σου, lit. “of your black ship” M: με μελανό καράβι
35. 10.527: μα▯ρη προβατ▯να, “black ewe” M: προβατίνα μαύρη
36. 10.570: στ▯ μαυροκ▯ραβο, lit. “black-ship” M: στο μαύρο πλοίο
37. 10.571: ▯λ▯μαυρη, lit. “all-black” M: πρόβατο μαύρο
38. 11.3: γοργ▯ καρ▯βι, lit. “swift ship” NOTE: line six contains μαυρ▯πλωρο, lit. “black-bowed [ship]”. Translator note to pull color down into later line? M: στο μαύρο μας καράβι
39. 11.58: μ▯ καρ▯βι, lit. “with the ship”, ignores “black/dark” M: με το μαύρο μου καράβι
40. 11.365: ▯ γ▯ς ▯ μα▯ρη, lit. “the black/dark earth” M: τη μαύρη γη
41. 11.587: Κ: μα▯ρη γ▯ς, lit. “of the black/dark earth”, M: μαύρο βύθο, lit. “black bottom [of a river]”
42. 12.92: θ▯νατο γεμ▯τα, lit. “full of death” or “full death” M: τον μαύρο θάνατο
43. 12.104: τ▯ μελαν▯ τ▯ κ▯μα, lit. “the inky wave” M: το μαύρο κύμα
44. 12.186: μ▯ μελαν▯ καρ▯βι, lit. “with inky ship” M: στο μελανό καράβι του
45. 12.264: τ▯ καρ▯βι, lit. “the ship”, ignores “black/dark” M: στο μελανό καράβι
46. 12.276: τ▯ μελαν▯ καρ▯βι, lit. “the black ship” M: το μελανό καράβι
47. 12.291: τ▯ς μα▯ρης ν▯χτας, lit. “of the black night” M: της μαύρης νύχτας
48. 12.418: μαυροκ▯ραβο, lit. “black-ship” M: στο μάυρο μας πλεούμενο
49. 13.409: phrase left out in entirety M: μαύρο νερό
50. 13.425: μα▯ρο πλο▯ο, lit. “black ship” M: με καράβι μελανό

51. 14.12: K: ignored, M: το μαύρο της βαλανιδιάς, lit. “the black oak”
 52. 14.97: K: στ□ μαυροστερι□ μηδ□ στ□ Θι□ κι μ□ σα, lit. M. σκούρα, lit. “dark”
 53. 14.303: K: μαύρο απάνω, lit. “M: στο μαύρο μας πλεούμενο
 54. 14.314: K: τη νύχτα μεγ□λο, lit. “the long night” M: στη μαύρη νύχτα
 55. 14.327: K: πάντα το σωστό, lit. “all the truth,” ignored the “black/dark” M:
 56. 15.218: στο μαύρο πλοίο, lit. “in the black/dark ship” M: στο μελανό καράβι
 57. 15.259: στο μαύρο πλοίο, lit. “in the black/dark ship” στο μελανό και γρήγορο καράβι
 58. 15.269: με καράβι, ignored the “black/dark” M: με το μελανό καράβι
 59. 15.275: Μιάς κι απ’ εκείνους μπόρεσα το χάρο να γλυτώσω, ignored “black/dark” M: τη μαύρη μοίρα μου
 60. 15.354: not actually a color term!
 61. 15.416: στο καράβι, ignored “black/dark” M: με το μαύρο τους καράβι
 62. 15.503: το μαύρο μας καράβι, lit. “our black ship” M: το μελανό καράβι
 63. 16.325: το μελανό καράβι, lit. “the inky black ship” M: το μελανό καράβι
 64. 16.348: το καράβι, ignored “black/dark” M: καράβι μελανό
 65. 16.359: το μελανό καράβι, lit. “the inky black ship” M: το μελανό καράβι
 66. 17.249: με μελανό καράβι, lit. “with a inky black ship” M: μ□ένα καράβι μαύρο
 67. 17.325: θάνατος μαύρος, lit. “dark death” M: η μαύρη μοίρα του θανάτου
 68. 17.500: το μαύρο χάρο μοιάζει, lit. “looks like black death” M: μου μοιάζει σαν τον μαύρο χάρο
 69. 18.84: με μελανό καράβι, lit. “with an inky black ship” M: μ□ένα καράβι μαύρο
 70. 18.306: το βράδυ, lit. “the night”, ignored “black/dark” M: το μαύρο βράδυ
 71. 19.111: Η γης, lit. “the earth”, ignores “black/dark” M: γη, ignores mayro
 72. 21.39: Στον πόλεμο σαν έβγαινε με πλοίο ο Οδυσσέας, ignores “black/dark” M: με μελανά καράβια
 73. 21.109: στη μελανή στεριά, lit. “in the dark land” M: σκουρόχρωμη στεριά, first occurrence
 74. 21.307: με μελανό καράβι, lit. “with an inky black ship” M: με μελάνο καράβι
 75. 22.329: μαύρο χάρο, lit. “black fate”
 76. 22.364: τον μαύρο χαλασμό του
 77. 22.386: του θανάτου, ignores “black”
 78. 23.322: μόνος ο Οδυσσέας γλίτωσε στο μελανό καράβι του, lit. “only Odysseus – in his black ship”
 79. 24.135: το μαύρο τέλος μας, lit. “our black end.”
 80. 24.152: στο μελανό καράβι του, lit. “in his black ship”
 81. 24.155: από το μαύρο λύθρο,

Note: from Instances 74-81, translation is only provided in Modern Greek by Dimitris Maronitis.

III. White/Light/Bright

Ancient Greek

1. 1.161: □λλότριον βίοτον νήποιον □δουσιν, □νέρος, ο□ δή που λεύκ□ □στέα πύθεται □μβρ□ κείμεν□ □π□ □πείρου, □ ε□ν
2. 2.426: □είραντες, κατ□ δ□ προτόνοισιν □δησαν, □λκον δ□ □στία λευκ□ □υστρέπτοισι βοε□σιν. □πρησεν δ□ □νεμος μέσον □στίον, □μφ□
3. 3.413: λίθοισιν, ο□ ο□ □σαν προπάροιθε θυράων □ψηλάων, λευκοί, □ποστίλβοντες □λείφατος: ο□ς □πι μ□ν πρ□ν Νηλε□ς □ζεσκεν,
4. 4.41: κάπ□σι, π□ρ δ□ □βαλον ζειάς, □ν□ δ□ κρ□ λευκ□ν □μιζαν, □ρματα δ□ □κλιναν πρ□ς □νώπια παμφανώοντα,
5. 4.604:* δ□ κύπειρον πυροί τε ζειαί τε □δ□ ε□ρυφυ□ς κρ□ λευκόν. □ν δ□ □θάκ□ ο□τ□ □ρ δρόμοι ε□ρέες ο□τε
6. 4.783: □ν δερματίνοισιν, πάντα κατ□ μο□ραν, □νά θ□ □στία λευκ□ πέτασσαν: τεύχεα δέ σφ□ □νικαν □πέρθυμοι θεράποντες.
7. 5.70: δ□ σταφυλ□σι. κρ□ναι δ□ □ξείης πίσυρες □έον □δατι λευκ□, πλησίαι □λλήλων τετραμμένα □λλυδισ □λλη. □μφ□
8. 6.45: δεύεται ο□τε χι□ν □πιπίνονται, □λλ□ μάλ□ α□θηρ πέπταται □νέφελος, λευκ□ δ□ □πιδέδρομεν α□γλη: τ□ □νι τέρπονται μάκαρες θεο□
9. 8.54: □ν δερματίνοισι, πάντα κατ□ μο□ραν, □νά θ□ □στία λευκ□ πέτασσαν. □φο□ δ□ □ν νοτί□ τήν γ□ □ρμισαν
10. 9.77:* □υπλόκαμος τέλεσ□ □ώς, □στο□ς στησάμενοι □νά θ□ □στία λεύκ□ □ρύσαντες □μεθα, τ□ς δ□ □νεμός τε κυβερν□ταί τ□
11. 9.246: □μβρυον □κεν □κάστ□. α□τίκα δ□ □μισυ μ□ν θρέψας λευκο□ο γάλακτος πλεκτο□ς □ν ταλάροισιν □μησάμενος κατέθηκεν, □μισυ
12. 10.94: κ□μά γ□ □ν α□τ□, ο□τε μέγ□ ο□τ□ □λίγον, λευκ□ δ□ □ν □μφ□ γαλήνη: α□τ□ρ □γ□ν ο□ος σχέθον
13. 10.505:* νη□ μελέσθω, □στ□ν δ□ στήσας, □νά θ□ □στία λευκ□ πετάσσας □σθαι: τ□ν δέ κέ τοι πνοι□ Βορέας
14. 10.520:* ο□ν□, τ□ τρίτον α□θ□ □δατι: □π□ δ□ □λφιτα λευκ□ παλύνειν. πολλ□ δ□ γουνο□σθαι νεκύων □μενην□ κάρηνα,
15. 11.28: ο□ν□, τ□ τρίτον α□θ□ □δατι: □π□ δ□ □λφιτα λευκ□ πάλυνον. πολλ□ δ□ γουνούμην νεκύων □μενην□ κάρηνα,
16. 11.221: πυρ□ς κρατερ□ν μένος α□θομένοιο δαμν□, □πεί κε πρ□τα λίπ□ λεύκ□ □στέα θυμός, ψυχ□ δ□ □ύτ□ □νειρος □ποπταμένη πεπότητα
17. 12.358: δρεψάμενοι τέρενα δρυ□ς □ψικόμοιο: ο□ γ□ρ □χον κρ□ λευκ□ν □υσσέλμου □π□ νηός. α□τ□ρ □πεί □□ ε□ξαντο κα□
18. 12.402: □νήκαμεν ε□ρέι πόντ□, □στ□ν στησάμενοι □νά θ□ □στία λεύκ□ □ρύσαντες. □λλ□ □τε δ□ τ□ν ν□σον □λείπομεν,
19. 14.77: φέρων παρέθηκ□ □δυσ□ϊ θέρμ□ α□το□ς □βελο□σιν: □ δ□ □λφιτα λευκ□ πάλυνεν: □ν δ□ □ρα κισσυβί□ κίρνη μελιηδέα ο□νον
20. 15.291: □είραντες, κατ□ δ□ προτόνοισιν □δησαν, □λκον δ□ □στία λευκ□ □υστρέπτοισι βοε□σι. το□σιν δ□ □κμενον ο□ρον □ει γλαυκ□πις
21. 18.196: καί μιν μακροτέρην κα□ πάσσονα θ□κεν □δέσθαι, λευκοτέρην δ□ □ρα μιν θ□κε πριστο□ □λέφαντος. □ μ□ν
22. 19.394: α□τίκα δ□ □γνω ο□λήν, τήν ποτέ μιν σ□ς □λασε λευκ□ □δόντι Παρνησόνδ□ □λθόντα μετ□ Α□τόλυκόν τε κα□ υ□ας,
23. 19.465: □ρα σφίσιν ε□ κατέλεξεν □ς μιν θηρεύοντ□ □λασεν σ□ς λευκ□ □δόντι, Παρνησόνδ□ □λθόντα σ□ν υ□άσιν Α□τολύκοιο.
24. 21.219: □ν□ θυμ□, ο□λήν, τήν ποτέ με σ□ς □λασε λευκ□ □δόντι Παρνησόνδ□ □λθόντα σ□ν υ□άσιν Α□τολύκοιο.
25. 23.74: τι ε□πω, ο□λήν, τήν ποτέ μιν σ□ς □λασε λευκ□ □δόντι. τ□ν □πονίζουσα φρασάμην, □θελον

δ □ σο □ α □ τ □

26. 23.240: ε □ σοροώ □, δειρ □ ς δ □ ο □ πω πάμπαν □ φίετο πήγεε λευκώ. καί νύ κ □ □ δυρομένοισι φάνη □ οδοδάκτυλος □ ώς,

27. 24.72: σε φλ □ ξ □ νυσεν □ φαίστοιο, □ □ θεν δή τοι λέγομεν λεύκ □ □ στέ □, □ χίλλε □, ο □ ν □ □ ν □ κρήτ □ κα □ □ λείφατι: δ □ κε

28. 24.76: □ ργον δ □ περικλυτο □ □ φαίστοιο. □ ν τ □ τοι κε □ ται λεύκ □ □ στέα, φαίδιμ □ □ χίλλε □, μίγδα δ □ Πατρόκλιο Μενoitιάδαο θανόντος

28. 24.332: φράσαι □ φθαλμο □ σι, τ □ ν □ ν Παρνησ □ μ □ □ λασεν σ □ ς λευκ □ □ δόντι ο □ χόμενον: σ □ δέ με προΐεις κα □ πότνια

Note: from Instances 25-29, translation is only provided in Modern Greek by Dimitris Maronitis.

Katharevousa and Modern Greek (as translated from λευκός in the original)

1. 1.161: τ' άσπρα κόκκαλα, lit. "the white bones", M: τα λευκά του οστά

2. 2.426: τ' άσπρα πανιά, and, τα λευκά πανιά, lit. "the white sails" M: τα λευκά πανιά

3. 3.413: τ □ ς θ □ ρες, □ σπρα, γυαλιστερ □, lit. "the _____ (doors or 'escutcheon', emblem/shield thing) white, glossy" M: στις πόρτες τις ψηλές, λευκές λαμποκοπ □ ντας με το λιπαρό τους στίλβωμα

4. 4.41: μ □ κ □ τασπρο κριθ □ ρι, lit. "with very-white barley", M: μ □ άσπρο κριθάρι

5. 4.604:* κα □ φουντωτ □ κριθ □ ρι, lit. "with tufted barley", M: λευκό κριθάρι σ □ έκταση μεγάλη

6. 4.783: τ □ □ λ □ ασπρα πανι □ κατ □ πι, lit. "the all-white sails," M: τα λευκά πανιά

7. 5.70: τ □ σσερες □ σπρο νερ □ κι, lit. "four little white waters" ignores white M: γάργαρο after "four streams"

8. 6.45: κα □ φ □ ς λευκ □, lit. "and white light" OR "white and light" a radiant whiteness, λάμψη λευκή την περιβάλλει, "white glow surrounds (it)" M: λάμψη λευκή την περιβάλλει

9. 8.54: τ □ □ λ □ ασπρα πανι □ "the very-white sail" M: τα λευκά πανιά

10. 9.76:* λευκ □ πανι □, "white sails" M: λευκά πανιά

11. 9.246: □ σπρο γ □ λα, lit. "white milk" M: το μισό λευκό τους γάλα

12. 10.94: παρ □ γαλ □ νη □ πλ □ νονταν □ λ □ λευκη παντο □ θε all about was a bright calm M: ολόγυρα βασίλευε

λευκή γαλήνη, p. 143

13. 10.504: τ' □ σπρα πανι □, lit. "the white sails" M: με σκούρες και μεγάλες λεύκες/ τα λευκά πανιά

14. 10.519:* κα □ μ □ λευκ □ πασπ □ λιζ □ τα □ λε □ ρι lit. "with white a white sprinkle of flour/barley mix"* M: λευκό κριθάλευρο

15. 11.28: μ □ λευκ □ τ □ πασπαλ □ ζω □ λε □ ρι, lit. "with white barley flour" M: λευκό κριθάλευρο

16. 11.221: τ' □ σπρα κ □ κκαλα, lit. "the white bones" M: τα λευκά του οστά 162

17. 12.358: τ □ □ σπρουδερ □ δ □ ν ε □ χανε κριθ □ ρι στ □ καρ □ βι M: λευκό κριθάρι 184

18. 12.402: μ' □ σπρα πανι □, lit. "with white sails" M: τα λευκά πανιά 185

19. 14.77: μ' □ σπρο □ λε □ ρι □ π □ νω, lit. "with white barley"* M: το πασπαλίζει με κριθάλευρο 202 "sprinkle with barley" ignored

20. 15.291: τ' □ σπρα πανι □, lit. "the white sails" M: τα λευκά πανιά

21. 18.196: κι □ π' τ □ κοφτ □ τ □ φ □ λντισ □ πι □ λαμπερ □ κα □ πι □ □ σπη, lit. "and made her whiter than new-sawn ivory" M: τέλος, την έκανε να φαίνεται ψηλότερη και πιο στητή, λευκότερη από γυαλισμένο φιλντισι 265

22. 19.394: μ □ τ' □ σπρο δ □ ντι, lit. "with white tusk/tooth" M: με το λευκό του δόντι τού στιγμάτισε 282

23. 19.465: □ σπρ □ δοντο καρ □, lit. "white-toothed boar" με το λευκό του δόντι

24. 21.219: □ □ σπρ □ δοντος □ κ □ προς, "the white-toothed boar" με το λευκό του δόντι ο κάπρος

25. 23.76: με το άσπρο δόντι, lit. "with the white tooth"

26. 23.242: τα λευκά της χέρια lit. "her white arms"

27: 24:72:* λευκά τα οστά σου, lit. "your white bones", lineation evens out after this line!

28. 24.76: λευκά τα οστά σου, lit. "your white bones"

29. 24.332: με τ □ άσπρο δόντι, lit. "with the white tooth"

Note: from Instances 25-29, translation is only provided in Modern Greek by Dimitris Maronitis.

IV. Dark Blue/Dark

Ancient Greek

1. 7.87: ἄνθα, ἄς μυχῶν ἄξ οἰδοῖ, περὶ δὲ θριγκῶς κυάνιοι: χρύσειαι δὲ θύραι πυκινῶν δόμων ἄντῶς ἄεργον:
2. 12.75: ἔρῶν ἄκάνει ἄξειῖ κορυφῶ, νεφέλη δὲ μιν ἄμφιβέβηκε κυανή: τῶ μῶν οἰ ποτῶ ἄρωεῖ, οἰδέ ποτῶ ἄθηρη
3. 12.243: πέτρη δεινῶν ἄβεβρύχει, ἄπένερθε δὲ γὰ ἄ φάνεσκε ψάμμῶ κυανή: τοῶς δὲ χλωρῶν δέος ἄρει. ἄμεῶς μῶν πρῶς
4. 12.405: φαίνεται γαίῶν, ἄλλῶ οἰρανῶς ἄδὲ θάλασσα, δὲ τότε κυανήν νεφέλην ἄστησε Κρονίων νηῶς ἄπερ γλαφυρῶς, ἄχλυσε δὲ
5. 14.303: φαίνεται γαίῶν, ἄλλῶ οἰρανῶς ἄδὲ θάλασσα, δὲ τότε κυανήν νεφέλην ἄστησε Κρονίων νηῶς ἄπερ γλαφυρῶς, ἄχλυσε δὲ
6. 16.176: ἄψ δὲ μελαγχροῖς γένετο, γναθμοῦ δὲ τάνυσθεν, κυάνει δὲ ἄγένοντο γενειάδες ἄμφῶ γένειον. ἄ μῶν ἄρῶ

Katharevousa and Modern Greek (where translated from Κυάνεος)

1. 7.87: καῶ ζωνῶντανε μῶ λαζουρῶ στεφῶνι M: ολόγυρα ἀπὸ σμάλτο
2. 12.75: μαῶρη τῶν ζῶνει συννεφῶ, lit. “‘belt (of) dark clouds”, uses μαῶρη in place of κυάνεος M: μαῦρο σύννεφο
3. 12.243: ἄ γῶς φαινῶτανμαῶρη ἄπ' τῶν ἄμμο, “the earth appeared dark from the sand” M: ἔβλεπες ξαφνικά στον πάτο να μαυρίζει η ἄμμος.
4. 12.405: σῶννεφο μαῶρο, lit. “dark clouds” M νεφέλη μαῦρη π. 186
5. 14.303: σῶννεφο μαῶρο, lit. “dark clouds” M μια μελανή ωφέλη πάνω στο βαθουλό μας πλοίο 208
6. 16.176: τῶ γῶνια ἄλλῶμαυρα, lit. “the dark beards” M: μαύρισε το γένι γύρω στο πιγούνη, p. 234i

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