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πραπίδες in Homer

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Certain terms that have a psychological meaning appear prominently in Homer. Three of these, for example, are *θυμός*, *φρήν*, and *νός*. Another term that likewise has a psychological meaning in Homer but is much less prominent is *πραπίδες*. This word occurs only eleven times in the *Iliad* and *Odyssey*. Even though it is a rare word in Homer, it continues to appear, nonetheless, in later authors as a psychic term, displaying a varied range of meaning.¹⁾ A discussion of the meaning of *πραπίδες* in Homer is of interest in itself. It proves to be even more interesting in light of the view, expressed by some scholars, that *πραπίδες* is a synonym of the term *φρένες*, which occurs much more frequently in Homer (over 300 times).²⁾ This paper will treat the passages in Homer where *πραπίδες* are mentioned and will discuss how *πραπίδες* are related in meaning to *φρένες*.

I. Epic Language

Before the etymology of the word *πραπίδες* and the specific passages where it is mentioned in Homer are treated, an observation should be made concerning the nature of Homeric language. This epic language had a long history, extending centuries before the appearance of the songs of Homer. It was one that was suited to a specific metre and was largely formulaic in nature. Vocabulary, therefore, found in epic language may have had a much wider range

¹⁾ On these authors, see below, Section V.

²⁾ On this question, see below, Section IV.

of reference in the spoken language of the time. This epic language thus very likely presents a limited picture of the scope of meaning of different terms. In the early phases of this language words such as *πραπίδες* may have had a precise and clear connotation, probably a physical one. Over the years, this connotation appears to some degree to have become obscure. Words appearing in set formulas may have been especially susceptible to a loss of clarity in meaning of this type. The bard, weaving together his song primarily for entertainment, may not have known the exact meaning of the words in the formulas he repeated. The way he understood some terms may have differed from their earliest meaning although, in the case of psychological terms, certain words were clearly thought to be appropriate for specific contexts. Our discussion of *πραπίδες* will take into account this nature of epic language and the characteristics it had that were related to its long history.

II. The Original Meaning of *πραπίδες*

In its earliest usage the word *πραπίδες*, like *φρένες*, seems to have been assigned a specific physical identity.³⁾ But what this identity was is not clear. When we encounter *πραπίδες* later in Homer, certain passages suggest their physical nature but do not clarify what it specifically was. Even though the exact identity of *πραπίδες* may have been obvious when the epic formulae mentioning them were composed, this identity seem to have become obscure by Homer's time.

Can we then establish what *πραπίδες* were in the time of Homer and before? The etymology of the word *πραπίδες* itself does not prove very helpful in this regard. Suggestions of a connection of the term with "body" or "beauty" have been rejected.⁴⁾ In his discussion

³⁾ That *φρένες* had a physical identity is generally agreed. What this identity was is disputed. *Φρένες* may have been the diaphragm, the lungs, the pericardium, or a composite of entities located generally in the chest region. On this question see S.M. Darcus, "A Person's Relation to *φρήν* in Homer, Hesiod, and the Greek Lyric Poets," *Glotta* 57 (1979) 159-173; A. Cheyns, "La notion de *φρένες* dans l'Iliade et l'Odyssée, I," *Cah. Inst. Ling. de Louvain* 6 (1980) 121-202 and M. Biraud, "La conception psychologique à l'époque d'Homère: les 'organes mentaux'," *Cratyle* n.s. 2 (1984) 17-20.

⁴⁾ For these suggestions see E. Boisacq, *Dictionnaire étymologique de la langue grecque*⁴ (Heidelberg 1950), s.v. *πραπίς*. For the rejection of them see H. Frisk, *Griechisches Etymologisches Wörterbuch* (Heidelberg 1966), Vol. 2, s.v. *πραπίς*.

of the term P. Chantraine says that an etymology of *πραπίδες* is not available.⁵⁾ O. Szemerényi, however, suggests a connection with the derivative **περκυς* indicating "rib," and associates *πραπίς* with the diaphragm.⁶⁾ Since the word *πραπίδες* is a rare one without derivatives or compounds, its exact root is difficult to determine and this remains a subject of speculation. The etymology of the word *πραπίς* then, does not shed a clear light on its meaning in the earliest passages where we encounter it, namely in Homer.

If we turn to the occurrences of *πραπίδες* in Homer, do the Scholia or the *Commentary* of Eustathius prove helpful? Here we face the problem of two periods of time: the one between the composition of epic formulas and their appearance in Homer, the other between Homer himself and the Scholiasts, who wrote during the Alexandrian period. In the case of Eustathius, who wrote in the twelfth century A.D., an even greater period of time separates him from the material on which he comments. Caution then must be shown in accepting what the Scholiasts say about words in Homer, who sang centuries before them, and even more so in considering the views of Eustathius, which are so late.

Regarding the meaning of *πραπίδες* in Homer, the situation is rendered more complex because of the association that came to be made at some time between *πραπίδες* and *φρένες*. How early this association occurred is unclear. But by the time of the Scholia, it appears to be common. By then *πραπίδες* and *φρένες* were treated as synonyms. Since *φρένες* by the late fifth century and early fourth century were identified in the medical writers with the diaphragm, *πραπίδες* too came to be identified in this way, even though they are not mentioned in the Hippocratic Corpus itself.⁷⁾ Thus the Scholiast at *Il.* 11.579 identifies *πραπίδες* with *φρένες* and at *Il.* 13.412 describes both as the diaphragm.⁸⁾ Eustathius too identifies *πραπίδες* with *φρένες* and *φρένες* with the diaphragm.⁹⁾

⁵⁾ P. Chantraine, *Dictionnaire étymologique de la langue grecque* (Paris 1974), Vol. 3, s.v. *πραπίς*.

⁶⁾ O. Szemerényi, "A New Leaf of the Gothic Bible", *Language* 48 (1972) 9, n. 20 and "Review: P. Chantraine, *Dictionnaire étymologique*," *Gnomon* 49 (1977) 9.

⁷⁾ On *φρένες* see, e.g., in the Hippocratic Corpus, *On Ancient Medicine* 1.54, *Regimen in Acute Diseases* 2.33, 38, 53, *On the Nature of Bones* 1.503, 510 (all numbers Kühn).

⁸⁾ See H. Erbse, *Scholia Graeca in Homeri Iliadem* (Berlin 1983), Vol. 6, 233, 483.

⁹⁾ See, e.g., at *Il.* 1.608 in M. van der Valk, *Eustathii Commentarii ad Homeri*

Problems exist with this identification of *πραπίδες* and *φρένες* and with the precise description of *πραπίδες* as the diaphragm.

1. *Πραπίδες* may not be identical to *φρένες* in Homer.
2. If *πραπίδες* are not the same as *φρένες*, a description of them as diaphragm, based on the identification of *φρένες* as such found in the medical writers, would be incorrect.
3. Even if *φρένες* and *πραπίδες* seem very similar in meaning in Homer, *φρένες* may not be correctly identified as the diaphragm in the *Iliad* and *Odyssey*. Instead, they may be best described in Homer as psychic entities located somewhere in the chest region.¹⁰) If this is so, once again the designation of *πραπίδες* as diaphragm in Homer would seem incorrect.

In light of these three problems with interpretations offered of *πραπίδες* in Homer, it seems best to consider the passages of the *Iliad* and *Odyssey* where *πραπίδες* are mentioned for what they themselves may reveal about *πραπίδες* and to be wary of comments made by the Scholiasts and Eustathius. In doing this, we may not arrive at any clear identification of the nature of *πραπίδες* in Homer but we will not make an incorrect identification based on assumptions found in later literature.

III. The Passages

As noted above, the word *πραπίδες* is mentioned only eleven times in Homer. In all occurrences it appears in the plural, either in the dative or in the genitive case. In five passages *πραπίδες* occurs in a formulaic expression describing Hephaestus. One instance appears at *Il.* 18.482 where the god fashions Achilles' shield:

πέντε δ' ἄρ' αὐτοῦ ἔσαν σάκεος πτύχες· αὐτὰρ ἐν αὐτῷ
ποίει δαίδαλα πολλὰ ἰδνίησι πραπίδεσσιν.

Iliadem Pertinentes (Leiden 1971), Vol. 1 and also at *Il.* 11.579 in the edition of Stallbaum (Leipzig 1825, reprint Hildesheim 1960), Vol. 2.

¹⁰) For this view of *φρένες* see in particular D.J. Furley, "The Early History of the Concept of the Soul," *BICS* 3 (1956) 2-3; E.L. Harrison, "Notes on Homeric Psychology," *Phoenix* 14 (1960) 65; S. Ireland and F.L. Steel, "*Φρένες* as an anatomical Organ in the Works of Homer," *Glotta* 53 (1975) 193-194; S. Darcus, "The *Phrēn* of the *Noos* in Xenophanes' God," *SO* 53 (1987) 28-29.

"There were five layers of the shield itself. Then on it he worked many decorations with knowing *πραπίδες*."¹¹⁾ The dative of *πραπίδες* in this expression may be one of means: Hephaestus appears to use his *πραπίδες* as he works. The dative may also be comitative-instrumental: *πραπίδες* may contribute certain activity of their own and act along with Hephaestus. These *πραπίδες* are "knowing:" some kind of information or knowledge is characteristic of them.

In these five passages *πραπίδες* function in a way that *φρένες* do, namely as a means or accompaniment which a person uses or acts with.¹²⁾ *Φρένες*, however, although they are found with the verb *οἶδα*,¹³⁾ are never called "knowing" in Homer. Nonetheless, in certain passages they are called "wise" (*πυκινός* or *πενκάλιμος*)¹⁴⁾ and thus seem similar to *πραπίδες* in being characterised in this way. Epic language may be the crucial factor in these different descriptions given of the two terms but these different descriptions may also suggest that *πραπίδες* and *φρένες* were distinct in some way.

In another passage, *Od.* 8.547, a person similarly acts by means of or in company with his *πραπίδες*:

ἀντὶ κασιγνήτου ξεινός θ' ἰκέτης τε τέτυκται
ἀνέρι, ὃς τ' ὀλίγον περ ἐπιψαύῃ πραπίδεσσι.

"In the place of a brother is the stranger and suppliant to a man who can reach even a little way with *πραπίδες*." This passage suggests that a person with only a little intelligence would honour the stranger and suppliant. Here, as in the five passages discussed above, a person acts either by *πραπίδες* as an instrument or with *πραπίδες* as an accompaniment to his action. This line from the *Odyssey* is the only passage in Homer where the verb *ἐπιψαύω*, meaning "to touch" or "to handle," is found. In this case it is used figuratively to describe a person's capacity for mental activity. As in the previous five passages, where *πραπίδες* were described as "knowing," in these lines too they are associated with good sense or intelligent thinking. A person needs only a limited ability in regard to *πραπίδες* in order to treat both stranger and suppliant appropriately.

Πραπίδες in this passage are associated with intellectual activity. *Φρένες* too are frequently connected in Homer with such action

¹¹⁾ The other passages where Hephaestus is described in this way are *Il.* 1.608, 18.380, 20.12, and *Od.* 7.92. The expression occurs too in Hes., fr. 141.5.

¹²⁾ See Darcus (above, note 3) 160–162.

¹³⁾ See, e.g., *Il.* 2.301, 5.406, 8.366; *Od.* 5.206, 11.445, 13.417.

¹⁴⁾ See, e.g., *Il.* 14.294 and 15.81.

within the person. With a wide range of verbs (e.g., *μερμηρίζω*, *ὀρμαίνω*, *νοέω*, *γινώσκω*), a person carries on intellectual functions by or in company with *φρένες*.¹⁵) But, as mentioned above, the expression "to reach even a little way with *πραπίδες*" is unique in Homer: no one does this with *φρένες*. Once again, then we see a similarity between *πραπίδες* and *φρένες* but also a form of expression that may suggest some distinction between them. This form of expression may be simply a feature of epic language but it may suggest as well that a person acted with *πραπίδες* in a way that differed from his activity with *φρένες*.

In the six passages treated thus far, *πραπίδες* have been connected with some form of intellectual activity. In two other passages they are associated with emotion. First, at *Il.* 22.43, Priam, fearing for Hector, wishes that Achilles were already dead:

αἶθε θεοῖσι φίλος τοσσόνδε γένοιτο
ὅσσον ἐμοί· τάχα κέν ἐ κύνες καὶ γῦπες ἔδοιεν
κείμενον· ἦ κέ μοι αἶνὸν ἀπὸ πραπίδων ἄχος ἔλθοι·

"Would that he were loved by the gods even as by me! Quickly the dogs and vultures would eat him as he lay unburied; so would terrible pain (*ἄχος*) come fourth from my *πραπίδες*." Priam goes on to speak of the cause of this pain: Achilles has brought about the death of many of his sons. *Πραπίδες* are the location of Priam's "pain" or "grief," both for his lost sons and for Hector, soon to die at Achilles' hands. This "pain" or "grief" is pictured as one that would leave *πραπίδες* if circumstances were to change. *Πραπίδες* may be the source of this pain or grief which apparently arises from within them.

In another passage, *Il.* 24.514, "desire for grief" is described as coming forth from Achilles' *πραπίδες*:

αὐτὰρ ἐπεὶ ῥα γόοιο τετάρπετο δῖος Ἀχιλλεύς,
καὶ οἱ ἀπὸ πραπίδων ἦλθ' ἕμερος ἥδ' ἀπὸ γυίων,

"But when god-like Achilles had taken delight in grief (*γόος*) and the desire for it had passed from his *πραπίδες* and limbs ..." *Πραπίδες* are again a location of a person's "grief." This ceases when desire for it departs from both *πραπίδες* and limbs. *Πραπίδες* may act as the source of this grief which, like the pain mentioned in the previous passage, may arise from within them.

¹⁵) See Darcus (above, note 3) 161–162.

In Homer *φρένες* too are associated with "pain" (*ἄχος*).¹⁶ They are connected as well with "grief" but in this regard they appear more often with the Greek word *πένθος* than with the word *γόος*.¹⁷ In one passage, however, *Od.* 4.102, Menelaus speaks of "taking delight in his *φρήν* with grief (*γόος*)" as he remembers those lost at Troy. The Greek is different from that with *πραπίδες* (*ἄλλοτε μὲν τε γόῳ φρένα τέρπομαι*) since *φρήν* is mentioned as the specific location of the delight and not as the location from which desire for grief would pass, as is the case with *πραπίδες*. But clearly both *φρήν* and *πραπίδες* are associated with "grief" and with the relief that may be felt or sought in yielding to it.

In the case of *φρένες*, a person usually experiences pain and grief in them or these emotions affect him in particular there. In contrast with *πραπίδες*, pain is nowhere said "to come forth" from *φρένες* nor is any "desire for grief" mentioned as passing from them. *Πραπίδες* and *φρένες* appear similar in being associated with these emotions but the expressions concerning this aspect of them again appear to differ. In this case too, this difference in expression may be a feature of epic language but it may also suggest that there was some distinction between these two terms.

In the eight passages already discussed, *πραπίδες* appear first as entities within a person that he uses or acts with in intellectual activity and second as entities that function as a location of the emotions of pain and grief. No strongly physical connotation of *πραπίδες* is evident in these passages. In contrast, in the three final occurrences of *πραπίδες* in Homer, they are clearly described as physical entities within the body. In these passages the formulaic expression, *ἦπαρ ὑπὸ πραπίδων*, appears, as the death of a hero is described. Thus at *Il.* 11.579 Eurypylus strikes Apisaon:

*καὶ βάλε Φανσιάδην Ἀπισάονα ποιμένα λαῶν,
ἦπαρ ὑπὸ πραπίδων, εἶθαρ δ' ὑπὸ γούνατ' ἔλυσεν.*

"... and he struck Apisaon, son of Phausius, shepherd of the host, in the liver under the *πραπίδες* and straightway loosened his knees."¹⁸) In this formulaic expression, *πραπίδες* are located in relation to the

¹⁶) See, e.g., *Il.* 8.124, 19.125, and *Od.* 8.541.

¹⁷) See, e.g., *Il.* 18.88, 24.105; *Od.* 7.218, 18.324.

¹⁸) The other two passages where this expression appears are *Il.* 13.412 and 17.349. The same picture of death is given.

liver. What they themselves are is not indicated but their location seems to be somewhere in the lower chest area.¹⁹⁾

In one passage of Homer φρένες are likewise mentioned in connection with the liver. They are not placed under it (cf. *Il.* 11,579), but they "hold the liver" (*Od.* 9.301). Elsewhere, however, φρένες are given another location in the person. At *Il.* 16.481 and 504 they are described as "enclosing the heart about" and as "following a spear" as it leaves the chest area. Thus the physical identity of φρένες seems to vary in different passages in Homer and, on the whole, their physical nature appears to be rather obscure.²⁰⁾

As mentioned above, later authors identify φρένες with the diaphragm but this identification seems too precise for the passages in Homer. Instead, φρένες in the *Iliad* and *Odyssey* seem best described as entities located generally in the chest region. Πραπίδες and φρένες, therefore, in their physical aspect, seem similarly located, although they may be distinct entities found in that area.

IV. πραπίδες and φρένες in Homer

As noted above, by the time of the Scholia, πραπίδες and φρένες had come to be treated as synonyms. The Scholiasts interpret the two terms in this way in Homer as well. Scholars likewise have considered the two terms to be synonyms in Homer.²¹⁾ Our discussion of the passages in the *Iliad* and *Odyssey*, however, has suggested that the two psychic terms are similar in several ways but are not identical.

What are the differences and similarities between them? First, the most obvious difference between the two is one of prominence.

¹⁹⁾ In the *Homeric Hymns* there is one reference to πραπίδες in the *H. Mer.* 49. A portion of a lyre is described: Hephaestus stretched the hide of a bull "over its πραπίδες." Here πραπίδες appear to be the "back" of a lyre. The physical connotation that πραπίδες had appears to be clear here, in this case ascribed to an object, not a person.

²⁰⁾ For a full discussion of this aspect of φρένες see Darcus (above, note 10), 28–29 and Cheyns (above, note 3), 121–202.

²¹⁾ See R. B. Onians, *The Origins of European Thought*² (Cambridge 1954) 29; Chantraine (above, note 5), Vol. 3, 934; B. Snell, "φρένες-φρόνησις," *Der Weg zum Denken und zur Wahrheit* (Göttingen 1972) 57. See too commentaries on Homer: F. A. Paley, *The Iliad of Homer* (London 1866), Vol. 2, 186; J. La Roche, *Homers Ilias*² (Leipzig 1877–1878), Vol. 1.1, 42; W. W. Merry, *Homer's Odyssey* (Oxford 1885–1896), Vol. 1, 84.

Φρένες are mentioned in over 300 passages of Homer, *πραπίδες*, in only eleven. A second difference between *πραπίδες* and *φρένες* is that *φρένες*, appearing far more frequently than *πραπίδες*, are associated also with a much broader range of activity within a person.²²⁾ Another difference, likely related to epic metre, is that *φρένες* occur in the nominative, dative, and accusative cases but not in the genitive. *Πραπίδες*, on the other hand, appear in the genitive and dative cases. A fourth difference is that *φρένες* are mentioned in both the singular and the plural in Homer, *πραπίδες*, only in the plural.

In the ways in which *πραπίδες* and *φρένες* are described in Homer, they appear to be quite similar. A person either acts with them as a means to perform intellectual functions or acts in company with them. Thus, a person functions with "knowing *πραπίδες*" or "reaches even a little way with *πραπίδες*." So too he carries on a variety of intellectual activities with *φρένες*. But the expressions describing these activities are different and, even though this may be a feature of epic language, it may suggest too that the entities involved are different in some respects.

In relation to emotion both *πραπίδες* and *φρένες* are involved in pain and grief. But again *πραπίδες* seem to be distinct. They can function as a source of pain or desire for grief; both these emotions can pass out of them. *Φρένες*, in contrast, serve more as a location where a person experiences these emotions or as the part of the person which these emotions specifically affect. These emotions are not described as passing out of *φρένες*. Once again this difference in the description of *πραπίδες* and *φρένες* may result from the nature of Homeric language but it may suggest too that *πραπίδες* functioned somewhat differently from *φρένες* in a person.

Both *πραπίδες* and *φρένες* appear in passages in which they exhibit no strongly physical connotation.²³⁾ But in a few passages they are clearly described as having physical characteristics. In terms of this physical nature, *πραπίδες* and *φρένες* appear to be similar. *Φρένες* are probably not the diaphragm in Homer nor do *πραπίδες* seem correctly identified in this way.²⁴⁾ On the whole the physical

²²⁾ See Darcus (above, note 3) 159–166.

²³⁾ For *πραπίδες* see, e.g., *Il.* 18.482 and *Od.* 8.547.

²⁴⁾ This identification is made by J. Böhme, *Die Seele und das Ich im Homerischen Epos* (Leipzig and Berlin 1929) 9, n.1; Cheyns (above, note 3), 163–166, 168. Onians (above, note 21), 29–30, identifies *πραπίδες* with lungs as he does *φρένες*. J. Bremmer, *The Early Greek Concept of the Soul* (Princeton 1983) 62,

identity of both *πραπίδες* and *φρένες* in Homer seems to be somewhat vague and obscure. Both seem best described as entities located somewhere in the chest region. But even though they are similarly located, they may be distinct in nature.

V. *πραπίδες* in Later Authors

Πραπίδες continue to appear in later authors, even though infrequently. The instances that we have occur in poetry and it may be that the term was seen as appropriate only for this genre. The range of meaning of *πραπίδες* is both similar to the one found in Homer and also broader in scope. We will briefly describe these occurrences in order to give a full picture of *πραπίδες*.²⁵)

In these later authors *πραπίδες* appear in the singular and the plural.²⁶) The word is found also in all cases, nominative, genitive, dative, and accusative. Hesiod speaks of the *πραπίδες* of Zeus as being excellent (*Theog.* 656). Twice he speaks of a woman "fitted well with *πραπίδες*" (*Theog.* 608, fr. 129.13). A person can be "noble in *πραπίδες*" (fr. 25.38), act "with knowing *πραπίδες*" (fr. 141.5), or apparently "take delight" in *πραπίδες* (fr. 204.122). In fr. 43 (a) 51 *πραπίδες* are mentioned with *νοήματα*: a person can surpass both of these in men.

As in Homer, we see *πραπίδες* in Hesiod associated with intellectual and emotional activity. *Πραπίδες* act as a positive presence in a god or in humans. They appear to be an instrument a person uses or an accompaniment he acts with.

Pindar says that the "immortal *πραπίδες*" of the gods did not accomplish the marriage of Zeus and Thetis (*Is.* 8.30). He speaks too of the "just *πραπίδες* of Damophilus (*Pyth.* 4.281) and of the "lofty *πραπίδες*" of Cadmus (*Dithy.* 2.28). A person can be "kind" in his *πραπίδες* (*Ol.* 2.94) or "flourish with wise *πραπίδες*" (*Ol.* 11.10). On the other hand, he can "wrestle empty things with an ineffectual *πραπίς*" (*Pyth.* 2.61). *Πραπίδες* can be the location of lawfulness (*Pyth.* 5.67) or of stasis (fr. 109.3). Pindar also speaks of the "evil-minded (*κακόφρονα*) fruit of *πραπίδες*" (fr. 211).

does the same. See also commentaries on Homer: Paley (above, note 21), Vol. 1, 406 and Merry (above, note 21), Vol. 1.84.

²⁵) See also the one reference to *πραπίδες* in the *Homeric Hymns*, *H. Mer.* 49, described above in note 19.

²⁶) For the singular see *Pi.*, *Pyth.* 2.61, fr. 109.3, *Eur.*, *Bacch.* 427, 999.

Once again, as in Homer and Hesiod, *πραπίδες* in Pindar function as an important presence in men and gods. *Πραπίδες* can be either positive or negative in nature. They appear as a means that a person can use but in such instances they may contribute their own activity as well. Qualities of character have come to be associated with them and they can function as a location of traits both admirable and blameworthy.

Πραπίδες are mentioned in the tragedians Aeschylus and Euripides. In the four plays involved, the word is found only in choral passages. Aeschylus says that "the passages (*πόροι*) of the *πραπίδες* of Zeus stretch thick and dark and impossible to see" (*Supp.* 93). The chorus in the *Agamemnon* speak of a man who "partakes well of *πραπίδες*" (380) but Agamemnon, in their view, "did not push the oar of *πραπίδες* well" in going after Helen (802).

Euripides says that in a storm "the twin *γνώμαι* of *πραπίδες* are a weaker thing than a rather paltry *φρήν* that rules itself" (*And.* 480). The divided thoughts of *πραπίδες* are less valuable than a *φρήν*, even a poor one, that is single-minded. In these lines, even though a type of *φρήν* is preferred, *πραπίδες* and *φρήν* appear to have a similar role within the person. In the *Bacchae* the chorus speak of holding "a wise *πραπίς* and *φρήν* from the thoughts of excessive mortals" (427). Once again *πραπίς* and *φρήν* are associated and appear to be similar in nature. Here *πραπίς* is called "wise;" elsewhere, in contrast, the chorus describe Pentheus as acting "with a raging *πραπίς*" (999). Two fragments of Euripides mention the "diversity of *πραπίδες*" (fr. 27.2) and the "*φροντίς* of *πραπίδες*" (fr. 901).

These passages in the tragedians show the presence of *πραπίδες* in gods and humans as a source and location of intellectual activity. The thoughts of *πραπίδες* can be varied in nature. These thoughts can also be obscure or of little value. In Euripides *πραπίς* is mentioned in connection with *φρήν*: the two appear to be parallel and to have similar roles within the person.

Finally, in later authors, we find Empedocles twice mentioning *πραπίδες* in a description of a man assumed to be Pythagoras.²⁷) This man "possessed a wealth of *πραπίδες*." He also "reached out

²⁷) On this fragment see M. R. Wright, *Empedocles: the Extant Fragments* (New Haven-London 1981) 256 f., and my article, "The Nature of *Phrēn* in Empedocles" in *Studi di filosofia preplatonica*, ed. by M. Capasso, F. de Martino, P. Rosati (Naples 1985) 122-123.

with all his *πραπίδες* and easily saw each of the things that there are in ten and twenty generations of men" (31 B129 DK). Even though the verbs appearing in the passages differ,²⁸) this image of "reaching out" seems similar to the one in Homer of a man "reaching a little way with *πραπίδες*" (*Od.* 8.547). Empedocles also speaks of "close-packed *πραπίδες*" as a location for his teachings and mentions "a wealth of divine *πραπίδες*" in the man who holds correct views on the gods (31 B110.1, B132 DK). As elsewhere, *πραπίδες* in these fragments appear to be an important location of intellectual activity within the person.

VI. Conclusion

This paper has suggested that when epic formulae were first composed, *πραπίδες* probably had a precisely defined physical identity. With the passage of time, however, this identity seems to have become obscure and in the songs of Homer is not clearly delineated. *Πραπίδες* in the *Iliad* and *Odyssey* may be best described as entities located generally within the lower chest region. Their physical connotation is rather vague in nature. In function, they serve as locations for thought and emotion. *Φρένες* in Homer seem likewise best described in this same way, although they differ from *πραπίδες* in being much more prominent and having a wider range of function within the person. *Πραπίδες* in Homer appear to resemble *φρένες* but not to be identical to them. It is possible that Homer had only a vague sense of the identity of both of these terms but in his poems the two do seem to be distinct, though similar in nature. The very similarity between the two may explain their later association and identification. The relatively rare occurrence of the term *πραπίδες* and its somewhat limited range of function may likewise have led to its being treated as a synonym of *φρένες*. The nature of epic language may account for differences in the expressions used with each of these terms but these differences in expression may also suggest that the two terms were distinct. The word *πραπίδες* in Homer appears to have unique features; these suggest that it merits a treatment as a separate psychological term in the *Iliad* and *Odyssey*.

²⁸) The verb in Empedocles B129 is *ὀρέγνυμι*; in Homer it is *ἐπιψάω*.