

BLEMEAINÔ/ABLEMES (-EÔS): MEANING AND POSSIBLE ETYMOLOGY

APOSTOLOS ATHANASSAKIS

University of California, Santa Barbara

A summary of the bare facts concerning the occurrence of *βλεμεαίνω* both in Homer and in later Greek is necessary for clearing the path toward a better understanding of its meaning. It is found in the form *βλεμεαίνει* or *βλεμεαίνων*, always preceded by the dative *σθένει*, six times in the *Iliad* and never in the *Odyssey*: (*Il.* Θ 337; I 237; M 42; P 22 and 135; Y 36). Outside Homer, it occurs once in variant readings of *Batrachom.* 274, unescorted by *σθένει*,¹ and many centuries later in St. Gregory's of Nazianzen metrical diatribe *Κατὰ γυναικῶν καλλωπιζομένων* (line 289), where *κάλλει* substitutes *σθένει*.² This pattern suggests that, if we take St. Gregory's use of the word as a pure Homericism, *βλεμεαίνω* is found only once outside the *Iliad*, and there only in some of the manuscripts. In the *Iliad* the phrase *σθένει βλεμεαίνει(-ων)* is applied twice to Hector (Θ 337; I 237), once to a wild boar or a lion to which Hector is likened (M 42), once again to a wild boar (P 22), then, to a lion to which Aias is likened (P 135), and finally to Hephaistos (Y 36). As we shall see, this distribution is not devoid of some significance.

The oldest lexical reference to *βλεμεαίνω* is the one in the lexicon of Apollonius the Sophist, where the participial form is explained with *ἐπιρρωνύμενος*.³ The meaning "exult," the only one given in *LSJ*, is first found in Hesychius, and later in Eustathius.⁴ It should be noted, however, that Eustathius in his comment on *Il.* M 42 goes

¹ Where MSS of the K family show *βλεμεαίνει*, i, j, l contain the participial form.

² Migne, PG (37) 906, lines 289–90.

³ *Apoll. Lex.*, ed. I. Bekker (Berlin 1833) s.v. The same meaning is given first choice in *Et. Gud.*

⁴ In Hsch. s.v. *Βλεμεαίνειν*, *γαυριᾶν* and *ἐπαίρεσθαι* head the list of explanatory words.

beyond this, when he explains that the word means τὸ γαυριᾶν περιβλεπόμενον καὶ ἐπαίρεσθαι.⁵ Indeed, as we shall see, Eustathius connected βλεμεαίνω with some activity of the eyes and the region round the eyes. From what he says in various places, it is obvious that others before him connected our word with βρέμω and a hypothetical derivative βρεμεαίνω.⁶ He ascribes this opinion to the ancients (κατὰ τοὺς παλαιούς), but does not seem to share it, just as he does not seem to accept any connection with φλέψ through a hypothetical φλεβεαίνω.⁷ Eustathius does not propose an etymology of his own, but the meanings which he gives for βλεμεαίνω seem to imply a connection with βλέπω. Commenting on *Il.* Θ 337, he explains our word with τὸ καὶ μόνῳ βλέμματι ἐκφοβεῖν ἢ τὸ ἐνταῦθα καὶ ἐκεῖ ἐπιστρεφῶς περιβλέπεσθαι.⁸ This inquiry hopes to show that Eustathius read the pertinent passages more carefully than most, and that his understanding of this rare Homeric word lies much closer to what the poet meant than the filler "to exult."⁹

Not all of the Homeric passages cited above offer us help in determining the meaning of βλεμεαίνω; this would be too much to hope for. However, two of the six pertinent places give us significant clues by virtue of the manner in which the component parts of the similes stand in relation to each other. The following quotation gives us the necessary context for consideration of the first occurrence of βλεμεαίνω in *Il.* Θ 337:

οἱ δ' ἰθὺς τάφροιο βαθείης ὥσαν Ἀχαιοὺς·
 "Εκτωρ δ' ἐν πρώτοισι κίε σθένει βλεμεαίνων.
 ὥς δ' ὅτε τίς τε κύων σὺς ἀγρίου ἢ λέοντος
 ἄπτηται κατόπισθε, ποσὶν ταχέεσσι διώκων,
 ἰσχία τε γλουτοὺς τε, ἔλισσόμενόν τε δοκεύει,
 ὥς "Εκτωρ ὥπαζε κάρη κομόωντας Ἀχαιοὺς,

⁵ *Eust. Comment. ad Hom. Il.* 892,2; every subsequent reference to this work will be given with the abbreviation *Eust.*

⁶ *Eust.* 716,14; 1194,4. This etymological connection is also listed in *Et. Magnum*.

⁷ *Eust.* 54,15 where the cautious ὥς ἀπὸ φλεβός φασιν suggests reservations.

⁸ *Eust.* 716,14; for *Il.* M 42 it is τὸ γαυριᾶν περιβλεπόμενον καὶ ἐπαίρεσθαι (892,2); cf. also 1194,45 on *Il.* Y 37.

⁹ Accepted also by Frisk, who settles for "sich brüsten, trotzen" (*Griech. etym. Wört.*) s.v. It should be noted that Eustathius' interpretation is not basically different from that given in *Et. Magnum*. H. Stephanus (*Thesaurus*) accepts the interpretation of Eustathius.

αἶλὲν ἀποκτείνων τὸν ὀπίστατον· οἱ δὲ φέβοντο.

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Ἐκτωρ δ' ἀμφιπεριστρώφα καλλίτριχας ἵππους,
Γοργούς ὄμματ' ἔχων ἡδὲ βροτολογιγού Ἄρηος.

(Θ 336-42 and 348-49).

Hector leading the charge against the Achaeans *κίε σθένει βλεμεαίνων*.¹⁰ He was doing two things, only the first of which, namely his running (*κίε A¹*) in pursuit of the enemy, is clear; but a simile follows and this simile should clarify for us what is meant by the less clear *βλεμεαίνων (B¹)*. He is like a dog, which in swift chase snaps at the hind quarters of a wild boar or a lion (*A²*), and which “eyes” the quarry as it turns about (*B²*).¹¹ Hector’s twofold action described by *κίε (A¹) βλεμεαίνων (B¹)* is balanced out and elucidated by the twofold action of the dog portrayed in the simile as just divided. If the pursuing and snapping correspond to Hector’s running, as indeed they seem to, then the “eyeing,” or whatever is precisely meant by *δοκεύει*, should correspond to the action indicated by *βλεμεαίνων*. But there is more than correspondence in a simile; there is illustration and, with *B²* standing to *B¹* as *A²* does to *A¹*, *δοκεύει* must illustrate *βλεμεαίνων* which, in turn, must be descriptive of something Hector does with his eyes. That the poet is very anxious to tell us about Hector’s eyes there can be no doubt. It is only a few lines below, after the Achaeans have been forced into the ditch surrounding their ships, that we are told that Hector was driving his fair-maned steeds around

Γοργούς ὄμματ' ἔχων ἡδὲ βροτολογιγού Ἄρηος (Θ 349).

There is nothing unclear about the poet’s intention here. He is returning to an earlier theme to give it climactic reinforcement. It is as though he felt that Hector’s swift movement was adequately described, while the terrible flashing of his eyes merited more than the rather unimpressive *δοκεύει*; hence, the introduction of another shorter simile, which likens Hector’s eyes to those of Gorgo or of murderous

¹⁰ Prof. Lattimore’s rendition, “in the pride of his strength,” is in keeping with the accepted “exult” (*The Iliad of Homer*, Chicago 1967).

¹¹ Some of the MSS show *ἐλυσσόμενος*, thereby implying that it is the dog who “turns about.” The turning about of the lion here is strongly reminiscent of the stance of the lion in the famous “Mycenean daggers.”

Ares. Again, it should be noted that lines 348–49 depict the same twofold action by describing both the way in which Hector whirled about in his chariot and the way in which he was glowering at the enemy. ἀμφιπεριστρώφα (A³) Γοργούς ὄμματ' ἔχων (B³) corresponds to κίε (A¹) βλεμεαίνων (B¹) and corroborates the idea that βλεμεαίνων may refer to something, other than Hector's movement, that engages the poet's attention, namely, his eyes. There is a symmetry in these lines and a crescendo in strength of imagery that is totally missing if the function of the simile is overlooked. κίε σθένει βλεμεαίνων might mean either "he moved mightily, flashing his eyes about" or "he moved flashing his eyes about mightily."¹² This is much more in keeping with what follows the disputed word in Θ 337 and with Hector's behavior elsewhere than any sort of chest thumping implied by the usually accepted rendition of βλεμεαίνω. Several books later Homer likens him to a δράκων who σμερδαλέον δέδορκεν (Il. X 93).¹³ Surely, there is a point to all this and one pertinent not to mere grammatical correctness, but to the very substance of Homer's conception of Hector.

Let us now go to another Homeric passage to see whether this idea is substantiated. Aias, having covered the body of the dead Patroklos with his shield,

ἐσθήκει ὥς τις τε λέων περὶ οἴσι τέκεσσιν,
 ᾧ ῥά τε νήπι' ἄγοντι συναντήσωνται ἐν ὕλῃ
 ἄνδρες ἐπακτῆρες· ὁ δέ τε σθένει βλεμεαίνει,
 πᾶν δέ τ' ἐπισκύνιον κάτω ἔλκεται ὅσσε καλύπτων·
 ὥς Αἴας περὶ Πατρόκλῳ ἥρωϊ βεβήκει. (Il. P 133–37).

Aias is like a lion guarding his young against hunters, who have come

¹² The first rendition would link σθένει more closely with κίε as a sort of sociative dative; but since σθένει always precedes βλεμεαίνων (ει) in the *Iliad*, and since in two of the six cases (P 22 and 135) no other verbal form can be linked with this dative, it is not unreasonable to assume that these two words form a syntagm. In the *Iliad* σθένει is found several times as an instrumental dative and once as an object of πεποιθότας in P 329. So long as the meaning of βλεμεαίνω is unknown, one can look upon σθένει either as a possible object of the unknown word or as an instrumental dative in one of its various uses. However, the syntactical classification of this dative depends on the meaning of βλεμεαίνω and not *vice versa*. The meaning which is assigned to βλεμεαίνω in this study would require that σθένει be looked upon as an instrumental dative of the kind that we usually classify as dative of manner or dative of cause.

¹³ A creature not unlikely deriving its name from its gleaming eyes; for δράκων related to δέркоμαι (cf. Skr. *dṛś*) see Frisk (above, note 9) s.v.

upon him in the forest. The lion—to use Prof. Lattimore's translation of lines 134–35—“stands in the pride of his strength / hooding his eyes under the cover of down-drawn eyelids.”¹⁴ This is a beautiful rendition of Homer, but for my argument I have to be more literal and less poetic. So, leaving the obscure in Greek, I translate “and he with might *βλεμεαίνει*, and draws down all the brow skin covering his eyes.”¹⁵ Now if, as seems probable, line 136 describes something which follows as a natural result of the action described by *βλεμεαίνει* it stands to reason that this is an activity centering round the eyes, some sort of frown or glower not unlikely accompanied by an angry flashing of the eyes. The usual rendition of *βλεμεαίνω* with “exult” makes a virtual *non sequitur* of line 136.

Once more we return to Hector in connection with whom Homer uses *βλεμεαίνω* three out of six times in the *Iliad*. The Trojans have lit fires near the Achaean ships and are about to fall upon them, and

... “Εκτωρ δὲ μέγα σθένει βλεμεαίνων
μαίνεται ἐκπάγλως, πῖσυνος Διί, οὐδὲ τι τίει
ἀνέρας οὐδὲ θεούς· κρατερὴ δέ ἐ λύσσα δέδυκεν. (Il. I 237–39).

The *μανία* and *λύσσα* refer to violent anger nearing frenzy. Hector must have been a man prone to raging anger, since, with the exception of Il. Φ 542, where Achilles is seized with *λύσσα*, Homer reserves this condition only for Hector (cf. Il. I 305) whom Teukros calls *κύνα λυσσητήρα* (Il. Θ 299), a “rabid dog.” There must also be some significance in the fact that the adjective *λυσσώδης*, used only once in all of Homer, is applied to Hector in Il. Ν 53: this is a word whose root is the same as that of *lux* and Gr. *λύχνος*,¹⁶ and its exclusive application to Hector, who is said to be *φλογὶ εἴκελος* in the very same line, must be more than mere coincidence. My feeling is that Hector is called *λυσσώδης* because of the rage visible in his eyes and visage. After all, *λύσσα* is a condition which makes the eyes inflamed, burning as it were with anger; hence perhaps, the *φλογὶ εἴκελος* of Il. Ν 53 and *βλεμεαίνων* of Il. I 237.

¹⁴ Lattimore (above, note 10).

¹⁵ For *ἐπισκύνιον* meaning the skin above the eyes, see *schol. ad Il. P 136* in Dindorf's *Schol. Gr. in Il.* (Oxford 1875–77) iv.

¹⁶ For the etymological connections of *λύσσα* < **λύκja* with *lux*, *λύχνος* etc. see Frisk (above, note 9) s.v.

Of all the gods only Hephaistos, whose name in Homer sometimes means simply fire (so in *Il. B* 426) and who is also *φλογὶ εἵκελος* (*Il. P* 88), is once described as *βλεμεαίνων* in *Il. Y* 36. The logical conclusion would be that Hector has something in common with Hephaistos, just as both should have something in common with the wild boars and lions of which *βλεμεαίνω* is also used in hunting similes, such as the one describing how Hector goaded his men on to battle in *Il. M* 41–50. Here the boar or the lion *στρέφεται σθένει βλεμεαίνων* (line 42) and the hunters surround it, and keep on throwing their spears, but the animal fearlessly charges against the circle of men, which keeps on breaking.¹⁷ The hounded beast is not merely turning about at bay, but also “trying” (*πειρητίζων*) the row of men around it. To translate *βλεμεαίνων* with “casting furious glances” or with “flashing its eyes about” seems to me as appropriate in the case of an attacking boar or lion as in the case of a furious Hector pressing his men on against the enemy.

Finally, there is one other occurrence of *βλεμεαίνω* in the *Iliad* which should be briefly discussed, because it poses a specious problem. The son of Panthoos has just threatened to kill Menelaos, who retorts in anger:

Ζεῦ πάτερ, οὐ μὲν καλὸν ὑπέρβιον εὐχετάσθαι
οὐτ' οὖν παρδάλιος τόσσον μένος οὔτε λέοντος
οὔτε σὺδς κάπρου ὀλοόφρονος, οὐ τε μέγιστος
θυμὸς ἐν στήθεσσι περὶ σθένει βλεμεαίνει
ὅσσον Πάνθου νῆες εὐμμελῖαι φρονέουσι. (*Il. P* 18–23)

It has been suggested that *βλεμεαίνω* has something to do with the eyes, and that it indicates some form of “looking.” *Prima facie*, this suggestion would be at odds with the use of *θυμός* as subject of the verb, but one should not forget that the *θυμός* of the Homeric man “sees” and even “hears.”¹⁸ Further, my understanding is that *βλεμεαίνω* means “looking” in the sense of “gleaming about” or “flashing about”;

¹⁷ It should be mentioned that Prof. Lattimore’s rendition of *ἀγῆγορίη δέ μιν ἔκτα* by “and it is his own strength that kills him” is difficult to understand in terms of both text and context (above, note 10).

¹⁸ Cf. the use of *θυμός* with such forms as *ὅσσοντο* (*Il. Σ* 224), *ὅσσετο* (*Od. κ* 374), *θάμβησεν* (*Od. α* 323), *θηήσατο* (*Od. ε* 76; *η* 134), *τέθηπεν* (*Od. ψ* 105); also the expr. *θυμῶ ἀκουάζοντα* (*H. Merc.* 423).

if *θυμὸς* here is to be understood not as “spirit,” but rather as “anger,” “wrathful passion,” a meaning which it has several times in Homer, then it is altogether possible that the poet has in mind the idea of a wild boar “whose great anger is mightily flashing about in his breast” (line 22).

βλεμεαίνω is a rare word, which may have become obsolete even by the time the *Odyssey* was composed. The *lectio varia* in *Batrachom.* 274, if at all genuine rather than due to a scribe’s playful mood, is one of only two extant occurrences of the word in post-Homeric classical literature. The textual condition of the line and the context are such that they afford us no additional insight. When St. Gregory uses the word in an elegiac couplet in his *Κατὰ γυναικῶν καλλωπιζομένων*¹⁹ we are doubtless faced with the resurrection of a very old word, which may not have been used for hundreds of years. However, this conscious imitation of Homer is not without merit for the argument advanced in this study, because when Gregory tells the vain woman

εἰ δὲ σὺ κάλλει τόσσον ἐπιπλάστῳ βλεμεαίνεις
οὐποτ’ ἂν ἀπλάστῳ σώφρονα θυμὸν ἔχῃς (289–90)

he seems to mean “and if you now preen on account of your artificial beauty. . . .” Yet, what he has in mind more precisely might be some sort of haughty and coquettish flashing or blinking of her painted eyes; indeed, one of the examples of culpable immodesty, which he gives only after two lines, begins with

γράψε ποτ’ ὄμματα πόρνης Ἰεζάβελ ἀγριόθυμος (line 293).

The likelihood of the suggestion made for lines 289–90 becomes more plausible in view of the fact that one of his *thou shalt not*s addressed to women earlier in the poem is

οὐ γραπτῶν βλεφάρων ὄφρυν ὑπερθε φέρειν
κυανέην, διεράς τε κόρας ἔντοσθεν ἐλίσσειν (238–39).

The raising of a dark brow over painted eyelids and the rolling of wet pupils inside them suggest supercilious and calculatedly aggressive coquettishness. Lines 289–90 may well represent a return to this conceited preening manifested through raised eyebrow and rolling

¹⁹ Migne (above, note 2).

pupil. Gregory has replaced *σθένει* with *κάλλει* to accommodate the change of subject and mood, but Homer's Hector and Gregory's *femme dangereuse* have something in common; they are pursuing men with different means and different aims, to be sure. If Hector's eyes gleam furiously, hers may do so seductively.

Modern philologists connect *βλεμεαίνω* with *ἀβλεμ-ής* (-έως) deriving both from a hypothetical **βλέμος* (> **βλεμεαίνω*) with unknown etymological affinities.²⁰ Although some ancients proposed a relationship of *ἀβλεμέως* with *ἀμελέως*, translating it with *ἀφροντίστως*,²¹ the linking with *βλεμεαίνω* and even the translation "feeble" for *ἀβλεμής* (so *LSJ*) are at least as old as Eustathius.²² The neuter *ἀβλεμές* is found in Nicander's *Alexipharmaca* 82, and in Longinus 29,1. In Nicander's *Alex.*, the phrase *ἀβλεμές ἥ γὰρ κεῖνο πέλει βάρος* refers to the white lead by which a man has been poisoned and seems to mean "for it (i.e., the lead) becomes a listless (or dull) torpor."²³ In Long. 29,1 we are cautioned against the excessive use of the periphrasis, which *εἰ μὴ σὺν μέτρῳ λαμβάνοιτο εὐθὺς γὰρ ἀβλεμές προσπίπτει, κουφολογίας τε ὄζον καὶ παχύτητος*. I would translate *ἀβλεμές* with "dull." My choice is not without a point, and it is made with the hypothetical **βλέμος* in mind which, consistently with the translation for *βλεμεαίνω* suggested in this study, should mean something like a "flash" or a "gleam." *ἀβλεμές*, then, would refer to something which has lost its "gleam," hence something "dull," and, as seen from semasiological transitions in this English word, perhaps something "listless" and torpid.

It is obvious from the context of *ἀβλεμέως πίνων* in Panyasis 13,8 that the translation "drinking intemperately" (*LSJ*) cannot be far off the mark.²⁴ However, the transition from "feeble," "flat," given

²⁰ See Frisk (above, note 9) *s.v.*, and Schwyzer, *Griech. Gramm.* 440⁴, 733¹.

²¹ So *Et. Magnum*, *Et. Gud.*, *Suidas s.v.*

²² *Eust.* (above, note 5) 54,15; 892,2. The scholiast of Nic. *Alex.* 82 with his translation of *ἀβλεμές* with *ἀδρανές* seems to share this preference.

²³ The translation of *βάρος* with "torpor" is in keeping with medical usage elsewhere (*LSJ*), and with the patient's symptoms who

*ἄλλοτε δ' ὑπναλέος ψύχει δέμας οὐδ' ἔτι γυῖα
ὥς τὸ πάρος δονέει, καμάτῳ δ' ὑποδάμναται εἴκων* (lines 85–86)

²⁴ *EGF*, ed. G. Kinkel (Lipsia 1877) Pan. 13. The tenor of the poem is given by line 15: *ἀλλὰ πιθοῦ καὶ παθε πολὺν πότον*.

for the adjectival form, to “intemperately” ascribed by *LSJ* to the adverb seems rather impervious to common sense; one cannot drink “feebly” and “intemperately” at the same time. An attempt to correct the obvious incongruity is found in the *LSJ Supplement*, which under ἀβλεμής gives “violent” for Nicander’s *Alex.* 82 and the corresponding adverbial form for Panyasis 13,8, reserving “feeble,” “flat” for Longinus 29.1. The same source justifies the first meaning by deriving ἀβλεμής from the stem of βλεμεαίνω plus the intensifying α, and the second one by suggesting the same stem prefixed by the α privative. There is an implication here—strangely enough never spelt out in the article on βλεμεαίνω in *LSJ*, where the suggested meaning is “exult”—that the stem βλεμεσ- has some semasiological connection with “strength” or “violence.” The ground for this interpretation is very tenuous, unless one thinks that the meaning of σθένει, which always precedes βλεμεαίνει(-ων) in Homer, is somehow transmitted to it. Further, the suggestion that the antithetical meanings “violent” and “feeble” are to be attributed to an alternation of the intensifying with the privative α is hardly a secure etymological fulcrum for the inconsistency of the proposed meaning. Since βλεμεαίνω in this study has been consistently connected with flashes or gleams usually emanating from the eyes, and since ἀβλεμές has been explained as something negating that idea, the adverb ἀβλεμέως should be understood in terms that are not incongruous with this interpretation. It is possible that originally ἀβλεμέως πίνειν meant “to drink without blinking or flashing about one’s eyes” or, perhaps, even to drink oneself to such a dull stupor that the eyes lose their brightness. This adverbial expression brings to mind the less obscure ἀμυστὶ πίνειν²⁵ explained as “drinking at one draught,” that is, without pausing to close the mouth and breathe.²⁶ Interestingly enough, the verb μύω, whence ἀμυστί, in Homer at least is primarily used of closing the eyes.²⁷ For all we know, the two expressions may have been originally synonymous, for to drink ἀμυστί is also to drink intemperately. But, like ἀμυστὶ πίνειν, so too ἀβλεμέως

²⁵ Occurring among others in Pherecr. 22 (CAF), Anacreontea 8 (PLG iii).

²⁶ Thus Hsch. s.v. Ἀμυστις: τὴν ἀπνευστὶ καὶ ἀθρόαν πόσῳ Τιμαρχὸς φησιν οὕτως λέγεσθαι. Cf. Anacreon 63 (in Bergk’s PLG iii).

²⁷ Cf. Il. Ω 637.

πίνειν must have had a more precise and concrete meaning, and, most likely, one that does not estrange it from the proposed meanings for its close relatives *ἄβλεμές*, *βλεμεαίνω*.

βλεμεαίνω/ἄβλεμ-ής(-έως) do not belong to those words which yield the secret of their origin to the etymologist revealing incontrovertible ties of kinship within the IE family. However, some tempting possibilities should be mentioned. The postulated form **βλέμος* may represent an indirectly surviving variant for **γλέμος* with a *βλ/γλ* shift not unknown to Greek (cf. *βλέπω/γλέπω*, *βλήχων/γλήχων* etc.). If this might be the case, then our word could be traced to a root *gel*, variations of which may be seen in such words as *γελάω*, *γαλήνη* (Aeol. *γελήνη*, *ἄγλαός*, *γλαυκός*, in Hesychius' glosses) *γλαινοί* (explained as *τὰ λαμπρύσματα τῶν περικεφαλαίων οἶον ἄστερες*) and *γελεῖν* (explained as *λάμπειν ἀνθεῖν*), the Homeric *γλήηρος* (=jewel; Hsch. interestingly enough gives *φάος* under this gloss), and especially in the Homeric *γλήνη* (=pupil of the eye). All these words and their cognates in related languages (OHG *kleini* [= "glänzend," "zeirlich"], E. *clean* < AS. *claene*, Ar. *cal-u*=laughter) have something to do with radiance.²⁸ The Homeric *γλήνη* in fact localizes this in the eye, where our hypothetical **βλέμος/*γλέμος* have also been placed by the semasiological analysis of *βλεμεαίνω/ἄβλεμ-ής*(-έως) in this study.

The etymology suggested above links *βλεμεαίνω* with a root that allows us a reasonably circumscribed spectrum of meanings that remain constant within the *Iliad* and do not force us into acrobatics when we shift to the passages where the kindred *ἄβλεμές*(-έως) are used. The meanings "cast furious glances," "flash the eyes," "gleam" restore the symmetry and power of the similes in *Il.* Θ 336-49, tally so well with Homer's image of rabid (*λυσσώδης*), flamelike (*φλογὶ εἴκελος*) Hector, whose effulgent eyes seem to hold an altogether

²⁸ For the possibility of a common root for all these words and their IE cognates, see Frisk (above, note 9) *s.v.* *γελάω*, *γλήνη*. *Γελέοντες*, the name of one of the four Ionic tribes, and *Γελέων*, the name of one of Ion's sons and an epithet of Zeus, have also been connected with the same root (Frisk, *s.v.*). In the case of Zeus, at least, would it not make good sense to think of the epithet as originally referring to Zeus the "flashing" god, i.e., wielder of the thunderbolt? The etymology of *Γελλώ*, a female monster not very much unlike *Mormō*, *Empousa*, *Lamia*, and *Gorgō* might also be sought in this same root. Homer's *βλοσυράπις Γοργώ* (*Il.* Α 36) had terrible eyes and it might be this characteristic that earned *Γελλώ* her name, the "glowering one" or the one with the "gleaming" eyes.

special fascination for the poet (*Γοργοῦς ὄμματ' ἔχων, σμερδαλέον δέδορκεν . . . ὡς δράκων*), and render the "hooding" of the lion's eyes in *Il. P* 136–37 easier to understand as a sort of an angry scowl or glower. These same meanings should be especially appropriate in the case of the "flamelike" god of fire Hephaistos (*Il. Y* 36), and of raging lions or wild boars at bay or about to lunge against the hunters (*Il. M* 42; *P* 22, *P* 135). Even the immodest temptress in St. Gregory's diatribe on female vanity must do more than merely "exult." The example of the licentious Jezebel, who "painted her eyes" in order to seduce the approaching avenger Jehu (*Kings*, ii 9, 30), occurs so close to the couplet where εἰ δὲ σύ . . . κάλλει βλεμαίνεις is found that the rendition already suggested seems the only natural one. Gregory, much like Eustathius, seems to have understood the Homeric βλεμαίνω mainly as an activity of the eyes. The meanings proposed by the *LSJ Supplement* for ἀβλεμές (έως) are contradictory and difficult to understand in view of the meaning ascribed to the verb. The transition from "exult" for the verb to "violent" and "feeble" for the adjective forces us to take some very difficult steps in explaining meaning and derivation. By contrast, "dull" seems to make fairly good sense in Nicander's *Alexipharmaca* 82 and Longinus 29,1. Finally, ἀβλεμέως πίνων in Panyasis 13 must have had a more specific meaning, at least, originally. The one already suggested, namely, "drinking without flashing the eyes" or without "batting" them, therefore, "drinking intemperately," is indeed both likely and etymologically cogent.