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VISUALISING ILIAD 3.57: "PUTTING ON THE SHIRT OF STONE"*

In a recent article,[1] I took an elaborated linguistic instantiation of a common conceptual metaphor ('DEATH IS SLEEP'[2] in Il. 11.241) as evidence that, contrary to the claims of earlier scholars,[3] Homeric figurative language is often very active and imaginative.[4] While this may be self-evident with regard to other authors, metaphors in Homer were often deemed non-deliberate and conventional due to the formular nature of early Greek epic poetry, and thus not deserving of closer study. I concluded with the assertion that many (certainly not all) Homeric metaphors would reveal a close and intricate relationship within their respective contexts upon closer examination. In this article, I will corroborate this appraisal by examining a further metaphor of an entirely different structure, again applying the terminology and methods of the cognitive theory of metaphors,[5]

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1) Cf. my "Sleeping the brazen slumber" – a cognitive approach to Hom. Il. 11.241, Philologus, forthcoming.

2) Note the convention in cognitive linguistics to print conceptual metaphors (as opposed to individual linguistic metaphors) as abstract conceptualisations underlying some metaphor production processes in small capitals in order to indicate that they do not appear as such in texts, but are deduced from individual textual metaphors.

3) Cf. esp. M. Parry, The Homeric Metaphor as a Traditional Poetic Device, TAPhA 62 (1931) xxiv (= The Making of Homeric Verse [Oxford 1971] 419), and id., The Traditional Metaphor in Homer, CPh 28 (1933) 30–43 (= The Making of Homeric Verse [Oxford 1971] 365–375). See also C. Moulton, Homeric Metaphor, CPh 74 (1979) 279–293, who noted in the first sentence that "metaphor is a comparatively neglected feature of Homeric imagery".

4) Cf. Moulton (n. 3 above) 293. The same opinion was most recently expressed in W. Allan, Homer, The Iliad (London / New York 2012) 30–31, or by P. Nieto Hernández, in: M. Finkelberg (ed.), The Homer Encyclopedia (Malden, Ma. / Oxford 2011) 516–517 s. v. 'metaphor': "There is, then, considerable evidence for active metaphors in Homeric language, which is as rich, and even innovative, in this dimension as in so many others."

5) For the general theory of conceptual metaphors and its terminology see G. Lakoff / M. Johnson, Metaphors We Live By (Amsterdam / Philadelphia 1980);

in this case supported and supplemented by the theory of cognitive blending, a theoretical framework developed in cognitive science which offers an explanation as to how metaphors are comprehended: the theory of conceptual blending refers to the capacity of the human mind to combine two (or more) frames of reference, so-called input spaces, to form a new, blended or integrated space combining originally disparate features of its input spaces. Blending underlies numerous cognitive processes, and conceptual integration of this kind also occurs in case of metaphor.[6] This model provides a way to trace the process of cognition and thus to appreciate the intricacies of the metaphor and explore its full meaning in depth. For, as is often the case, Homeric commentators have noticed the metaphor and given only a superficial explanation, but have neglected to analyse its cognitive implications in context exhaustively.

The following verses conclude Hector's taunting speech of reproach (Hom. Il. 3.39–57, cf. 3.38: νείκεσσεν … αἰσχροῖς ἐπέεσσιν) which he delivers to his brother Paris for all the woe he has brought onto the Trojans by abducting Helen from Greece:

> ἀλλὰ μάλα Τρῶες δειδήμονες· ἦ τέ κεν ἤδη
> λάινον ἕσσο χιτῶνα κακῶν ἕνεχ' ὅσσα ἔοργας.
> Hom. Il. 3.56–57

> But the Trojans are cowards; otherwise by now you would be
> wearing a stone garment, in return for all the misery you have caused.[7]

G. Lakoff / M. Turner, More than Cool Reason: A Field Guide to Poetic Metaphor (Chicago / London 1989); G. Lakoff, The Contemporary Theory of Metaphor, in: A. Ortony (ed.), Metaphor and Thought (Cambridge ²1993) 202–251 as well as V. Evans, A Glossary of Cognitive Linguistics (Edinburgh 2007) esp. 33–35.

6) For an extensive account of the theory of conceptual blending see G. Fauconnier / M. Turner, The Way We Think. Conceptual Blending and the Mind's Hidden Complexities (New York 2002) esp. 3–168, who state that blending underlies many cognitive processes and is not limited to understanding metaphoric language. For a brief summary also cf. V. Evans (n. 5 above) 12–13 or Z. Kövecses, Metaphor. A Practical Introduction (Oxford ²2010) 267–282.

7) Passages of Homer's *Iliad* are taken from the edition of H. van Thiel (ed.), Homeri Ilias (Hildesheim ²2010), translations from A. Verity, Homer, The Iliad (Oxford 2011). The translation of R. Lattimore, The Iliad of Homer (Chicago 1951) is less literal and more interpretive: "you had worn a mantle of flying stones".

The figurative phrase "put on a garment of stone" occurs only here in Homer, and we have no reliable way of determining whether it might have been formulaic. It obviously conceives of the act of being stoned to death as putting on a garment made of stones.[8] Hence, λάινος, an adjective derived from λᾶας "(throwing) stone",[9] is used literally, while χιτών is employed metaphorically. However, one would be hard-pressed to explain the phrase as a simple substitution and find a literal expression χιτών could be replacing. Usually, χιτών, like χλαῖνα, denotes a piece of clothing that was worn directly on the skin, and therefore the closest English rendering is probably "shirt".[10] The metaphor might be a novel and imaginative variation of the similar expression "putting on (a garment of) earth", clearly a metaphorical euphemism for burial in later Greek (cf. e. g. Pind. N. 11.16; Aes. Ag. 872; A.R. 1.691).[11] There are expressions in Homer which suggest that being dead was metonymically imagined as being covered by earth (cf. e. g. Il. 6.464: με τεθνηῶτα χυτὴ κατὰ γαῖα καλύπτοι), but we lack the textual basis to establish with any degree of certainty that the conventional metaphor of a "garment of earth" already existed in Homeric epic poetry and could function as a template for Il. 3.57. Furthermore, the expression "putting on a shirt of stone" is not

8) Cf. schol. D ad Il. 3.57: λάϊνον ἕσσο χιτῶνα: λιθόλευστος ἐγεγόνεις, λίθοις βληθεὶς ὑπὸ πάντων ἀπωλώλεις (quoted from H. van Thiel [ed.], Scholia D in Iliadem [2000], only available online: http://kups.ub.uni-koeln.de/volltexte/2006/1810/pdf/Scholia_D_Gesamt.pdf). Cf. also W. Leaf, Homer: The Iliad, Vol. 1: Books 1–12 (London ^{2}1900) 124; M. M. Willcock, A Companion to the Iliad (Chicago / London 1976) 40 ad loc.; G. S. Kirk, The Iliad: A Commentary, Vol. I: Books 1–4 (Cambridge, 1985) 273 ad loc.; M. Krieter-Spiro, Homers Ilias. Gesamtkommentar Band 3: Dritter Gesang (Γ) Faszikel 2: Kommentar (Berlin / New York 2009) 35 ad loc.; Verity (n. 7 above) 415 ad loc.; W. B. Stanford, Greek Metaphor: Studies in Theory and Practice (Oxford 1936) 131 seems not to endorse this reading since he claims that the phrase is simply a periphrase for dying.

9) Cf. LfgrE s. v. λάινος as well as s. v. λᾶας, meaning B3: "*Feldstein* als Wurfgeschoss gg. Feind".

10) It seems that two types of garments need to be distinguished: χιτών (cf. LfgrE s. v. χιτών) and χλαῖνα (cf. LfgrE s. v. χλαῖνα) denote pieces of clothing that were worn directly on the skin, often as undergarments to a heavier mantle called φᾶρος (cf. Il. 2.42–43; also LfgrE s. v. φᾶρος). Cf. also the most recent English rendering by B. B. Powell, Homer, The Iliad (New York / Oxford 2014) 93: "you would have donned a shirt of stones".

11) Cf. Leaf (n. 8 above) 124 and Kirk (n. 8 above) 273: "Stoning to death is meant, despite 'being clothed in earth' implying burial in classical Greek."

based on any pre-existing, underlying conceptual metaphor,[12] and there are no further individual mappings between the source domain of dressing and the target domain of being punished by stoning. Consequently, the expression is a so-called "image metaphor" or a "one-shot metaphor", since only one single image is being mapped across onto the target domain.[13]

This case of image metaphor also calls for an examination of the cognitive value of the phrase in context and how it contributes to the point Hector is making in his reprimanding speech. Commentators have noted that the emphasis is obviously on the fact that the garment is made of stone, thus ironically hinting at the vanity of Paris and the attention he obviously pays to his appearance.[14] Indeed, the whole passage places continuous emphasis on Paris' outer appearance: he is "godlike in his looks" (Il. 3.16,30,37,58: Ἀλέξανδρος θεοειδής) and an accomplished seducer of women (Il. 3.39: εἶδος ἄριστε γυναιμανὲς ἠπεροπευτά, cf. 3.48), but Hector taunts that he will be subjected to laughter and ridicule once the Greeks have noticed the discrepancy between his beauty and his supposed strength in battle (Il. 3.43–45). An imposing stature and noble looks are conventionally the hallmarks of Homeric heroes, but the pervasive theme of Hector's speech is Paris' failure to live up to the expectations elicited by his exceptionally good looks. Hector concludes his reproach with the promise that his good looks will avail him nothing in death (Il. 3.54–55). He adds as a last thought that the Trojans should have "clad him in a stone shirt" long ago for the suffering he has caused them by his philandering.

Therefore, the expression in question is certainly not accidental in this context, but deliberate, since the source domain is well chosen in view of Paris the fop. The resulting image metaphor

12) The term conceptual metaphor is employed to denote an abstract cross-domain mapping conceptualising one thing in terms of another which underlies the production of individual linguistic metaphors.

13) Cf. Lakoff / Turner (n. 5 above) 89–96 and Lakoff (n. 5 above) 229–231.

14) Cf. Moulton (n. 3 above) 282–283: "The unparalleled expression λάϊνον ἕσσο χιτῶνα at 3.57, which almost certainly refers to execution by stoning, may be linked to the emphasis on Paris' appearance in the speech as a whole. … [I]ronic reference to a garment at 3.57 is not to be ruled out." Also cf. N. Postlethwaite, Homer's Iliad. A Commentary on the Translation of Richard Lattimore (Exeter 2000) 68 ad loc.: "The metaphor … refers to public execution by stoning, but in view of the emphasis in this scene on the physical appearance of Paris, there is obviously ironical tone intended."

evokes a meaningful conceptual blend of the images originating from the source domain of clothing and the target domain of death by stoning. An interpretation of the metaphor requires an examination of the blend in order to account for emergent properties arising from the juxtaposition of the two input spaces.

So far, my reading has primarily given a theoretical and technical basis to the remarks of commentators who offer only brief explanations of the metaphor, but a close analysis of the structure and implications of the blend reveals additional subtle connotations. The metaphor in Il. 3.57 creates a blended space from the first input domain, the womanizer Paris wearing a fancy shirt, and the second input domain, Paris being stoned to death by his compatriots. The blend, or metaphoric integration, makes us visualise Paris actually wearing a χιτών made of stones, rather than his normal, presumably richly decorated and flamboyant garments. In this particular situation, the function of his dress is artfully converted by the metaphor. The blend resulting from the metaphor in Il. 3.57 is a so-called "double-scope integration" since it is organised by structures from both inputs: the visualisation in the blended space takes its frame from the clothing input. Other elements, such as that the garment consists of stones and was put on Paris' body by his enraged people, are taken from the public stoning input.[15] The form of the verb ἔσσο could be taken as pluperfect middle or passive,[16] literally meaning "you would have been wearing the shirt of stones", and it is not explicitly stated who put the garment on his body. Still, we gather from the stoning input that Paris would not have put on the "shirt of stone" himself like any other garment. Rather, this cloak of shame would have been bestowed on him publicly by all the people of his city (also cf. schol. D ad Il. 3.57: λίθοις βληθεὶς ὑπὸ πάντων ἀπωλώλεις). In this aspect, the metaphor is probably related to another type of metaphor using clothing imagery: the formula of "wearing" in conjunction with an abstract noun is a common metaphor to denote that an individual exhibits a particular quality. Achilles is twice called upon to "clothe himself in courage" (Il. 9.231: δύσεαι ἀλκήν; 19.36: δύσεο δ' ἀλκήν) and the Aiantes carry as an epithet the formula θοῦριν ἐπιειμένοι

15) For the theory of double-scope networks cf. Fauconnier / Turner (n. 6 above) 131–135 or Evans (n. 5 above) 63–64.

16) Cf. Krieter-Spiro (n. 8 above) 35 ad loc.

ἀλκήν "clothed in impetuous courage" (Il. 7.164; 8.262; 18.157, cf. Od. 9.214,514).[17] A variation of the latter phrase, ἀναιδείην ἐπιειμένος "clothed in shamelessness", is used twice by Achilles with reference to Agamemnon (Il. 1.149; 9.372).[18] It seems that the conspicuity of the attribute in question gives rise to the clothing imagery, since garments are usually visible indicators of social rank and function in society. Similarly, the "shirt of stone" would be a symbol marking the dishonour of Paris for all to see, and the visibility of his shame is highlighted by the use of sartorial imagery.[19] Hence, the metaphor of the "shirt of stone" is highly context-sensitive: in Hector's taunt, Paris' well-known taste for fashionable clothes becomes a mark of dishonour within his own community, similar to the way in which Paris' good looks are currently bringing ruin to his city and his kith and kin. By metaphorically converting his brother's attire into a sign of public disgrace rather than items of style, Hector attempts to shame Paris into action and to incite him to fight. Hector's metaphor is well suited for its rhetorical purpose, and his calculated insult has the desired effect: Paris is roused from his reverie and moved to challenge Menelaus to a duel (cf. esp. Il. 3.67–75).

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17) Since the meaning of these phrases is fairly straightforward, neither the scholiasts nor modern commentators go to great lengths to explain these metaphors. In case of the scholia, it is possible that the original commentaries from which the explanatory notes were excerpted contained more information on these passages. However, if the ancient commentaries offered explanations of these passages, they were not preserved; so we can at least conclude that the excerptor(s) thought the meaning of these phrases was obvious and chose not to transmit these notes. In his study of ἀλκή, D. Collins, Immortal Armor. The Concepts of Alkê in Archaic Greek Poetry (Lanham, Md. 1998) esp. 63–64 notes with regard to these passages that "this protective aspect of *alkē*, imagined as if it were a kind of armor, is realized in the *Iliad* in both a mundane and a cosmic dimension. From the perspective of the heroes, putting on or clothing oneself in *alkē* is either expressed as a condition for victory, or as a characteristic of warriors who have proven themselves in battle".

18) M. L. West, The East Face of Helicon (Oxford 1997) 238–239 noted that the phrasing in Il. 1.149 (along with the other Iliadic clothing metaphors) is "a remarkable metaphor and one alien to ordinary Greek idiom", but "in accord with Semitic usage", since "Hebrew offers a wider range of metaphorical garments". It is difficult, if not impossible, to determine the origin of the Homeric clothing metaphors conclusively, but if they were indeed borrowed from another language and not at home in Greek idiom, the metaphor in Il. 3.57 would also be all the more striking.

19) Cf. also the surmise of Moulton (n. 3 above) 283: "The metaphor itself [sc. in Il. 3.57] is probably related in conception to others which picture shame as a garment".

To conclude, this interpretation of the metaphor in Il. 3.57 and especially the process of its cognition, which can be retraced by means of the theory of conceptual blending, further substantiates the assumption that Homeric metaphors are by no means always formulaic and devoid of contextual meaning. Rather, a close examination of Homeric metaphors reveals that they are often endowed with a special cognitive function which is important in their immediate context. Admittedly, some Homeric metaphors which occur repeatedly must undoubtedly be labelled formulaic; however, in this particular instance, the metaphor of the "garment of stones" is not only unique in the Homeric corpus, but also singularly well adapted to its function in context. Therefore, I would suggest that the phrase "putting on a garment of stones" is indeed a novel metaphor which was created by the poet of the *Iliad* specifically for this scene.

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