

ODYSSEUS' WELL-NAMED LIBIDINAL ENCOUNTERS

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Critical readers have appreciated how the work of literature is enriched by literal use of names and also of paronomastics which extend the meaning through the homonym and pun. For Classical literature, unfortunately, scholars too often confine their interpretations to etymology and usually overlook the more startling illumination the homonym may sometimes provide. Moreover, they tend too often to disregard the context which gives the name its special meaning as well.

The name of the legendary Penelope, Πηνελόπεια, of the Odyssey is an etymological and paronomastic delight, and indeed, even seems invented by Homer as to reinforce the context. Though Chantraine derives the name from Πηνέλοψ, a species of duck, and insists that other interpretations are "ruineuses", "catastrophes", this then leaves us with the absurd image of Penelope, one of the great heroines of literature, as "Ducky"!¹ But her name is not Πηνέλοψ, but Πηνελόπεια and is comprised of two homonyms resembling Πηνέλοψ; the first is Πηνή, literally, the "woof thread of a weaving", (the most common of female domestic occupations in Homer) and secondly, the λόπι from the verb, λέπω, "to strip" or "peel off".

Thus, when the *πηνέλοψ* is deliberately extended to *Πηνελόπεια*, the stress accent falls away from the "duck" to the verbal member, the *λόπι*, and the name is transformed from an irrelevant static noun to the activist image of a female who literally "rips off the woof of a weaving."² This is exactly what the loving Penelope was doing every night for three long years in order to stall her undesirable suitors, for she had promised when the weaving was finished to choose a husband from among them.³

Did Homer take the "Duck", *Πηνέλοψ*, and devise the name *Πηνελόπεια* so happily to fit the circumstances of his epic? So it might seem. Or, did a name already in use itself suggest the means of forestalling the suitors? Who knows? In any case she acted out of true love. In contrast, Penelope behaved in exact counterpoint to Klytemnestra in the *Odyssey*. Indeed, Homer's fearful and tragic characterization of Agamemnon's queen was so devastating that there was really little left for the Aeschylean character to do but to act out what Homer had already spelled out. By itself *Κλυτεμνέστρα* is a brilliantly evocative name, especially for a queen, deriving from *κλυτός* (*κλέος*), meaning "celebrated", "glorious", and *μνηστήρ*, "husband" or "suitor".⁴ Yet in her case it is an ambiguous, indeed a bitterly ironic name. The young Klytemnestra, though famed for her marriage to the great king Agamemnon, became far more "celebrated" by reason of her notorious lover Aegisthus.⁵ In the epic their repeated theme of seduction and conspiracy is powerfully contrapuntal to the devotion and love of Odysseus and Penelope. Both

queens plotted for love but with far different ends. Thus, in the case of Klytemnestra's name, as with Penelope's, the application of etymology alone would leave the reader with scant or even misleading conceptions of Homer's meaning. The context is the decisive factor in the final interpretation.

Odysseus' name, like Klytemnestra's, is circumspect, even damned perhaps, by its underlying connotations. The answer lies not in strict etymology (for it seems of Anatolian origin), but instead in Folketyymology⁶ -- in how the Greeks heard this foreign name and what it suggested to them in their own language. Odysseus' name is so meaningful for Homer that he takes it back to his baptism: his godfather was Autolykos, "The Wolf Himself", the trickster grandfather of the infant who was disliked for his devious ways, ways which his grandson also inherited. Autolykos states:

So, inasmuch as I am come hither as one
 that has been angered with many [πολλοῖσιν
 ὀδυσαμένω] both men and women -- let
 the name by which the child is named be
 ὀδυσεύς. (Od. 14, 405-409)

Thus, Odysseus is "The One of Odium". Indeed, his old nurse Eurycleia calls him "The Child of Wrath". According to the Greek interpretation the name derives from the verb ὀδύσσομαι, "to hate" or "be angry with", as translated actively as required by English.⁷ But in Greek that verb form is really ambiguous, since it is unequivocally neither the active voice nor the passive, but is in the middle

voice, a verb form non-existent in modern languages, but which in Greek lies between the other two. It has a passive-looking form, and in fact can be a straight passive in translation if the context requires it; but it often, in fact usually more often, is required to be rendered as active in translation. Modern languages leave the translator no other choice. Thus, for the modern translator the ὀδυσσεύς, from ὀδύσσομαι, remains ambiguous: is he "hating" or is he "hated"; is he "wrathful" or "arousing wrath"?⁸ Moreover the choice, which is purely due to modern language limitations, has raised a serious and most interesting question of historical interpretation. Regarding that ambiguous middle form of ὀδυσσάμενος, Wm. Stanford provides a revealing historical shift in modern scholarly attitudes of interpretation: Up to fifty years ago the ὀδυσσεύς was interpreted as passive, for Autolykos plainly was disliked by many people, as the poet says, and his grandson, Odysseus, because he was visited by the wrath of Poseidon. Recently, however, grammarians regard the name as active, which provides a dramatic shift in socio-psychological attitude, from earlier inclinations toward passive determinism in relation to man and god, but now to an attitude of self-determinism in which the hero is angry with the god who so abuses him.⁹ But the real interpretation of the ancient meaning lies not in the either-or, of active or passive, but in the middle ground of both, in which the Greeks regarded the subject of the verb as acting as a result of being acted upon to do so. Under the impact of either the will of a god, or his personal daemon, or his psyche, or his own wits

or gut feeling, then it is at that point that the subject takes action -- and all that interaction and action is within one form. The truth is, why does anyone hate or be angry in life? It is because one has first been made angry, then one acts that way. This is an indication of how marvellously attuned the Greek language is to the complexities of the human situation. How valuable such a middle voice would be today in this introspective and sociological age of inquiry into motivations and actions. Thus, from the ambiguities invited by that middle voice, Homer fulfills in the name of Ὀδυσσεύς a character who is capable of being hated for his guile and treachery, particularly in the Iliad, but with whom we are in sympathy as a victim of Poseidon's hatred. Yet, remember that Poseidon acted in turn only after having been angered by Odysseus' blinding of his son Polyphemus, the Cyclop, meaning "The Very Famous One-Eyed One".¹⁰ From that point on in the epic the god pursues the hero with a vengeance to detain him as long and as miserably as possible from his return to his homeland of Ithaca that had been decreed by the Fates.¹¹

It soon becomes obvious to the reader that the god's attack on Odysseus can also be read further, as a conflict between the forces of savagery and civilization. This was a meaningful perspective in the age following the collapse of the Mycenaean civilization and the rising glory of archaic Greece. Poseidon, the most elemental, the brawniest and most primitive of the Olympians, loved his cannibal son. He also fathered Lamos, king of the Laestrygonians, other

cannibals to whom Odysseus' men also fell prey soon after escaping Polyphemus. Cannibalism certainly was barbaric behavior. Lamos' own name suggests Lamia, the amorous, corpse-eating ghoul of the Underworld.¹² Moreover, Lamos' citadel, Telepylos, means "The Last Gate", suggesting some frontier outpost on the edge of a savage wilderness; it is, in fact, described as the land of the midnight sun, a region as remote from Greek civilization as possible.¹³

Odysseus' other encounters include allegorized wild, natural forces of the sea, such as the Πλάγκται, "The Shifting Rocks", which were actually reefs sometimes covered by waves and sometimes not.¹⁴ Then there was Scylla, literally "Bitch-Dog", who, with her six heads, would snatch as many sailors from each passing ship.¹⁵ Across the straits from her was Charybdis, for which Folketymology appropriately suggests χάγκω, "to yawn" or "gulp", and the adverb ῥύσθη, "profusely" -- thus providing a name quite suited to one who voraciously sucked her victims down into her whirlpool. Later, a Charybdis was a metaphor for a rapacious person, and, in Greek drama, a term for a courtesan.¹⁶ Now it is noteworthy that these three hostile marine forces, even though representing natural elements, were all allegorized into the feminine gender, which perhaps tells us something of the concept of the mother in ancient Greek child-rearing, as aggressor and punitive force.

The next enemies of Odysseus were increasingly feminine, with powers beyond the allegorized natural ones. These were the well-known and well-named voluptuaries, the Sirens, Circe and Calypso.

These libidinal forces, too, were controlled by Poseidon. In fact it is Poseidon's own name that reveals how his fertile and sexual nature was the force behind these figures. Ποσειδῶν or Ποτειδᾶν is the well-known god of the sea and of all waters; the stem of his name Πόσις or Πότις has two seemingly different meanings; they are not homonyms actually, but rather extended ideas of each other: one meaning is a "drink", a "liquid"; while the other is "husband" or "lord".¹⁷ Thus, the image of a potent husband or lord becomes obvious. In fact, the Ποτειδᾶν form of the name means "Fertilizer of Da", the "Earth", as in Da- or Demeter "Earth-Mother". Thus, Poseidon, god of all seas and streams, was a rugged nature deity of fertility and of sexuality as befitting the least civilized of the Olympian hierarchy. Poseidon epitomized the more savage forces of lust just as he epitomizes the forces of the sea, both of which were released by him against the hated Odysseus.

The most memorable of these libidinal forces was Circe or Kirke, a "hawk" or "falcon", both notoriously predatory birds, and which here take on the feminine gender.¹⁸ But Kirke masks her aggressions by her seductive charms as she sings sweetly at her loom (10, 221-23). She, however, was quite unlike Penelope that other weaver who was a true paragon of domesticity and faith. Instead, Kirke was born of the sea-nymph Perseis, daughter of Oceanus, and her brother was Aetes, father of Medea. Both Aunt Kirke and niece Medea were celebrated for their magic arts and subtle potions. When men drank of Kirke's bewitching cup they were turned into beasts,

wolves, lions, swine, "but their mind remained as before", and they wept bitterly as they still remembered their human state (10, 233-41). But Odysseus warned by Hermes does not drink of her potion; instead, he takes her to bed though first, holding a sword to her throat, he makes her promise a great oath not to harm him (10, 321-47). After which, she yearned to keep him, but he refused, as he longed for his home (10, 488-95). Finally, the guileful Kirke consented to send him home since he would no longer stay, though first he must visit the seer Teiresias in the Underworld and obtain directions (10, 490-93). Odysseus does so, but there actually receives little helpful information for his return voyage. In fact it is Kirke, who on his reporting to her again, gives him far more instructions -- instructions which she had known all along. Clearly, she had intended to send Odysseus and his comrades to the Underworld to their deaths, never expecting them to return. Kirke is plainly a savage, vengeful lover. She is what is to be expected of one who lives on an island called *Aiaia* (10, 135), meaning simply "land" or "terra", a place so remote it does not even have a name. Moreover this juxtaposition, between her savagery and the hero's civilization, was intimated by the poet from the beginning. For, before his encounter with Kirke, Odysseus had first sent ahead his most trusted and dearest comrade to inquire at her door -- and that comrade's name was Polites, the "City-Man" (10, 224). Homer's moral is clear -- savagery dwells not only in the wilderness but in the lustful, treacherous heart.

Kirke, who understands such things, warns the departing Odysseus against the two Sirens, those consummate narcissists (12, 39-46):

Whoso, in ignorance, draws near to them
and hears the Sirens' song he may never
more return, that his wife and little
children may stand at his side, but the
Sirens beguile them with their clear-
toned song, as they sit in a meadow and
about them a great heap of bones of
moldering men, and round the bones the
skin is shrivelling.

When Odysseus finally does encounter the Sirens, while lashed to his mast and his men row past with wax in their ears, what does he hear? -- That they know of his sufferings at Troy, and they know everything that goes on in the world. Only stay and listen... Such is the Sirens' song. Nothing really seductive, only beguiling sympathy for the lonely mariners until they forget wife and child, forget even to eat and drink and, like Narcissus, rot away. Homer tells us nothing more about them. But how they have intrigued the imagination ever since! Their name Siren, simplistically, means "Graspers" or "Ensnarers", and sometimes is graphically related to the homonym σειρά, a "cord" or "rope", and even to a "lasso".¹⁹ But what is more intriguing is that the later Scholiasts understood Homer's meaning and thus wove in the thread of Poseidon's wrath, for

they declared that the Sirens were descended of Nereus, the Old Man of the Sea, and that their father wedded Keto, the Sea-Monster, who in turn, bore the Gorgo who lay with Poseidon.²⁰ Moreover the Sirens' sympathy was literally deadly, and Plato regarded their true home as Hades, and Euripides, their mother as $\chi\theta\omega\nu$, the "Earth Below".²¹ Certainly connotations of a deadly seductress have always been conveyed by the notion of "Siren", even to the dark-eyed, morbid-looking glamor queens of early cinema, such as Theda Bara and Nazimova.

With the nymph Calypso things were very different, but, if anything, potentially much more dangerous in fulfilling the wrath of Poseidon, whether she herself realized it or not. As daughter of Atlas, the guardian of the Straits of the Mediterranean, and sister to the Nereids of fresh waters and all the sea-nymphs besides,²² Calypso played the largest part of all in keeping Odysseus from returning to Ithaca. Regarding her name $\kappa\alpha\lambda\upsilon\psi\acute{\omega}$, Chantraine derives it obviously from $\kappa\alpha\lambda\upsilon\pi\tau\omega$, "to hide away" or "conceal". But the form of the name is hypocoristic, that is, an abbreviated pet-name.²³ Moreover, its stress ending on the final $\acute{\omega}$, $\kappa\alpha\lambda\upsilon\psi\acute{\omega}$, declares it a nomen actionis, a personification of an action; it is, furthermore, a grammatical use of a desideratif verb, which expresses not only the future but a wish to continue to do so in time.²⁴ Moreover, the $\kappa\alpha\lambda\upsilon$ of the first part suggests the adjective $\kappa\alpha\lambda\acute{\eta}$ meaning a "good", "nice woman". All of which exactly describes Calypso's character and

actions; she is in effect telling Odysseus, "If you marry me, I will make you immortal and I, your nice little pet, will hide you away with me on my island forever." That's genius -- to imply all that in one cute little three syllable name! Calypso is, undeniably, a delightful nymph and perfect hostess and mistress in her desert hide-away. And that's part of the trouble, for her island Ogygia, too far away for even the gods to want to visit, means a "primal land", or what we would call a "primitive place".²⁵ Her hall was no palace but a hollow cave (I, 14). And while Calypso tried to be everything endearing, she was like one of those devoted native women who wait hand and foot on their trader or explorer lover far from home.²⁶ No wonder that in her remote and lonely island, the divine nymph wished Odysseus to stay forever (I, 14-15). As it was, she kept him captive for seven long years, and, by now, the thought of remaining on as beach bum for eternity with Calypso (apparently more nymphomaniac than nymph) filled Odysseus with unbelievable boredom and rage.²⁷ Finally, when she was ordered by a messenger from Zeus to release him, she lied to Odysseus telling him it was her own idea and that she was doing so out of the goodness of her heart (5, 86-191). Truth is, Calypso loved him dearly, "yearning that he should be her husband" as Homer says, while the hero was "filled with longing for his return and his wife".²⁸

Speaking of love triangles (on the level of Homeric gossip), later in recounting to Penelope his trials at sea Odysseus barely mentions Calypso, only to state that he did not love her and

that, besides, he was her unwilling captive (23, 533-36). Similarly, before that, in telling his story to Queen Arete and the Phaeacian court, Odysseus dismissed the Calypso episode in two lines, saying that neither she nor Kirke had ever won his heart (9, 29-32). Our hero plainly had taken to heart the advice given him by Agamemnon on his visit to the Underworld, that it was best not to reveal everything to the good little woman back home (11, 441-43). No doubt the sight of Agamemnon, freshly delivered in hell by a blow from Klytemnestra's hand after his arrival home from the wars with the nubile Cassandra, had been enough to convince our hero of the wisdom of his advice.

Odysseus made no such mistake of bringing home a young mistress or bride, nor did he want to, even though he met with the greatest temptation of all in Nausikaa, the noble and tender Phaeacian princess who so wished to marry him and with which her royal parents concurred (7, 308-16). When, however, Odysseus politely demurred at the offer of marriage, pleading love of homeland, his possessions and slaves. (7, 21-25) (again, tactfully omitting any mention of wife and child), the king and queen despatched him homeward, loaded with treasures and without divine intercession. It is strange that they did so, however, for they, too, were descendants of Poseidon, and direct ones at that.²⁹ How does it happen, then, that they who were, as they admit, cousins of the Cyclops and the Laestrygonians - vile cannibals - how do they prove so beneficent?³⁰ It was because the Phaeacians were honorable

and civilized people, living in a finely appointed palace and town and actively engaged in shipping and commerce; they were in the mainstream of culture far removed from barbarism. Their royal names reveal as much: Nausikaa's, like her grandfather's name, Nausithoos, derives not from untamed oceans and streams, but from $\nu\alpha\upsilon\sigma\zeta$, the word "ship", Latin cognate³¹ navis, structures which are made by intelligent, civilized men. The -kaa ending of her name, again, is hypocoristic, a pet ending, so that Nausikaa is really a "dear little vessel".³² At their first meeting Odysseus senses her gentle breeding and behaves with impeccable decorum; though a brine-stained and naked castaway, he covers himself with a branch and at a distance addresses her like an unfortunate but respectable gentleman (6, 6-315). In the palace he is received with royal graciousness by her mother, Queen Arete, that is "Excellence" personified,³³ and by her royal father, Alkinoos, who also acts out his own name, of $\alpha\lambda\kappa\iota\omega\sigma$, meaning "mind", "understanding", and "spirit"; while the $\alpha\lambda\kappa\eta$, is defined by Chantraine as "might", "strength", and as a "force which allows it to defend itself".³⁴ Thus, Alkinoos, with strength of mind and spirit defends and protects not only his own people but strangers, as a good king should.

Poseidon, however, did not put aside his own wrath, which, indeed, was especially inflamed by this betrayal by his kindred's action in bringing Odysseus to his homeland safely and with treasures. Against his disloyal kin, the savage Olympian, a primitive god always, took his final act of revenge. The Phaeacian ship which brought the

hero safely at long last to Ithaca, on its homeward journey the god of the sea turned to stone. And around their island he cast a great mountain so that the Phaeacians and their magical, fleeting ships were forever cut off from his seas (13, 145-183).

The Odyssey is a love story, of a man buffeted at sea by the god himself, but whose one goal through every hazard -- of natural disaster, savagery -- allegorical and physical attack, both good and evil -- always remains unswervingly dedicated to his one love, the equally loyal and loving Penelope. How could she be a "duck"? They change mates every year!

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NOTES

¹Pierre Chantraine, Dictionnaire étymologique de la langue grecque. (Paris 1968-80), s.v. Πηνελόπεια. Ulrich von Wilamowitz, Die Ilias und Homer. (Berlin 1920). p. 487. As deriving from the bird, Πηνελόπεια, it is regarded as originally an ancient goddess in bird form: Felix Solmsen, Zeitschrift für vergleichende Sprachforschung, 42 (1908) pp. 232 ff. Ernst Risch, Wortbildung der homerischen Sprache (Berlin 1931), p. 50c.

²Albert Carnoy, "Les noms des dieux et des héros d'Homère", Les études classiques, 22 (1954), 345-46, concurs with Paul Kretschmer, Akademie der Wissenschaften, Abh. Philos.-Hist.-Klasse. Vienna, vol. 82, p. 80. Hjalmar Frisk, Griechisches etymologisches Wörterbuch (Heidelberg 1969), s.v. Πηνελόπεια.

³Od. 2, 87-110.

⁴Frisk (above, n. 2), s.v. Κλυταιμνήστρη. Liddell and Scott, Greek-English Lexikon. (Oxford 1948), s.v. Κλυτός and μνηστῆρα. No other by the name of Klytemnestra followed her, either in legend, literature or history; she left no namesakes, any more than did Medea.

⁵Aegisthus seems to have been the notorious μνηστήρ rather than Agamemnon as evidenced by the fact that Book I of the Odyssey begins with the Olympian council in which Zeus' first words are on him, as a blameworthy example of those who bring their own sorrows on

themselves, yet blame the gods for them. The theme of Aegisthus is reiterated some twenty times in the epic.

⁶Wilamowitz (above, n. 1), p. 493. Chantraine (above, n. 1), s.v. Ὀδυσσεύς. Michel Lejeune, Mémoires de philologie mycénienne. (Paris 1958), I, p. 327. Alfred Heubeck, Praegraeca. (Erlangen 1961), p. 25. Georg Curtius, Grundzüge der griechischen Etymologie. (Leipzig 1873), p. 244 derives the name from the Sanskrit root dvish, "to hate".

⁷Liddell and Scott (above, n.4), s.v. Ὀδυσσεύς. The Odyssey, Arthur T. Murray, ed. (London and Cambridge, Mass., 1966), Loeb edition, Bk. 1, 62 and note, p.7. See especially Od. 5, 334-40; 19, 403-9.

⁸Risch (above, n. 1), pp. 84-6, notes the active and middle/passive word-play in the name.

⁹Wm. Stanford, "The Homeric Etymology of the Name Odysseus", Classical Philology 47 (1952), pp. 209-13.

¹⁰Hesiod, Theogony 142 carefully spells out the derivation as "One-Eyed".

¹¹Athena states that the blinding of Poseidon's son was the reason for his wrath. Od. 13, 341.

¹²Od. 10, 81-82. Schol. Hom. Od. 3. 17, 1. Lamia was the bogey of nursery tales, who ate children. H.J. Rose, in Oxford Classical

Dictionary, 2nd. ed. (Oxford 1970), s.v. Lamos. On the Laestrygonians: Pauly-Wissowa, Real-Encyclopädie der classischen Altertumswissenschaft. (Stuttgart ~~1894~~-1919, Vol. xiii, S. 567, s.v. Λάμος. Also Suppl. V, S. 538-40, s.v. Laistrygonen, as a place of obscure location.

¹³The name Telepylos is more revealing than that of the Laestrygonians. Murray (above, n. 7), Od. 10, 81-86, and p. 350, note 1.

¹⁴Murray, (ibid.) Od. 12, 61-72, and p. 437, note 1.

¹⁵Frisk, (above, n. 2), s.v. σκύλαξ and σκύλλω.

¹⁶Frisk (ibid.), s.v. Χάρυβδις. While finding its etymology obscure, he accepts the Folk-etymology of χάσκω, χάος and ρυβδέω, ρύβδην. See Liddell and Scott (above, n. 4), s.v. χάσκω and ρύβδην. Chantraine (above, n. 1), s.v. χάρυβδις, and also as a name for a courtesan. In Aristophanes, Knights 248 it is a metaphor for a rapacious person.

¹⁷Liddell and Scott (above, n. 4), s.v. Πόσις. Frisk (ibid.), s.v. Ποσειδών.

¹⁸Chantraine (above, n. 1), s.v. Κίρκη. Liddell and Scott, (above, n. 4), s.v. Κίρκος.

¹⁹Liddell and Scott (ibid.), s.v. Σειρήν. Frisk (above, n. 2), s.v. Σειρήν. As "cord", "lasso", Liddell and Scott, s.v. σειρά. Martin Nilsson, Geschichte der griechischen Religion. (Munich 1955), I, pp. 228 ff.

²⁰As daughter of Phorcus: Alfred Pearson, The Fragments of Sophocles. (Amsterdam 1963), Fr. 861. Hesiod Theogony 237-38, 270-79.

²¹In Euripides Helen 168-69 the Sirens are daughters of Chthon, the Earth. In Plato Cratylus 403d and Sophocles Frag. 861 (Pearson, ibid.), they sing the strains of Hades. Jane Harrison, Prolegomena to the Study of Greek Religion (New York 1975), pp. 197 ff. Otto Gruppe in Bursian Jahresbericht, Vol. 137, p. 354.

²²In Hesiod Theogony 1017-18 Calypso also bears two sons to Odysseus, both with marine names, Nausithoos and Nausiroos. Circe bore him Agrius and Latinus, Th. 1011-13.

²³Chantraine (above, n. 1), s.v. καλυπτιω.

²⁴Antoine Meillet, Revue des études grecques 32 (1919), pp. 384-87. Edouard Schwyzer, Griechische Grammatik, (Munich 1957-71), I, p. 478. Alfred Heubeck, Kadmos (1965), pp. 142-43, instead, regards the names in ω as feminine, shortened forms of masculine forms in -eus, and as of Mycenaean origin.

²⁵Frisk, (above, n. 2), s.v. καλυπτιω.

²⁶Pauly-Wissowa (above, n. 12), s.v. Kalypso, 4, which notes, rather, that the name originally was a simple descriptive term, "uralten". In the house of Calypso "he had tendance continually like a god", Od. 8, 451-53.

²⁷Od. 4, 556-58; 5, 13-15, 81-84; 15, 151-58; 7, 255-60.

²⁸Od. 19, 278.

²⁹The grandfather of Nausikaa was Nausithous, son of Poseidon, Od. 7, 57.

³⁰Od. 7, 205-6.

³¹Chantraine (above, n. 1), s.v. ναῦς. Edouard Schwyzer Rheinisches Museum 72 (1917), pp. 431-43. Françoise Bader Révue de Philologie 43 (1969), p. 23, n. 4. Alfred Heubeck, Beiträge zur Namenforschung 8 (1957), pp. 272-73.

³²Frisk (above, n. 1), s.v. Ναυσικαα. Chantraine (ibid.).

³³Friedrich Bechtel, Die Personnamen (Berlin 1910), p. 66 cites it as Mycenaean. Chantraine (above, n. 1), s.v. ἀρετή.

³⁴Liddell and Scott (above, n. 4), s.v. ἄλκη and νοός. Chantraine (ibid.), s.v. ἀλέξω and ἀλκυών, the bird to which different legends are attached such as the "halcyon days", during which the halcyon bird constructs its nest and the sea remains very clam, "from whence, proverbially, a profound tranquility".

