

The Theatre of Zeus's Judgements: Homer's Iliad and Odyssey as Examples

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Abstract

The purpose of this paper is to analyse Homer's *Iliad* and *Odyssey* as allegorical epics of crime and punishment. Zeus, the supreme god, emerges as a supreme deity who resides in Olympus peak and watches what other gods and mortals do and intervenes accordingly. Close scrutiny reveals that Zeus's interventions are part and parcel of his long-range plans of justice. Thus this study shows that his judgments make these epics into didactic works intended to endorse the idea of divine retribution and justice.

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First of all, I would like to assert that I have borrowed the term "Theatre of Judgements" from Thomas Beard's *Theatre of Gods Judgments* (written in 1597), a didactic work that inveighed against treason and rebellion and preached allegiance to Queen Elizabeth I's subjects. Hence this study seeks to reveal that Homer presents the *Iliad* and the *Odessey* as an allegorical theatre of Zeus's judgments.

Homer sets these epics within an honour-and shame-culture, which entails the presence of two imagined spectatorships: human and divine. The reaction of these spectatorships to men's and women's behaviour takes the form of fame-or shame-judgements. Helen, daughter of Zeus by Leda, wife of Tyndareus of Sparta, or by Nemesis, daughter of Night, turns in her own words into a "shameless" woman because she "left [her] bridal chamber and [her] kinspeople and [her] daughter," and followed Paris. (*Iliad*, 3.180,174-5)¹ Paris, son of Trojan King Priam and Hecuba, who violates the laws of hospitality and offends his host Menelaus, King of Sparta, by decamping with his wife Helen and stripping the palace of its treasure, turns into "a cause of shame" in the eyes of his brother Hector, the supreme commander of the Trojans. (*Iliad*, 3.51) As a soldier, Paris or any man is expected to fight bravely and chivalrously or he will become "an object of scorn to other men". (3.43) Hector reproaches Paris who was so panic-stricken at heart that he immediately drew back into the throng of his comrades upon seeing the arriving Menelaus:

I think the longhaired Achaeans will laugh aloud, saying that a chief man is our champion because he has a fair appearance, but there is no strength in him nor any valor. (3.42-5)

As a divine judgemental spectatorship, Zeus watches the battling armies from Olympus or Ida (the highest mountain in Crete), and dispenses justice either directly or through the agency of his children or the other gods who intervene on behalf of the Achaeans or the Trojans. But before exploring Zeus's role as upholder of justice, let us look at the quarrel between Achilles and Agamemnon with which the epic opens.

¹ Homer, *Iliad*, translated into English by A.T. Murray, revised by William F. Wyatt and edited by G.P. Goold (Harvard University Press, Cambridge, Massachusetts, 1999). All citations are from this edition unless otherwise indicated.

Chryses, father of Agamemnon's war prize Chryseis, priest of Apollo, Zeus's son, comes to ransom his daughter. Agamemnon refuses to give her away. He regards his loss of the girl as a loss of his status as a supreme commander who lacks a visible sign of military honour after war. (I.115-20) Chryses appeals to Apollo who sends a plague to ravage the army. When Agamemnon is informed that his action is the cause of the plague he refuses to acquiesce without immediate replacement of Chryseis. Achilles asserts that there are no more unassigned girls and refers to Agamemnon's general greed. Agamemnon reacts fiercely to Achilles's insults. He first asserts his royal prerogatives as king and supreme commander and then declares his decision to take Briseis, Achilles's war prize. This fires the wrath of Achilles who would have dispatched Agamemnon if Athena, Zeus's daughter, had not come from heaven and stopped him. Achilles's wrath leads to his refusal to engage with the Trojans. He asks his mother Thetis to beg Zeus to grant victory for the Trojans until Agamemnon should apologize.

Zeus's pledge to accommodate Thetis's request is couched in general terms that stress his supremacy as father of gods and men.

I will bow my head to you, so that you may be certain,
for this from me is the surest token among the immortals,
no word of mine may be recalled, nor is false, nor unfulfilled,
once I bow my head to it. (1.524-7)

The placement of Zeus's assertion of the irrevocability of his decrees right at the outset of the *Iliad* serves as a proper approach to the events, which are to take place. Although the other gods intervene on behalf of the Achaeans or the Trojans, these deities are fully aware of the irreversibility of Zeus's design. Hera, wife of Zeus, tells him:

For even though I object, and try to prevent you from destroying
them [i.e. the Achaeans], I accomplish nothing by objecting, for
truly you are far the mightier. (4.54-7)

Athena and “furious Ares” god of war, “withdraw” from the battle to “avoid the wrath of Zeus”, who is “ high above all lords” and whose “might is irresistible”. (5.34,35.8.30-1)

Hera's scheme in which she seduces Zeus and lulls him to sleep stems from her awareness that she is unable to do anything while he is awake because he is always watching the battling armies from the topmost peak of Olympus or Ida. This scheme has to be explained allegorically because it suggests the motif of the unsleeping Zeus who steers the universe, a motif which becomes a commonplace in Greek moralistic writings.

Although Poseidon assists the Achaeans while Zeus is asleep, this assistance does not affect Zeus's long-range plans. When Zeus awakes, he has “pity” “at the sight of [Hector], who was lying on the plain ... vomiting blood”. (15.8-12) He sets forward his designs through the agency of the other gods. He asks Hera to send him Iris, messenger of the gods, who is to tell Poseidon to cease from war. Zeus also tells Hera to ask Apollo to “rouse Hector to the fight, and breathe strength into him again”. (15.58-9) Amid the battle that rages later, Zeus guards Hector and takes the glory from Teucer, and the Achaeans. Expressing his awareness that Hector enjoys divine protection, Teucer shudders and tells his brother Aias:

A god is utterly bringing to nothing the plans of our battle: he has struck the bow from my hand, and broken the newly twisted string that I bound fast this morning (15.462-70)

Zeus's protection of Hector, at first blush, appears to reveal the former's pledge to honour his word to Thetis. But Zeus's real motive unravels in his following outburst of sorrow:

My heart is grieved for Hector, who has burned for me many thighs of oxen on the crests of many-ridged Ida, and at other times on the topmost Citadel. (22.169-72)

It has to be stressed that it is only when Hector flouts the codes of chivalry and magnanimity after slaying Patroclus, Achilles's comrade, that Zeus's wrath flares up:

Now Hector, when he had stripped from Patroclus his glorious armor,
 was dragging him away so that he might cut the head off from the
 shoulders with the sharp sword and drag off the
 corpse and give it to the dogs of Troy. (17.125-8)

The arrival of Aias who protects Patroclus's corpse is part and parcel of Zeus's will. This idea finds vigour in Zeus's shock that Hector has "improperly... stripped the armor from Patroclus's head and shoulders". (17.205-6) "In recompense for this", Zeus confirms Patroclus's prophecy about Hector's death at the hands of Achilles. (17.207)

Hector's loss of divine favour marks the epic's process of deheroizing him. Hector's inability to have any compassion for his parents or his wife who passionately implore him not to go to battle shows his callousness and negation of family ties. These actions dehumanize Hector and make him degenerate into a "serpent" awaiting Achilles in its "lair" (22.92-3) The process of blackening Hector's praxis gathers further momentum in his outbursts of self-address where he acknowledges that "through [his] blind folly, he [has] brought the army to ruin". (22.104-5) Then he harbours this thought: "for me it would be better to meet Achilles man to man and slay him and so return home, or myself perish gloriously before the city". (22. 109-1) But he immediately dismisses this thought because he implicitly expresses his fear of the "incomparable Achilles". (22.113) This fear drives him to think of going on his own to Achilles and promising him that Helen and the treasures Paris brought will be returned to Menelaus. But once again he rejects this thought. "Let it not be that I approach him as a suppliant", the confused Hector thinks, "and he not pity me nor have respect for me, but slay me out of hand unarmed, as if I were a woman, when I have taken off my armor. (22. 22-6) Hence, Hector's resolution to meet Achilles turns into "a fluttering dove" fleeing "in terror" before an Achilles pictured as "a falcon in the mountains". (22. 139-45)

Hector's imminent death is emphasized by Zeus who first thinks of saving him. Like his earlier desire to save his son Sarpedon (16.30-55), Zeus's present desire reflects his paternal caring and affection for mortals. It also suggests that Zeus can act against the Fates. As we have already seen, the Fates are subordinate to Zeus: not only are they his daughters, but he gives them their power. But as dispenser of justice, Zeus does not upset the scheme of fate, which contributes, to his overall will.

It is in his capacity as guardian of justice that Zeus weighs the fates of Hector and Achilles. Zeus's "golden scales" weigh against Hector who is to go to Hades. (22.209-14) Zeus's scales emerge as a metaphor of divine retribution because Hector "has worked much evil beyond all the others together". (22.379-80) Before he dies, Hector realizes that Zeus and Apollo "who in the past used to protect [him] with ready hearts" "have" now "called [him] to [his] death". (22.297-303). Hector's reference to his approaching death as the pleasure of Zeus and that of Apollo undermines his earlier assertion that Athene has deceived him. (22.299)

Achilles's martial praxis seems to be ironized immediately after he decides to arm himself for battle to revenge upon Hector who has slain his friend Patroclus. Achilles's unbridled passion for sheer private vengeance limits his career and casts doubt upon his conception of glory (which assures chivalrous and magnanimous soldiers not private revengers, an eternity of heroic memory and fame). Achilles's derangement of the motif of heroic glory and memory figures in his inability to see beyond the physicality and carnality of death. "I am dreadfully afraid that in the meantime", Achilles tells his mother before he rushes into the fray, "flies may enter the wounds that the bronze has dealt on the corpse of the valiant son of Menoetius [i.e. Patroclus], and breed worms inside, and disfigure his corpse- for the life is slain out of him- and so all his flesh will rot. (19. 24-7)

The references to "flies" and "worms" (which are to feature in Shakespeare's anti-war sentiments) are evocative of Achilles's limited conception of death as a passage to decay, dust and nothingness. In Shakespeare's *Henry VI, Part One*, the English Sir William Lucy asks about the dead body of Lord Talbot intoning the dead man's numerous martial titles. But the French Joan of Arc immediately undercuts Sir

Lucy's soaring rhetoric by telling him: "that thou magnifies with all these titles/ stinking and fly-blown lies here at our feet". (IV.vii.75-6)² Likewise, the rebel Hotspur views his corpse as food for worms, a sentence which "the earthy and cold hand of death" prevents him from completing:

No, Percy, thou art dust,
And food for-

Prince Hal. for worms (Henry IV, Part One. V.iv.84-6)

The process of blackening Achilles's praxis consummates in Zeus's urge that the other gods participate in the approaching battle:

For if Achilles fights alone against the Trojans...I fear
that even beyond what is ordained he may lay waste
by the wall. (20.25-30)

This should not be taken at its face value because it is Zeus who ordains people's fates. It is best to be taken as a hyperbole intended to intensify Achilles's barbaric wrath. This idea is emphasized in the references to Achilles as Troy's "greatest bane" whose 'heart' is full of savage might." (22.288, 311) These references enforce the presentation of Achilles's decharactering following his deviation from the codes of chivalry and magnanimity. "Achilles exulted over [Hector] [who] fell in the dust." (22.331) Brushing aside Hector's plea that his body be ransomed and sent to Troy to be buried, Achilles vents out his long pent-up wrath which reveals his barbaric cannibalism. "Dog", Achilles rages,

I wish that somehow wrath and fury might drive me to
carve your flesh and myself eat it raw because of what
you have done, as surely as there lives no man that will
ward off the dogs from your head. (22.358-9)

² *The Works of William Shakespeare*, edited by William George Clark and William Aldis Wright (The Macmillan and Co., London, 1893). All citations are from this edition unless otherwise indicated.

This maltreatment (which later materializes when Achilles lashes the corpse to his chariot and, in full view of the Trojans on the walls, drags it to his tent) becomes "a cause of the gods' wrath" against Achilles. (22.358-9) This divine "wrath," as the dying Hector prophesies, will in time lead Achilles to his doom when Paris and Apollo "slay [him] at the Scaean gates." (22.358.60)

Like Zeus's holy scales, the shield which the god Hephaestus has made for Achilles functions allegorically within the sphere of the epic. It contains two cities which emblemize the two poles of human condition: war and peace. In one city there are marriages and feasting which emerge as aspects of civilized and peaceful life. Quarrels are settled by process of law and justice: "two talents of gold"... are given to the one who among them should utter the straightest judgment." (18.506-8) "But around the other city lay two armies of warriors gleaming in armor." (18-509-10) The brutality of war destroys the above aspects of civilized and peaceful life. And the yearning for peaceful life is always there on the shield. It takes the form of scenes of tilling, harvesting and work in the vineyard and on the pasture. There is also a scene where youths and maidens in "childish glee" dance while carrying "the honey-sweet fruit in wicker baskets." (18-566-72)

There is also a scene which in miniature represents the hierarchy of human relations in peaceful society:

[In] a king's estate, laborers were reaping, holding sharp sickles in their hands...and among them the king, staff in hand, was standing in silence at the swath, glad at heart. And heralds apart underneath an oak were making ready a feast, and were dressing a great ox they had slain for sacrifice; and the women sprinkled the flesh with white barley in abundance for the workers' meals. (18-550-60)

This scene is reminiscent of the Golden Age when people offered sacrifices to the gods out of their own accord and cherished the values of civilized and peaceful life.

The presentation of the settlement of quarrels by process of law and just arbitration, and the image of a king rejoicing in his heart among the reapers allegorize the topos that cities flourish under the rule of justice and peace. The image of a king whose sceptre is an emblem of regal authority brings in the motif of kings as ordained by Zeus to dispense justice in their realms. In Homer and Hesiod, a King is a potentate whose right to rule derives from Zeus:

Proud is the heart of kings, nurtured by Zeus; for their
honor is from Zeus, and Zeus, god of counsel,
loves them. (*Iliad* .1. 195-7)

Kings are also vested with judicial functions. “Most glorious son of Atreus, Agamemnon, lord of men”, Nestor appeals, “...you are King over many men, and Zeus has put into your hands the scepter and rights, so that you may take counsel for your people.” (9.96-100) The Muses, Zeus's daughters inspire straight judgements in Kings. (*Theogony*, 85)³ And it is in terms of this conception of Kingship that we can appropriately appreciate Agamemnon's abuse of his royal sovereignty when he decides to seize Achilles's war prize to show him

how much mightier I am than you, and another too
may shrink from declaring himself my equal and likening
himself to me to my face. (1.185-7)

It is because of their awareness of the divine character of the office of Kingship that the Achaeans were “exceedingly angry, and indignant in their hearts” when Thersites, their fellow, railed against Agamemnon with “reviling words.” (2.223, 277). The Achaeans' internalized indignation is then dramatized by “noble Odysseus” who “with an angry

³ Hesiod, *Works and Days, Theogony and The Shield of Herakles*, translated by Richmond Lattimore, (University of Michigan Press, Ann Arbor, 1968), *Theogony*, 902.

glance scolded him with harsh words.” (2.244-5) It is to be stressed that it is Agamemnon's abuse of the concept of Kingship and his misgovernment that are satirized here.

Adding further vigour to the concept of Kingship as a sanctified office is the revulsion against regicide. When Antinoos, one of Penelope's insolent suitors who shamelessly revel in her house, proposes to murder her son, Telemachos, Amphinomos, another suitor, immediately vetoes this proposal:

I for my part would not be willing to murder Telemachos,
it is terrible to kill one of royal blood; we should first have
to ask the gods for their counsel. Then, if the ordinances
of great Zeus approve of it, I myself would kill him and tell
all others to do so. (*Odyssey*, 16.400-4)⁴

Of course, Zeus would not sanction such a deed, an idea gleaned from Antinoos that “the gods

got this man [i.e. Telemachos] clear of misfortune:” (364)

We waited for the divine dawn, watching to ambush
Telemachos, so that we could cut him off; but all the
time some divinity brought him home. (368-70)

The sanctity of the office of Kingship and the revulsion against regicide contain the genesis of the doctrine of the divine right of kings, a doctrine that holds that a King's right to rule derives directly from God. This idea is strangely dismissed by George M. Calhoun. “The King enjoys the special favor and protection of Zeus; Calhoun writes, “this is undoubtedly a heritage from the patriarchate and in no way implies a doctrine of divine right.”⁵

The role of the King as a dispenser of divine vengeance and justice in human communities features prominently in the *Odyssey*.

⁴ Homer, *Odyssey*, translated by Richmond Lattimore (Harper&Row, Publishers, Inc., New York, 1967). All citations are from this edition.

⁵ George M Calhoun, “Polity and Society” in *A Companion to Homer*, edited by Alan J.B. Wace and Frank H. Stubbings (Macmillan & Co. LTD., London, 1962), p. 436.

Mentor, one of Odysseus's Ithacan friends, to whom he entrusted his household when he went to Troy, invokes the concept of the King as a punishing officer:

No longer now let one who is a sceptered King be
eager to be gentle and kind, be one whose thought
is schooled in justice, but let him always rather be
harsh and act severely... (2.230-2)

This prayer, which Athena reiterates before her father Zeus, is answered through the homecoming of Odysseus. The disguised Odysseus prays to become an agent of divine retribution:

If by my hand the god overmasters the lordly suitors.
(11.213)

And in time he assumes his function as a judging King. He kills the suitors for their rapacity and insolence. He also exacts just vengeance upon the maids who slept "secretly with the suitors." (22.445) As a just ruler, Odysseus enjoys the favour and protection of Zeus.

Zeus sends his daughter to reconcile Odysseus and the parents of the suitors who threaten an armed attack to recover the bodies of their sons. Zeus says:

Let him be King always, and let us make them forget
the death of their brothers and sons, and let them be
friends with each other, as in the time past, and let
them have prosperity and peace in abundance.
(24.483-6)

This prospect of prosperity and peaceful life is an enactment of Odysseus's version of a just King. Celebrating his wife for her proper chastity, Odysseus says:

Your heaven goes up into the wide heaven, as of some

king who, as a blameless man and god-fearing, upholds
the way of good government, and the black earth yields
him barley and wheat, his trees are heavy with fruit, his
sheepflocks continue to bear young, the sea gives him
fish, because of his good leadership and his people
prosper under him. (19.108-114)

Hence, we would note that Odysseus, as a King, appears as a judge of rewards and punishments. He has rewarded his virtuous wife and his loyal men, and has exacted merited punishment on the suitors and faithless women for their misconduct.

Odysseus's justice reflects that of Zeus. She has protected him and inspired him all along. Thus, we can readily note that the *Odyssey*, like the *Iliad*, is an epic of divine justice. Chairing the council of the gods at the beginning of the *Odyssey*, Zeus emerges in his capacity as a god of rewards and punishments:

Oh, for shame, how the mortals put the blame
upon us gods, for they say evils come from us,
but it is they, rather, who by their own recklessness
win sorrow beyond what is given. (1.32-4)

Fleshing out his role as a caring Father, Zeus instances the case of Aigisthos who marries Clytemnestra whose husband, his uncle, he later murders. Zeus says:

We ourselves had told him, sending Hermes, the
mighty watcher, Argeiphontes, not to kill the man,
nor court his lady for marriage, for vengeance would
come on him from Orestes, son of Atreides, whenever
he came of age and longed for his country. (1.37-41)

Aigisthos's failure to listen to this divine warning costs him his life. "Now he had paid for everything." (1.43). Zeus's assertions indicate his role as a choric commentator within his theatre of judgements. His assertion that Aigisthos rightly deserves his punishment emphasizes the justice of Zeus's judgements.

The justice of Zeus has been an essential ingredient of the Greek culture since Homer's period. A look at the archaic Greek poetry reveals that the issue of the justice of Zeus has engaged the attention of poets who dealt with it in various forms. Zeus's epithet as "wide-seeing" reiterated in Homer and Hesiod, becomes a stock epithet for an unsleeping divinity who dispenses justice. Archilochos (650-640 B.C.) wrote:

O Zeus, father Zeus, yours is heaven's force.
You oversee the deeds of men, villainous and lawful too,
both brutal and just.⁶

Solon, the famous Athenian statesman and law-giver (Ca. 630-550 B.C.), wrote about the vengeance of Zeus who "oversees all," and "suddenly as a wind quickly scatters the clouds of Spring."⁷

In a poem entitled *The Wooden Horse, or Wooden Hourse*, Stesichorus (Ca. 632/28-556/2 B.C.) Zeus emerges as "far-seeing" who controls the outcome, the end of the war.⁸ In Pindar, nothing can escape Zeus's attention. "But if any man hopeth, in aught he doeth, to escape the eye of God, he is grievously wrong." (*Olympian* 1, 63, 4). Like his fellow cyclic poets, Bacchylides, a lyric poet (Ca 518-440 B.C.) makes much of Zeus's spectatorship and regards the civic virtues personified by Themis and the Horae as the codes of proper conduct, which lead to prosperity:

Zeus, the ruler on high who sees all things,

⁶ *Archaic Greek Poetry, An Anthology*, selected and translated by Barbara Hughes Fowler (The University of Wisconsin Press, Wisconsin, 1992), pp. 58, 311.

⁷ *Ibid.*, pp. 89, 312.

⁸ *Greek Lyric III*, edited and translated by David A. Campbell (Harvard University Press, Cambridge, Massachusetts, 1991), pp. 29, 109.

is not to blame for the great anguish of mortals.
Every man has it within his power
to emulate unswerving Justice,
who keeps the door to the hall of the holy Eunomia
and prudent Themis, goddess of good order.
Those who dwell with Justice thrive
and their children prosper. (*Dithyramb I*)⁹

Interestingly, the same poet presents Zeus and Themis with their daughters Justice and Eunomia as the key to prosperity and salvation.

Open before all men is the path that leads to unswerving
justice, attendant of holy Eunomia and prudent Themis:
happy the land whose sons take her to dwell with them.¹⁰

Richard C. Jebb glosses the allegorical phrase "Justice[as] attendant on holy Eunomia and prudent Themis" as follows: "Justice as between men is secured by good laws administered in a righteous spirit."¹¹ If these divinities, who represent these ethical powers, are maintained, then cities can flourish. These ethical powers presuppose the presence of fair rulers who can establish the authority of law. But if these rulers are given to "insolence - the spirit, void of reverence, who luxuriates in shifty wiles and illicit follies," then they can bring their land into deep ruin.¹² "Illicit folly" refers to Paris whose mad passion led him to sin against Zeus.¹³ The presentation of the fall of Troy as an act of divine justice brings in the motif of the destruction of cities as a divine punishment for lawlessness. In Theognis, the celebrated gnomic poet (Ca. 570-490

⁹ *Epinician Odes and Dithyrambs of Bacchylides*, translated into English by David R. Slavitt (University of Pennsylvania Press, Philadelphia, 1998), p.68-9.

¹⁰ Bacchylides, *The Poems and Fragments*, edited and translated by Richard C. Jebb (Georg Olms Verlagsbuchhandlung, Hildesheim, 1967), 367.

¹¹ *Ibid*, p. 367.

¹² *Ibid*, p. 367.

¹³ *Ibid*, p. 367, note 57 ff.

B.C.E), the destruction of cities is presented as a divine punishment for lawlessness:

Lawlessness destroyed Magnesia, Colophon, and
Smyrna; it will assuredly destroy your people too,
Cyrnus.¹⁴

From these acts of lawlessness arise civil strife and the spilling of kindred blood, which will be punished by a chastiser:

This city is pregnant: but I fear that it will bring forth

a man to be chastiser of our violence.¹⁵

Theognis's assertion "No city yet...have good men ruined" stresses the motif that cities flourish under the rule of fair men.¹⁶ This idea is concretized in Pindar. In *Olympian I*, Pindar celebrates Hieron of Syracuse who "wieldeth the sceptre of law in fruitful Sicily, culling the prime of all virtues, while he rejoiceth in the full bloom of song...." (10-15) "Fruitful Sicily" is evocative of the blessed Isles where virtuous people enjoy an abundance of fruit because of the justice and peace which prevail. In another ode, *Pythian I*, Pindar celebrates Hieron's civic governance. Hieron founded that city (i.e. Aetna) with the aid of god-built freedom, according to the laws of the rule of Hyllus. (*Pythian I*, 63-4) "The laws of Hyllus" are "Dorian customs." (Hyllus was the son of Hercules and married the daughter of Aegimius of Doris).¹⁷ The image of Hieron as a statesman also occurs in Bacchylides. There he is "a warrior,

¹⁴ *Greek Elegiac Poetry: From the Seventh to the Fifth Centuries BC*, edited and translated by Douglas E. Gerber (Harvard University Press, Cambridge, Massachusetts, 1999), p. 335. For these dates of his birth and death see: *The Works of Hesiod, Callimachus and Theognis*, translated into English by the Rev. J.Banks (Henry G. Bohn, London, 1856), p. xviii.

¹⁵ *The Works of Hesiod, Callimachus and Theognis*, p. 219.

¹⁶ *Ibid.*, p. 219.

¹⁷ Pindar, *The Odes and Selected Fragments*, translated by G. S. Conway and Richard Stoneman, and edited by Richard Stoneman (Everyman, London, 1972), note 62, p. 103.

who bears the sceptre of justice-guarding Zeus.”¹⁸ From this we would note that a just ruler can bring his people peace and an abundance of crops and fruit. An unjust ruler will bring ruin to his city or country. Thus, the king's authority stems from Zeus who watches everything and finally administers justice.

¹⁸ Bacchylides, *The Poems and Fragments*, edited and translated by Richard C. Jebb, p. 263.

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