

The goal of this paper is to shed new light on the artistry with which the type scene of the bath is used in the *Iliad*. Most analysis has focused on the *Odyssey* where the bath is embedded in the ritual of hospitality (Segal, in: *Odyssey*, transl. Cook 1974; Gutglueck, *CJ* 1988; Foley 1990: 248-252). So far, it has not been noted that in the *Iliad* the semantics of the bath are different: it is either the refreshment for the returning warrior or part of the death ritual. Moreover, this paper chooses a new angle from which to look at type scenes; while most scholars have examined how type scenes are created out of formulaic language (e. g. Segal, *HSCP* 1971; Nagler 1974; Edwards, *HSCP* 1980), this paper's object is the use of a type scene at the level of content and its function in the plot.

Firstly, a close reading of the Andromache scene in *Iliad* 22 reveals a subtle play with the ambiguity of the bath at the level of content. While Andromache prepares a bath to refresh the returning Hector, the epic diction (μαῖσχω εἶκ νοσθήσῃσι in 22.444) and reverberations of the bath for Patroclus' corpse in 18.343-353 evoke the bath as part of the death ritual. The gap between Andromache's expectation and reality is implicit in the double significance of the bath.

Secondly, the bath can be shown to fulfil a structural device in the last third of the *Iliad*. As Leinieks, *CJ* 1973/74:105 and Thalmann, *Conventions*, 1984:46f. have shown, the deaths of Patroclus, Hector and Achilles are linked in a causal chain. Yet, it has escaped their notice that also the bath underlines this sequence: Hector's bath echoes the bath for Patroclus' corpse; furthermore, the reworking of formulaic language puts the suggestion that Achilles take a bath (23.39-46) into the same perspective. When Achilles rejects the bath, the echoes of the bath for Patroclus' corpse mark that, similarly to Hector, his next bath will be the one in the death ritual (cf. *Od.* 24.23-25).

Thirdly, the type scene of the bath deepens the closure. In the Andromache scene the expectation is raised that Hector's corpse be washed. However, it is first mutilated and not washed until *Iliad* 24. Not only is death ritual particularly suited to poetic closure, but the delayed fulfilment of an expectation underscores the closure effect. Moreover, it is remarkable that Achilles, the killer of Hector, takes over the washing of his body (24, 582-590), a duty normally performed by the closest kins. This inversion of the bath interrupts, if only temporarily, the progress of the lethal chain, which has been underlined by the baths. Seen from this angle, the bath marks both the causal link of killing and the similarity of the heroes: though being enemies and killing each other without mercy, they share the common lot of death.

This analysis raises questions about the notion of the type scene. Especially the play at the level of content seems to go beyond the idea of the "typical": instead of simple repetition, there is an artful and playful reworking that engages the audience. Moreover, the use of the bath as a structuring device sheds light on the relation of narrative and ritual; the poem draws on the world of ritual to form its structure and guide the reception of the audience.