

INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

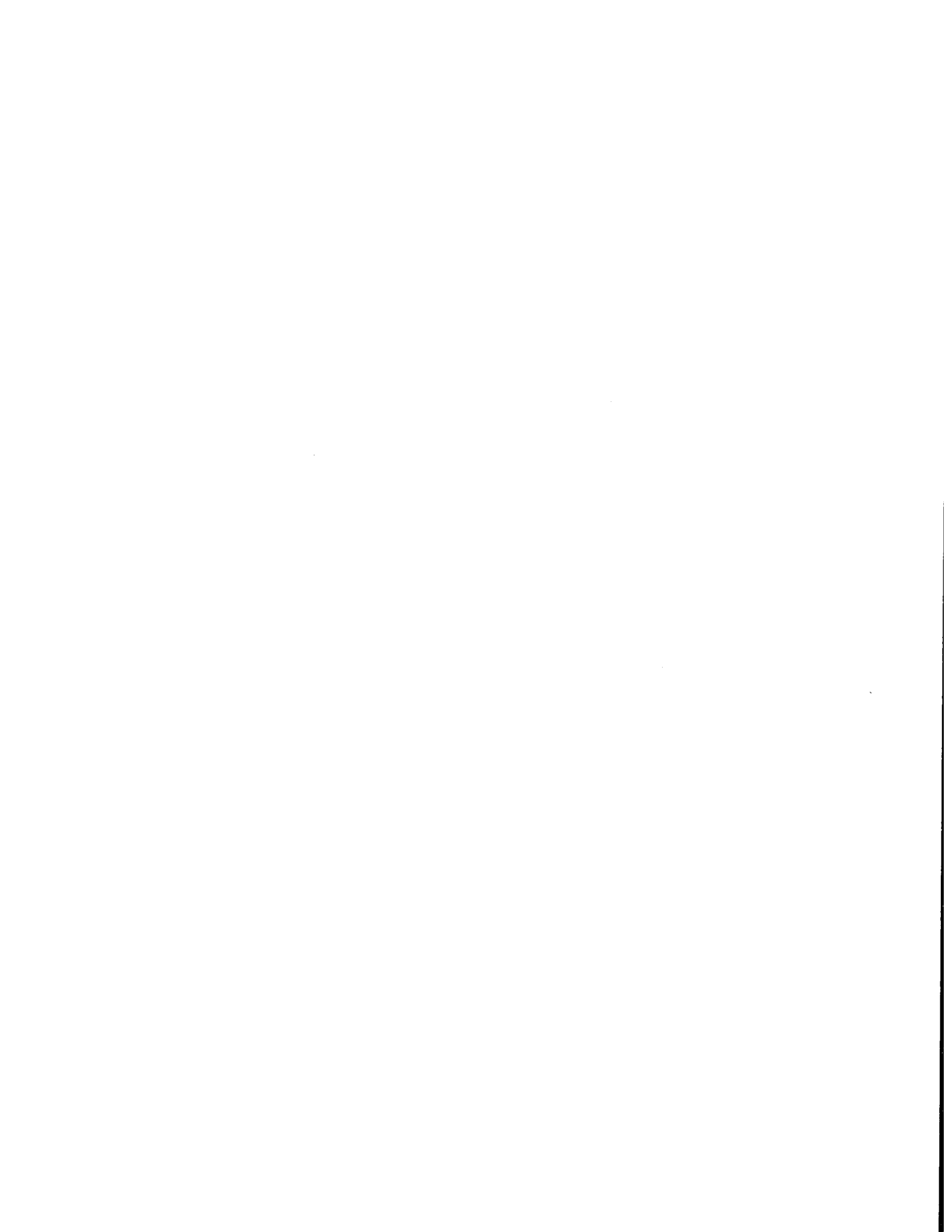
In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

UMI

A Bell & Howell Information Company
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA
313/761-4700 800/521-0600



A

REFERENCES TO EXTERNAL MYTHOLOGICAL FIGURES IN THE
ODYSSEY

BY

KATHERINE CRISSY

A dissertation submitted to the Graduate Faculty in Classics in
partial fulfillment of the requirements for the degree of
Doctor of Philosophy, The City University of New York

1995

UMI Number: 9530863

Copyright 1995 by
Crissy, Katherine
All rights reserved.

UMI Microform 9530863
Copyright 1995, by UMI Company. All rights reserved.

This microform edition is protected against unauthorized
copying under Title 17, United States Code.

UMI

300 North Zeeb Road
Ann Arbor, MI 48103

© 1995

KATHERINE CRISSY

All Rights Reserved

This manuscript has been read and accepted for the Graduate Faculty in Classical Studies in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

4/24/95

Date

Jacob Stern

Chair of Examining Committee

11.14.95

Date

Charles A. Zyzanski

Executive Officer

Professor Jacob Stern

Professor Joel Lidov

Professor Dee Clayman

Professor Jørgen Mejer

Supervisory Committee

THE CITY UNIVERSITY OF NEW YORK

ACKNOWLEDGEMENTS

I would like to thank my family for their support and encouragement; the members on my committee, Jacob Stern, Joel Lidov, Dee Clayman, and Jørgen Mejer, for all their helpful comments and advice; and Seth Schein, who first set me on the trail of this dissertation topic.

CONTENTS

Introduction: The Myths and Oral Poetry	1
Chapter 1: The <u>Odyssey</u> , the <u>Iliad</u> , and Paradigms (Tyro, Alkmene, Mykene; Eurytos, Herakles; Eurytion, Kentauris)	15
Chapter 2: The Wanderings (Tithonos; Orion, Iasion; Atlas, Aetes; Jason)	43
Chapter 3: The Phaiakians (Giants, Eurymedon; Erechtheus; Rhadamanthys, Tityos; Phorkys)	61
Chapter 4: Penelope (The Daughters of Pandareos)	90
Chapter 5: Fathers and Sons (Melampous; Ortilochos; Herakles, Iphitos, Eurytos; Kephallenians; Ithakos, Neritos, Polyktor; Arkeisios)	103
Chapter 6: Transgression and Identity (Autolykos, Minos)	136
Conclusion	156
Appendix: Scholia on the Daughters of Pandareos	165
Bibliography	169

LISTS

References to External Myths and Mythological Figures in the <u>Odyssey</u>	24
References to External Myths and Mythological Figures in the <u>Iliad</u>	26

REFERENCES TO EXTERNAL MYTHOLOGICAL FIGURES IN THE ODYSSEY

INTRODUCTION: THE REFERENCES AND ORAL POETRY

This study aims to demonstrate an aspect of artistry in Homer's Odyssey by examining references to external mythological figures: that is, references made to characters from other myths who do not appear in the poem's main storyline or the Trojan Saga. The frequency with which these characters are encountered may contribute to the impression that the Homeric poems are loosely constructed works full of random digressions, passed on and reworked by various oral poets. I will attempt to show that the references are not so random as may first appear; rather, they tighten the coherence of the work through their relevance to both their immediate context and the overall themes of the poem.

While I aim to show a certain coherence in the Odyssey's composition, the reader should be aware from the beginning that this study does not attempt to address the so-called "Homeric question." How many poets were responsible for the Odyssey's creation, who preceded whom with what story, and which poet made innovations, cannot be solved by this investigation. The possibility of innovation itself will be brought up where deemed appropriate. But neither do these issues determine the artistic meaning and value of the poem, nor does the latter determine authorship. For the sake of

convenience, I use the name "Homer" to signify the creator(s) of the Iliad and Odyssey, be they one, two, or more people. At the same time, I consider "Monro's Law," that is, the fact that each poem excludes the information given in the other, to be fairly clear evidence that one poem was composed with a knowledge of the other.¹ They do, after all, complement rather than contradict one another, and this type of complementary construction can be seen within the Odyssey itself.²

With regard to oral versus written aspects of the poem, I do not deny the possible advantages offered by the introduction of writing, if only by virtue of the fact that in being recorded, the composition would require slow, careful work. Even if a number of exceptional poets were commissioned to accomplish the task rather than one, they could be present for the sittings in which the recording took place, and it is reasonable to expect some rereading by the scribe or recorder. (However clumsy the process, this was precisely the purpose of writing them down in the first place, and the momentousness of the project would certainly warrant the trouble.) Be that as it may, I by no means deny the possibility of careful construction of a lengthy oral

¹ That the two epics do not overlap was observed by D. B. Monro in Homer: Odyssey (Oxford, 1901) 2:325. My interpretation of this rule is in agreement with G. S. Kirk (The Songs of Homer (Cambridge: Cambridge University Press, 1962), 299-300) and G. Nagy (The Best of the Achaeans: Concepts of the Hero in Archaic Greek Poetry (Baltimore: Johns Hopkins University Press, 1979), 20-21). This view is also supported by R. Sacks, who on the level of fixed epithets finds consistent differences which the law might predict (The Traditional Phrase in Homer: Two Studies in Form, Meaning and Interpretation (Leiden: Brill, 1987), chap. 4, "φάιδιμος "Ἐκτώρ and Monro's Law."

² See below pp. 111-12.

poem which has not been written down, but told and retold, each time perhaps over a number of days during festivals, or over many evenings in an aristocratic household. These possibilities cannot be ruled out in considering both oral and literary aspects of the poem.

That the Iliad and the Odyssey are the result of or greatly influenced by oral poetry has been well enough established, especially by the work of Milman Parry and Albert Lord.³ They are built on elements formulaic on many levels, from single-word epithets to typical scenes and story patterns.⁴ I understand these factors as helping to explain how an oral composition could be done with care. Exceptional memory, already openly claimed by the poet, is accompanied by the use of devices to retain a body of consistent material and convey a great part of it to the audience. Sometimes he may expect his audience to perceive the resulting details of construction; sometimes he may not.

Problems constantly arise as to where to draw the line in asserting intentionality and perception of these details. Some time ago an argument appeared over an interpretation of Penelope's description of the gates of horn and ivory. These are the gates through which all dreams must pass, depending on whether or not they are fulfilled (19.560-67). Amory maintained that the two

³ See especially M. Parry, The Making of Homeric Verse: The Collected Papers of Milman Parry, ed. A. Parry (Oxford: Oxford University Press, 1971); and A. B. Lord, The Singer of Tales (Cambridge, Mass.: Harvard University Press, 1960).

⁴ A typical scene might be an assembly, a story pattern might be the absence and return of the hero; See, e.g., Lord, Singer, chap. 4 (esp. p. 97), 159, 186.

materials signify traits of Odysseus and Penelope respectively: horn for Odysseus and plainly recognizable truth, ivory for Penelope and deceptive truth.⁵ Lord argued against this interpretation, pointing out that references to horn and ivory in the Odyssey (he also used the Iliad in his argument) cannot be said consistently to have these meanings; and that the examples used appear too far apart and with too little frequency to be connected in the mind of either an oral poet or his audience. At the same time, Lord's argument is based on the assumption that some associations are indeed made. Horn is associated with iron, certain other metals, and the bow, as seen from a study of the passages in which they occur and the fact that horn and iron go to make up the bow. And it is the bow, he said, which is associated with Odysseus.⁶ I would ask in turn: if horn and iron are associated with the bow in both the Odyssey and the Iliad; if they are generally known as materials that make up the bow; and if the bow is associated with Odysseus; would the audience not think of the bow contest and the slaughter to come when they hear that Odysseus' eyes are like horn and iron at 19.211?⁷ In any case, we will assume that the reason Lord drew a connection between the bow and

⁵ A. Amory, "The Gates of Horn and Ivory," Yale Classical Studies 20 (1966): 50-51.

⁶ A. B. Lord, "Homer as Oral Poet," Harvard Studies in Classical Philology 72 (1967): 34-46.

⁷ I take issue with Amory's dismissal of the relevance of the bow's materials in her response to Lord ("Homer as Artist," Classical Quarterly 21 (1971) 2, 4, 11). Incidentally, even if the bow were not made of both horn and iron, the iron is associated with the arrows (Il.4.123), the axes, and most certainly the contest (Od.21.3, 81, 97, etc.). To repeat, it is my opinion that the horn and the iron in Odysseus' eyes foreshadow the bow contest itself and killing of the suitors.

Odysseus is because of the weapon's prominence in the defeat of the suitors rather than the frequency with which it is mentioned. That prominence, accompanied by other parallel elements, allows the suitors' defeat to be foreshadowed by the scene in which Odysseus boasts of his skill with the bow at the Phaiakian games, and when Herakles appears in Hades with bow in hand, although these scenes are few and far apart. Lord had misgivings about Amory's particular claim given the conditions of oral poetry and his own field work on the subject. Nevertheless it should be noted that also for him a simple acknowledgment of memory at work to produce consistent associations of character, plot, and detail, such as the materials of the bow, has still prevailed.

Although the example which Amory chose to elucidate may have offered only a small amount of evidence against which Lord stacked more numerous examples, Amory put forth some important arguments to show that the poet would have the opportunity to devote care to detail, even in a large work such as the Odyssey. He "sings the same stories repeatedly during his working years, and he may therefore, if his talents and interests allow, continually deepen his understanding of his subjects and correspondingly refine his treatment of them to bring out the significance he perceives. ... the monumental scale of the Iliad and the Odyssey makes it clear that each poem resulted from an unusual effort. ... We can therefore (indeed must) imagine Homer to have devoted a great deal of

preliminary care, thought, and rehearsal to the poems, even though the final singing of the poems might not have allowed him scope for revision of details."⁸ I would again add my comment above on the reasonable expectation that rereadings could be part of the recording process.

The assertions made in the present work are based primarily on the strategic placement, prominence, frequency or consistency of elements producing a recollection or association of general themes or ideas. That the poet could use details intentionally and the audience perceive them in such a way that connections could be drawn to a general theme or between one passage and another is especially evident in the devices of parallelism and foreshadowing. For instance, an important concept of the poem, ἀτασθαλία, or "criminal recklessness," is clearly announced as a major theme in Book One through three instances: the feast of Odysseus' crew (1.7), the treachery of Aigisthos (34) (at Agamemnon's homecoming feast (11.405-20)), and, by implication, the feasting of the suitors.⁹ This idea is followed through and repeated in various forms up to the final books of the poem when the suitors are killed. Since it can be and is

⁸ Amory, "Gates," 37.

⁹ The feasting of the suitors is introduced as an offense to the gods and human custom at 1.225-29, 252-305. Later on their activities are specifically referred to as ἀτάσθαλος, in fact 19 out of the 26 times that forms of the word appear in the the poem. (For a discussion of all occurrences of the word, see below pp. 64-66). For another recent discussion of ἀτασθαλία, see R. Friedrich, "Thrinakia and Zeus' Ways to Men in the *Odyssey*" *Greek, Roman, and Byzantine Studies* 28 (1987): 375-400. (I do not agree, however, with his interpretation of ὑπὲρ μόρον at line 1.34, but side with those who say that some sufferings are imposed by the gods, others men bring upon themselves.)

expressed in one word, the repetition of even that one word for such a prominent theme can reasonably be traced to the intentional work and artful consistency of a poet who expects his audience to mark that word and remember its association. Both poet and audience, from the beginning of the poem on through, would recall the suitors' activities and what eventually happens to them, given familiarity with a somewhat fixed, basic storyline of Odysseus' homecoming and revenge. They would make the association often when ἀτασθαλία is mentioned. This is especially so because of the examples already introduced in Book One. While these assertions may seem like mere common sense, they are stressed as a reminder that general thematic associations -- even with single words -- are not too much to expect, and serve as a basis on which to build more sophisticated parallels and foreshadowings. In this case, frequency, consistency, and thematic prominence all support the process.

A story of Odysseus' homecoming and revenge which was developed and heard repeatedly over time would render such recollections possible. In other cases, familiarity with a myth outside of the poem could generate connections within the poem. The figure of Herakles as a fierce Bowman who endures many trials could easily be recalled from the back of the audience's mind for comparison to Odysseus without frequent or closely placed examples. The myth of Tityos provides a more difficult example. His crime and punishment are clearly well-known to the audience, since he is depicted in Hades

(11.576-81). The appearance of Tityos in this passage along with other famous "sinners" might itself recall the suitors' punishment. Such a recollection is the more likely since his image immediately precedes that of Herakles, who expressly compares himself to Odysseus and looks about fiercely with bow in hand, in a manner much like Odysseus among the dead suitors.¹⁰ Only twice is Tityos' punishment probably alluded to elsewhere: once much later at 22.30 when the suitors are killed, and once much earlier at 7.324 in connection with Rhadamanthys, a famous upholder of justice.¹¹ If Odysseus' encounter with the famous criminals in Hades was already known to the audience,¹² a recollection of that scene would not be difficult to evoke much later. But what if Odysseus' story was not told so as to include the Hades episode with any fair amount of consistency? Nevertheless, a general knowledge of the myth would still make it possible for the audience to connect Tityos' famous punishment with that of the suitors when it is hinted at upon their death, regardless of whether the previous passages were specifically recalled.

The example above involves strategic placement in terms of theme and plot. Placement may also achieve its effect through proximity or formal structure. Symmetry, a formal device, allows an

¹⁰ G. K. Galinsky, The Herakles Theme: The Adaptations of the Hero in Literature from Homer to the Twentieth Century (Oxford: Basil Blackwell, 1972), 14.

¹¹ See below in Chap. 3 under "Rhadamanthys" (76-84).

¹² Lord suggests this possibility, pointing out that the "Nostoi" apparently contained a visit to Hades according to Pausanias 10.28.7 (Singer, 169).

element to recall its antecedent in a manner like ring composition. Parallel descriptions, like those beginning Books One and Five, are another formal device. In the instance cited, they indicate the latter as a "new beginning" for Odysseus' story as opposed to that of Telemachos. The poet must knowingly work with this structure; the audience, on the other hand, might have a vaguer sense of such a new beginning. So something similar will be seen in the present work regarding Odysseus' "new beginning" when he arrives on Ithaka through the harbor of Phorkys halfway through the poem.¹³

Association by proximity works far more obviously, and will be found repeatedly to link the names studied in this work, particularly when a book or episode is already unified by an idea associated with a name.

The frequency with which an instance of repetition occurs, appearing to create some connection between one passage and another, increases the likelihood of intentionality on the singer's part. In the list of external mythological references compiled for this study (see pp. 24-25), thirteen names appear again in a second reference somewhere in the Odyssey in a way that can be shown to have a meaningful connection to the first. Seven of them occur more than twice.¹⁴ Altogether, these names are in 21 out of the 28 references

¹³ See below in Chap. 3 on "Phorkys" (84-89).

¹⁴ Those occurring more than two times are as follows: Phorkys (on the list, nos. 2, 16 (repeated in 16)), Ortilochos (4 (rep.), 26), Arkeisios (17 (rep.), 19), Orion (7 (rep.)), Giants (8, 10, 13), Herakles (12, 26 (rep.)), Kephallenians (28 (rep.)). Occurring twice (discounting nos. 1 and 3) are Rhadamanthys (5, 11), Eurytos (12, 26), Aietes (14, 15), Melampous (18 (rep.)), Minos (21, 22), Pandareos (24, 25).

on the list. As regards proximity in the reappearance of names, it should be pointed out that five significant ones surface again shortly after their first appearance, and are joined by a strong thematic link which unifies the whole book or episode.¹⁵ If seemingly significant echoes or connections occurred only occasionally, they might easily be attributed to chance. The more often they occur, the less they can be explained by coincidence. Rather they indicate standard technique. This thesis, then, also bases its assertions on the frequency of these connections.

The use of external myths could involve either a borrowing from tradition or the creation of new material suited to the text. The latter comes under the category of innovation, and will be brought up on occasion. But since its use is difficult to ascertain because of the lack of evidence before Homer, the primary focus will be on literary interpretation of a passage as it relates to its context and the poem as a whole.

The use of traditional material, on the other hand, sometimes involves allusion, and may be more problematic for questions of literary interpretation. An allusion is an indirect or incomplete reference. It draws the reader in with a wink, a hint, compelling him to fill in the missing information and form his own conclusions. He thereby experiences the poem more actively and completely. Since the existence of an allusion, too, is difficult to determine, it will be

¹⁵ The names are Eos, Orion (see under "Tithonos" and "Orion, Iasion" (43-51)), Eurymedousa, the Giants (under "Giants" (61-73)), and Pandareos (90-102).

considered where appropriate; but literary interpretation will depend as much as possible on evidence found within the Odyssey itself.

Much controversy surrounds the question of whether innovation or tradition is at work, since no myths are recorded before Homer. Those who stress one side or the other can each find examples suitable to their own arguments. Niobe's dinner at Il.24.601-19 is unlikely to be part of an established myth¹⁶; yet Herakles' attack on Troy can be pieced together into a unified story that apparently existed before, as Lang shows.¹⁷ Other cases, such as the summoning of Briareus by Thetis at Il.396-406, are more difficult to determine either way. Some have argued for its invention in order to recall the Hesiodic succession myth along with the prophecy that Thetis' son would be greater than his father.¹⁸ Braswell adds that it puts Thetis in a position to ask a return favor from Zeus.¹⁹ Slatkin, on the other hand, says it alludes to a traditional myth indicating Thetis' power to save even Zeus, and to the fact that her power and her son's

¹⁶ See, e.g., J. T. Kadridis, Homeric Researches (Lund: C. W. K. Gleerup, 1949), 99 and M. M. Willcock, "Mythological Paradeigma in the Iliad," Classical Quarterly 14(1964): 141-42.

¹⁷ M. L. Lang, "Reverberation and Mythology in the Iliad," in Approaches to Homer, ed. C. A. Rubino and C. W. Shelmerdine (Austin: University of Texas Press, 1983), 147-53. I do not, however, accept Lang's inclusion of example one (1.396-406), or the replacement of Athena by Apollo.

¹⁸ E.g., Willcock, "Paradeigma," 143-44 and n. 2; B. K. Braswell, "Mythological Innovation in the Iliad," Classical Quarterly, n.s. 21 (1971): 18-19. I would be inclined to agree with this interpretation also because Briareus' other name "Aigaion" (in adjectival form) is the name of the mountain in Crete where Zeus was hidden until he could carry out the overthrow of Kronos (Th.482-84).

¹⁹ Braswell, "Innovation," 17-19.

mortality are key factors in the cosmic order.²⁰

Criteria for determining these matters are uncertain, but allow for reasonable guesses. Earlier rather than later appearance in the literature is taken by some to be stronger evidence for the existence of a possible allusion. Yet variants and contradictory information exist even in the earliest literature. Compare, for example, the parentage of Aphrodite in the Iliad, i.e., Zeus and Dione (5.312, 370-71), to her birth from the sea in the Theogony (188-200).

An inconsistency or some other oddity in the text is often taken as evidence for invention or adaption by the poet. One then looks for a corresponding motive in the text, such as the desire to produce a parallel. If it exists, it is taken as confirming the probability of innovation, particularly if no other testimony than Homer exists for the supposed innovation.²¹ On the other hand, the appearance of an inconsistency or unusual feature can be turned around by the opposing argument. Examining the role of Thetis in the Iliad, Slatkin cites as an oddity her powerlessness as opposed to her crucial role in the poem, along with hints of her power elsewhere in the Iliad (assuming they are not invented) and in other ancient depictions. She uses these hints as evidence for the suppression of, or more covert allusion to, pre-existing myths on the power of Thetis. The

²⁰ L. M. Slatkin, The Power of Thetis (Berkeley: University of California Press, 1991), passim; and specifically on p. 103: "... cosmic equilibrium is bought at the cost of human mortality."

²¹ Willcock, "Paradeigma," 141-42 and Braswell, "Innovation," esp. 25-26. (Braswell stresses the characters' use of the do ut des principal as a motive.)

summoning of Briareus at 1.396-406 is one such myth. In this case, suppression and selectivity of material is meant to accommodate the heroic subject matter of the poem, that is, Achilles' mortality and Thetis' inability to save him.²²

As support for the use of pre-existing myths, Slatkin and Lang adduce the argument that the authority of tradition is needed in attempts at persuasion.²³ But this assertion involves a confusion between the need for one character within the poem to convince another, and the need for the poet to convince his audience. Must the audience believe that Niobe stopped to eat dinner? Priam is the one who must eat. As Lang says, the use of innovation and tradition is a two-way street, and the two may work together over time.²⁴ All said, there is no reason to discount the possibility, in fact likelihood, that in some cases a story was invented ad hoc, in some cases a pre-existing myth was used, and finally some cases involved a combination of both.

The existence of parallels will be taken as a strong factor in this work when considering the possibility of innovation or allusion. The Homeric poems clearly thrive on parallels. In the Iliad, they are shown to be used often, especially in the construction of paradigms such as those of Meleager, Niobe, etc.²⁵ In the Odyssey, some of the most

²² Slatkin, Power of Thetis, 52, 99-105.

²³ Lang, "Reverberation," 146-47; Slatkin, Power of Thetis, 116-17.

²⁴ Lang, "Reverberation," 140, 146.

²⁵ For studies on the paradigm, see below p. 16, n. 30.

well-known parallels are those between Orestes and Telemachos, Telemachos and his father on their journeys, and the adventures of Odysseus and Menelaos. The so-called "doublets," too, work by this principle.²⁶ A major point in construction, parallels should be regarded as extremely important when seeking a motive for innovation or a story behind an allusion.

For a probable allusion, the following will be considered as evidence: fragmentary details in the Odyssean story which correspond to other, often later and fuller, accounts; strong thematic parallels between the context and later accounts; and a frequent combination of the above.²⁷ For the possibility of innovation, an unusual feature in combination with both the lack of other attestations and a parallel between the odd feature and the context will be considered as evidence.

The present study will be conducted in the following way. First, the number, type, and function of external references in the Odyssey will be considered in comparison with those in the Iliad. Then the relevance of those in the Odyssey to their context will be examined on an individual basis. Finally, the myths will be discussed in relation to two themes unifying the poem as a whole, identity and transgression.

²⁶ See B. Fenik, Studies in the Odyssey, Hermes Einzelschriften, 30 (Wiesbaden: Franz Steiner Verlag, 1974), 133-232 and S. Scully, "Doubling in the Tale of Odysseus," Classical World 80 (1987): 401-17.

²⁷ Possible allusions are listed together below on pp. 160-62.

CHAPTER ONE: THE ODYSSEY, THE ILIAD, AND PARADIGMS

Years ago, in discussing Homer's use of myths external to his subject matter, Martin Nilsson distinguished them by a number of different terms: "mythological digressions"; "references to myths"; "statement of genealogical relations"; "mythological allusion"; and "myths...told as examples" to make an "impression upon men's conduct" or have "psychological effects."²⁸ Each of these expressions could be used to classify types of external myths. Yet as Nilsson's intermixing of terms would indicate, the categories are easily crossed and combined with one another. A "statement of genealogical relations" made by a warrior in a speech, for instance, might contain the exemplary figure of a great ancestor, intended to make an impression on others and exhibit one's formidability or authority;²⁹ for ancestral origins were considered an essential part of one's own identity (e.g., Il. 14, 110-25). Homer, of course, would not have worried about distinctions between the various forms of reference to a myth. They are arbitrary, but provide one means of analyzing the text.

Among the categories mentioned above, by far the paradigms,

²⁸ M. Nilsson, Homer and Mycenae (Philadelphia: University of Pennsylvania Press, 1933), 273-74.

²⁹ R. Oehler, Mythologische Exempla in der Aelteren Griechischen Dichtung (Diss. Basel, 1925), 44; N. Austin, "The Function of Digressions in the Iliad," Greek, Roman, and Byzantine Studies 7 (1966): 301.

that is, myths told as models or "examples" to "make an impression upon men's conduct," have received the most attention. Critics have enumerated them and considered their characteristics, origins, and meaning in the text.³⁰ In agreement with Nilsson's observations on the myths' "psychological effects," Willcock says, "The mythical example is commonly used in speeches in the *Iliad* when one character wishes to influence the actions of another. Usually it is a matter of exhortation or consolation."³¹ Other similar functions have been added, such as admonition, entreaty, "demand for compensation,"³² justification for one's actions,³³ etc. These can all be described as forms of argument or persuasion, generally toward some action or kind of behavior. (In the case of justification and consolation, the mental activity of bearing up, enduring, or tolerating has certain behavioral associations, as evidenced in the verb τλάω.)³⁴

Opinions on the definition of a paradigm have differed since the

³⁰ E.g., Oehler (1925); H. Fränkel, "Oehler, *Mythologische Exempla*," *Gnomon* 3 (1927): 569-76; Kakridis, *Homeric Researches*; Willcock, "Paradeigma," 141-54; Austin, "Function of Digressions," 295-312; Braswell, "Innovation," 16-29; Slatkin, *Power of Thetis*; Ø. Anderson, "Myth, Paradigm and 'Spatial Form' in the *Iliad*," in *Homer: Beyond Oral Poetry*, ed. J. M. Bremer, I. J. F. De Jong, and J. Kalff (Amsterdam: Gruener, 1987), 1-13; Lang, "Reverberation," 140-64; G. Nagy, "Mythological Exemplum in Homer," in *Innovations of Antiquity*, ed. Ralph Hexter and Daniel Selden (New York: Routledge, 1992), 311-31.

³¹ Willcock, "Paradeigma," 147. (Cf. Quintilian (*Inst.*5.11.6), who defines the "exemplum" as "rei gestae aut ut gestae utilis ad persuadendum id quod intenderis commemoratio.")

³² Braswell, "Innovation," 17.

³³ Austin, "Function of Digressions," 300.

³⁴ Pointed out in discussion by Joel Lidov.

time of the ancients.³⁵ Thus Oehler's list of mythological paradigms reflects a broader scope than the definitions given above. He includes certain more static or expository illustrations which simply describe a character's situation rather than enabling one to exert influence on another. Such inclusiveness is in agreement with the definition put forth by one first-century rhetor, Polybios Sardianos, whom Oehler quotes in the course of his introduction as citing examples from Homer:

παράδειγμα δέ ἐστὶ λόγος διὰ τῆς ὁμοίων παραθέσεως,
 προτροπὴν ἢ ἀποτροπὴν ἢ ἀπόδειξιν τινῶν ἔχων.
 προτροπὴν μὲν·

ἢ οὐκ ἀτίεις, οἶον κλέος ἔλλαβε δῖος Ὀρέστης;

[Od.1.298] καὶ τὰ ἐξῆς.

ἀποτροπὴν δὲ·

οὐδὲ γὰρ οὐδὲ Δρύαντος υἱὸς κρατερός Λυκόεργος.

[Il.6.130]

ἀπόδειξιν δὲ τὸ παράδειγμα οὕτως ἔχει·

σχέτλιοι ἐστέ, θεοὶ ζηλήμονες ἔξοχον ἄλλων,

οἳ τε θεαῖς ἀγάσθε παρ' ἀνδράσιν εὐνάζεσθαι

[Od.5.118-19]

εἶτα·

³⁵ Quintilian (Inst.5.11) makes this clear. As his discussion shows, the differences of opinion stem partly from differences between genres or types of speech, and the methods effective for or customary to each.

ὡς μὲν ὅτ' Ἵριων ἔλετο ῥοδοδάκτυλος Ἥως [5.121]
 ὡς δ' ὀπότη' Ἰασίωνι εὐπλόκαμος Δημήτηρ [5.125]
 ὡς αὖ νῦν μοι ἀγάσθε θεοί, βροτὸν ἄνδρα
 παρεῖναι [5.129].³⁶

Whereas the persuasive model can be a προτροπή or an ἀποτροπή, turning someone toward or away from a certain action or attitude, there also exists the simple "pointing out" or ἀπόδειξις, an exposition or illustration meant to show things as they are rather than to persuade.

The distinction made here between persuasion and simple exposition will be a useful one in comparing a list of mythological references in the Iliad with those in the Odyssey (see below). Note will be taken of how often a paradigm or example is given; whether it is spoken by a character or the narrator; and whether it is spoken to persuade another character toward an action, or is simply meant to illustrate the way things are.³⁷

Most commentators have focused on the persuasive³⁸

³⁶ L. Spengel, ed., Rhetores Graeci, (Leipzig: Teubner, 1856; reprint Frankfurt/Main: Minerva, 1966), 3:107, with Oehler's punctuation. Oehler gives a brief discussion on the treatment of παραδείγματα by the ancients in Mythologische Exempla, 1-4.

³⁷ In response to the possible objection that some persuasion is still involved in this latter type of illustration, especially in relation to the audience, I would answer that everything in the poem falls under this category.

³⁸ In this dissertation, the word "persuasive" is understood to include the dictionary meaning "intended to persuade," as it is used to indicate a type of writing or speech.

paradigms as they appear in the Iliad, Austin even asserting that almost all of the Iliadic digressions, "indeed almost every reference to the past, even those made by the poet as narrator, are prompted by the same impulse to find paradigm in the past."³⁹ Some commentators turn to the Odyssey for the exceptions. Austin notes that its structure makes the question of its digressions more complex.⁴⁰ Nilsson, claiming that the mythological digressions are generally "put in the mouths of personages" and "told as examples, warning or exhorting, deterring or comforting ...," names 3 exceptions: Od.19.392-466 (on Odysseus' scar), 21.11-41 (on the bow), and 15.225-55 (on Theoklymenos' genealogy). He then dismisses the first two as "so closely connected with the subject matter that they can hardly be called digressions," and does not point out any real difference between the two epics with respect to the myths.⁴¹

Fränkel, however, in reviewing Oehler's list of mythological exempla, points to some exceptional cases while giving a reason for their appearance in the Odyssey (2.120, 8.222, 20.66, 21.293). The exempla in the Iliad, he says, are supposed to add a human, sympathetic touch to an otherwise almost too distant and exalted heroic world. Such an effect is achieved by comparing the heroes with figures who are part of the even more exalted world of past myth, yet characterized by the same human traits. The Odyssey's milieu is

³⁹ Austin, "Function of Digressions," 303.

⁴⁰ Austin, "Function of Digressions," 297, n. 5.

⁴¹ Nilsson, Homer and Mycenae, 273-74.

no longer so distant, for the age of heroes is degenerating into that of present day men. Consequently the need for exempla as a bridge between these worlds begins to fade.⁴² Thus for example at 8.221-22, Odysseus himself, rather than the poet, refers to men of the present day (ὄσσοι νῦν βροτοί εἰσιν) and how their strength is inferior to his own.

Fränkel's ideas at least point out some peculiarities of the Odyssey. Whereas the instructive paradigms of the Iliad normally contain heroes from the past and from myth, in this poem Odysseus himself becomes a paradigm (e.g., 1.255, 4.341). To return to Austin's observation on the Odyssey's complexity, a major part of this quality stems from the close interweaving of the present with the past, and with the Trojan War in particular.⁴³ Odysseus himself stands on the border between the older world of heroes and the post-Trojan War generation. To emphasize this point, he even appears in a story with Herakles, the hero "par excellence" of previous times (21.11-38), shortly before he confronts the younger generation of suitors as his undisguised self.

The story of Orestes as it appears in the Odyssey has both this mixture of past and present, and one other characteristic to make it exceptional. With regard to the time factor, it is an offshoot of the Trojan Saga used as a contemporary paradigm for Telemachos; one, moreover, which Odysseus, who is older than the paradigmatic

⁴² Fränkel, "Oehler, Mythologische Exempla," 571-72.

⁴³ Austin, "Function of Digressions," 305.

figure, more precisely follows. In addition, it employs the device of repetition, running like a thread throughout the poem.⁴⁴ (Although Agamemnon himself provides a negative paradigm or ἀποτροπή, he is still connected to a series of reminders which emphasize his son's successful revenge.) These contemporary figures, along with the paradigm of Odysseus, signal the direct confrontation of past with present and the ongoing process of new adventures being transformed into myth through the work of the poet. At the same time, their repeated appearance creates a more open sense of thematic unity.

Because of this close interweaving of the past with the present and the Odyssey's retrospective nature, some accommodations must be made in comparing its "external" myths with those in the Iliad. In the first place, the term "digression" has been avoided because of its connection with flashbacks in the Odyssey. Gaisser, for example, includes in her list of digressions the stories of Troy told by Nestor and Menelaos⁴⁵; would then the story of Odysseus' wanderings as told by himself be called a digression? Secondly, in drawing up the lists for comparison, references to the Trojan Saga have been ruled out because they are not considered external to either poem. This

⁴⁴ This myth, not included in the present study because it is part of the Trojan Saga, has already been treated in depth; see S. D. Olson, "The Stories of Agamemnon in Homer's Odyssey," Transactions of the American Philological Association 20 (1990): 57, n. 1. The various Iliadic myths connected with one another by Lang ("Reverberation") are not unified by the same point or purpose of comparison, as the Orestes myth is.

⁴⁵ J. H. Gaisser, "A Structural Analysis of the Digressions in the Iliad and the Odyssey," Harvard Studies in Classical Philology 73 (1969): 7.

includes the often repeated story of Orestes. It also includes the frequent references to Peleus in the Iliad. Alexander points out that "Apart from the use of his name in Achilles' patronymic, Peleus is referred to thirty-six times in the Iliad, and specifically by his name twenty-seven times."⁴⁶ His name and marriage to Thetis are part of the circumstances of Achilles' birth, and are therefore too everpresent in the poem to be considered external. Also I have excluded the Judgment of Paris (Il.24.22-30), considering it a part of the Trojan Saga.

As can be seen, problems arise in making lists for comparison with any claim to completeness; for the categories, as I have emphasized, are not absolute. Therefore some arbitrary lines must be drawn. These are intended to make the lists uniform while accomodating a study of the Odyssey in particular. The term "reference" has been chosen for this study because it includes even the brief mention of an external mythological character. The subject heading on the lists therefore includes mythological characters (or characters who may have had mythological significance) along with the myths themselves. (The latter category must be included because the Olympian gods are not external mythological characters, but are often involved in external myths during the course of the Iliad.) "External" is defined as outside of the poem's main storyline or course of events as well as the Trojan Saga.

⁴⁶ C. E. Alexander, "Appeals to Tradition in the Iliad, with Particular Reference to Achilles," (Ph.D. diss., Columbia University, 1991), 124. For a discussion, see 124-36.

Some further limits must be noted. Catalogues have not been included, since a simple list or series of diverse names and events leaves no specific, unified storyline from which a single item may digress or be called external (not to mention the fact that the shades who appear to Odysseus in Hades might be considered as characters in the poem). Some characters appearing in the Underworld, however, may be discussed in connection with a bona fide "external" reference to them elsewhere in the poem. Patronymics, too, because of their common use, will not be listed separately, but may be discussed in connection with a reference to the character himself.

The lists which follow contain certain markings for convenience. In order to distinguish the persuasive myths from the expository ones, those which are spoken by one character in order to persuade another within the story are marked with an asterisk.⁴⁷ In addition, the following are underlined: terms for persuading or convincing; and the word "example," to indicate the use of a paradigm or example.

(See following pages)

⁴⁷ The question of whether it is a character or the narrator who is speaking has been found to be of significance in these lists only in relation to the notion that a persuasive paradigm or myth is used by one character within the story in an attempt to influence another character rather than the audience.

REFERENCES TO EXTERNAL MYTHS AND MYTHOLOGICAL FIGURES IN
THE ODYSSEY

- 1) 1.52-54; repeated at 7.245. Athena makes brief reference to Kalypso's genealogy; later repeated by Odysseus -- **Atlas**.
- 2) 1.71-73. Zeus refers to the genealogy of Polyphemos, whom Odysseus has blinded -- **Phorkys**.
- * 3) 2.116-21. Antinoos compares Penelope to the (lesser) exs. of **Tyro, Alkmene, and Mykene** to convince the assembly of her power of attraction, justify the suitors' behavior, and prevent the assembly from interfering. (Tyro and Alkmene also appear in catalogue at 11.235 and 266.)
- 4) 3.487-90; repeated at 15.185-88. Narrator refers to the genealogy of Diokles, whom Telemachos visits -- **Ortilochos**.
- 5) 4.561-65. Proteus tells Menelaos he will go to Elysium, where **Rhadamanthys** is.
- 6) 5.1-2. Narrator makes brief reference to **Tithonos**, Dawn's lover.
- 7) 5.121-29. Kalypso compares Odysseus to **Orion and Iasion**. (Orion appears along with other constellations at 5.274, and in Hades at 11.572-75.)
- * 8) 7.54-68. Athena narrates the story of Arete's descent to explain the nature of the Phaiakians and to convince Odysseus to use the proper tactics -- **Giants, Eurymedon**.
- 9) 7.78-81. Narrator says Athena goes to the house of **Erechtheus** in Athens.
- 10) 7.204-6. Alkinoos says that the Phaiakians are close to the gods like the **Giants** and Cyclopes.
- 11) 7.317-26. Alkinoos tells of conveying **Rhadamanthys** to see **Tityos** to illustrate the speed of his ships. (Tityos also appears in Hades at 11.576-81.)
- * 12) 8.223-28. Odysseus cites the examples of **Herakles and Eurytos** to convince Euryalos of his skill as an archer and his respect for his elders.
- 13) 10.118-20. Odysseus says that the Laistrygonians are like **Giants**.
- 14) 10.136-39. Odysseus says that Kirke is the sister of **Aietes** and daughter of Helios and Perse.

- 15) 12.69-72. Kirke gives instructions to Odysseus, mentioning **Jason**, who once passed by the Planktai when sailing away from **Aietes**.
- 16) 13.96-97; repeated at 345. Narrator describes features of the harbor through which Odysseus enters Ithaka; later Athena points them out to Odysseus -- **Phorkys**.
- 17) 14.180-82. Eumaios makes brief reference to Telemachos' genealogy -- **Arkeisios** (occurs in patronymic at 4.754-57; 24.269-70; 24.517-19).
- 18) 15.222-55. Narrator gives Theoklymenos' genealogy -- **Melampous** et al. (Melampous also appears in catalogue at 11.287-97.)
- 19) 16.117-20. Telemachos makes brief reference to his genealogy -- **Arkeisios**.
- 20) 17.204-7. Narrator mentions the builders of the fountain, who are **Ithakos**, **Neritos**, **Polyktor**.
- 21) 17.522-23. Eumaios tells Penelope that the beggar is from Crete, where the race of **Minos** dwells.
- * 22) 19.178-80. Odysseus tells Penelope that he is from Crete, where his grandfather **Minos** was king, in order to convince Penelope that he himself once entertained Odysseus and can tell of his whereabouts.
- 23) 19.392-466. Narrator refers to Odysseus' genealogy in telling the story of the scar -- **Autolykos**.
- 24) 19.518-29. Penelope compares herself to the **daughter of Pandareos**, the nightingale.
- 25) 20.66-82. Penelope wishes that she would be carried away like the **daughters of Pandareos**.
- 26) 21.11-41. Narrator tells the story of how Odysseus acquired his bow, mentioning **Ortilochos**, **Iphitos**, **Eurytos**, and **Herakles**. (Herakles also appears in Hades at 11.601-27.)
- * 27) 21.293-304. Antinoos cites the ex. of **Eurytion and the Kentaurs** to persuade Odysseus to eat quietly and leave the bow alone.
- 28) 24.376-82. Laertes wishes for the strength he had long ago in leading the **Kephalenians** in battle (Their descendents are mentioned at 20.210; 24.355, 429).

REFERENCES TO EXTERNAL MYTHS AND MYTHOLOGICAL FIGURES IN
THE ILIAD

- * 1) 1.260-73. Nestor gives example of warriors in the battle of the Kentaurs who listened to him, in order to persuade men to listen now.
- * 2) 1.393-406. Achilles gives ex. of previous help given by Thetis to Zeus in summoning Briareus, to persuade Thetis to persuade Zeus to help him.
- * 3) 1.586-94. Hephaistos cites ex. of his previous punishment by Zeus and rescue by the Sintian men, to persuade Hera not to oppose Zeus.
- 4) 4.318-21. Nestor cites ex. of past victory over Ereuthalion in wishing that he was younger.
- * 5) 4.370-400. Agamemnon cites ex. of Tydeus in upbraiding Diomedes to exhort him to fight.
- * 6) 5.382-404. Dione gives exs. of previous injuries which the gods had to tolerate from Herakles, Otos, and Ephialtes, to console Aphrodite and persuade her to bear up.
- * 7) 5.800-813. Athena cites ex. of Tydeus in upbraiding Diomedes to exhort him to fight.
- * 8) 6.123-43. Diomedes cites ex. of Lykourgos he wishes to avoid, in urging Glaukos to identify himself and justifying the command.
- * 9) 6.145-210. Glaukos gives ex. of Bellerophontes in persuading Diomedes of the greatness of his ancestry.
- * 10) 6.215-31. Diomedes tells story of ancestral guest friendship between Oineus and Bellerophontes to persuade Glaukos to be friends and exchange armor with him.
- * 11) 7.132-60. Nestor gives ex. of his own fight against Ereuthalion to persuade others to volunteer for dual with Hektor.
- * 12) 7.446-53. Poseidon cites previous building of wall for Laomedon which will be overshadowed by mortals, presumably to convince Zeus of the dishonor done to him and Apollo.
- 13) 7.467-71. Narrator refers to Jason's son Euneos as contributing the wine which the Achaians drink at their feast after building the wall.

- * 14) 8.360-83. Athena cites ex. of her previous help to Herakles in complaining about Zeus' treatment of the Achaians (a negative ex. of "quid pro quo" saying he is ungrateful but will soon relent), in order to justify to Hera her previous neglect of the Achaians and her anger, and to persuade Hera in her present plan to help them.
- * 15) 8.477-83. Zeus gives exs. of Kronos and Iapetos in Hades to convince Hera her efforts are useless (probably also to warn with this ominous ex.).
- * 16) 9.444-95. Phoenix tells his autobiography in relation to his father, Ormenos' son Amyntor, to persuade Achilles to cooperate.
- * 17) 9.497-512. Phoenix gives "gnomic" ex. of Prayers (Litai) and those who reject them, to persuade Achilles to accept peace offerings.
- * 18) 9.524-99. Phoenix gives ex. of Meleager to dissuade Achilles from staying away from the battle.
- 19) 10.260-71. Narrator tells how Autolykos stole the boar's tusk helmet from Amyntor.
- * 20) 10.284-91. Diomedes cites previous ex. of Athena's help to Tydeus in persuading her now with prayer to help him.
- 21) 11.1-2. Narrator makes reference to Tithonos as Dawn's lover.
- 22) 11.19-28. Narrator gives description of Agamemnon's corselet, which was given to him by Kinyras.
- * 23) 11.670-762. Nestor cites ex. of his own exploits in a battle stemming from a quarrel between Neleus and Augeios, comparing himself to Achilles and persuading Patroklos to persuade Achilles to help.
- * 24) 13.448-54. Idomeneus boasts of his ancestors, giving exs. of Zeus, Minos, and Deukalion, to intimidate Deiphobos and challenge him to a fight.
- * 25) 14.110-25. Diomedes boasts of his forefathers, giving exs. of Oineus and Tydeus, to persuade others of his authority and that they should listen to him.
- * 26) 14.197-204. Hera gives ex. of Tethys' kindness in taking Hera from Rhea when Zeus drove Kronos underground, to persuade Aphrodite to give her a love charm, allegedly to resolve a quarrel between Tethys and Okeanos.
- * 27) 14.249-62. Hypnos, in an attempt to turn away Hera's present request for help and argue against her, cites ex. of Zeus' previous anger when Hypnos

aided Hera against him so that she could drive Herakles' ship off course.

- * 28) 14.313-28. Zeus cites exs. of his other affairs with women such as Danae and Europa, to persuade Hera that she surpasses them all and should lie with him now.
- * 29) 15.16-33. Zeus cites ex. of his previous punishment of Hera in anger over Herakles, to intimidate her and warn her to "give up her deceptions."
- 30) 16.140-44; repeated at 19.387-91. Narrator mentions Achilles' ash spear, which was brought by Cheiron to Achilles' father from Mt. Pelion.
- 31) 16.148-51. Narrator mentions Podarge and West Wind as parents of Achilles' horses Xanthos and Baliios.
- 32) 16.326-29. Narrator announces death of sons of Amisodaros, "who had nourished the furious Chimaira."
- * 33) 18.115-21. Achilles cites ex. of death of Herakles to console his mother and persuade her to accept his own fate.
- * 34) 18.394-405. Hephaistos gives ex. of Thetis and Eurynome's previous help to him to persuade Charis of why she should make Thetis welcome.
- 35) 18.590-92. Narrator compares the dancing floor on the shield to that made by Daidalos for Ariadne.
- * 36) 19.85-136. Agamemnon gives the ex. of Ate, Zeus, and Herakles, to persuade the assembly that he is not really responsible for his mistake, and to ask for peace with Achilles while still receiving honor from them.
- 37) 20.144-48. Narrator describes stronghold as place built in the past for Herakles when the Sea Monster chased him.
- * 38) 20.205-41. Aineias boasts of his ancestors, including exs. of Dardanos, Tros, and Anchises, to convince Achilles of his greatness and challenge him to fight.
- * 39) 20.300-308. Poseidon cites ex. of Zeus' previous favor toward Dardanos and future favor toward his descendant, to persuade Hera to help Aineias now.
- 40) 21.40-41. Narrator tells story of Lykaon, mentioning Jason's son.
- * 41) 21.139-60. Asteropaios boasts of his forefathers, giving exs. of Pelegon

and the River Axios, to challenge Achilles to a fight.

- * 42) 21.441-60. Poseidon gives ex. of past wrong done by Laomedon in an attempt to persuade Apollo that he owes the Trojans no loyalty.
- * 43) 23.82-92. The ghost of Patroklos gives ex. of childhood event when Menoitios took him to Peleus after he killed Aphidamas' son, to remind Achilles of their close relationship and convince him that their bones should be placed together in the same urn.
- * 44) 23.344-48. Nestor exhorts son Antilochos to follow his strategic instructions, so that even the exs. of Arion or Laomedon's horses would not be able to pass him.
- * 45) 23.629-45. Nestor thanks Achilles for prize given to him "gratis" and cites ex. of past contests against Klytomedes and others at Amaryngkeus' funeral, to justify the honor given to him now and convince the spectators that he deserves it.
- 46) 23.677-80. Narrator, when Euryalos answers Epeios' challenge at boxing, tells of Euryalos' father Mekisteus, who once came to the burial of Oidipous and defeated all the Kadmeans at boxing.
- * 47) 24.525-51. Achilles gives "gnomic" description of Zeus' urns filled with evils and blessings (as an ex. to illustrate how the fortunes in a man's life vary), to console Priam and urge him to bear up under misfortune.
- * 48) 24.601-20. Achilles gives ex. of Niobe to persuade Priam to eat.

On the most basic level, one could note a greater number of external myths in the Iliad. The difference in the length of the two epics does not sufficiently account for this; and certainly more lines are devoted to the myths in the Iliad because many of the Odyssean references are so brief.⁴⁸ Since the Odyssey's plot ranges over much territory, as opposed to the Iliad's "intense but narrow view of life," possibly the latter may seek more diversity through the myths.⁴⁹ In fact, the frequent repetition in the Odyssey of the Orestes paradigm is consistent with this view, insofar as the myth works to produce the opposite effect and unify the diverse elements of the poem. The high rate of repetition and interconnection among the myths of this study will be seen to have a similar effect on a smaller scale.

In viewing the lists, one can also begin to understand why commentators generally focus on the persuasive paradigms of the Iliad. Out of the 48 passages listed, 36 are spoken by one character in order to influence another's behavior or attitude. One could make a case that almost all of these are or include persuasive exempla (probably 33: numbers 10, 12, and 16 might be called simply argumentative). The Odyssey has a far lower percentage of paradigms or paradigmatic figures used for persuasion: 5 out of 28. Three are most like the typical paradigms of the Iliad (numbers 3, 12,

⁴⁸ Odyssey = 12,110 lines, Iliad = 15,693. Lines devoted to myths on Od. list = 293, Il. list = 905.

⁴⁹ The quote is from W. Thalmann, Conventions of Form and Thought in Early Greek Epic Poetry (Baltimore: The Johns Hopkins University Press, 1984), 183. The comment in connection with the myths was made to me by Seth Schein.

and 27), while numbers 8 and 22 could be related to the Iliadic practice of citing examples from one's genealogy in order to convince others of one's formidability.⁵⁰ Far more of the Odyssean myths fall under the category of ἀπόδειξις; they are meant to illustrate what is, rather than to persuade.

This study will demonstrate that in the Odyssey, the references to external mythological characters are also meant for exposition of character and character role. I include the latter term as having to do specifically with the character's function within the plot, his πρόσωπον: for instance, Odysseus' "role" of avenger. The word "character" here refers to ἥθος, one's habitual or typical way of behaving, and is sometimes connected with what is considered just or appropriate in the ethical sense. The suitor Antinoos, for example, typically -- that is, repeatedly -- shows disregard for the hospitality code, and therefore displays a certain mode of behavior that is at the same time wrongful.

The Odyssey's tendency toward ἀπόδειξις of character and character role occurs even in the references which appear to be most like persuasive paradigms. Numbers 3, 12, and 27 will be seen to contain ironies and reversals which transform their paradigmatic function into one of character exposition. We will begin with these three, since they are most like the paradigms of the Iliad, yet come to show the features of the Odyssean myths.

⁵⁰ See p. 15 above.

TYRO, ALKMENE, MYKENE (2.116-21)

In this first example, Antinoos is trying to convince the assembly of the suitors' right to remain feasting in the halls of Odysseus. He describes how Penelope has been leading them on, explaining why she has the power to do this. She is endowed with so many gifts from Athena that she is even better than three heroines of old, Tyro, Alkmene, and Mykene.

In examining the passage more closely, one might ask whether the poet chooses these three for any particular reason. Both Tyro and Alkmene have offspring who are major figures in the references to be studied here. Tyro is the grandmother of Jason and Melampous, Alkmene the mother of Herakles.⁵¹ Tyro also heads the catalogue of heroines in the Underworld (11.235). In addition, the cattle driven as a bride-price in Melampous' story may also have originally belonged to her, causing her son Neleus to contend for them.⁵² Thus she might be associated with the struggle at hand, especially now as Antinoos defends the suitors' consumption of Telemachos' cattle for the sake of a bride. With regard to Mykene, for whom Mykenai is apparently named, little is known, although the place calls to mind the paradigm

⁵¹ See 11.259, 266, 268, and W. B. Stanford's genealogical note ad 11.235 in The Odyssey of Homer, 2d. ed. (New York: St. Martin's Press, 1958), 1:390.

⁵² They did according to Schol. ad 11.287 V., ad 290 H.V., H.Q. See below under "Melampous," 109-16.

of Orestes and Agamemnon.⁵³ The best that can be said about these three heroines is that they have general associations with the mythological references made in the poem.

More can be said, however, concerning the character making this speech. Antinoos' comparison runs directly counter to the usual mode of comparison with one's forerunners so often seen in the Iliad. In a positive exemplum, those from former times are greater than those in the present.⁵⁴ Even the exception to this proves the rule. At Il.4.404-10, in response to Agamemnon's rebuke of Diomedes for not living up to the standards of his father Tydeus, Sthenelos retorts that they are better than their fathers, that they succeeded in storming Thebes, and that they obeyed the signs of the gods unlike their forebears. His reversal of the comparison meets a severe reprimand from Diomedes; for Diomedes, like the audience, is accustomed to hearing a certain deference paid toward previous generations through acknowledgment of the latter's superiority.⁵⁵ So, too, in the Odyssey, Antinoos' assertion sounds jarring and overbold to those familiar with the customary treatment of past myths in the Homeric poems. His failure to acknowledge the figures of the past as paradigms reinforces the portrayal of Antinoos as a lawless character. This mistake is repeated later in the contest of the bow, over which he

⁵³ She is a Lakonian nymph and eponym of Mykenai according to Eust. ad Il.2.569. For more, see W. H. Roscher, Ausführliches Lexikon der Griechischen und Römischen Mythologie, s.v. "Mykene."

⁵⁴ For an extensive discussion of this point, see Alexander, "Appeals to Tradition in the Iliad," chap. 1.

⁵⁵ Ibid., 10-14.

is so foolishly confident until it becomes apparent that he and his peers cannot even string Odysseus' weapon, let alone shoot it. Now before the assembly, Antinoos' use of the paradigm has been undermined by his demotion of the older figures of myth. Attention has been diverted back onto his own character as a result.

EURYTOS, HERAKLES (8.223-28)

Contrary to Antinoos' short-sightedness is Odysseus' acknowledgment of the superior marksmanship of the πρότεροι when he is at the Phaiakian games:

ἀνδράσι δὲ προτέροισιν ἐρίζεμεν οὐκ ἐθελήσω,
οὔθ' Ἡρακλῆϊ οὔτ' Εὐρύτῳ Οἰχαλιῆϊ,
οἳ ῥα καὶ ἀθανάτοισιν ἐρίζεσκον περὶ τόξων.
τῷ ῥα καὶ αἴψ' ἔθανεν μέγας Εὐρυτος, οὐδ' ἐπὶ γῆρας
ἴκετ' ἐνὶ μεγάροισι· χολωσάμενος γὰρ Ἀπόλλων
ἔκτανεν, οὐνεκά μιν προκαλίζετο τοξάζεσθαι.

(8.223-228)

This exemplum, however, achieves a reversal of its own. In the first place, Odysseus refuses to make a comparison at all, rather than citing the earlier heroes as his models according to the usual custom. In this refusal, there is both foreshadowing and paradox; for

Odysseus will soon accomplish a feat suggesting a likeness between himself and these heroes after all. He will kill the suitors in another competition using the very bow belonging to Eurytos.⁵⁶ Rather than challenging Apollo as Eurytos did, Odysseus will do better and, leaping up for the first shot, solicit the god's aid on his feast day (22.5-7).

Odysseus denigrates himself through a comparison that is often used for a boast. Thereby he uses his own stance as a reprimand to Euryalos, who presumes to challenge his elder as the suitors also will. In the paradigm, Odysseus focuses on Eurytos, who is struck down because he, too, challenges his better. In the deferential refusal to compare himself, then in the covert refutation of Eurytos as a model, there is an implied comparison between Euryalos and Eurytos. The model has been undermined in order to illustrate Euryalos' character in contrast to that of Odysseus. In unspoken terms, Odysseus becomes the model on how to behave and his example of Eurytos a warning on how not to.

But two figures are cited here. They provide Odysseus with a very useful contrast of success and failure, and so some added details should be noted. According to stories which go back as far as the Iliad, Herakles is the one famous for challenging the gods (Il.5.392-404). At the same time, Homer's account of Eurytos' death by challenging Apollo is an exception to the more well-known

⁵⁶ Cf. Schol. ad 8.215, Q, T.

tradition. Other versions tell how Eurytos was killed by Herakles and his city destroyed because, having promised his daughter in marriage to whoever defeated him at archery and then losing to Herakles, he refused to hand her over.⁵⁷ Homer may have been inspired by both Herakles' fame for challenging divinities and Eurytos' contest with Herakles to invent a convenient contrast between the two heroes. It would then parallel the contrast between Euryalos and Odysseus. This possibility is strengthened by the comparisons to be made later between Odysseus and Herakles.

EURYTION, KENTAURS (21.293-304)

The third paradigm with a persuasive intent is again spoken by Antinoos. Again it involves a reversal, and again its real function is character exposition rather than persuasion. In warning Odysseus to sit quietly, Antinoos recalls the outrageous behavior of the Kentaur Eurytion at the feast of Perithoos:

οἶνός σε τρώει μελιηδῆς, ὅς τε καὶ ἄλλους
 βλάπτει, ὅς ἂν μιν χανδὸν ἔλη μηδ' αἴσιμα πίνῃ.
 οἶνος καὶ Κένταυρον, ἀγακλυτὸν Εὐρυτίωνα,
 ἄσ' ἐνὶ μεγάρῳ μεγαθύμου Πειριθόοιο.

⁵⁷ See below under "Herakles," 124-26; also J. B. Hainsworth in A. Heubeck and others, *A Commentary on Homer's Odyssey* (Oxford: Clarendon Press, 1988-92), 1:359-60; and Roscher, s.v. "Eurytos."

ἐς Λαπίθας ἐλθόνθ'· ὁ δ' ἐπεὶ φρένας ἄασεν οἴνω,
 μαινόμενος κάκ' ἔρεξε δόμον κάτα Πειριθόοιο·
 ἥρωας δ' ἄχος εἶλε, διέκ προθύρου δὲ θύραζε
 ἔλκον ἀναίξαντες, ἀπ' οὔατα νηλεί χαλκῶ
 ῥῖνάς τ' ἀμήσαντες· ὁ δὲ φρεσὶν ἦσιν ἀσθεὶς
 ἦϊεν ἦν ἄτην ὀχέων ἀεσίφροني θυμῶ.
 ἐξ οὔ Κενταύροισι καὶ ἀνδράσι νεῖκος ἐτύχθη,
 οἳ δ' αὐτῶ πρώτῳ κακὸν εὔρετο οἰνοβαρείων. (21.293-304)

As a negative example used for a warning, the paradigm becomes deflected back onto the speaker. Again the perversity of Antinoos with regard to lawful and appropriate behavior is accentuated, as he states the charges against himself in the very act of levelling them at his guest.

This passage will receive lengthier treatment, since it also provides a good example of how the poet may be exploiting the use of allusion and of how we -- and Homer's audience -- might listen while supplying extra details from a story we already know. In Roscher, for instance, Stoll describes Eurytion as follows:

Einer der Kentauren...des Pelion, der nach Hom.Od.21, 295 ff., ohne die andern Kentauren zur Hochzeit des Lapithen Perithoos geladen, weinberauscht an die Braut sich vergriff; aber die Lapithen schneiden ihm Nase und Ohren ab und schleifen ihn zur Thür hinaus, worauf erst der eigentliche Kampf zwischen Lapithen und Kentauren

erfolgt."⁵⁸

Stoll, however, is supplementing Homer's account. In the actual passage of the Odyssey, no mention is made of an assault on the bride. In fact, no mention is made of any wedding at all. Yet a number of factors would cause us to believe that Homer and his audience automatically placed this scene at a wedding. It is frequently depicted as such in the literature and pictorial scenes after Homer, and Homer himself seems to allude to it again elsewhere. At the same time, the wedding context is extremely important for Book 21. A closer look at such factors will indicate that it is most likely being assumed here as a backdrop for Eurytion's misadventure.

The drunkenness and uncontrollable lust of the Kentaurs is well-known in stories after Homer. A story is told that on Mt. Pelion they were guests at the wedding feast of Peirithoos and Hippodameia. The bride was seized when they became drunk. Accounts vary: some say that Eurytion alone seized the bride,⁵⁹ some that the Kentaurs seized the bride,⁶⁰ some that the Kentaurs seized the women.⁶¹ In any case, Peirithoos and his fellow heroes then fought

⁵⁸ Roscher, s.v. "Eurytion," 1434.

⁵⁹ Paus.5.10.8; Schol. ad Od.21.298,Q.

⁶⁰ Apollod.Epit.2.21 (conjectured from Zenobios).

⁶¹ D.S.4.70.3-4; Schol. ad Od.21.295,V.

the famous battle with the Kentaur's.⁶²

The tale is also alluded to in the *Iliad* by means of a few sparse details. In the catalogue of the ships at 2.740-46, we find a cursory reference:

τῶν αὖθ' ἠγεμόνευε μενεπτόλεμος Πολυποίτης,
 υἱὸς Πειριθόοιο, τὸν ἀθάνατος τέκετο Ζεὺς·
 τὸν ῥ' ὑπὸ Πειριθόῳ τέκετο κλυτὸς Ἴπποδάμεια
 ἦματι τῷ ὅτε Φῆρας ἐτείσατο λαχνήεντας,
 τοὺς δ' ἐκ Πηλίου ᾤσε καὶ Αἰθίκεσσι πέλασσαν·
 οὐκ οἶος, ἅμα τῷ γε Λεοντεύς, ὄζος ἼΑρηος,
 υἱὸς ὑπερθύμοιο Κορώνου Καινείδαο.

Most important here is the mention in the same breath of both Peirithoos' bride, Hippodameia, and some sort of vengeance taken on the Kentaur's by Peirithoos.⁶³ Other depictions also ally the grandfather of Leonteus, Kaineus, with Peirithoos in the same fight.

⁶² Gantz considers the possibility that there may not have been one definitive fight at a wedding, but that the battle may have lasted over time because of such story elements as the weaponry and armor suddenly at hand, and the summoning of Nestor at *Il.*1.260-73, which would require time. Evidence for the idea of Peirithoos' wedding as the source is found in Pindar (fr. 166 SM) and soon after on red-figure vase paintings (from the 460s B. C.). (T. Gantz, *Early Greek Myth* (Baltimore: Johns Hopkins University Press, 1993), 278-79.)

⁶³ Although Gantz (*ibid.*, 278) wants to say that it would be unusual for *τίκτω* to mean "conceive" rather than "bear" in this passage because it is used of a woman rather than a man, Cunliffe gives examples where the verb can have this meaning for a woman; in fact, the meaning often appears ambiguous. See R. J. Cunliff, *A Lexicon of the Homeric Dialect*, s.v.

These include another passage in the Iliad at 1.262-68.⁶⁴ Although Hippodameia is not mentioned here, it should still be noted that Agamemnon is being told by Nestor not to usurp Achilles' woman, Briseis. Would it be far-fetched to assume that the audience recalls another "bride robbery" as the cause of a quarrel? In any case, taken together, both passages in the Iliad indicate that the audience of Homer's day was probably aware of the wedding story.

In the Odyssey itself, the context of Eurytion's story greatly encourages the idea of bride seizure and a wedding. The suitors are all competing for marriage to Penelope when Odysseus asks for the bow with the obvious possibility of winning, "illegally" in their eyes. Penelope even answers Antinoos' reprimand with a mocking portrayal of the beggar leading her home as his wife (21.314-19), the irony soon turned back upon her as truth. To add a final touch to the mock bridal setting, after Odysseus kills the suitors, he orders the pretended celebration of a wedding in order to conceal the slaughter from nearby neighbors (23.132-36). Antinoos' paradigm of the Kentaur, told just when the unruly beggar threatens to outdo the suitors at their contest, would certainly be appropriate with the background of the wedding feast which it is likely to have had for the audience.

In comparing various accounts of this story one should note that the Odyssean version stands alone in making Eurytion the sole guest

⁶⁴ Another early source is Hes. Sc.179. Kaineus himself appears in the pictorial representations as early as 630 B. C. (Ganz, Early Greek Myth, 280).

at the feast and sole cause of the later quarrel. Elsewhere a host of Kentauris are present. Two considerations support the possibility that the poet has altered the story to suit his own purposes. First, the passage closely resembles the defeat of the beggar Iros in his fight with Odysseus (cf. 18.100-102 and 18.83-87 with 21.299-301). The fact that then it was Odysseus alone who was able to send the battered Iros out into the courtyard increases the sense of Antinoos' blindness. Secondly, it is in Antinoos' interest to remind Odysseus that the easily chastised Kentaur was only one in number, while the Lapiths, like his fellow suitors, were many to be reckoned with. The similarity of the two Odyssey passages, along with the account of many on both sides of the fight in the Iliad and other sources, suggests that an adjustment may have been made in this myth to emphasize Odysseus' position against the crowd of suitors.

The reversal of Antinoos' paradigm back onto himself is further enhanced by the general irony of Odysseus' situation. Odysseus is a guest in his own home and must "usurp" a bride who already belongs to him. As Murnaghan points out, the setting is his home, where Odysseus should least have to compete, so that the suitors condemn themselves to destruction.⁶⁵ In his speech, Antinoos even uses a string of related terms emphasizing his blindness (ἄασ' ... ἄασεν ...

⁶⁵ S. Murnaghan, Disguise and Recognition in the Odyssey (Princeton: Princeton University Press, 1987), 63.

ἀασθεὶς ... ἄτην ... ἀεσίφρονοι).⁶⁶ The passage in question clearly illustrates the character of the speaker as one whose very view of madness is maddened.

* * *

It has been shown that the examples just discussed, rather than simply being persuasive paradigms, rather serve the purpose of character exposition. The first and third shed light on the character of the suitor Antinoos, the second on both Odysseus and Euryalos. This effect is achieved through the use of irony and reversal, and through their use particularly in relation to one of the poem's general themes, that of transgression. Antinoos disregards protocol concerning both guests and the older generation of heroes, one of whose wife and house he presumes to compete for in the most forceful and brutal way of all the suitors. Odysseus' boast, with its overt refusal to compare himself with older heroes and its negation of the model Eurytos, is a reprimand to Euryalos for his lack of respect for both guests and elders. It also comments on Odysseus' status among the older generation of heroes, which will be confirmed when he later aims his bow at Antinoos.

⁶⁶ W. Buechner, "Die Penelopeszenen in der Odyssee," *Hermes* 75 (1940): 161; A. Heubeck, *Der Odyssee-Dichter und die Ilias* (Erlangen: Palm & Enke, 1954), 25; Fernandez-Galiano in Heubeck, *Commentary*, 3:180-81.

CHAPTER TWO: THE WANDERINGS

TITHONOS (5.1-2)

We first see Odysseus at the crucial moment when he is about to return home from Troy in the twentieth year. The episode begins with the advent of Dawn, as so many of the books do. But this particular description, in which she rises from the side of Tithonos, occurs only once in the Odyssey. Nothing more is said about Tithonos; yet his story as told in other sources epitomizes the essential theme of Book Five: a mortal loved by a goddess and the problems resulting from crossing the boundary between mortals and immortals.¹

The question then arises whether the brief reference is meant to recall his basic story as we know it or whether, ever so surprisingly, the parallel of that story to the theme of Book Five is merely accidental.² An early account of it appears in the Hymn to

¹ Sacks (The Traditional Phrase in Homer, 20-21, esp. n. 56), who cites G. Nagy's lecture and The Best of the Achaeans (Baltimore: The Johns Hopkins University Press, 1979), 197 and 210 ff. [sic]; and 202-3.

² See n. 1. N. Austin draws attention to these lines but does not elaborate, merely saying that the description of Dawn leaving the bed of Tithonos forms an appropriate introduction to the scene in which Odysseus bids farewell to Kalypso (Archery at the Dark of the Moon: Poetic Problems in Homer's Odyssey (Berkeley: University of California Press, 1975), 67-68). J. T. Kakridis does not think it likely that Homer was aware of the tale in the Hymn to Aphrodite ("Tithonos," Wiener Studien 48 (1930): 35-38); but Sacks (Traditional Phrase, 20-21), in summarizing some of Nagy's observations on this matter, agrees with him that the reference to Tithonos bears a significance relevant to the story.

Aphrodite (218-38).³ After sleeping with Anchises, Aphrodite tells him of other gods' affairs with mortals. Zeus once carried off Ganymede to pour wine at the banquet of the gods. Dawn, too, fell in love with Tithonos and carried him off, then asked Zeus to grant him immortality. But she forgot to request eternal youth for her consort. When he first began to age, she tended him but no longer shared his bed. When he grew to be very old, she shut him up in a room where his voice ῥεῖ ἄσπετος.⁴

The abduction of a mortal by the goddess of Dawn forms a repeated pattern in Indo-European mythology. Boedeker has discussed its various transformations, mentioning Kalypso as one example. She has, if not abducted Odysseus, taken him in and kept him from returning to his home and κλέος, as her name "The Hider" indicates.⁵ Kalypso herself cites two examples of this pattern. 120 lines after the book opens with Dawn and Tithonos, in her angry outburst over Zeus' command to release Odysseus, she

³ On the controversy over the dating of this hymn, which is probably seventh century, see H. King, "Tithonos and the Tettix," Arethusa 19 (1986): 17, n. 5, and especially R. Janko, Homer, Hesiod and the Hymns: Diachronic Development in Epic Diction (Cambridge: Cambridge University Press, 1982).

⁴ P. Smith (Nursling of Mortality: A Study of the Homeric Hymn to Aphrodite (Frankfurt: Lang, 1981), 81) notes the effectiveness of the present tense of the verb. As is perhaps suggested by it, in some versions of the myth, Tithonos is transformed into a cricket, or τέττιξ. E. Borthwick ("A Grasshopper's Diet - Notes on an Epigram of Meleager and a fragment of Eubulus," Classical Quarterly 16 (1966): 109) and Kakridis ("Tithonos," 26-38) suggest that the transformation is implicit in the Hymn. It should be mentioned that at Il.3.150-152 the old men on the wall are compared to τέττιγες with regard to their speeches. The coincidence may be due to a general association between old men and crickets, but this seems no more likely than the possibility that Homer was aware of the story of Tithonos' transformation.

⁵ D. Boedeker, Aphrodite's Entry into Greek Epic (Leiden: Brill, 1974), 39-40, 71.

recalls two other examples of mortals loved by goddesses: Iasion and Orion were destroyed because they were loved, respectively, by Demeter and -- once again -- Dawn. Through such repetition a thematic pattern can be found in this book which describes Kalypso's relation to Odysseus.

Accompanying this pattern is the problem resulting from the crossing of boundaries between immortals and mortals. Boedeker says there is a frequent loss of life or strength in the male, as exemplified in Tithonos' eternal aging.⁶ Kalypso herself points out the deaths of Orion and Iasion. In the Odyssey these boundaries are emphasized by differences in food, just as they are in the Hymn to Aphrodite. Dawn feeds Tithonos both the σῖτος of humans and divine ambrosia, suited to his mortal and immortal characteristics of aging and eternal life.⁷ Likewise Odysseus and Kalypso, as they sit at their last meal together, each take different foods:⁸

... νύμφη δ' ἐτίθει πάρα πᾶσαν ἔδωδῆν,
 ἔσθειν καὶ πίνειν, οἷα βροτοὶ ἄνδρες ἔδουσιν. ...
 τῆ δὲ παρ' ἀμβροσίην δμῶαί καὶ νέκταρ ἔθηκαν.

(5.196-99)

⁶ Boedeker Aphrodite, 78-81.

⁷ C. Segal, "The Homeric Hymn to Aphrodite: A Structuralist Approach," Classical World 67 (1974): 24.

⁸ C. Segal, "The Phaeacians and the Symbolism of Odysseus' Return," Arion 1 (1962): 38; cf. also W. D. Smith, "Physiology in the Homeric Poems," Transactions of the American Philological Association 97 (1966): 552; and King, "Tithonos and the Tettix," 17.

Smith describes the crossing of mortal and immortal boundaries as the cancelling of normal human development in some way. For Ganymede and Tithonos it is related to the aging process, leaving the one forever a youth and never reaching full maturity, the other old, with a distorted relation to his bedmate.⁹ Odysseus' course of life has also been halted and distorted as long as he remains on the goddess' island.

One important difference between the story of Dawn's consort and those of Orion and Iasion is that while the latter two are killed, Tithonos, like Odysseus, is offered immortality. He in some sense symbolizes the quintessence of survival and weariness. We need only recall Odysseus' epithet *πολύτλας* and his survival abilities to see the similarity. So, too, Odysseus experiences another kind of weariness as he sits weeping on the shore of Kalypso's isolated utopia -- a weariness that the goddess offers to immortalize.

ORION, IASION (5.121-29)

When Kalypso compares the gods' destruction of Orion and Iasion to Zeus' order that Odysseus be released, she does not complete the analogy. While for her the hero's release is like the deaths of Orion and Iasion, for the listener, his remaining on the

⁹ Smith *Nursling of Mortality*, 82.

island would be the disaster that the myths themselves help to point out. Although the fates of Orion and Iasion stem from a transgression of boundaries and involvement with a goddess, their destruction does not seem to suggest to her any negative aspect of Odysseus' stay on her island. In fact, after reporting Iasion's extinction by Zeus' thunderbolt, she immediately launches into a description of herself as the savior of Odysseus against said thunderbolt:

ὥς δ' ὀπότε 'Ιασίωνι εὐπλόκαμος Δημήτηρ,
 ᾧ θυμῷ εἴξασα, μίγη φιλότητι καὶ εὐνή
 νειῶ ἔνι τριπόλῳ· οὐδὲ δὴν ἦεν ἄπυστος
 Ζεὺς, ὅς μιν κατέπεφνε βαλὼν ἀργῆτι κεραυνῷ.
 ὥς δ' αὖ νῦν μοι ἄγασθε, θεοί, βροτὸν ἄνδρα παρεῖναι.
 τὸν μὲν ἐγὼν ἐσάωσα περὶ τρόπιος βεβαῶτα
 οἶον, ἐπεὶ οἱ νῆα θοὴν ἀργῆτι κεραυνῷ
 Ζεὺς ἔλσας ἐκέασσε μέσῳ ἐνὶ οἴνοπι πόντῳ.

(5.125-32)

Rather than concluding that there is any danger for Odysseus as her mortal lover, she tries to persuade him once more to remain with her, enticing him with the promise of immortality. Thus, when she recalls examples showing that the gods always want to “spoil the fun” in order to point out her own loss, she unwittingly reverses the picture. According to her own account, it would be dangerous for him to stay.

While the stories of Orion and Iasion are told by a goddess who attempts to draw Odysseus out of the human sphere, they not only serve as a reminder of death, but also embody a major polarity in human sustenance and lifestyle. Orion is associated with the hunt, Iasion with agriculture. Iasion is linked in myth with Demeter's erotic favors, the establishment of her rites, and the cultivation of her fields.¹⁰ Orion consistently appears as a hunter in Artemis' wild and uncultivated landscape; here as her enemy, but sometimes as her companion. One hundred fifty lines later he reappears among the constellations, markers of seasons and change (especially evident in Hesiod's Works and Days, lines 598, 609, 615, 619). Stanford notes the hunting and agricultural terms in the group of constellations which includes Orion at 5.271-75.¹¹ Austin describes their role as helping Odysseus reorient himself to the human world of seasons and geographical space from which he has disappeared.¹² The choice of Orion and Iasion, who represent the hunting and agricultural life on which humans beings subsist, contributes to the sense that they are a reminder of Odysseus' mortality and present existence in a nonhuman world.

A certain amount of attention has been devoted to separating Orion the hero from Orion the constellation by Kuentzle and Wehrli¹³;

¹⁰ On the polarity, cf. Y. Bonnefoy, Mythologies (Chicago: University of Chicago Press, 1991), 1:445-46, 454.

¹¹ Stanford, Odyssey, 1:300-301.

¹² Austin, Archery, 142.

¹³ H. Kuentzle in Roscher, s.v. "Orion"; F. Wehrli in RE, s.v., 1075-78.

but to adhere to this rigid distinction is to demand a logic from storytelling and myth on which they make only a very limited claim. Ignoring the distinction, Nagy draws a connection between the constellation and the character of Orion in Kalypso's story:

The Arktos "stalks Orion," "Oriona dokeuei" (5.274 = Il.18.488), and the verb "dokeuei," "stalks," implies doom. In Homeric diction, it applies when marksmen or beasts take aim at their victims (Il.13.545, 16.313, 8.340). In the lore reported by Pausanias (8.35.6-7), the name Arktos applies also to Kallisto as mother of Arkas and hence progenitrix of the Arkades 'Arcadians'; she is represented as being turned into a bear and being killed by Artemis. The heroine Kallisto herself is the ritual antagonist of Artemis Kalliste, whose sanctuary is located on the "Mound of Kallisto" (Pausanias 8.35.8). On the basis of such traditions, featuring an intimate nexus between Artemis and the concept of Arktos, we are encouraged to infer an actual identification in the astral scheme: an immortal Arktos stalks a mortal Orion at 5.273-275 and Il.487-489, and the image implicitly retells the myth of Artemis killing Orion, explicit at 5.121-124. As Odysseus is floating along his nocturnal sea voyage ... he is being guided away from the Island of Kalypso by a celestial sign that points to the fate awaiting him if he had stayed behind as bedmate of the immortal goddess.¹⁴

Regarding the verb "dokeuo," Hainsworth and Stanford assume that Orion hunts the Bear and not the reverse,¹⁵ since "dokeuo" can mean simply "to watch closely" (cf. LSJ and Il.23.325). Pausanias, moreover, is a late source; therefore a specific identification of the Bear with Artemis through "Artemis Kalliste" is questionable. But a

¹⁴ Nagy, Best of the Achaeans, 202-3.

¹⁵ Hainsworth in Heubeck, Commentary, 1:278.; Stanford, Odyssey, 1:301.

fragment attributed to Hesiod by Pseudo-Eratosthenes says that Artemis became angry with Kallisto, who was one of her followers, for becoming pregnant by Zeus. Consequently she changed her into a bear.¹⁶ In fact, it may be that both the Bear and Orion are associated as consorts of immortals punished by Artemis. Regardless of doubts concerning the precise identification of Artemis with Kallisto, a general recollection of Artemis killing Orion is still likely to occur in this passage for two reasons: first, the proximity of the constellation, "which Kalypso had marked out" for Odysseus,¹⁷ to Kalypso's own account of Orion's death; and second, the goddess / mortal theme behind both Orion's destruction and Odysseus' farewell, a theme also uniting the whole of Book Five.

To summarize, Kalypso compares Orion and Iasion to Odysseus, as she compares Eos and Demeter to herself. Her comparison emphasizes the line between the human sphere and the divine, and the danger of transgressing that line in a goddess / human liaison. Again in Book Five, Orion is a constellation reminding us of the danger associated with Kalypso and guiding Odysseus away from it, yet reorienting him to a world where eventual death awaits him. Thus the constellation helps to portray Odysseus in his particular role as a hero on the middle path between quintessential survivor and one fated to die.¹⁸

¹⁶ R. Merkelbach and M. L. West, *Fragmenta Hesiodea* (Oxford: Clarendon Press, 1967) (from here on abbreviated as MW), no. 163 (Ps. Eratosth. Catast.).

¹⁷ Nagy, *Best of the Achaeans*, 202.

¹⁸ On Orion, see also below pp. 128-31.

ATLAS, AIETES (1.52-54; 10.136-39)

In keeping with Kalypso's role during Odysseus' wanderings, the brief genealogical reference to her father Atlas suggests some qualities both cosmic and sinister: her cosmic aspect as a goddess at the center of the vast fantasy world of the sea, accompanied by her sinister role of hindering Odysseus' homecoming.¹⁹ Conveying these qualities are her father's epithet and description:

Ἄτλαντος θυγάτηρ ὀλοόφρονος, ὅς τε θαλάσσης
πάσης βένθεα οἶδεν, ἔχει δέ τε κίονας αὐτὸς
μακράς, αἱ γαῖάν τε καὶ οὐρανὸν ἀμφὶς ἔχουσι. (1.52-54)

A surprising amount of worry has been spent on explaining the epithet ὀλοόφρων.²⁰ According to Chantraine, the word comes from

¹⁹ M. N. Nagler, "Dread Goddess Endowed with Speech," *Archaeological News* 6 (1977): 77-85; Segal, "Phaeacians," 20; J. Niles, "Patterning in the Wanderings of Odysseus," *Ramus* 7 (1978): 48.

²⁰ See V. J. Matthews, "Atlas, Aietes, and Minos Ὀλοόφρων: An Epic Epithet in the *Odyssey*," *Classical Philology* 73 (1978): 228; West in Heubeck, *Commentary*, 1:81-82; Stanford, *Odyssey*, 213-14; A. Lesky, "Hethitische Texte und Griechischer Mythos," in *Gesamelte Schriften: Aufsätze und Reden zu Antiker und Deutscher Dichtung und Kultur*, ed. Walther Kraus (Bern: Francke Verlag, 1966), 363-68; and E. Tietche, "Atlas als Personifikation der Weltachse," *Museum Helveticum* 2 (1945): 69-70. Not to be missed is West's comment: "the probability that the duties imposed on him would have soured his temperment is insufficient explanation" (p. 82).

ὄλλυμι and means "with destructive thoughts."²¹ Its use to describe dangerous animals in the Iliad is consistent with this meaning. In the Odyssey, it is the epithet for Atlas, Aietes, and Minos, but no explanation is given as to why they might be considered baneful or malignant.²² As a result, even in antiquity the word puzzled some. The Stoic Kleantes, for example, using the "rough" breathing, explains it as meaning τοῦ περὶ τῶν ὄλων φρονοῦντος, from ὄλος,²³ and this may be thought to suit its use in the Odyssey. "Cunning" or "sagacious" is therefore sometimes given as a definition,²⁴ and some connect it with a knowledge of magical powers and sorcery.²⁵

But the Iliad passages support the first meaning clearly enough, and the problem arises only because the three Odyssean figures mentioned above are referred to briefly as the father or brother of someone else. Since the ὀλοόφρων Minos is only mentioned as the father of Ariadne, whom Theseus took away (11.321-24), and Circe is the sister of ὀλοόφρων Aietes, from whom Jason fled on the Argo (12.69-72), Homer clearly expects the audience to already know some story behind these characters. According to the accounts we do have, which confirm the details given by Homer, certainly the

²¹ P. Chantraine, Dictionnaire Etymologique de la Langue Grecque: Histoire des Mots (Paris: Editions Klincksieck, 1968-80), s. v. ὄλλυμι.

²² Stanford, Odyssey, 1:213.

²³ Schol. ad 1.52, H.

²⁴ LSJ, s.v., which adds, "cf. the significance of δαίφρων and δεινός," and cites Cleanthes' theory.

²⁵ See Stanford, Odyssey, 1:213. Schol. ad 10.137, Q, says that Aietes is ὀλοόφρων because he is a μάγος.

epithets can be easily explained: Aietes harbors "destructive intent" for Jason because Jason takes the Golden Fleece and runs off with Medea; Minos intends Theseus as a victim for the Minotaur, but Theseus escapes and runs off with Ariadne.²⁶

As for Atlas, his formidability might derive in part from the Battle of the Titans, as the Scholia indicate,²⁷ or from the general nature of his task. In the Theogony, he is described as the first son of the Titan Iapetos (507-9), and, after a description of the Titans' defeat and imprisonment in Tartaros (713-35), he is depicted holding up the heavens before the house of Night (744-48). His task may be associated with the battle and subsequent punishment in the preceding verses,²⁸ but the description centers on the terrible picture of Tartaros itself, "dank, cruel, which even the gods abhor" (739). It is a great chasm through which a man would fall for a year carried by cruel stormblasts before reaching bottom (740-43). There is found the "terrible dwelling of murky Night":

... καὶ Νυκτὸς ἔρεμνῆς οἰκία δεινὰ
 ἔστηκεν νεφέλης κεκαλυμμένα κυανέησιν.
 τῶν πρόσθ' Ἰαπετοῖο πάϊς ἔχει οὐρανὸν εὐρύν
 ἔστηώς κεφαλῇ τε καὶ ἀκαμάτησι χέρεσσι

²⁶ Cf. Schol. ad 10.137, T.; ad 11.322, V.; and Matthews, "Atlas," 229-31 for a general discussion on the evidence for these stories.

²⁷ Schol. ad 1.52, H., H.P.Q.V.

²⁸ Matthews, "Atlas," 231.

ἀστεμφέως, ὅθι Νύξ τε καὶ Ἡμέρη ἄσσον ἰοῦσαι
 ἀλλήλας προσέειπον, ἀμειβόμεναι μέγαν οὐδὸν
 χάλκεον ... (744-50)

Of themselves, Atlas' location and task create an ominous impression.

His formidability seems to be enhanced by the general notion that he occupies a key position in relation to night and day, earth and sky, and therefore may have some knowledge or power which sustains, but perhaps could also destroy what it supports. Having a daughter at the ὀμφαλός of the sea further implies this central location, or "axis mundi," as some scholars call it.²⁹ Butterworth makes some observations on the idea of centrality expressed in various myths such as that of Atlas. These often have to do with what one might call the heart of the universe, a place which holds the secret to "the beginning of all life and the power to regenerate."³⁰ It may be symbolized by a tree, mountain, or pillar, and sometimes provides an entrance to the Underworld.³¹ A hero may go in quest of some knowledge or power and has to travel great distances or undergo various trials to reach this place.³² Such powers, the means

²⁹ Nagler, "Dread Goddess," 79; E. Tietche, "Atlas als Personifikation der Weltachse," 65-86.

³⁰ E. A. S. Butterworth, The Tree at the Navel of the Earth (Berlin: de Gruyter, 1970), 11.

³¹ *Ibid.*, 8-11.

³² Nagler, "Dread Goddess," 79.

by which they are guarded, and the trials necessary to reach them, all contribute to the notion of this center of the universe as formidable, even dangerous.

As this idea of the earth's center involves a power both formidable and sought after, so Kalypso has traits both dangerous and benevolent. She saves and shelters Odysseus even as she traps him, preserves him for his homecoming and prevents him from it. And, after having spent seven years on this island which has been shown to suggest the world of the dead³³ -- by far the most time spent anywhere in the wanderings -- he emerges to regain his identity in a process suggesting regeneration or rebirth.³⁴

Like Kalypso, Kirke has the double role of both benefactress and temptress.³⁵ Her description, too, carries some notion of a key location in the cosmic order. She is the daughter of the Sun (10.138), and lives at the eastern extremes of the earth, ... ὄθι τ' Ἡοῦς ἠριγενείης / οἰκία καὶ χοροί εἰσι καὶ ἀντολαὶ Ἡελίοιο (12.3-4).³⁶

³³ H. Guentert, Kalypso: Bedeutungsgeschichtliche Untersuchungen auf dem Gebiet der Indogermanischen Sprachen (Halle: M. Niemeyer, 1919); W. Anderson, "Calypso and Elysium" in Essays on the Odyssey: Selected Modern Criticism, ed. C. H. Taylor (Bloomington: Indiana University Press, 1963), 73-86.

³⁴ On the rebirth theme, see, e.g., Dimock, "The Name of Odysseus," Hudson Review 9 (1956): 56-57; Segal, "Phaeacians," 23; E. B. Holtzmark, "Spiritual Rebirth of the Hero: Odyssey 5," Classical Journal 61 (1966): 206-10. R. M. Newton takes the interpretation to unusual lengths in "The Rebirth of Odysseus," Greek, Roman, and Byzantine Studies 25 (1984): 5-20.

³⁵ Cf. discussion and bibliography in Scully, "Doubling in the Tale of Odysseus," 406-408, and G. Crane, Calypso: Backgrounds and Conventions of the Odyssey, Beiträge zur Klassischen Philologie, 191 (Frankfurt: Athenaeum, 1988), 31.

³⁶ Butterworth, Tree at the Navel of the Earth, 29; Boedeker, Aphrodite, 58-59.

She, too, has an ὀλοόφρων relative, Aietes (10.137), and as his sister, she is the aunt of the "baneful enchantress Medea." Stanford points out that in first introducing her this way, Homer is warning his audience "by a genealogical clue to expect something sinister in what follows," thereby foreshadowing her entrapment of Odysseus' men.³⁷ Yet sorcery can be helpful, as Medea's assistance to Jason indicates, and it is helpful knowledge on how to reach home that Kirke finally imparts. As a first step, she sends Odysseus on a trip to Hades, a trip in some way comparable to the concealment and "rebirth" of Odysseus in the episode with Kalypso. Σχέτλιοι, she greets his crew on their return, οἱ ζῶοντες ὑπήλθετε δῶμ' Ἄϊδαο. / δισθανέες, ὅτε τ' ἄλλοι ἅπαξ θνήσκουσ' ἄνθρωποι (12.21-22); so saying she begins her instructions for their next voyage.

JASON (12.69-72)

In the process of giving Odysseus directions for the next stretch of the journey, Kirke describes the Planktai, or Wandering Rocks, and tells Odysseus that he will soon pass through the same territory once travelled by Jason's ship. The Argo alone was able to make its way by

³⁷ W. B. Stanford, The Ulysses Theme: A Study in the Adaptability of a Traditional Hero, 2d. ed. (Oxford: Basil Blackwell, 1968), 46.

these rocks:³⁸

οἷη δὴ κείνη γε παρέπλω ποντοπόρος νηῦς
 Ἄργῳ πασιμέλουσα, παρ' Αἰήταο πλέουσα·
 καὶ νύ κε τὴν ἔνθ' ὤκα βάλεν μεγάλας ποτὶ πέτρας,
 ἀλλ' Ἥρη παρέπεμψεν, ἐπεὶ φίλος ἦεν Ἰήσων. (12.69-72)

The reference to Jason in this context implies a comparison between the hero and Odysseus, even as the appearance of Kirke herself does, since she is the sister of Aietes and aunt of Medea (see above). As a result, Odysseus' relation to the divinities during his wanderings is called to mind.

Kirke gives Odysseus a sequence of choices to make. The first is between the routes of the Planktai and Skylla/Charybdis; then, given the latter choice, between passing either Skylla or Charybdis (12.73-110). Since no one has been able to pass the Rocks except Jason, and he succeeds only because of Hera's assistance, then Skylla and Charybdis remain the logical choice for Odysseus. Why would the poet have Kirke name the other route in the first place, only to have it automatically eliminated as an alternative? The answer lies in the very reason for ruling out the Planktai: without Hera's help the

³⁸ This passage forms the primary basis for much speculation on a pre-Odyssean epic tradition about Jason's voyage. The most well-known work on the subject is Karl Meuli's *Odyssee und Argonautika: Untersuchungen zur Griechischen Sagen-geschichte und zum Epos* (Berlin, 1921; Utrecht, Netherlands: H & S Publishers, 1974). For a brief summary of the literature, see G. Crane, "The *Odyssey* and Conventions of the Heroic Quest," *California Studies in Classical Antiquity* 6 (1987): 11-12; and also Heubeck, *Commentary*, 2:121.

route would have been utterly impassable. The Argo's success accentuates the fact that Odysseus is bereft of his own patron goddess at this time. Odysseus has no reason to believe Athena will help him, for he has had ample opportunity to notice her absence by now, and later reminds her of it at 13.312-23.³⁹

Dimock suggests that the poet is using this episode in order to present Odysseus as a rival hero who surpasses Jason by making the voyage without a god working miracles for his convenience.⁴⁰ Clay makes a similar observation concerning Herakles, who, during Odysseus' visit to the underworld, compares the hero to himself:

...both accomplish the supreme heroic feat, the descent into Hades. ... Heracles goes down to fetch the hound of Hell, Cerberus, and enjoys the help of Athena and Hermes on his mission (11.623-626), while Odysseus' purpose is different -- to learn the means of his return. No god assists him.⁴¹

I emphasize the last point along with one important difference: while Odysseus does go down to Hades without his patron goddess' help (but with another goddess's instructions), he never ventures past the Planktai as Jason did, and thus does not truly rival the latter hero in this case. The issue is dropped almost as soon as it is raised as a vain enterprise.

³⁹ For a discussion of this scene, cf. J. S. Clay, The Wrath of Athena: Gods and Men in the Odyssey (Princeton: Princeton University Press, 1983), Chap. 4.

⁴⁰ Dimock, G. E., The Unity of the Odyssey (Amherst: The University of Massachusetts Press, 1989), 167-68.

⁴¹ Clay, Wrath of Athena, 94-95.

Even the passage through the Skylla and Charybdis, though it is indeed a passage, falls under the constraints of implacable necessity; Odysseus must lose six men to Skylla, as opposed to possibly losing everyone to Charybdis. Crane sees this episode as a prelude to that on Thrinakia. Thrinakia, he says, in many ways follows the typical pattern of a heroic quest: "the distant property of a god, the island on Oceanus, the journey past the barrier into the Beyond... ."42 But it also differs in requiring restraint rather than expenditure of energy, thus bringing out the peculiar traits of Odysseus:

Thrinacia is unusual; rather than a burst of energetic activity and active toil, it demands that Odysseus remain passive and idle. Only extraordinary efforts allow Perseus and Heracles to reach a Medusa or a Geryon....Thrinacia tests those qualities of endurance and self-control that particularly characterize Odysseus as a hero. ...The encounter with Scylla, which immediately precedes the adventure on Thrinakia, prepares for -- perhaps even justifies -- the passive ordeal that follows.⁴³

The episode with Skylla differs from that on Thrinakia, however, with regard to one key factor: not even restraint from any action will help. Even as Odysseus dons his armor, contrary to Kirke's enjoiner, it makes absolutely no difference. Neither restraint, nor a trick, nor intelligence, nor a valiant confrontation are of any avail, leading Odysseus to say: οἴκτιστον δὴ κείνο ἐμοῖς ἴδον ὀφθαλμοῖσι /

⁴² Crane, "The Odyssey and Conventions of the Heroic Quest," 29.

⁴³ *Ibid.*, 28-30.

πάντων ὅσσ' ἐμόγησα πόρους ἀλὸς ἐξερεείνων. (12.258-59)

In recalling the Argo's voyage, Kirke draws a comparison between Jason and Odysseus because of a similarity in the two heroes' marine adventures. But Jason passes the Planktai with Hera's help, while Odysseus never considers them as an alternative. Kirke warns him that only through the aid of a goddess is such a feat possible, recalling the temporary abandonment of Odysseus by Athena and the resulting requirements of endurance which suit Odysseus' own brand of heroism.

CHAPTER THREE: THE PHAIAKIANS

GIANTS, EURYMEDON (7.54-68, 204-6; 10.118-20)

As he takes leave of his sea adventures, Odysseus' initial step back into the world of human civilization is his arrival among the Phaiakians. These people are presented with some contradictory aspects: they are both weak and menacing, unfriendly and naively trusting toward strangers. G. P. Rose has gathered ample evidence of their inhospitable side. Nausikaa herself expresses concern that her fellow citizens will mock Odysseus (6.273-74), and Athena tells him that they do not put up well with strangers (7.30-33). This aspect is most apparent when Euryalos challenges Odysseus to a contest during the Phaiakian games.¹ Yet when Euryalos is defeated, King Alkinoos openly admits that his people's talents lie elsewhere than in the heroic brawn so essential for Odysseus. They are good at warm baths, the dance, and sailing in ships which run of themselves, all part of their overly refined lifestyle (8.247-49). And as they indiscriminately provide passage for all strangers, so they do for Odysseus, the king even offering his daughter in marriage before he has learned his guest's name (7.311-15; 8.566). In fact, both literally with their ships and figuratively through their lifestyle, the Phaiakians provide a

¹ G. P. Rose, "The Unfriendly Phaeacians," Transactions of the American Philological Association 100 (1969): 387-406.

means of transition back to the civilized world,² yet another challenge for Odysseus in order to reenter that world.³

One device used to depict the opposing aspects of these people's character is a digression on the genealogy of the royal Phaiakian line. As Odysseus approaches the king's palace, Athena, disguised as a young girl, tells him how a race of violently reckless (ἀτάσθαλον, 7.60) Giants turned into a people fit only for light and luxurious pursuits (7.54-68). Segal sees the antithesis as highlighting the two extreme aspects of the phantasy world, along with Odysseus' escape from the "violence, cruelty, and strangeness" of his previous adventures into a world even more favorable than Ithaka in its refinement and sheltered bliss.⁴ Thalmann adds that the juxtaposition reflects a Greek love of polarities as a way of encompassing possibilities and ordering thought, especially in poetry.⁵ But the remarks of Rose are most successful in explaining the dynamics of the plot. He mentions the Phaiakians' origins as one of the specific details of this particular episode that give Odysseus cause for worry and prepare him for yet another trial in his adventures.⁶ In response, De Vries dismisses this passage with the comment: "...well, there are more striking links in Greek heroic genealogy."⁷ To support this view,

² Segal, "Phaeacians," 17-64.

³ Rose, "Unfriendly Phaeacians," 389-90; 405-6.

⁴ Segal, "Phaeacians," 34.

⁵ Thalmann, Conventions of Form and Thought in Early Greek Epic Poetry, 1-2.

⁶ Rose, "Phaeacians," 392-93.

⁷ G. J. de Vries, "Phaeacian Manners," Mnemosyne 30 (1977): 115.

he plays down the significance of the Phaiakians' other ominous links with both the Giants and the Kyklopes. At 7.205-6, when Alkinoos says that his people are close to the gods, "as are the Kyklopes and the savage race of Giants," he takes the point of comparison to be only a familiarity with the gods; and at 6.4-7, although we hear that the Phaiakians were once the Kyklopes' neighbors, the point is that they moved to get away from them.⁸ But since a connection to these monstrous races is repeated three times in the same episode, it should not be ignored. In fact, the genealogy on the whole contains elements which strongly suggest that a change in the Phaiakian line has been deliberately engineered by the gods as punishment for the Giants' hybris. We will see that similarities between the Phaiakian episode and Odysseus' entrance among the suitors, together with an emphasis on the female side of the royal line and the use of certain significant names, combine to show that the Giants gave place to these unwarlike people for good reasons.

Despite the attempt of some scholars to deny great physical stature to the Homeric Γίγαντες,⁹ evidence in the Odyssey supports it. Homer compares them to the Laistrygonians (10.120), who can snatch up a man for dinner (10.116), hurl boulders large enough to

⁸ De Vries, "Phaeacian Manners," 114-115.

⁹ E.g., T. Ganz, Early Greek Myth, 445-446; and F. A. Voigt in Roscher, s.v. "Eurymedon."

crush ships,¹⁰ and spear men like fish to carry away (10.118-24).

Their activities, coupled with the remark that they are like Giants, indicate that the Giants were gigantic in our sense of the word, and this itself gives them a threatening aspect.

The hurling of boulders and large chunks of earth may also be a motif used for huge races like the Giants and the Kyklopes who do not fear even the gods in their hybris. Polyphemos hurls two at Odysseus' ship (9.481-82; 537-39), and has told Odysseus that "The Kyklopes heed neither Zeus ... nor the blessed gods, since we are much stronger" (9.275-76). Later pictorial scenes of the famous battle between the Giants and the gods frequently show this tactic, particularly among the Giants and Poseidon. (On Poseidon in this role, see below, pp. 71-72).¹¹

Whether Homer was aware of the famous Gigantomachy cannot be ascertained. Be that as it may, the genealogy calls King Eurymedon's people *ὑπέρθυμος* and *ἀτάσθαλος*, in such a way as to imply a link between their character and their destruction:

... μεγαλήτορος Εὐρυμέδοντος,

¹⁰ Although the adjective used to describe the boulders is *ἀνδραχθέσι*, "as much as a man can carry" (10.121), the image of the men being speared like fish confirms the Laistrigonians' formidable size. In addition, the king's wife is called "big as a mountain peak" (112-13). That no remark is made on the daughter's size at the first meeting can be attributed to the suspension in logic so often accepted in fairy tales.

¹¹ See, e.g., *Lexicon Iconographicum Mythologiae Classicae* IV (Zurich: Artemis Verlag, 1988) IV.1 pp. 214, 230, 231 (nos. 89, 316, 329 respectively) and IV.2, pp. 117, 142, 146. For a discussion, see Ganz, *Early Greek Myth*, 450-52.

ὅς ποθ' ὑπερθύμοισι Γιγάντεσσιν βασίλευεν.
 ἀλλ' ὁ μὲν ὤλεσε λαὸν ἀτάσθαλον, ὤλετο δ' αὐτός.
 (7.58-60)

No further explanation is given as to how or why they perished.¹² But ἀτάσθαλος denotes reckless, violent, and arrogant behavior,¹³ and in the Odyssey also carries the idea of divine retribution. In itself the word should color our view of the Phaiakians.

The term should also alert us to possible similarities between Odysseus' adventures here and among the suitors. Hainsworth, although he says of the genealogy that "it is idle to enquire how a scion of the ἄγρια φύλα Γιγάντων should become king of the gentle Phaeacians," nevertheless observes the thematic significance of ἀτάσθαλον. It is "used of those who transgress the moral, ritual, and spiritual limits of their station, an important concept throughout the Odyssey..."¹⁴ Of the 26 times the word appears in the poem, 19 times it refers to the suitors (sometimes indirectly, as when it is used of the maidservants associating with them, or when Odysseus warns Amphinomos that he himself also once behaved recklessly (19.88;

¹² The Scholia to this passage contradict one another. Schol. ad 7.59, P. Q, says that this race of Giants is γενναῖος ("noble," even "good"), and that Homer does not know of the things later attributed to them, namely snake-feet, a monstrous appearance, and a battle fought against the gods. Schol. ad 7.60, P., on the other hand, asserts that the race was destroyed "when they fought against Zeus or some king."

¹³ Chantraine and LSJ, s. v. ἀτάσθαλος.

¹⁴ Hainsworth in Heubeck, Commentary, 1:324.

18.139)).¹⁵ The other 7 instances can still be linked to Penelope's young guests. Two refer to Odysseus' crew because they eat the Cattle of the Sun (1.7; 12.300), their illegal and disastrous feast being a preview of the suitors' consumption of Odysseus' cattle. The word is also used of Aigisthos, who courts another man's wife and pays for it as the suitors do (1.34).¹⁶ It is used twice in the Phaiakian episode: both here and later of Euryalos, whose challenge to Odysseus foreshadows the contest with the suitors (7.60; 8.166).¹⁷ Of the final two examples, first, Penelope says that Odysseus' house is being destroyed by the suitors although he never did anything ἀτάσθαλον as a king (4.693 -- unlike them); second, Eurylochos, soon to lead the crew to eat the Cattle of the Sun, accuses Odysseus of ἀτασθαλία in having already caused the death of some of his men in the Kyklops' cave, and now insisting that they follow him back to Kirke's place (10.431-37). Whatever implications it has about Odysseus' leadership, the last example also foreshadows the lawless feast of the crew under Eurylochos, which itself relates to the suitors' feast. On the whole, these examples of ἀτασθαλία help to build up the theme of the suitors' criminal recklessness and subsequent punishment by the gods.

¹⁵ The remaining 17 are: 3.207; 16.86, 93; 17.588; 18.57, 143; 20.170, 370; 21.146; 22.47, 314, 317, 416; 23.67; 24.282, 352, 458.

¹⁶ For a recent discussion on the connection between the companions', the suitors', and Aigisthos' ἀτασθαλία, see Friedrich, "Thrinakia and Zeus' ways to Men in the *Odyssey*," 375-400.

¹⁷ See Chapter One under "Eurytos, Herakles" (34-36).

Other details in the Phaiakian episode further encourage a comparison between Odysseus' experience here and later on Ithaka. Thus they reinforce the notion of ἀτασθαλία and divine retribution in the genealogy. As mentioned above, Odysseus' contest with the younger Euryalos and his speech on the bow look forward to his later contest with the younger men on Ithaka. It has been demonstrated that the song of Ares and Aphrodite sung by Demodocos also relates to the situation on Ithaka. It contains the motifs of a marriage threatened by the intrusion of another or other males, the vengeance extracted by the returning husband, and his use of a clever trap in accomplishing that revenge.¹⁸ In particular, the theme of deterioration in the strength of later generations appears among both the Phaiakians and the suitors. When Odysseus reprimands Euryalos, he shows caution over this issue with respect to himself: ἀνδράσι δὲ προτέροισιν ἐριζέμεν οὐκ ἐθελήσω, / οὔθ' Ἡρακλῆϊ οὔτ' Εὐρύτῳ Οἰχάλιῃ (8.223-24). He also finishes by saying that he would not pretend to be a runner, because he knows the strength in his legs has deteriorated (230-33). The Phaiakians do not show such self-awareness before the confrontation. But the contest demonstrates that "Their true superiority lies ... in the physical

¹⁸ G. P. Rose, "The Song of Ares and Aphrodite: Recurrent Motifs in Homer's *Odyssey*" (Ph.D. diss., University of California, Berkeley, 1969). The motifs are listed in chap. 1. For later discussions, see B. K. Braswell, "The Song of Ares and Aphrodite: Theme and Relevance to *Odyssey* 8," *Hermes* 110 (1982): 129-37; H. G. Edinger, "The Lay of Demodocus in Context," *Humanities Association Review* 31 (1980): 45-52; S. D. Olson, "*Odyssey* 8: Guile, Force, and the Subversive Poetics of Desire," *Arethusa* 22 (1989): 135-45.

pleasures, rather than in manly activities, and it is this preoccupation that renders them unable to compete effectively with Odysseus. It is, in fact, the same preoccupation that makes the throng of suitors so vulnerable to Odysseus...¹⁹ All these details help to confirm parallels between both groups in their encounter with the hero. Such parallels underline the importance of ἀτασθαλία and its results.

In the suitors' case, deterioration in strength occurs before any retribution takes place; among the Phaiakians, it is part of the retribution. This becomes apparent through an emphasis on the female side of the royal line and deemphasis on warlike strength. The race of Giants is destroyed except for a woman, Eurymedon's daughter, with whom Poseidon continues the line. It is the following generation under Nausithoos that must move away from their neighbors, the Kyklopes, who are able to bully them because they are weaker (6.4-8).²⁰ The family line begins to grow again with two sons of Nausithoos, Rhexenor and Alkinoos. But Rhexenor, one whose name denotes warlike strength ("man-smasher," from ῥήγνυμι and ἀνήρ), is killed by the god Apollo. The narrator stresses that this happens in the early days of his marriage (he is νυμφίος; 7.65), before any male children are born (he is ἄκουρος; 7.64). The surviving

¹⁹ Rose, *Song of Ares and Aphrodite*, 177.

²⁰ I am in a sense equating the royal line with the people, but, as I have said, it is a fairy tale, and the poet does not explain where the people came from. The idea of leaders representing whole races, somewhat in the manner of a synecdoche, is not uncommon; cf. the fact that all the Athenians are considered autochthonous by association with the earth-born Erichthonios (pointed out in discussion by Joel Lidov).

brother Alkinoos, depicted as weak in exercising his command, is then left to marry Rhexenor's daughter, his own niece, who is given honor and precedence to an extraordinary degree (66-74). It is Arete's power which the genealogy begins with and builds up to,²¹ and in which the gods have had a hand.

Both the queen's power and the king's apparent weakness are demonstrated by a number of events.²² Nausikaa tells Odysseus he must first pass by her father and supplicate her mother in order to get home, and at the end of the genealogy, Athena also tells the hero that he must win the queen's favor for his return (6.310-11; 7.75-77). In fact, Arete's "significant name" could mean not only "prayed for", but also "prayed to, invoked".²³ During her initial silence in response to Odysseus, Alkinoos, the one supposedly in charge, fumbles and is rebuked by Echeneos for letting Odysseus sit in the ashes (7.153-66). Thus Alkinoos' introduction lends a certain irony to his name, "strong-minded." Although his refined thought is attuned to Nausikaa's unspoken motives for going to wash the clothes, and to Odysseus' later distress at hearing the songs of Demodokos, a more commanding and practical bent of mind seems lacking. All too soon he will naively promise his daughter in marriage to this man whose name he doesn't know (and whom the audience does know as a

²¹ C. R. Beye, *The Iliad, the Odyssey, and the Epic Tradition* (Garden City, NY: Anchor Books, 1966; reprint ed., Gloucester, MA: Peter Smith, 1972), 177.

²² A more complete discussion of this topic appears in Rose, "The Unfriendly Phaeacians," 393-406.

²³ ('Αρήτη δ' ὄνομ' ἐστὶν ἐπώνυμον ... (7.54).) Stanford, *Odyssey*, 1:322.

crafty trouble-maker), when Arete has just shrewdly questioned the guest about his clothing (7.311-15; 237-39). It is she who also tells the guest to beware of thievery and to secure the chest of gifts he receives with a knot for the trip home (8.443-45). Later, when Odysseus enumerates the famous characters he meets in Hades, he takes care to begin with the catalogue of heroines, an episode warranting the sole interlude in the narrative and Arete's expression of her approval.²⁴ She then calls for more gifts from the people.

That Alkinoos now hastily takes over the granting of the gifts (and note again the intervention of Echeneos to spur him on; 11.335-53) only highlights the reason for the lack of too much open emphasis on Arete's power which some scholars have complained about.²⁵ This passage, in which Alkinoos insists that "mine is the power in this land"(353), is not a mindless copy or "insensitive abasement" of Iliad 6.490-93, as Page claims.²⁶ It also appears in Telemachos' speeches to Penelope at Od. 1.359 and 21.353. In all three examples from the Odyssey, the words clearly indicates a male's sensitivity when his authority appears in question and he feels a need to reassert it. (21.353 is a feigned assertion, when Telemachos tells Penelope he may give Odysseus' bow to whomever he chooses). The earlier statements concerning Arete's power are demonstrably fulfilled, but

²⁴ Stanford, The Ulysses Theme, 63-64.

²⁵ E.g., Hainsworth in Heubeck, Commentary, 1:316-18, 325; B. Fenik, Studies in the Odyssey, 105-6; R. Merkelbach, Untersuchungen zur Odyssee (Munich: Beck, 1951), 161.

²⁶ D. Page, The Homeric Odyssey (Oxford: Clarendon Press, 1955), 34-35.

manifested in a subtle rather than open way even in this society: perhaps to make it more acceptable to Homer's patriarchal-minded audience,²⁷ perhaps with a sense of humor, perhaps both.

A final illustration of the emphasis on the female side of the line after the downfall of the Giants is an amusing transformation of the once-powerful Giant king's name. Eurymedon is a suitable appellation for the leader, as it means "ruling widely." In the present generation we find Eurymedousa, who is Nausikaa's chambermaid (7.8). The name has struck commentators as being odd for a servant. Hainsworth suggests that "there is no pool of names for the lower orders of society on which the poet can draw for incidental characters," while Stanford implies that she was royalty taken captive.²⁸ To some extent the text offers an explanation. The people chose her as a prize for the ruler whom they all obeyed: 'Αλκινόω δ' αὐτήν γέρας ἔξελον, οὔνεκα πᾶσι / Φαιήκεσσιν ἄνασσε, θεοῦ δ' ὧς δῆμος ἄκουεν (7.10-11). But her name also occurs just fifty lines before Eurymedon's, and both are part of the introductory information about the Phaiakians. The contrast between the two must be more than coincidental. A connection is further implied by the other instances of emphasis on females and luxurious living after the

²⁷ L. E. Doherty, "Gender and Internal Audiences in the *Odyssey*," *American Journal of Philology* 113 (1992): esp. 167.

²⁸ Hainsworth in Heubeck, *Commentary*, 1:320; Stanford, *Odyssey*, 1:321. L. G. Pocock goes so far as to say that Eurymedousa is the daughter of Eurymedon, and that a reference is being made to wars on the north-western coast of Sicily ("Notes on *Odyssey* vii.7-13 and related passages," *Journal of the Australasian Universities Languages and Literature Association* 27 (1967): 86-91).

downfall of the Giants, not to mention the use of other meaningful names. The joke of the appellation helps to depict the fate of Eurymedon's race.

One final possibility regarding the pictorial representations of the Giants and their relation to the Odyssey should at least be considered, although such evidence occurs after Homer. Ganz mentions the fact that Poseidon is repeatedly shown holding "a large mass on his shoulder in the earliest representations" which "clearly illustrates the tale told by Strabo and Apollodoros of a part of Kos being broken off and hurled at one of the Gigantes."²⁹ This is Poseidon's major feat in the battle according to the two writers (Apollod.1.6.2; Str.10.5.16), and other Giants are also shown fleeing the missile in some scenes. Poseidon is described repeatedly in the Odyssey as covering the Giants' descendants with a mountain: in a prophecy (8.569), in Poseidon's request to Zeus (13.152), in Zeus' answer (158), and in the unanswered question of the final scene (177 and 183). The idea is repeated so often and so deliberately that it causes one to wonder if there is not some allusion involved. Perhaps the final scene centering around the Phaiakians' fate harks back to the battle fought by Eurymedon's people, and to Poseidon's famous

²⁹ Ganz, Early Greek Myth, 453. Examples can be found in Lexicon Iconographicum Mythologiae Classicae IV.1 pp. 226-227 (nos. 269a, 272, 275c, 277, 282, 286), IV.2 pp. 136-137, ; and IV.1 pp. 231, 233 (nos. 335, 361 respectively), IV.2 pp. 146, 148. The piece of Kos in the representations is thought to be Nisyros, which is described by Strabo as "round and high and rocky" (10.5.16).

moment when he hurls a huge land mass as his part in finally defeating them.

In any case, all other factors -- the names, the women, the sense that the Giants were ἀτάσθαλοι like the suitors and therefore faced divine retribution, and the intervention of the gods in the genealogy -- promote the idea that the Giants were transformed into the weak and gentle race of Phaiakians by the work of the gods. The large stature of the former race would have encouraged hybris, even as the gigantic Polyphemos seems confident in showing hybris toward Zeus, while both the Kyklopes and Giants have been called close to the gods. The Phaiakians no longer have the strength to act violently, whether it be toward the gods or anyone else. Yet because of Odysseus' peculiar situation, he can find them to be an obstacle to his return unless he exercises his usual ingenuity. Incentive for doing so is provided immediately by Athena when she recounts the genealogy of Alkinoos and Arete: a genealogy which is bound to instill wariness in the hero.

ERECHTHEUS (7.78-81)

After Athena concludes the genealogy, with its cautionary note and advice on the necessity for Odysseus to supplicate Queen Arete if he wishes to see his home again, there follows an added hint of

Athena's role as rival of Poseidon in overseeing the hero's destiny. Instead of sending her back to Olympos or simply out of the picture, the poet has her visit the house of Erechtheus, king of Athens, while Odysseus heads for the palace of Alkinoos, warned and wary in the approach of Poseidon's city and people:

“Ὡς ἄρα φωνήσασ’ ἀπέβη γλαυκῶπις Ἀθήνη
 πόντον ἐπ’ ἀτρύγετον, λίπε δὲ Σχερίην ἐρατεινήν,
 ἴκετο δ’ ἐς Μαραθῶνα καὶ εὐρυάγυιαν Ἀθήνην.
 δῦνε δ’ Ἐρεχθῆος πυκινὸν δόμον. αὐτὰρ Ὀδυσσεὺς
 Ἀλκινόου πρὸς δῶματ’ ἔε κλυτά ... (7.78-82)³⁰

Two cities, one patronized by Poseidon, the other by Athena, are juxtaposed in circumstances where Athena is taking steps to protect the hero in a gingerly and tactful opposition to the sea god's wishes. As Scheria belongs to Poseidon, Athens inarguably belongs under Athena's protection by the evidence of its name alone; and Erechtheus, one of the early kings of Athens, would therefore automatically have special connections with her. These connections

³⁰ Some doubt the authenticity of this reference. But it is hardly a sound method to assume that “The parochial mythology of Attica... was not absorbed into the epic tradition” (cf. Hainsworth in Heubeck, *Commentary*, 1:325) and then proceed to excise passages on Athens as having no interest to others. Cf. also Heubeck, *ibid.*, 36-39. Regarding the passage to be quoted below (11.2.546-49), while it does not mention allies from various Attic districts, it is not more lengthy or detailed than some of the other descriptions in the catalogue of ships. The proverbial burden of proof still remains for those who wish to discount the passages. Cf. further Stanford, *Odyssey*, 1:323 for the possibility of an ancient, perhaps Mycenaean, belief that a god resided in a king's palace.

are referred to both here and more explicitly in the Iliad:

Οἱ δ' ἄρ' Ἀθήνας εἶχον, εὐκτίμενον πτολίεθρον,
 δῆμον Ἐρεχθῆος μεγαλήτορος, ὅν ποτ' Ἀθήνη
 θρέψε Διὸς θυγάτηρ, τέκε δὲ ζείδωρος ἄρουρα,
 κὰδ δ' ἐν Ἀθήνης εἶσεν, ἐϞ ἐν πίοι νηϞ. (2.546-49)³¹

A later recorded myth offers a further instance of competition between Athena and Poseidon, over Athens itself. When the city was being assigned to a divinity, each wished to claim it for their own, and a contest ensued with judges appointed by Zeus. First Poseidon, in token of his own claim, struck his trident on a rock of the Acropolis and produced a salt spring. Athena in turn planted an olive tree and caused it to grow, thus winning the contest. Angry at his loss, Poseidon is supposed to have flooded the Thriasian plain and put Attica under the sea. Later on, moreover, after Erechtheus killed Poseidon's son Eumolpos in battle, he and his family were also destroyed by the god. A customary antagonism and connection between Poseidon and the Athenian king then seems to have survived, for the spring produced by the trident on the Akropolis was kept sacred and called the Erechtheis, while Poseidon's name was attached to that of Erechtheus when city rituals were later conducted

³¹ He is sometimes identified in this role with Erichthonios. On the myth behind this relationship see Apollod.3.14.6. The myth is also referred to with Erechtheus as the son of Erichthonios in E.Ion 15-27, 260-73, 999-1003, 1417-36.

in the latter's honor.³²

In the present case, two kings of two cities, each devoted to different gods who rival one another both elsewhere and in this poem, are now being visited by Athena and Odysseus. It is fitting that, after his patron goddess gives him admonitory information about a people belonging to the god persecuting him, she returns to the place under her own protection. The hero goes forth to make his way as best he can with her advice, as Athena now vies cautiously with her uncle over his fate.

RHADAMANTHYS (7.317-26; 4.561-65)

King Alkinoos consents to send Odysseus home, using a comparison to demonstrate the ability of the Phaiakian ships to transport him however far and fast he wishes:

... οἱ δ' ἐλόωσι γαλήνην, ὄφρ' ἄν ἴκηαι
 πατρίδα σὴν καὶ δῶμα, καὶ εἴ ποῦ τοι φίλον ἐστίν,
 εἴ περ καὶ μάλα πολλὸν ἐκαστέρω ἔστ' Εὐβοίης,
 τὴν περ τηλοτάτῳ φάσ' ἔμμεναι οἱ μιν ἴδοντο

³² Hdt.8.55; Apollod.3.14.1, 3.15.4-5. Fr. 360 (43-49) of Euripides' play Erechtheus refers to the olive tree / trident competition (cf. also Ion 1433-36) and defeat of Eumolpos. Fr. 370 + 1 tells of the defeat and death of Eumolpos, the killing of Erechtheus by Poseidon (also at Ion 277-82), and finally the Athenian rituals in which Erechtheus would be called after Poseidon (as told by Athena) (Euripides: Sämtliche Tragödien und Fragmente, ed. G. A. Seeck, vol. 6, Fragmente, Der Kyklop, Rhesos, trans. G. A. Seeck, J. J. C. Donner, W. Binder (Munich: Artemis Verlag, 1981), 148, 154-62).

λαῶν ἡμετέρων, ὅτε τε ξανθὸν Ῥαδάμανθυν
 ἦγον ἐποφόμενον Τιτυόν, Γαιήϊον υἷόν.
 καὶ μὲν οἱ ἔνθ' ἦλθον, καὶ ἄτερ καμάτοιο τέλεσσαν
 ἥματι τῶ αὐτῶ καὶ ἀπήνυσαν οἴκαδ' ὀπίσσω.

(7.319-26)

In assuring Odysseus of his ships' powers, Alkinoos unwittingly hints at his guest's future role as returning avenger in a world of harshness that is utterly foreign to the Phaiakians.

On its most superficial level, the speech indicates ironically the extent of the Phaiakians' ignorance of the world of Greek mortals. For an audience living on the shores and islands of the Aegean Sea, Euboia lay in a central location.³³ Hainsworth contends that “An ironical intent, to illustrate the blissful ignorance of the remote and happy Phaeacians, is unlikely, since they are assumed to know the saga of Troy and its background.”³⁴ But the Phaiakians' remoteness is accentuated by their inexperience of hardship except through song. They lead a life of luxurious pursuits. They are free from attack, having fled the Cyclopes long before. Visits from outsiders are rare (6.204-5). Finally, their response to Odysseus' pain at hearing of the Trojan War is that the gods spun the destruction of men as a song for others to enjoy (8.577-80). Their “blissful ignorance” is especially

³³ Dimock, *Unity of the Odyssey*, 88.

³⁴ Hainsworth in Heubeck, *Commentary*, 1:339.

evident in their indiscriminate provision of an escort to anyone, including Odysseus.

In using Rhadamanthys' trip to illustrate the ease of transporting Odysseus, Alkinoos is drawing a closer parallel than he realizes. The voyage of Rhadamanthys, who is associated with justice and retribution in the afterlife, to see Tityos, a proverbial criminal suffering punishment in Hades, suggests Odysseus' mission to visit retribution upon the suitors. As Odysseus is being escorted home to take his wife out of the hands of the suitors and send them to Hades, so Rhadamanthys was taken to port on the island adjacent to the inland location where Tityos attempted to rape Leto,³⁵ a crime for which he, too, was sent below.

Part of the commonly known mythology concerning both Tityos and Rhadamanthys already exists within the Homeric poems. The story of Tityos appears in Book 11:

Καὶ Τιτυὸν εἶδον, Γαίης ἐρικυδέος υἱόν,
 κείμενον ἐν δαπέδῳ· ὁ δ' ἐπ' ἐννέα κεῖτο πέλεθρα,
 γῦπε δέ μιν ἐκάτερθε παρημένῳ ἦπαρ ἔκειρον,
 δέρτρον ἔσω δύνοντες· ὁ δ' οὐκ ἀπαμύνετο χερσί.
 Λητῶ γὰρ ἔλκησε, Διὸς κυδρὴν παράκοιτιν.

³⁵ The inland location, Panopeus in Boeotia, is mentioned in the quote below. Later sources also connect both Tityos with Euboea, where he was honored as a hero, and Rhadamanthys with Boeotia, where he eventually settled according to some stories. See Roscher, s.v. "Tityos" and "Rhadamanthys"; and G. Herzog-Hauser, "Tityos und Rhadamanthys" *Wiener Studien* (1930): 108-11.

Πυθῶδ' ἐρχομένην διὰ καλλιχόρου Πανοπῆος.

(11.576-81)

With regard to Rhadamanthys, his prevailing image as dispenser of justice can be assumed here with a fair amount of confidence due to the circumstantial evidence offered by Homer. Generally in mythology he is an upright ruler and lawgiver in life who continues in this office among the dead. He is often said to come from Crete, where his brother Minos plays a similar role as lawgiver, thus causing the two to be paired together frequently as judges in the afterlife.³⁶ The Iliad confirms the story that they are two brothers from Crete (14.321-22). In turn, the Odyssey depicts Minos as lawgiver in Hades (11.568-71), thereby encouraging the corresponding image of his brother. In combination with this connection, two of Rhadamanthys' own appearances in the Odyssey strongly imply his role of authority with respect to justice: the present one and 4.561-64.

³⁶ Roscher, s. v. "Rhadamanthys." As always, the generally recorded picture in mythology comes after Homer. Ganz avoids the early connection of this character with judgment, calling it rather "some sort of counseling function" in Pindar (O.2.74-77), and downplays the references to him as just (as early as Hes.fr.141 MW), upright (O.2.75), and not to be deceived (P.2.73-74), all essential qualities of a judge. Furthermore, another fragment on just punishment attributed to Hesiod's Megala Erga runs as follows: καὶ νῦν δ' αὐτὸς σαφῶς ἐδήλωσε παραθέμενος τὸ τοῦ Ῥαδαμάνθου. τὸ μέντοι ἔπος ἐστὶ παρ' Ἡσιόδῳ ἐν τοῖς μεγάλοις Ἔργοις οὕτως ἔχον·
εἰ κακὰ τις σπείρει, κακὰ κέρδεά <κ> ἀμήσειεν·
εἰ κε πάθοι, τὰ τ' ἔρεξε, δίκη κ' ἰθεῖα γένοιτο (Hes. fr. 286 MW).

Ganz also makes the following concession: "... his role as judge in the Underworld (together with his brother Minos) is not found before Plato's Gorgias (523-24), although just possibly some such status lay behind his visit to Tityos." (Early Greek Myth, 259; emphasis mine). Cf. also the Apology, 41a, where Minos and Rhadamanthys are two of the judges in Hades. Note that Rhadamanthys is placed in Elysium in Homer, but elsewhere often in Hades, presumably because of his association with the dead.

In the latter passage, Menelaos recalls the prophecy of Proteus saying that he is destined for Elysium, ὅθι ξανθὸς Ῥαδάμανθυσ. Rhadamanthys would not be singled out here by chance, but as having some authority in these fields of the afterlife. In Book Seven, the pairing of Rhadamanthys with Tityos evokes an opposition of character which makes Rhadamanthys' role of active scrutiny or visitation (implied in the verb ἐποψόμενον) appropriate to the eventual judgment and sentencing of Tityos to punishment.³⁷

In Book Eleven, the appearance of Tityos in Hades along with the other famous "criminals" might itself recall the suitors' punishment, especially since Herakles then appears with the bow, peering fiercely about him in a manner like that of Odysseus among the dead suitors. At this very point Herakles does indeed compare himself to Odysseus. The probability of these associations is further strengthened by yet a third passage.

We have already seen Antinoos liken Odysseus to the Kentaur Eurytion, a comparison which turns back upon the speaker himself (21.288-304). Later at 22.27-30, after Antinoos is killed by the first shot of Odysseus' bow, the other suitors direct a threat at Odysseus which again reflects back onto themselves:

³⁷ According to the Scholia, Rhadamanthys visits Tityos ὡς δὴ σωφρονίστων αὐτὸν ὡς ἀδελφὸν αὐτοῦ [both being sons of Zeus] (ad 7.324, E.H.P.Q.V), and further: ὁ Τιτυὸς ἦν υἱὸς τῆς γῆς, ὃς ἠράσθη τῆς Λητοῦς, καὶ ὑπὸ Ἀπόλλωνος ἐτοξεύθη. τοῦτον οὖν ὁ Ῥαδάμανθος ὁ δίκαιότατος παρ' Ἑλλήσι κριτῆς ἐτιμώρησε πρότερον (P.Q.). Herzog-Hauser, advocating a comparison of both Scheria and Euboeia to Elysium ("Tityos und Rhadamanthys," 109-10), suggests that "Rhadamanth fährt eiligst hin, der Totenrichter ins Totenreich, von den Totenfaehrmaennern geleitet, um die Strafe des Erdensohnes zu 'kontrollieren.' Denn dies ist doch wohl die Bedeutung von ἐποψόμενος." (111)

ξεῖνε, κακῶς ἀνδρῶν τοξάζεαι· οὐκέτ' ἀέθλων
 ἄλλων ἀντιάσεις· νῦν τοι σῶς αἰπὺς ὄλεθρος.
 καὶ γὰρ δὴ νῦν φῶτα κατέκτανες ὅς μ' ἄριστος
 κούρων εἰν Ἴθάκῃ· τῶ σ' ἐνθάδε γῦπες ἔδονται.

The image of the vultures eating Odysseus ἐνθάδε, "here on the spot," seems to recall the image, already well-known to Homer's audience, of the vultures attacking Tityos in Hades. Properly redirected at the suitors, it, too, would indicate a likeness between themselves and Tityos, just as the voyage of Rhadamanthys does. (If the audience knew the story that Tityos was killed with the bow by Apollo or both of Leto's children, the connection is further strengthened;³⁸ it is to be remembered that Odysseus invokes Apollo on his feast day for the first shot at Antinoos.) The probable association built up around the well-known figure of Tityos in these passages helps to support the notion that Odysseus' future role is suggested at the moment when Alkinoos promises to transport him as once he did Rhadamanthys.

Whereas I have suggested a parallel between the trips of Rhadamanthys and Odysseus in relation to the suitors and Tityos, Dimock takes another approach which indicates a contrast between Odysseus and the Phaiakians:

Alkinoos's evocation ... of the virtuous Rhadamanthys's

³⁸ Schol. ad 7.324, E.H.P.Q.V., P.Q.; see also Roscher, s. v. "Tityos."

visit to the criminal Tityos follows almost immediately as he protests his willingness, in spite of his desire to make Odysseus his son-in-law, to send Odysseus home: and Rhadamanthys's far journey, in turn, only accentuates the distance between Alkinoos's blessed innocence and Odysseus's importunate pain.³⁹

The figure of Rhadamanthys seems to convey two notions here, that of virtue appropriate to those in a paradise-like world, and that of a mediator between paradise and other modes of existence. The latter certainly seems to hold true in relation to Alkinoos and his innocence, which concurs with his ignorance of Greek geography. Regarding the first notion, two kings of near-utopias, Menelaos and Alkinoos, have associated themselves with Rhadamanthys in the passages where the latter is mentioned. But, to view this association cautiously, their life in the Elysian fields or its equivalent does not make them -- or Alkinoos in particular -- comparable to the proverbially just man in this context; for the latter goes to lay eyes upon criminals in the outside world. Odysseus, like Rhadamanthys, will leave Phaiakia to see a place in turmoil.

Anderson has shown how the appearance of Rhadamanthys in Book Four indicates the opposite directions in which the lives of Odysseus and Menelaos appear to be moving. Those directions are immediately juxtaposed by Proteus in his speech to Menelaos: Odysseus is sitting on a shore, bent on leaving Kalypso's island utopia and returning to Ithaka, while Menelaos looks forward to reaching the

³⁹ Dimock, Unity of the Odyssey, 92.

Isle of the Blessed and Rhadamanthys (4.555-69).⁴⁰ The contrast is emphasized by the fact that the wanderings of Odysseus and Menelaos are otherwise parallel in many ways. Both find themselves detained on an island, trying to reach home. Both receive advice from a minor goddess on how to leave the island, and are assisted by her in doing so. Both must undergo an ordeal in order to consult a seer. And both are told by the seer that they must appease a god through sacrifices.⁴¹ These parallels serve to emphasize the contrast.

Odysseus is detained on Kalypso's island, a place comparable to Elysium in its descriptive detail and isolated existence of ease and immortality. Yet he sits crying on the shore and longing for home. But you, Menelaos, Proteus adds after disclosing this fact, will go to Elysium where Rhadamanthys is, since you are Helen's husband and son-in-law to Zeus. Even at the moment when Menelaos recounts this prophecy, he lives a life of total ease in Sparta much like that in Elysium and unlike that in Ithaka.⁴²

Alkinoos, ensconced in his comfortable niche like Menelaos, recalls the swift escort of Rhadamanthys as if totally unaware of what business the latter could have had with a character like Tityos. He is merely caught up with the notion of how fast his ships can travel.

⁴⁰ Anderson, "Calypso and Elysium," 78, 82.

⁴¹ See Lord, *Singer*, 165-69; P. Plass, "Menelaos and Proteus," *Classical Journal* 65 (1969): 104-5; and Fenik, *Studies in the Odyssey*, 26-28 for discussion and bibliography.

⁴² Anderson, "Calypso and Elysium." This life of ease nevertheless leaves us with "an ambiguous impression of the king's prosperity" (p. 75). Details inspiring the comparison between Elysium and Ogygia appear on pp. 79-82 and *passim*, including many of Guentert's earlier observations in his book *Kalypso*.

Odysseus, on the other hand, rather than accepting the hand of the king's daughter in marriage, insists on returning to rocky Ithaka where the suitors eat away his household and lay claim to his wife -- knowingly, for he has been warned of the problem by Teiresias (11.112-18). In general it can be said that the reference to Rhadamanthys and his trip both parallels Odysseus' trip on the Phaiakian vessel and carries with it the notion of a contrast between the utopian world of the Phaiakians and Odysseus' harsher mode of existence. The parallel, and the lack of any other attestation of this odd story, would indicate that it is probably the result of the poet's innovation. Whether this is so or not, the impression remains: these swift and easy, yet ominous-sounding escorts underline the difference between the audiences' knowledge and Alkinoos' limited awareness as he makes his speech.

PHORKYS (1.71-73; 13.96-97, 345-51)

Near the beginning of Book Thirteen, when the Phaiakians finally bring Odysseus home, they put into shore through the Harbor of Phorkys.⁴³ The poet takes the trouble to describe this harbor in some detail, with its olive tree and cave where the Naiads dwell

⁴³ The Scholia say that the harbor is so named because Phorkys either created it, or, after coming to Kephallenia to look for a new dwelling place and choosing Ammos, called the nearby Ithakan harbor in which he moored after himself. The latter story appears in Herodorus (5th/4th cent. B. C.) (Schol. ad 13.96, H.Q., V.).

(13.93-113).⁴⁴ As Phorkys oversees Odysseus' entrance into Ithaka, so to speak, his name takes on a symbolic quality in connection with his general mythological associations and his placement elsewhere in the poem. This symbol marks Odysseus' transition from his sea travels to the land of Ithaka. And, just as others must recognize Odysseus by certain signs, so the Harbor of Phorkys, along with the olive tree and cave, becomes the sign by which Odysseus recognizes his homeland, and therefore in some sense himself.

In structural terms, Phorkys stands as a marker for both an initial problem and its resolution halfway through the poem. Near the beginning of Book One, Athena complains to Zeus about Odysseus' prolonged troubles at sea. She thereby sets in motion the process that will bring the hero home. Zeus' explanation for these troubles is, of course, the blinding of Polyphemos, who is the son of Poseidon and grandson of Phorkys:

... Θόωσα δέ μιν τέκε νύμφη,
 Φόρκυνος θυγάτηρ, ἄλος ἀτρυγέτοιο μέδοντος,
 ἐν σπέσσι γλαφυροῖσι Ποσειδάωνι μιγεῖσα. (1.71-73)

Phorkys is indirectly connected to the cause of Odysseus' continual wanderings. Thus the reappearance of his name halfway through the

⁴⁴ For a discussion of narrative technique and function with regard to the entrance into the harbor and the details of cave and olive tree, see C. S. Byre, "On the Description of the Harbor of Phorkys and the Cave of the Nymphs, *Odyssey* 13.96-112," *American Journal of Philology* 115 (1994): 1-13.

poem, when Odysseus ends his wanderings, recalls their cause, even as it signals their finish.

The recollection of Poseidon's anger underscores the transition which Odysseus is making through the harbor. He is delivered from the hostile and fantastic world of the sea to the land and benevolent hands of Athena. Although Poseidon once more complains to Zeus about Odysseus, his anger is now diverted toward the Phaiakians (13.125-64). At this point Athena "disguises" Ithaka in preparation for her own appearance, when she will explain her long absence as a reluctance to oppose her respected uncle, and will then assist Odysseus in regaining his place on land.

Poseidon's anger centers specifically around Polyphemos, the monstrous grandson of Phorkys. The sea is often associated with monsters in Greek mythology, and elsewhere in literature we find Phorkys linked with a host of monstrous progeny.⁴⁵ They appear most notably in Hesiod's Theogony (270-335). Phorkys and Keto beget the Graiai, the Gorgons, Echidna, and the snake who guards the golden apples, along with various horrific grandchildren.

Although marine mythology is itself enough to conjure up the monstrous, sometimes this aspect appears as a cross between land and sea creatures. Hesiod tells us that Phorkys and his wife/sister Keto are both offspring of Gaia and Pontos, or Land and Sea (Th.233-38). In Book 4 of the Odyssey, Proteus, another marine deity also

⁴⁵ For a list of references to Phorkys, cf. RE, s. v.

called the "Old Man of the Sea,"⁴⁶ accompanies his flock of seals from the sea onto land for his noon nap (4.400-455); he is clearly able to inhabit both elements as the seals do. The land/sea interplay is emphasized in the description of the harbor: the olive tree is a sign of land and stability, while the cave of the Naiads, with its "ever-flowing waters," (109) is one of both land and sea.⁴⁷ This interplay, along with the monstrous aspect of the sea, allows the Harbor of Phorkys to signify Odysseus' transition from the fantasy world of his travels to the more stable setting of Ithaka.

In mythology, marine deities are often noted not only for their monstrosity but for their changeability. Proteus, designated "The Old Man of the Sea" as Phorkys is, tries to escape Menelaos by changing into many different forms to disguise himself (4.454-58). These metamorphoses seem to be linked to a certain kind of anonymity also associated with the "Old Man of the Sea," causing him to appear as an almost generic marine figure. The Odyssey contains two "Old Men of the Sea," Phorkys and Proteus. In the Iliad, Thetis' father is also

⁴⁶ He is identified by some with Phorkys, cf. M. L. West, ed., Hesiod: Theogony, (Oxford: Clarendon Press, 1966), 233.

⁴⁷ For opposing views on the cave with its different entrances for gods and mortals, cf. Dimock, Unity of the Odyssey, 178-79 on the connection of god (Athena) with mortal (Odysseus), and Clay, Wrath of Athena, 211-12 on their inevitable separation. But W. Elliger combines elements of both views. The image of a precinct which both mortals and immortals enter prefigures the meeting between Odysseus and Athena, nevertheless holds the consciousness of a divine presence which never lifts the barrier between god and mortal (Die Darstellung der Landschaft in der Griechischen Dichtung, Untersuchungen zur Antiken Literatur und Geschichte, Herausgegeben von Heinrich Doerrie und Paul Moraux, 15 (Berlin and New York: de Gruyter, 1975), 127-28.

designated by the same phrase a number of times⁴⁸; yet he is never named, and only at 18.35-38 is Nereus specifically implied, the deity of the same appellation in the Theogony (233-34, 1003). In Homer alone the Old Man has appeared with no name and three names, Phorkys, Proteus, and Nereus. Thus the notions of changeability and anonymity may be conjured up at the mention of Phorkys as the old man guarding the harbor of Ithaka.

Odysseus himself is also a man of anonymity and disguised form. This trait, while opposing his desire for κλέος, is linked to his ability to survive.⁴⁹ In fact, at the end of this same book in which he arrives home, he is transformed into an old man.⁵⁰ He is moreover a "man of the sea" as a result of his wanderings. Teiresias prophesies that death will come to him from the sea (11.134-36); that he is to bring the sea to the land, so to speak, by planting his oar in the earth (11.129) like a tree.⁵¹ It should be noted that Phorkys, without the hostile traits of Poseidon or his grandson Polyphemos, seems to be a more neutral and "elemental" water deity both here and in later

⁴⁸ Il.1.358, 538, 556; 18.36, 141; 20.107; 24.562.

⁴⁹ Segal has compared the hero's power to be both "himself" and "not himself" to that of Proteus in a general way as part of myth's expression of the complexities and contradictions in man ("Phaeacians," 57).

⁵⁰ Pointed out in discussion by Jacob Stern.

⁵¹ Notice that Odysseus has not only "planted" his marriage bed in the ground, but also proves his identity to Laertes, who now only works the land, by naming the trees he once gave him (24.336-44). Added to these are, of course, all the other instances when trees, especially the olive, provide safety and stability for Odysseus, the olive in the Harbor included (see Segal, "Phaeacians," 62, n. 31 and 63, n. 41).

literature.⁵² When the vastness of this element confronts the tiny figure of Odysseus, it threatens him with oblivion, or true anonymity.

As the hero struggles to overcome anonymity and return to his home, he must repeatedly give signs to others in order that they recognize him. In the case of his homeland, however, as he makes the transition from sea to land, from the fantastic to the realistic, from changeability to stability, he himself meets with a disguise and must then be shown the signs of recognition. Now, when Athena takes away the mist she has shed over Ithaca, she points out to him, once again, the Harbor of Phorkys, the olive tree, and the cave of the nymphs (13.345-51). As these signs open his eyes to Ithaca, so they also allow Odysseus a kind of self-recognition.

⁵² Pointed out in discussion by Jacob Stern.

CHAPTER FOUR: PENELOPE

DAUGHTER(S) OF PANDAREOS (19.518-29; 20.66-82)

As Odysseus does not recognize that which he has so long striven for when he first lands on Ithaka, so Penelope, unaware that she faces Odysseus for the first time after twenty years,¹ describes her state of indecision over whether to remarry. She compares herself to the daughter of Pandareos, the nightingale:

ὡς δ' ὅτε Πανδαρέου κούρη, χλωρηῖς ἀηδῶν,
καλὸν αἰίδησιν ἔαρος νέον ἱσταμένοιο,
δενδρέων ἐν πετάλοισι καθεζομένη πυκινόισιν.

¹Philip Harsh suggests that Penelope already has grounds for suspecting the beggar's identity at this point ("Penelope and Odysseus in Odyssey 19," American Journal of Philology 71 (1950): 1-21). Amory gives this suspicion what might be called in modern terms an intuitive status; Austin and Russo are more inclined to describe the interaction between queen and beggar as a kind of mental pull rather than suspicion (A. Amory, "The Reunion of Odysseus and Penelope," in Essays on the Odyssey: Selected Modern Criticism, ed. C. H. Taylor (Bloomington: Indiana University Press, 1963), 100-121; Austin, Archery, Chap. 4 and passim; J. A. Russo, "Interview and Aftermath: Dream, Fantasy, and Intuition in Odyssey 19 and 20," American Journal of Philology 103 (1982): 4-18). F. M. Combellack points out that Penelope's tears at 19.603 (cf. 21.55-56) and her prayer to Artemis for death at 20.61-90 are incompatible with the idea of early recognition ("Three Odyssean Problems," California Studies in Classical Antiquity 6 (1973): 37-38). For further discussion and bibliography, cf. also N. Felson-Rubin, "Penelope's Perspective" in Homer: Beyond Oral Poetry, eds. J. M. Bremer, I. J. F. De Jong, and J. Kalff (Amsterdam: B. R. Gruener, 1987), esp. 80, n. 22; idem, Regarding Penelope: From Character to Poetics (Princeton: Princeton University Press, 1994), 4-5. Although Harsh claims that Penelope's emotional turmoil stems from her fear that Odysseus will be killed by the suitors (pp. 3, 18), the text gives no hint of this, while it does repeatedly indicate, especially in the examples mentioned above, that Penelope either does not know at all or does not openly, consciously recognize the beggar.

ἢ τε θαμὰ τρωπῶσα χέει πολυηχέα φωνήν,
 παῖδ' ὀλοφυρομένη Ἴτυλον φίλον, ὄν ποτε χαλκῶ
 κτεῖνε δι' ἀφραδίας, κοῦρον Ζήθοιο ἄνακτος,
 ὥς καὶ ἐμοὶ δίχα θυμὸς ὀρώρεται ἔνθα καὶ ἔνθα ...

(19.518-24)

The bird's nocturnal song mimics Penelope's sleepless ruminations on the choice revolving around an absent Odysseus, Telemachos, and the suitors. To complicate matters, a choice showing loyalty to both Odysseus and Telemachos no longer exists; for Telemachos urges her to choose a husband as his position becomes more dangerous. The turns of the nightingale's song (θαμὰ τρωπῶσα, 521) reflect not only Penelope's wavering in the face of her decision,² but also the hope and despair of Odysseus' return behind it. So the comparison contains both positive and negative imagery: both the beautiful (καλὸν) song heralding the arrival of spring (ἔαρος νέον ἱσταμένοιο, 519), which has been shown by Austin to be associated with Odysseus' return,³ and the lament for the child Itylos (522-23), associated with the possible death of Telemachos resulting from Penelope's courtship.

Marquardt points out that many commentators have missed, or wished to deny, the specific connection between Itylos and

² Amory, "Reunion of Odysseus and Penelope," 131, n. 9; Stanford, *Odyssey*, 2:336-37.

³ Austin, *Archery*, 246-53.

Telemachos.⁴ Stanford, for example, sees the general sense of grief and anxiety as the point of comparison.⁵ For Austin, the myth "expresses the ambiguity of a mother's position" and adumbrates "some of the ambivalences in her own emotions" in having to make her choice between son and suitors.⁶ Büchner even replaces the thought in the text with his own, commenting on the nightingale's lament over her dead son: "Sie sollte fortfahren: so klage ich um den verlorenen Gatten."⁷ Apparently this disregard for Itylos' significance stems from an anxiousness to deny Penelope's culpability. But she has encouraged the suitors, and knows that a plot against Telemachos' life is one of the results. Homer's tendency toward realism and the depiction of both positive and negative aspects of his characters' actions fully accords with this view.

Further evidence of the association between Telemachos and Itylos is built into the construction of the digression. The idea which leads into the simile of the nightingale is one of agitation, in the form of thick, clustering cares which surround Penelope (πυκινὰ ... μελεδῶναι ..., 516-17), as the thick leaves surround the bird pouring forth her lament (πετάλοισι ... πυκινοῖσιν, 520). The digression then moves to the subject of the lament, the son dead by her own hand (522-23). It is this idea which also rounds off the comparison and

⁴ P. Marquardt, "Penelope Polytropos," American Journal of Philology 106 (1985): 40.

⁵ Stanford, Odyssey, 2:336-37.

⁶ Austin, Archery, 228-29.

⁷ Büchner, "Die Penelopeszenen in der Odyssee," 148.

leads back to Penelope's own concerns. They begin specifically with the same idea, the mother's concern for her son (ἡὲ μὲνῶ παρὰ παιδὶ καὶ ἔμπεδα πάντα φυλάσσω, 525). And at the close of her description she emphasizes his change in attitude from youth to the present regarding her marriage:

παῖς δ' ἐμὸς ἦος ἔην ἔτι νήπιος ἠδὲ χαλίφρων,
 γήμασθ' οὐ μ' εἶα πόσιος κατὰ δῶμα λιποῦσαν·
 νῦν δ' ὅτε δὴ μέγας ἐστὶ καὶ ἥβης μέτρον ἰκάνει,
 καὶ δὴ μ' ἀρᾶται πάλιν ἐλθέμεν ἐκ μεγάροιο,
 κτήσιος ἀσχαλῶν, τὴν οἱ κατέδουσιν Ἀχαιοί.
 (19.530-34)

On the whole, the emphasis in this passage clearly falls on the son, as it does in the depiction of the nightingale.

The scene in which this passage occurs (19.508-58), together with a later scene at 20.56-90, comprise what Fenik might call a "doublet": i.e., a case where a person does the same or similar things twice and/or a similar sequence occurs.⁸ The sequence begins with a description of cares which keep Penelope awake at night when others are sleeping (19.510-17; 20.57-60). She then describes the dilemma at the root of her sleeplessness using a comparison to a mythological figure or figures, the daughter(s) of Pandareos (19.518-23; 20.66-78).

⁸ Fenik, Studies in the Odyssey, 1-42 and all of pt. 2.

Following the comparison Penelope recounts a dream about Odysseus' return, to which Odysseus responds, the first time by interpreting her dream in her presence, the second when at a distance, after hearing her cry, he asks for omens from Zeus (19.535-58; 20.83-101).

Whereas many of these so-called doublets appear in the Homeric poems, this particular one is unique in that the corresponding scenes contain references to the same mythological figure, Pandareos. These references, moreover, seem to directly contradict one another. In the second passage, Penelope prays that her life be taken by either Artemis or the stormwinds, who once carried off the daughters of Pandareos. Their parents had been destroyed, and the children -- no exceptions mentioned -- were taken up by the gods as orphans. When Aphrodite went to ask Zeus about their forthcoming marriages, the stormwinds carried them off and gave them to the Erinyes as attendants (20.61-78). In this account, as opposed to the first, none of the daughters were ever married, let alone had a son. For that is the point of Penelope's prayer; she wishes to be carried away before she marries a lesser man than Odysseus.

The allusive manner in which the two myths are presented leaves us with this contradiction. Certain of the Scholia, however, tell a story that seems to reconcile them, albeit with some variations (for

Scholia, see appendix).⁹ Pandareos, who had three daughters, Aedon, Kleothera, and Merope, stole a golden dog made by Hephaistos from a sanctuary of Zeus and entrusted it to Tantalos. Either Tantalos or Pandareos (after receiving the stolen article back) swore to the gods he didn't have the dog; but Zeus recovered it by sending Hermes to conduct the search. Pandareos and his wife were punished with death. Two of the daughters, who had been brought up by Aphrodite, were seized by the whirlwinds when they came of age and handed over to the Erinyes. But the eldest of the daughters, Aedon (her name meaning "nightingale"), was married to Zethos, brother of Amphion and co-founder of Thebes,¹⁰ with whom she had a child, Itylos. Envyng Amphion's wife because she had more children, Aedon tried to kill the eldest of them one night.¹¹ In one account she succeeded and then killed her own son in fear.¹² In another she killed her own son by mistake.¹³ She then prayed to the gods and they changed her into a nightingale. Exactly when in the general course of events Aedon married Zethos and killed her son remains unclear, a problem contributing to the sense that this reconciliation of the daughters' stories sounds far too contrived. Further complications arise because one of the Scholia specifies that

⁹ Schol. ad 19.518, V., B.; ad 20.66, B.Q.

¹⁰ Schol. ad 19.518, V.; see also Od.11.262-65

¹¹ In a fit of madness or simple folly (πάθος, Schol. ad 19.518, V., ἄνοια, B., ἀφραδία, Od.19.523).

¹² Schol. ad 19.518, B.

¹³ Schol. ad 19.518, V.

all three daughters, Aedon, Kleothes, and Merope, were carried away unmarried.¹⁴

If Homer has done any innovating, it would probably be in the portrayal of the nightingale, called Aedon by the Scholia. Russo notes that it appears in no other ancient source, and bears some striking similarities to the well-known myth of Procne and Philomela.¹⁵ They were the daughters of Pandion, whose name is similar to Pandareos. Procne killed her son Itys, a name is similar to Itylos.¹⁶ The transformation of Procne, Philomela, and Tereus into birds during their chase recalls Aedon's fate (the pursuit of Aedon by Zethos in one account is probably a remnant of this myth.)¹⁷ Procne, too, becomes the nightingale who laments her son, and Aedon's name alone could certainly have inspired a connection with her.

But the lament of the nightingale is a common topos in Greek poetry,¹⁸ and various tales about her could have grown from a common source either before or after Homer. On the whole the

¹⁴ Ad 20.66, Q, V., which also says that all three daughters were raised by Aphrodite, Athena, and Hera, rather than by Aphrodite alone (cf. Od. 20.68-72). In addition, Apollodoros records Zethos' marriage to Thebe, for whom the city was named (3.5.6), and not Aedon. Later sources reveal further variations: see Roscher, *Lexicon*, s.v. "Aëdon."

¹⁵ Russo in Heubeck, *Commentary*, 3:100. A reference to this myth occurs as early as Hesiod, in Op. 568-69: τὸν δὲ μετ' ὀρθογῶν Πανδιονίς ὤρτο χελιδῶν / ἐς φάος ἀνθρώποις ἕαρος νέον ἰσταμένοιο.

¹⁶ In fact, Schol. ad 19.518, B. and 20.66, B.Q, give the name "Itys" instead of "Itylos."

¹⁷ Schol. ad 19.518, B.

¹⁸ Russo cites, e.g., A.Ag. 1144; S.El. 148; Ar.Av. 228 [cf. 206-22], E.fr. 773N, 22-25 (*Commentary* 3:100). In the Sophocles passage, the lament for Itys is juxtaposed with that of Niobe (147-52), who is the rival of Aedon in the Pandareos myth by some accounts (Schol. ad 19.518, V.).

Scholiasts are not likely to be the ones inventing Aedon's story to follow Homer, as Russo suggests, since Pherekydes (6th cent. B. C.) is cited as a source.¹⁹ Furthermore, certain details are unlikely to have been created simply for this purpose, such as the mention of Itylos' sister Naïs and the statement that by some accounts the wife of Amphion was Hippomedousa rather than Niobe.²⁰ Regarding the disappearance of the other two daughters, the Scholia express open objections to Homer's chronology, saying that they were raised by the gods before their orphanhood.²¹ It seems that a later mythographer trying to accommodate an earlier one would not only agree with Homer's account, but find it more sensible, since nothing is said about why the children were raised by divinities while the parents were still alive. No definite conclusion can be arrived at concerning the existence of the myth or myths in the poet's day, or the chronological order of the details. But the variations recorded would probably have taken some time to develop before the Scholia were written. And as these variations could have developed before or after Homer, so a conflation of one variant on Aedon's story with another on all the daughters could have occurred, either before Homer or later under his influence.

Whether the myths already existed or not, the essential

¹⁹ Schol. ad 19.518, V.

²⁰ Ibid.

²¹ Schol. ad 19.518, B.; 20.66, Q.V.; 20.67, H.Q.V. differ openly with Homer and specify that the children were being raised by the goddess(es) before the dog was stolen and the parents destroyed. (19.518, V. and 20.66, B.Q. do not say either way.)

question remains the same: is the apparent contradiction a meaningful one, or have the opposing stories been chosen only for their own momentary relevance in each case? The conflict appears intentional, since it is accentuated by four factors. First, as mentioned above, both myths contribute significantly to the "doublet" relation between the two passages containing them. A second consideration is the close proximity of the two references: 130 lines after one, the other appears. Third, the daughter or daughters of Pandareos are never named in either case: all too convenient a reticence given the conflicting accounts of these daughters. Fenik has discussed the withholding of names in certain Homeric scenes,²² but in these cases the audience still has access to them. And at 15.237, although the brother of Melampous is never named, he is not the main subject of the digression, as the anonymous daughters are here -- twice. The final and most important factor highlighting the difference between these stories is the parallel between the point of contradiction and Penelope's own situation. She is both married with a son and unmarried, so to speak, leading on a string of suitors. This conflict is at the very heart of her role in the Odyssey. Each version is spoken directly by her to illustrate her own feelings, and it is precisely the two in combination which create her dilemma.

Felson-Rubin presents Penelope's situation systematically as an array of possible plot types, created by Penelope in recognition of

²² Fenik, Studies in the Odyssey, 18-60. Just one notable example is the time it takes for Odysseus to reveal his name to the Phaiakians.

her many possibilities as a character:

By keeping her ignorant as to her marital status, Homer represents Penelope as uncertain as to which of her several plots she is in at any moment. Much of her behavior becomes intelligible to us if we consider that she is unremittingly vexed by the question: "Am I moving irrevocably toward new union or toward reunion?"²³

Felson-Rubin goes on to list generic story patterns ultimately based on the division between married or unmarried women and the "Bride-Contest" or "Marriage-Avoidance" pattern. In stressing that these are various plots which the character Penelope weaves simultaneously, she implies that Penelope is given some kind of self-consciousness of herself as a character in a narrative.²⁴ Often this is done in literature, and Odysseus as the bard of his own story among the Phaiakians falls into this self-conscious mode. But there is no indication that Penelope ever has this awareness. Insofar as she makes choices and attempts to orchestrate the events of her life, she conforms to the behavior of any human being. For the audience, however, these role patterns are meaningful as the source of Penelope's schemes.²⁵ Thus while the theory of Penelope's self-conscious creation of epic plots has no support in the text, the separation into categories of such plots helps to clarify Penelope's role, as do the two myths of Pandareos. In fact,

²³ Felson-Rubin, "Penelope's Perspective," 63.

²⁴ *Ibid.*, 61-77.

²⁵ See the "disclaimer" on p. 64 (*ibid.*): "We can learn much about her character by posing this question, even if we should eventually discard it as overstated."

Penelope's recounting of these two myths constitutes the only point at which she comes close to constructing herself as a literary character.

The conflicting myths not only reflect Penelope's position, but also help indicate a progression which harmonizes with other elements in the two passages. Russo comments on this progression in terms of Penelope's inner state:

As the master story-teller moves through the end of Book 19 and into the early scenes of 20, approaching the triple climax of the stringing of the bow, the slaughter of the Suitors, and the reunion with Penelope, he intensifies his efforts to reveal the growing excitement inside each main character through a rather sophisticated integration into the narrative of mental activity that belongs to the lower levels of consciousness.²⁶

One does not have to subscribe to the idea of the subconscious in noting a progression, although Russo properly defends it.²⁷ Let us compare details in the passages and see how they reveal the increasing excitement. In the first episode, Penelope describes how cares concerning her remarriage disturb her rest at night when others are sleeping (19.509-17). In the second episode, this actually happens in conjunction with her husband's tossing and turning (20.23-58, esp. 56-58). In the first passage the digression on the daughter of Pandareos depicts Penelope's indecisiveness as to whether to marry or not (19.524-29). In the second, her decision is far

²⁶ Russo, "Interview and Aftermath," 17.

²⁷ *Ibid.*, 6-7 and n. 8.

more definite. She has already announced her plan to set the bow contest. Under the constraints of this decision, the second myth reflects a mood more desperate and more extreme. Rather than wavering in her decision, Penelope now prays even for death in order to avoid a marriage more imminent with the prospect of the contest. And whereas the dream of the geese in the first passage implies some regret at the slaughter of her suitors, in keeping with her still wavering attitude,²⁸ in the second passage, death is to be preferred before choosing one of them. Thus the movement from the first passage to the second conveys an increasing sense of agitation.

Accompanying the movement toward decisiveness and greater extremes is the change from the indirect to more direct imagery, particularly from birds to humans. The daughter of Pandareos is a nightingale in the first myth, but in the second, the daughters of Pandareos are people. In the first dream, the suitors and Odysseus appear as birds; in the second, Odysseus is the human image of himself. And while in the dream of the geese the eagle tells Penelope

²⁸ G. Devereux, "Penelope's Character," Psycho-Analytic Quarterly 26 (1957): 381-82. Cf. also T. Van Nortwick, "Penelope and Nausicaa," Transactions of the American Philological Association 109 (1979): 273-74; A. V. Rankin, "Penelope's Dreams in Book 19 and 20 of the Odyssey," Helikon 2 (1962): 617-624 (the latter takes the extreme view that Penelope, or a part of her, prefers a young suitor to her husband); and, for a look at various viewpoints on the matter, M. A. Katz, Penelope's Renown: Meaning and Indeterminacy in the Odyssey (Princeton: Princeton University Press, 1991), 146-47. For a view opposing the equation of the geese to the suitors when Penelope weeps for them, see A. H. M. Kessels, Studies on the Dream in Greek Literature (Utrecht: HES Publishers, 1978), 94; and more recently L. Pratt "Odyssey 19.535-50: On the Interpretation of Dreams and Signs in Homer," Classical Philology 89 (1994): 147-52.

that it is not a dream (ὄναρ) but a waking vision (ὑπάρ),²⁹ in the second episode she herself, as if in answer, describes Odysseus in this way:

...αὐτὰρ ἐμὸν κῆρ
 χαῖρ', ἐπεὶ οὐκ ἐφάμην ὄναρ ἔμμεναι, ἀλλ' ὑπάρ ἦδη.
 (20.89-90)

It can be seen that the two myths on the daughter(s) of Pandareos form an essential pair which follow the same pattern as the passages in which they appear. Opposing stories, possibly of different characters, have been transformed into one character's self-description, and the poet is able to sound out a contradiction through an allusive mode of expression. The contradiction seems to be intentional, since the differences harmonize with the surrounding text to promote the same effect: an increase in the conflict of Penelope's outer situation and inner emotions as the reunion with Odysseus draws nearer.

²⁹ For discussions on ὄναρ and ὑπάρ, see Kessels, Studies on the Dream, 174-89; and Russo in Heubeck, Commentary, 3:114.

CHAPTER FIVE: FATHERS AND SONS

MELAMPOUS (15.222-55; 11.287-97)

One of the most important and controversial genealogies in the Odyssey is that of Theoklymenos (15.222-55). A prophet himself, he is introduced as coming from a long line of seers headed by Melampous. A number of critics have complained that the length of this introduction far outweighs Theoklymenos' importance in the narrative. In fact, the character Theoklymenos is sometimes felt to be a useless and awkward intrusion into the text.¹ As a result it has been argued, for example, that his role may have been suggested by another or other accounts in which Odysseus returned to Ithaka disguised as a seer after meeting Telemachos in either Crete or Pylos.² Theoklymenos is mentioned, however, in a Hesiodic fragment from the Catalogue of Women along with heroes of the Trojan War and other seers, including those who are his own ancestors in the Odyssey.³ This increases the likelihood that he is part of a well-established tradition. In any case, even if our Odyssey was inspired

¹ For an overview, see Fenik, Studies in the Odyssey, 233, n. 1; Hoekstra in Heubeck, Commentary, 2:245-46; or Steve Reece, "The Cretan Odyssey: A Lie Truer Than Truth," American Journal of Philology 115 (1994): 162-65, esp. nn.7 and 8.

² Reece ("The Cretan Odyssey," 157-73) argues for Crete; Lord (Singer of Tales, 170-74) for Pylos.

³ Merkelbach and West, Fragmenta Hesiodica, fr. 136. Names in the fragment include Agamemnon, Menelaos, and Ilion; and Antiphates and Oikles, who are in the genealogy of Melampous (Od.15.242-43). (MW also reads Manto, while Mantios appears at Od.15.242.)

by variants like those referred to above, it is my concern to show how the poem has then been artfully constructed with Theoklymenos as a descendant of the prophet Melampous.

Theoklymenos' first words indicate an ambiguity in status stemming from his authority as a seer (15.260-64, 272-78). In fact, his role might well fit into the disguise pattern so prevalent throughout the Odyssey: he is a helper in the guise of one helped. Appearing on the scene as a suppliant, he asks Telemachos for passage out of the land because he has killed a man. Commentators have pointed out that this supplication allows Telemachos to fulfill a role indicative of his emerging manhood, that is, of one who has the power to receive and help suppliants.⁴ But this is true only to a limited extent. For he cannot have Theoklymenos taken into his house immediately upon arrival in Ithaka. The view that Telemachos does wield the power in this situation causes some critics to raise the objection that when the suppliant first approaches, he asks Telemachos who he is rather than the reverse.⁵ Although it is possible, as some defenders say, that the fugitive must find out to whom he is entrusting himself since he is in such grave danger,⁶ the question nevertheless does sound out of place. Elsewhere in the Odyssey, it is the host who asks his guest or

⁴ E.g., H. W. Clarke, The Art of the Odyssey (Englewood Cliffs, NJ: Prentice-Hall, 1967), 39; C. R. Beye, Ancient Epic Poetry: Homer, Apollonius, Virgil (Ithaca: Cornell University Press, 1993), 156; Dimock, Unity of the Odyssey, 201-202.

⁵ Page, The Homeric Odyssey, 84; G. S. Kirk, The Songs of Homer (Cambridge: Cambridge University Press, 1962), 240.

⁶ Hoekstra in Heubeck, Commentary, 2:249; Fenik, Studies in the Odyssey, 235.

suppliant the question, and only after providing hospitality. In fact, it is too soon for anyone to ask names. For we are ready by now to hear the revelation of Odysseus' or Telemachos' identity as almost ritually prepared.⁷ When Telemachos visits Menelaos, for example, he has had a bath, eaten, heard stories of his father, and stirred the curiosity of his host by weeping, before Helen finally enters and openly recognizes him. Among the Phaiakians, Odysseus receives a bath, clothes, food, and the entertainment of song, dance, and games before he satisfies his hosts' curiosity. Such procedures cause Theoklymenos' initial question to sound quite abrupt. But it appropriately reveals a certain authority in its speaker, as one soon to give Telemachos encouragement in the form of favorable prophecies. It is this ability which puts him in a position to be of assistance to Telemachos, although he is the suppliant.

Theoklymenos' position as helper is suggested even in terms of narrative construction. The span of his presence during the trip home corresponds exactly to that of Athena on the outgoing trip. Athena appears as a guest in the house of Odysseus, accompanies Telemachos on the ship to Pylos, and then leaves in the form of a bird. At this point Peisistratos takes over the role of companion for the second and third stops of the journey, Pherai and Sparta. On the return trip Telemachos again stops at Pherai, and again arrives in Pylos, releasing Peisistratos and taking on Theoklymenos for the final

⁷ Fenik, Studies in the Odyssey, 18-60.

sailing. If Athena was his divine companion upon departure, so the seer, closely allied with divinity, accompanies him on his return. His very name means "a god being heard," or "hearing a god."⁸ As a prophet through whom the gods speak, he is a suitable replacement for Athena, who has now turned her attention to the primary hero Odysseus.

Omens and prophecies are repeatedly a source of hope and encouragement for Odysseus and his family.⁹ In Book One, Telemachos is heartened by the visit of Athena and her prediction that Odysseus will soon return (1.320-23). Penelope, too, receives hope in this way, although she may mistrust the words of those to whom she listens (1.415-16; 14.122-30; 19.303-16). At 17.151-65, when Theoklymenos foretells Odysseus' return, she does not express belief in his statement, but responds warmly. Later in Book Twenty, Odysseus asks for and receives omens from indoors and out, restless as he is and unsure if he can defeat the suitors (20.98-121). Thus the prophecies are a form of aid from the gods insofar as they boost the characters' morale, and, in the case of Telemachos and Odysseus, provide incentive for action against the suitors.

One of the many complaints made in connection with Theoklymenos is that the recounting to Penelope of his earlier augury differs from the original (cf. 15.531-34; 17.157-61); and that it was

⁸ Chantraine, s.v. κλέος; Lexicon des Frühgriechischen Epos, ed. B. Snell and H. Erbse (Goettingen: Vandenhoeck und Ruprecht, 1955-), s.v. Θεοκλύμενος.

⁹ See A. J. Podlecki, "Omens in the Odyssey," Greece and Rome 14 (1967): 12-23.

vague and uninformative in the first place.¹⁰ The original occurs immediately after Telemachos' suggestion that his suppliant be the guest of his enemy Eurymachos. A hawk then appears and Theoklymenos speaks:

Τηλέμαχ', οὐ τοι ἄνευ θεοῦ ἔπτατο δεξιὸς ὄρνις·
 ἔγνω γάρ μιν ἐσάντα ἰδῶν οἰωνὸν ἔόντα.
 ὑμετέρου δ' οὐκ ἔστι γένεος βασιλεύτερον ἄλλο
 ἐν δήμῳ Ἰθάκης, ἀλλ' ὑμεῖς καρτεροὶ αἰεὶ.

(15.531-34)

This speech is neither uninformative nor incompatible with Theoklymenos' later report. In the first place, it is addressed to Telemachos, and therefore suitably affirms the young man's success rather than his father's. In this way it differs from the later announcement to Penelope of Odysseus' return. Secondly, as it occurs just after Telemachos recommends Eurymachos to be a more competent host than himself, so it addresses the issue of kingship for which Telemachos believes Eurymachos is the most serious competitor. At the beginning of this same book, Athena has told him of the latter's imminent marriage to Penelope (15.16-18). Warned by her, Telemachos has also only just succeeded in evading an ambush set for him by the suitors. The augury of Theoklymenos complements

¹⁰ Page, Homeric Odyssey, 85; Kirk, Songs, 241; Clarke, Art of the Odyssey, 39.

that success. Finally it can be argued that, although the first prophetic statement differs from the second, they amount in a sense to the same thing: the father's defeat of the suitors, foretold in the report to Penelope, means that the son will inherit the kingship, as foretold in the earlier augury.¹¹

The boost in morale which this prophecy gives to Telemachos takes on particular significance in view of the speech leading up to it. Despite the surprise and dismay of some commentators at the young man's suggestion that Theoklymenos go to stay with Eurymachos,¹² sense can be made of it through Whitman's observation:

The modern Greek game of κλήδονας offers some analogy with the idea of saying the opposite of what you hope the gods intend. The most striking ancient example is in the Odyssey, 15.512 ff., where Telemachus' suggestion, that Theoclymenus stay at Eurymachus' house, as the man most likely to succeed to Odysseus' inheritance, can only be interpreted as a solicitation of the omen which follows, by which it appears that Telemachus, and not Eurymachus, will be king.¹³

Austin emphasizes the words of Telemachos confirming such an interpretation:

ἀλλὰ τά γε Ζεὺς οἶδεν Ὀλύμπιος, αἰθέρι ναίων,

¹¹ Agatha Thornton, People and Themes in Homer's Odyssey (Dunedin: University of Otago Press, 1970; London: Methuen & Co., 1970), 56.

¹² E.g., Page, Homeric Odyssey, 84.

¹³ C. H. Whitman, Homer and the Heroic Tradition (Cambridge: Harvard University Press, 1958), 341, n. 13.

εἴ κέ σφι πρὸ γάμοιο τελευτήσῃ κακὸν ἦμαρ.

(15.523-24)¹⁴

That Telemachos would test for signs in this way, as his father does at 20.98-121, is no surprise; especially given the young man's recent success in escaping death through Athena's warning.

It is clear that Theoklymenos functions as a helper and is acknowledged in this positive capacity by Telemachos (15.535-38). Turning back to his genealogy, it will be seen that his ancestor Melampous bears a certain resemblance to Theoklymenos in this respect, in addition to sharing the role of prophet and fugitive. Furthermore, certain details in the story of Melampous will be seen to parallel some major elements of plot in the poem as a whole.

The adventures of Telemachos and Odysseus are linked by a "nexus of motifs" which make their appearance in various forms in the Odyssey. The most prevalent pattern consists of some wrong done to a character, his departure, absence, and unexpected return to avenge the wrong.¹⁵ In Theoklymenos' genealogical introduction we also find such elements. His forefather Melampous, a seer like himself, also left Pylos, ... πατρίδα φεύγων / Νηλέα τε μεγάθυμον

¹⁴ Norman Austin, "Telemachos Polymechnos," California Studies in Classical Antiquity 2 (1969): 58-59.

¹⁵ G. P. Rose, "The Quest of Telemachus," Transactions of the American Philological Association 98 (1967): 394-97. The parallels between the adventures of Odysseus and Telemachos have been widely discussed. See M. J. Apthorp, "The Obstacles to Telemachos' Return," Classical Quarterly 30 (1980): 12, n. 53; and Reece, "Cretan Odyssey," 161, n. 4.

... ὅς οἱ χρήματα πολλὰ ... / εἶχε βίη (15.228-31). Melampous returned in a year and ἐτίσατο ἔργον ἀεικὲς / ἀντίθεον Νηληϊα (236-37). Likewise the suitors are holding the possessions of Odysseus and Telemachos by force in their absence, and will be paid back for their "unseemly deed" when these two return.

It should probably also be noted that, just as Agamemnon warns Odysseus about the possible treachery of wives (11.441-43, 455-56) and this is a question of major importance in the poem, so in the list of seers following Melampous the poet lingers for a moment on the death of Amphiaraos (15.244-47) through the "gifts of a woman" (γυναίων ... δῶρων, 247). His wife Eriphyle was bribed with a golden necklace to convince him to go into battle against Thebes, and so to his death.¹⁶ Eriphyle also appears in the catalogue of women in Hades, where the bribery is again referred to (11.326-27). Penelope, too, receives gifts (δῶρα) from the suitors in the form of jewelry (18.274-301). The incident is emphasized by the presence of Odysseus in disguise.

Further details in the story of Melampous can be clarified by another passage in the catalogue of women at 11.287-97, where it is again told in an allusive fashion. Neleus says he will give his daughter in marriage to whoever brings him the cattle of Iphiklos from Phylake.

¹⁶ Schol. *ad* 11.326, V., Q, V. As a result of the bribery, he left his son with the command to take revenge on Eriphyle by killing her. The story is somewhat reminiscent of Orestes' revenge.

(It is not certain whether this is thievery or retrieval.¹⁷) Melampous, for reasons we do not know, agrees to do this for his brother and give him the bride. The contention over the cattle echoes the contention over Odysseus' own herds; and in both cases the issue is a contest for a bride.

The poet's method of construction helps to further illuminate Melampous' place in the poem. Heubeck has shown that the two different passages in which his story is told to some extent complement one another. I have reproduced his diagram below. (Brackets indicate information which he has added.)

In Book 11:

Pero, die Tochter des pylischen Koenigs Neleus und seiner Frau Chloris wird von vielen Freiern umworben. Doch Neleus will seine Tochter nur dem geben, der aus Phylake von Iphiklos [dem Sohn des Phylakos] die Rinder holt [, auf die Neleus von der Mutter her Anspruch hat]. Schliesslich erklart sich der μάντις ἀμύμων dazu bereit (285-92).

In Book 15:

Es ist Melampus, der ebenfalls in Pylos wohnt und dort grosse Besitzungen hat (226 -27); er wagt die Tat, um fuer seinen Bruder [Bias] das Maedchen zu

¹⁷ According to Schol. ad 11.287, V., ad 290, H.V., H.Q., the cattle actually belonged to Tyro, Neleus' mother.

gewinnen (233, 237).

[Nach der Ankunft des Melampus in Phylake] "binden ihn μοῖρα, Fesseln und die Rinderhirten" (292 -93).

Ein Jahr ist er im Hause des Phylakos gefesselt, waehrend zu Hause Neleus seine Schaetze gewaltsam festhaelt (230-32). Schliesslich entflieht Melampus der κήρ (235):

Denn nach einem Jahr laesst ihn Iphiklos weg, nachdem der Seher θέσφατα πάντα gesagt hat (294-97).

Er treibt die Rinder aus Phylake nach Pylos, raecht sich an Neleus und fuehrt seinem Bruder die Frau zu (235-38) ¹⁸

As Fenik points out, this method of complementary construction is part of the poet's technique, also used elsewhere.¹⁹ Moreover, each time that the story is told, the inclusion of only certain details creates emphasis according to context. Only Book 11 mentions, in fact builds up to and ends with, the prophecy of Melampus which procures his release and return home:

ἀλλ' ὅτε δὴ μῆνες τε καὶ ἡμέραι ἐξετελεῦντο

¹⁸ Alfred Heubeck, Der Odyssee-Dichter und die Ilias (Erlangen: Palm & Enke, 1954), 20.

¹⁹ Fenik, Studies in the Odyssey, 120-23, 235-36.

ἄψ περιτελλομένου ἔτεος καὶ ἐπήλυθον ὦραι,
καὶ τότε δὴ μιν λῦσε βίη Ἴφικληεῖη
θέσφατα πάντ' εἰπόντα· Διὸς δ' ἐτελείετο βουλή.
(11.294-97)

At this point Odysseus is describing an encounter in Hades, where he must go to hear the prophecies of Teiresias before he can return home. The later passage, on the other hand, introduces Theoklymenos by linking him to a famous ancestor who also was a prophet and fled his fatherland.²⁰ More importantly, it introduces Theoklymenos as Telemachos' companion, and therefore appropriately contains details relevant to Telemachos' own situation. Telemachos must go away in order to retrieve something, namely the news concerning his father, while others hold his possessions; so Melampous must depart to retrieve the cattle, while Neleus keeps his property. Above all, Melampous does not undergo his great adventure in order to win the bride for himself. He does it for a relative, in this case his brother:

ἄλλ' ὁ μὲν ἔκφυγε κῆρα καὶ ἤλασε βοῦς ἐριμύκους
ἐς Πύλον ἐκ Φυλάκης ...
...κασιγνήτωρ δὲ γυναῖκα
ἠγάγετο πρὸς δῶμαθ' ... (15.235-38)

²⁰ Heubeck, *Der Odyssee-Dichter*, 29-31.

Telemachos also assists in winning a bride for a relative rather than himself. The result is a mirror effect in the extreme: Theoklymenos will presently be of assistance to Telemachos, as Telemachos assists his father. The seer's ancestor Melampous further reflects the role of both Theoklymenos and Telemachos in this capacity of helper.

As seen above, the story of Melampous is presented in a very fragmentary and allusive fashion, making it clear that the audience knew things that we do not, such as Melampous' original motive for undertaking his task (15.233-34). Therefore certain details may have borne a significance which for us is lost. To illustrate, let us step for a moment into the realm of possibility. The Scholia also tell his story with some details not found in our text, and fragments indicate that it goes back as far as Hesiod.²¹ The brother's name is Bias, and Melampous, in attempting to steal the cattle for him, is caught by Iphiklos' men and kept prisoner. While inside under guard, the seer, who can understand the speech of birds and beasts, hears the worms in the walls discussing the imminent collapse of the house's wooden main beam. He warns the guards, telling them to bring him outside. When the walls collapse and the incident is reported to Iphiklos and his father Phylakos, they find out that Melampous is a seer. Phylakos then asks him to tell what will cure his son's sterility, in return for which

²¹ Schol. ad 11.287, V.; 290, H.V., H.Q. (cf. also Apollod.1.9.12). Among the Hesiodic fragments is found evidence for Melampous' story and for an early poem on prophets called the "Melampodia." See Merkelbach and West, *Fragmenta Hesiodica*, nos. 37, 261, 270-79.

Melampous may take the cattle.

The collapse of the walls is clearly a major event in this account, both spectacular in itself and the cause of Melampous' release. In Odysseus' household, too, emphasis is placed on the walls. They are the trap instrumental in the hero's ambush and are, metaphorically speaking, about to collapse around the suitors. A battle, usually thought of as occurring in an open environment, is instead depicted inside, with doors locked and spears bouncing off of the walls. Moreover, the metaphorical decay of Odysseus' household is suggested by details such as the dung heap in front of the halls beside which his dog lies and the hero's concern that his bow may have been eaten through by worms through disuse (17.290-323; 21.393-95).

Given this sense of imminent collapse, Theoklymenos' vision of bleeding walls and crossbeams at 20.354 takes on particular significance. He gives his third and most outstanding prophetic speech just after an object has been thrown at Odysseus for the third and last time,²² and Athena has taken away the wits of all:

ἄ δειλοί, τί κακὸν τόδε πάσχετε; νυκτὶ μὲν ὑμέων
 εἰλύαται κεφαλαί τε πρόσωπά τε νέρθε τε γούνα,
 οἰμωγὴ δὲ δέδηε, δεδάκρυνται δὲ παρειαί,
 αἶματι δ' ἔρράδαται τοῖχοι καλαί τε μεσόδμαι·

²²The buildup to this climactic moment is discussed in detail by D. B. Levine in "Theoklymenos and the Apocalypse," *Classical Journal* 79 (1983): 1-7.

εἰδῶλων δὲ πλέον πρόθυρον...
 ...κακὴ δ' ἐπιδέδρομεν ἀχλύς.

(20.351-57)

Even as he walks out, the seer emphasizes that he is free to make his escape by means of his own mind and simple physical abilities rather than being sent away by Eurymachos (20.364-70). He is in no way bound to the spot as, for example, Amphinomos is at 18.153-57, and as all the suitors are now. Likewise in the story Melampous walks away from his bonds freely and through his abilities as a seer, so escaping a house about to collapse.

In another scene at 19.33-40, similar in its supernatural character, walls and roof beams are again emphasized. Odysseus and Telemachos are storing away the armor when Telemachos remarks on the strange light with which the halls are ablaze:

ὦ πάτερ, ἦ μέγα θαῦμα τόδ' ὀφθαλμοῖσιν ὀρῶμαι.
 ἔμπης μοι τοῖχοι μεγάρων καλαί τε μεσόδμοι
 εἰλάτιναί τε δοκοὶ καὶ κίονες ὑψόσ' ἔχοντες
 φαίνοντ' ὀφθαλμοῖς ὡς εἰ πυρὸς αἰθομένοιο.

(19.36-39)

Again the work is Athena's, and again emphasis is placed on the walls and wooden beams as a foreshadowing of the imminent destruction

of the suitors.

Critics of the first passage at 20.345-57 often believe Page, who says that the faculty of second sight is not Homeric.²³ But the authenticity of this passage is corroborated by the similarity which it bears to the second scene just quoted, and also to the supernatural signs following the slaughter of the cattle on Thrinakia (12.394-96).²⁴ More importantly, there is no proof that Theoklymenos has used any "second sight" at all, since the scene is described as the actual result of Athena's work. At her instigation, too, animals talk for the only time in Homer (II.19.404-17). The rarity of such examples is understandable given their intended dramatic effect, but is no proof that they are not authentic.

To summarize, it can be said that despite the controversy surrounding Theoklymenos, he clearly has an important function in the Odyssey. The dramatic buildup created by prophecy in general allows him a place in the text even without the more speculative connections made on the basis of the Scholia. At the same time, the details found in his ancestor's story form some major parallels to the story of Telemachos and Odysseus. This is particularly evident in the seer's relation to Telemachos as it is foregrounded in the genealogy. Theoklymenos and his ancestor Melampous mirror Telemachos' role

²³ Page, Homeric Odyssey, 86; Kirk, Songs, 242; Fenik, Studies in the Odyssey, 242; see Russo in Heubeck, Commentary, 3:124-25 for comments and citations of similar passages in other literature outside Homer.

²⁴ Karl Reinhardt, "Die Abenteuer des Odysseus," in Tradition und Geist, ed. C. Becker (Göttingen: Vandenhoeck und Ruprecht, 1960), 90; see also Fenik, Studies in the Odyssey, 242 for other supernatural events in Homer.

as helper to Odysseus, while their special connection to divinity helps give significance to his role as secondary hero in the poem.

ORTILOCHOS (3.487-90; 15.185-88; 21.11-41)

As he sets out on his adventures, Telemachos' journey can be traced through three visits: to Pylos, Pherai, and Sparta. Naturally the scenes at Pylos and Sparta are often discussed because of their richness in descriptive and narrative detail. The midpoint stop at Diokles' home, on the other hand, contains little except a brief genealogical reference to Ortilochos, father of Diokles and son of the river god Alpheios:

Δύσετό τ' ἥελιος σκιάωντό τε πᾶσαι ἀγυιαί·
 ἔς Φηράς δ' ἴκοντο Διοκλῆος ποτὶ δῶμα,
 υἱέος Ὀρτιλόχοιο, τὸν Ἀλφειὸς τέκε παῖδα.
 ἔνθα δὲ νύκτ' ἄεσαν, ὃ δ' ἄρα ξεινήϊα δῶκεν.

(3.487-90)

One might wonder why this visit is included at all, given its uneventful character and lack of any "ornamentation."²⁵ While the poet may be making an attempt at realism in terms of distance travelled, none of the many other visits in the Odyssey are treated in

²⁵ So Lord expresses it when discussing the theme of the brief overnight stop on a journey. ("Composition by Theme in Homer and Southslavic Epos," Transactions of the American Philological Association 82 (1951): 76-78.)

this summary fashion. Furthermore, although the passage could easily be forgotten, the poet takes care to repeat the lines much later at 15.185-88 in their proper place on the return journey.²⁶ In other words, regardless of who in the audience remembered Telemachos' second visit in Book Three, the poet obviously did. The inconspicuous passage was not lost in the transmission of oral poetry. The memory of this small detail over the span of twelve books cannot be labeled as coincidence, but must involve deliberate construction.

A further point should be made about Ortilochos and his son which indicates that the audience, too, might have perceived the repetition more easily than would at first appear. Ortilochos and Diokles are mentioned as father and son dwelling at Pherai in the Iliad, when two sons of Diokles are killed:

Ἔνθ' αὐτ' Αἰνεΐας Δαναῶν ἔλεν ἄνδρας ἀρίστους,
 υἱε Διοκλῆος, Κρήθωνά τε Ὀρσίλοχόν τε,
 τῶν ῥα πατήρ μὲν ἔναιεν εὐκτιμένη ἐνὶ Φηρῆ,
 ἀφνειὸς βιότοιο, γένος δ' ἦν ἐκ ποταμοῖο
 Ἄλφειοῦ, ὅς τ' εὐρὺ ῥέει Πυλίων διὰ γαίης,
 ὅς τέκετ' Ὀρτίλοχον πολέεσσ' ἄνδρεσσιν ἄνακτα·

²⁶ The similarity of the surrounding text to that of the passage in Book 3 together with the proper adjustments made indicates that these lines would not simply be an interpolation.

Ὀρτίλοχος δ' ἄρ' ἔτικτε Διοκλῆα μεγάθυμον.
 ἐκ δὲ Διοκλῆος διδυμάονε παῖδε γενέσθην,
 Κρήθων Ὀρσίλοχός τε, μάχης εὔειδότε πάσης.
 (5.541-49)

For the audience, some general knowledge of these characters **beyond** the Odyssey might have facilitated a link between the logically placed references **within** the poem. The connection would have been drawn still more easily if Diokles played a fairly consistent part as the second host to Telemachos in a "version" of the oral poem which was told repeatedly.

For what purpose, then, is the visit included? Combined with yet another echo of Ortilochos' name, it helps further to draw the already established parallel between the journeys of Telemachos and Odysseus. Consequently, the comradeship and bond of alliance between father and son is again emphasized.

The name appears for the third time at 21.16. It then becomes apparent that Telemachos, in stopping at this house, visits the place where Odysseus once acquired his weapon of revenge, the bow. As Telemachos visits Diokles on a mission which will help him to gain κλέος, retrieve his property, and seek news of his father, so his father once visited Diokles' father, also on a mission to retrieve stolen herds, also as a young man on behalf of his father (21.11-21). The bow acquired here "foreshadows the due succession of Telemachus and

hence the continuing vitality of Odysseus' line."²⁷ Telemachos later almost succeeds in stringing it, only refraining at his father's signal (21.124-29).

A third character at Ortilochos' home allows Telemachos to appear as a kind of proxy in such a way as to reiterate his helper role. Here Odysseus met Iphitos, the son of Eurytos, who was also trying to retrieve stolen herds. The two young men exchanged weapons -- the bow to Odysseus, a sword and spear to Iphitos -- as the beginning of their guest friendship, a pact which remained unfulfilled because of the latter's death (22-41). But at the end of the very same book which begins in this way, the unfulfilled alliance is replaced by new one. Telemachos and his "guest" now stand side by side, Odysseus with the bow, Telemachos with a sword and spear, corresponding to the weapons of exchange between Odysseus and Iphitos. Face to face with the suitors, they are again about to retrieve stolen herds.

HERAKLES, ORTILOCHOS, IPHITOS, EURYTOS (21.11-41)

As the bow received at Ortilochos' place is later used for a kind of ambush,²⁸ so this character's name can mean "the one who ὄρνυσι

²⁷ Segal, "Phaeacians," 51.

²⁸ A. T. Edwards, *Achilles in the Odyssey*, Beitrage zur Klassischen Philologie, 171 (Konigstein: Verlag Anton Hain, 1985), 35-38.

the λόχος,"²⁹ therefore "the one who stirs the ambush." Implied at 21.16-21 is the notion that Ortilochos has been involved in some successful thievery of herds belonging to the Ithakans. Cattle raids are not uncommon in the Homeric poems, and may even be a means of forming alliances.³⁰ These elements add to the sense that symbolically Ortilochos' place in this book is that of a catalyst. Thus he rightly serves to help introduce the book on the bow contest culminating in an ambush.

Ortilochos' reception of Odysseus and Iphitos provides a contrast to another kind of reception when, as Iphitos looks for his mares, the animals "become the death of him" (21.24) and he is killed by Herakles. The killing amounts to an ambush, for Iphitos is his guest and would therefore not expect an attack. Herakles appears in a negative light here, not only as having cut down Odysseus' friend and guest-friendship, but as violating the laws of hospitality:

²⁹ Cf. Chantraine, s. v. ὄρνυμαι: "... Comme premier membre dans des composés dont le premier terme est ὄρτι- et plus souvent ὄρσι- (composés de dépendance progressifs dont le premier terme est peut-être nom d'agent, ... le premier terme en -τι- passant à -σι- en partie sous l'influence de l'aoriste): ὄρτιλοχος et ὄρσίλοχος tous deux déjà chez Homère" On the apparently significant use of the name "Orsilochos" in the ambush story at 13.258-70, see Stanford, *Odyssey*, 2:209; Edwards, *Achilles in the Odyssey*, 32-33; and A. J. Mariani, "The Forged Feature: Created Identity in Homer's *Odyssey*," (Ph.D. diss., Yale University, 1967), 287. (For all three occurrences of Ortilochos' name in the *Odyssey*, some mss. give the name as Orsilochos.)

³⁰ I merely suggest the possibility. For a study regarding this subject in modern day Crete, see M. Herzfeld, *The Poetics of Manhood: Contest and Identity in a Cretan Mountain Village* (Princeton: Princeton University Press, 1985), esp. xiii, 16, 22, 31, 46-47, and chap. 4. See also P. Walcot, "Cattle Raiding, Heroic Tradition, and Ritual: The Greek Evidence," *History of Religions* 18 (1979): 344-45 on thievery and alliance; and 329, 336 on general parallels between ancient and recent times.

σχέτλιος, οὐδὲ θεῶν ὄπιν αἰδέσατ' οὐδέ τράπεζαν, / τὴν ἦν οἱ
παρέθηκεν... (21.28-29). Having curtailed the visit in this fashion, he
then keeps the stolen horses.³¹

Iphitos' bow is kept at home by Odysseus as a memorial of his
friend (21.38-41), with the result that, once he goes to Troy, it lies
dormant until the moment of Penelope's decision. There is then a
sense of "unfinished business" in the bow and the unavenged death of
its donor.³² At first glance it seems as if a transferral has occurred
from Iphitos to Odysseus as owners of the bow and as injured parties
in the hospitality code. Likewise Herakles here seems to be
associated with the suitors as the keeper of stolen animals and
violator of that code.³³

Yet Odysseus' act of revenge bears a striking resemblance to
Herakles' deed. Because of this and other points of comparison to be
made here, Herakles should not be seen as a foil to Odysseus, to use
Galinsky's expression,³⁴ but rather as a hero to whom Odysseus is
likened. Details of the text cause a shift in the parallels drawn above.
Just as Odysseus kills the suitors with his bow in an ambush at dinner,
Herakles, famed for the bow, kills Iphitos in what would seem to be a

³¹ By some accounts, Herakles stole the animals. According to Schol. ad 21.22, B.Q., Autolykos stole the horses and sold them to Herakles, "for the poet did not know about Herakles' love of Iole" (as told in the Sack of Oichalia: see below), "and how, failing to win her, he stole the horses of Eurytos."

³² Pointed out in discussion by G. P. Rose.

³³ Galinsky, The Herakles Theme, 13. Galinsky notes that the parallel between Herakles and the suitors also includes the plot on Telemachos' life. Cf. also Segal, "Phaeacians," 50.

³⁴ Galinsky, The Herakles Theme, 11.

surprise attack on his guest, described by the poet in a cryptic fashion that emphasizes the setting at dinner (27-29). Such cross comparisons are not uncommon in Homer. A phenomenon somewhat like this occurs in the similes, many of which "evoke ... an inversion of social role or a social theme with an equivalent difference of focus or point of view." Men are compared to women, fathers to children, Penelope to Odysseus (19.108-14; 5.394-98; 23.233-40). At 8.523-31, "the conqueror of Troy is identified with the most helpless of his former victims" when he weeps like the captive woman of a fallen city upon hearing of his Trojan exploits.³⁵ In the story of Herakles and Iphitos, the very simultaneousness with which a comparison to both the suitors and Odysseus is suggested evokes the mutual savagery of both parties in the revenge story. Various commentators have remarked on the dubious nature of the suitors' death, and Herakles' portrayal at 21.22-30 helps to bring this out.³⁶

The use of allusion may enter into this complicated portrayal of an already complicated hero. Sparse details of stolen animals and a murder appear here without any explanation, yet they coincide with another tale. A note in the Scholia says that Herakles was angry with Eurytos and his son Iphitos because "they did not give Iole [Eurytos' daughter] in marriage to him after he had accomplished the labor, or

³⁵ H. P. Foley, "'Reverse Similes' and Sex Roles in the *Odyssey*" *Arethusa* 11 (1978): 7. See p. 22, n. 1 on the origins of her term "reverse simile."

³⁶ To quote Galinsky: "This is one of the most devastating indictments of Herakles in literature. ... Whereas earlier in the *Odyssey* Homer had relegated Herakles to the mythological past, he now propels him into Odysseus' own time without softening his stone-age behavior." (*The Herakles Theme*, 12)

contest (ἄθλον)."³⁷ A well-known story tells of how Eurytos promised to give his daughter in marriage to the winner of an archery contest. Herakles won, but did not receive the bride. Consequently he was later suspected of stealing some animals from Eurytos.³⁸ Iphitos went to see him on that account, was lured to the top of a wall, and then pushed off by Herakles.³⁹

In view of the bow contest for Penelope in Book 21, and the "paradigm" of the Kentaur's quarrel at 21.288-304, which was also likely to have occurred at a wedding,⁴⁰ the allusive passage on Herakles should at least raise the question of whether a covert reference is being made to the would-be bride Iole. If so, his act may again imply a double comparison. The suitors are given promises, but do not get the bride, and so appropriate the animals of the

³⁷ Schol. ad 21.22, V., which cites Pherekydes (6th cent. B. C.).

³⁸ See above n. 31.

³⁹ Schol. ad 21.22, V.; Apollod.2.6.1-2. Somewhat similar, fragmentary details can be found elsewhere. In Sophocles' *Trachiniai*, a tragedy in which Herakles destroys Eurytos' city for the sake of Iole, Eurytos boasts that his sons would defeat Herakles in a bow contest as he insults the hero, who is his guest, and throws him out in disgrace. Herakles then murders Iphitos when the latter comes looking for missing horses (Tr.260-73). No mention is made of the bow contest for Iole, but the story is told in a very fragmentary fashion, and the details of Herakles' first attempts to win her are not given. Evidence also exists for a poem called the *Sack of Oechalia*, attributed to Creophylos (an alleged contemporary of Homer's), in which Herakles attacks and destroys Eurytos' city in order to take Iole. See Strabo, 438, 638, Eust. ad Il.2.730 et al. in T. W. Allen, ed. *Homeri Opera*, vol. 5, *Hymnos, Cyclum, Fragmenta...* (Oxford: Clarendon Press, 1912), 144-47; also W. Burkert, "Die Leistung eines Kreophylos," *Museum Helveticum* 29 (1972): 74-85. On an early representation of Iole turning away from Herakles at a banquet with her father and brothers (from a Corinthian krater, c. 600 B. C.), see K. Schefold, *Myth and Legend in Early Greek Art*, trans. Audrey Hicks (New York: Harry N. Abrams, 1966), 39, 70-71, and pl. 60.

⁴⁰ See Chap. 1 under "Eurytion, Kentaur's" (36-41).

household. More importantly Odysseus, who is scorned, almost thrown out, and mocked as a contestant for Penelope even though he is the real winner the bow contest (see Sophocles, n. 39 above), claims a bride that is his by rights with violence and an ambush. The vague wording at 21.24-29, with its emphasis on the host's table just before the murder,⁴¹ compared with the murder at dinner of both the suitors and Agamemnon (11.409-20), should also plant a suspicion in our minds that the poet was introducing a detail for the sake of a parallel. Since later accounts insist that Iphitos was pushed off of the wall despite Homer's suggestive presentation, they would seem to further imply that the story existed independently and was alluded to by Homer.

Although we have neither the poem on this subject nor any other major epic left about Herakles, nevertheless the impression remains that he is the crowning example of Greek heroes. Both Achilles and Odysseus are glorified through comparison with him. In particular, he shares a number of traits with Odysseus, including the quality of being a loner, the ability to endure and survive, the presence of the patron goddess Athena along with a deity who persecutes, the trip made to Hades, and the bow.⁴² In the Odyssey itself, Herakles' name appears in two other passages. All three through their interconnections draw a likeness between Herakles and

⁴¹ Schol. ad 21.22, V., Sophocles, and Apollodoros (see n.39), all agree that Iphitos was thrown from a peak or top of a wall.

⁴² Galinsky, The Herakles Theme, 12-14; Clay, Wrath of Athena, 92-96.

Odysseus: a likeness which shows no concern for shedding a complimentary light on Herakles, but reminds us that he is one of the most powerful and violent heroes of the past.

In Book 8 (223-25), Herakles is paired with Eurytos as one of the outstanding archers of previous times with whom Odysseus says he would not dare to compare himself. Odysseus now has the bow of the latter hero, passed on by his son Iphitos. Clay traces a rival genealogy between the bow passed on from Herakles to Philoktetes (mentioned at 8.219), and that passed from Eurytos to Odysseus, attempting to draw a contrast between the so-called "humane" Odysseus and the "brutal" Herakles.⁴³ On the contrary, a comparison is implied; nothing indicates a contrast. Eurytos is the one specifically portrayed as the transgressor who challenges Apollo (8.226-28), and he is the former owner of Odysseus' bow. Likewise Herakles, in the Iliad and elsewhere, is famous for challenging the gods; moreover, for getting away with it.⁴⁴ The bows help to link these two characters to one another and to Odysseus. Odysseus uses this example to reprimand Euryalos at the games, while later he, rather than challenge Apollo, will claim the god as his ally when he begins his attack (22.7). A certain successful hybris which is like that of Herakles and in rivalry with Eurytos' failed attempt seems to be implied here. The man of shrewd counsel will combine boldness with caution to

⁴³ Clay, Wrath of Athena, 92-93. To quote: "The relationship set up between the two heroes can be characterized by the contrast between the dark violent brutality of Heracles ... and the 'metis' and humanity of Odysseus."

⁴⁴ E.g., I1.5.392-404; E.A1c.1139-42; Apollod.2.5.10.

accomplish his Heraklean feat.

The link between Odysseus and Herakles is clearly expressed when the two encounter one another in Hades. Herakles makes the comparison himself:

Διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεῦ,
 ἄ δειλ', ἧ τινὰ καὶ σὺ κακὸν μόνον ἠγηλάζεις,
 ὄν περ ἐγὼν ὀχέεσκον ὑπ' αὐγὰς ἠελίοιο. (11.617-19)

The picture of Odysseus peering about his halls at the dead suitors, covered with blood and gore like a lion (22.381-84, 401-6), matches the fierceness of Herakles in this scene as he peers about, bow in hand, like one always ready to shoot.⁴⁵

In this scene, these two characters are further connected through the figure of Orion, who was compared to Odysseus by Kalypso and then appeared among the constellations guiding the hero away from her island.⁴⁶ In Hades Orion appears again as a positive heroic figure for Odysseus to behold:

τὸν δὲ μέτ' Ὠρίωνα πελώριον εἰσενόησα,
 θῆρας ὁμοῦ εἰλεῦντα κατ' ἀσφοδελὸν λειμῶνα,
 τοὺς αὐτὸς κατέπεφνεν ἐν οἰοπόλοισιν ὄρεσσι

⁴⁵ Cf. Galinsky, *The Herakles Theme*, 14.

⁴⁶ See above under "Orion, Iasion" (46-51).

χερσὶν ἔχων ῥόπαλον παγχάλκεον, αἰὲν ἀαγές.

(11.572-75)

On the question of the authenticity of the passage in which these lines occur, Heubeck brings to bear the evidence of their place in an artful symmetry:

The overall structure of the book guarantees the place of these disputed lines. The two main sections, divided by the 'intermezzo', correspond to each other; the first three meetings with heroines are followed by a catalogue of heroines (each section being introduced by ἴδον, 235, etc.); similarly the encounters with the three heroes of the Trojan War are followed by a catalogue of six heroes, whom Odysseus sees without any words being spoken except in the last case (ἴδον (568), cf. 572, 576, 582, 592, 601). The first, second, and sixth figures are 'positive'; the third, fourth, and fifth characters 'negative'.⁴⁷

Elsewhere Heubeck shows that within the larger structure, the catalogue of heroines itself follows a discernible order.⁴⁸ Likewise more can be said of the catalogue of heroes with regard to its own symmetrical pattern. The first figure, Minos, has a singular role as lawmaker. He therefore appropriately precedes a group which includes the three "criminals," Tityos, Tantalos, and Sisyphos, all

⁴⁷ Heubeck, *Commentary*, 2:111.

⁴⁸ Heubeck, *Der Odyssee-Dichter*, 33-35. Symmetrical structure is, of course, related to ring composition and chiasmatic form, both of which are frequently used by oral poets. Cf., for ex., Lord, *Singer*, 119 and Thalmann, *Conventions*, Chap. 1.

undergoing their famous punishments. Framing these three are Orion before and Herakles after, neither of whom is being chastised. On the contrary, both are armed. Both appear in the powerful, ferocious roles they had in life. Elsewhere in myth, both have a reputation for ridding the land of wild beasts, here evident in Orion's role as the hunter and Heracles' sword-belt ἵνα θέσκελα ἔργα τέτυκτο, / ἄρκτοι τ' ἀγρότεροί τε σύες χαροποί τε λέοντες (11.610-11). The mention of Herakles fetching the dog from Hades, among other tasks imposed by a "lesser man" (621-24), also refers to the labors imposed by Eurystheus, which include confrontations with various monstrous creatures. The symmetry noted here is not only aesthetically pleasing and an excellent memory aid for an oral poet handling a lengthy catalogue; in the final section, it also places emphasis on Orion and Herakles as model heroes from an earlier age⁴⁹ who have κλέος in a positive sense, as opposed to Tityos, Sisyphos, and Tantalos. At the same time, it allows the silent Orion to become a preliminary figure to the more important Herakles, who finally speaks and compares himself to Odysseus.

Herakles compares himself to Odysseus and occupies a

⁴⁹ See above pp. 20-21 on the effect of Odysseus' appearance in the same story with the older hero Herakles at the beginning of Book 2¹. Although in general the time factor seems unrealistic, Herakles could perhaps have been considered a generation older than Odysseus, who was a young man at the time of the embassy. Able to both appear in a story with Herakles and return home from the Trojan War to confront the suitors, Odysseus marks the borderline between the age of heroes and a new, lesser group of men who cannot compete with him, emphasizing the commonly held notion that the heroes of old were better and stronger than men of the present day. (Cf. also above p. 33-34)

position in the catalogue corresponding to Orion's. For Orion, as for other mythological figures, stellar transformation is a glory mediating between mortality and immortality granted by gods to mortals. So, too, Orion's depiction in Hades is one of silent glory. As an armed hunter of beasts like Herakles in his ferocity, yet unpunished in his ferocity unlike the three famous "criminals," he may be said to back Herakles in illuminating the concept of hero which fits Odysseus as slaughterer of the suitors.

KEPHALLENIAN (24.376-82)

The dubious aspect of Odysseus' character as troublemaker and dangerous avenger, one who both loses his crew and kills the leading men around Ithaca, is recalled at 24.376-82, when his father remembers his former days as a warrior before going into battle with Odysseus:

αἶ γάρ, Ζεῦ τε πάτερ καὶ Ἀθηναίη καὶ Ἄπολλον,
οἶος Νήρικον εἶλον, εὐκτίμενον πτολίεθρον,
ἀκτὴν ἠπειροῖο, Κεφαλλήνεσσιν ἀνάσσω,
τοῖος ἔων τοι χθιζὸς ἐν ἡμετέροισι δόμοισι,
τεύχε' ἔχων ὤμοισιν, ἐφεστάμεναι καὶ ἀμύνειν
ἄνδρας μνηστῆρας· τῶ κε σφέων γούνατ' ἔλυσα

πολλῶν ἐν μεγάροισι, σὺ δὲ φρένας ἔνδον ἐγήθεις.

This speech seems at first glance to be quite straightforward and typical of those found in the Iliad. An older man, usually Nestor, recalls the exploits of his youth, beginning with a wish that he could be as young and strong as he once was. So now, in this return to a more Iliadic setting at the prospect of a battle with the suitors' families, we again hear the Nestor-like wish for youth.

But even as we hear what seems like a fairly typical boast and longing of a veteran warrior, an important difference comes to light. In the same brief speech on his past victory over Nerikos as he leads his own people, the Kephallenians,⁵⁰ he also wishes that he had attacked his own people, the Kephallenians, when they were courting his daughter-in-law in his son's halls. We are encouraged to notice this by the reference to the suitors specifically as Kephallenians shortly before and after this passage. At lines 353-55, Laertes voices his fear that word of the murder will go out to the local towns:

νῦν δ' αἰνῶς δείδοικα κατὰ φρένα μὴ τάχα πάντες

⁵⁰ Homer tells us nothing about the history of the Kephallenians. The Schol. ad 17.207, B.Q.V. say that 3 brothers, Ithakos, Polyktor, and Neritos, came from Kephallenia to found Ithaka. Kephalos is believed by some to be the eponym of Kephallenia, and to have begotten Arkeisios by a she-bear that he met after consulting the oracle about begetting offspring and being told that he should mate with the first female he came upon. (The earliest evidence is Arist. Fr. 504 (Rose) and Heraclid. Pont. 38 (Müller, FHG 2:223); cf. also Eust. ad 14.182, 24.270). Eust. ad Il.2.631 and Schol. ad Il.2.173 give the following line of descent: Kephalos, Keleus (Kileus), Arkeisios, Laertes. Schol. ad Od.16.118, Q, calls Arkeisios the son of Zeus.

ἐνθάδ' ἐπέλθωσιν Ἴθακήσιοι, ἀγγελίας δὲ
πάντη ἐποτρύνωσι Κεφαλλήνων πολίεσσι.

(24.353-55)

Shortly thereafter Eupheithes is addressing the local assembly:

ὦ φίλοι, ἦ μέγα ἔργον ἀνὴρ ὄδε μήσατ' Ἀχαιοῦς·
τούς μὲν σὺν νήεσσιν ἄγων πολέας τε καὶ ἐσθλοὺς
ὤλεσε μὲν νῆας γλαφυράς, ἀπὸ δ' ὤλεσε λαούς,
τούς δ' ἐλθῶν ἔκτεινε Κεφαλλήνων ὄχ' ἀρίστους.

(24.426-29)

The only other place where the name "Kephallenians" occurs is at 20.208-10, when Odysseus hears the complaint of Philoitios. Here for the first time Odysseus goes outside the family and into the community in order to seek allies against the suitors. The old term for the inhabitants thus strengthens the notion of civil strife and war on one's own people.

The internal nature of the strife is further emphasized by the fact that the battle with the suitors takes place within the walls of Odysseus' own house; and the second battle, becoming even more "family-oriented" as more fathers and sons become involved, still takes place on Odysseus' estate.

ARKEISIOS / ITHAKOS, NERITOS, POLYKTOR
(14.180-82; 16.117-20; 17.204-7)

A brief reference to the founders of Odysseus' community, Polyktor, Neritos, and Ithakos,⁵¹ has a similar effect to that of the Kephallenians. At the spring once established by these three men, the present king of the community first meets and is assaulted by one of those who have betrayed his household, the goatherd Melantheus (17.204-34).

The opposition between the old, traditional line of rule and the present civil strife is further emphasized by the battle lineup against the suitors' families which consists of Telemachos, his father, his grandfather, and, by name only, Laertes' father Arkeisios. While there are no stories about Arkeisios in the Odyssey, his name is brought up repeatedly in connection with the single male line of descent in the hero's family and the consequent fight necessary to preserve it. In the battle lineup of Book 24, Laertes delights in the friendly contention of Odysseus and Telemachos over their valor. In turn, Athena addresses Laertes himself by his father's name ("O, Arkeisiade") and exhorts him to try his strength with her assistance (24.517-19). Laertes then strikes Eupheides, the father of Antinoos. On an earlier occasion, when Penelope learns of the plot against Telemachos, the

⁵¹ On these three, see above n. 50.

nurse discourages her from informing Laertes, saying that the family of Arkeisios is not hateful to the gods, and that someone will be left to carry on the race (4.754-57). Later Eumaios informs the beggar Odysseus of this same plot, saying that it was planned in order that the race of Arkeisios would perish from Ithaka (14.180-82). Telemachos himself soon arrives on the scene. In answer to the beggar's question about receiving help against the suitors from his brothers, he replies that he has none:

ὤδε γὰρ ἡμετέρην γενεὴν μούνωσε Κρονίων·
 μοῦνον Λαέρτην Ἄρκεισιος υἷὸν ἔτικτε,
 μοῦνον δ' αὐτ' Ὀδυσῆα πατὴρ τέκεν· αὐτὰρ Ὀδυσσεὺς
 μοῦνον ἔμ' ἐν μεγάροισι τεκῶν λίπεν οὐδ' ἀπόνητο.

(16.117-20)

Less direct, but a reminder of Laertes' lost hopes for his family, is one final example when Odysseus first meets Laertes and inquires whether his guest friend is still alive, a friend who once claimed Laertes, the son of Arkeisios, as his father. Lamenting in turn, the old man answers with the assumption that his son is dead (24.263-96). In all these instances, the fragility of the family line and its narrow survival are brought out through the succession of only sons.

CHAPTER SIX: CHARACTER, IDENTITY, AND TRANSGRESSION

It is significant that the final scene of the Odyssey is one of transgression by the main character. Athena has just sent forth a mighty shout to stop the battle, causing the suitors' relatives to retreat in fear. But Odysseus does not listen until Zeus casts his thunderbolt and Athena warns him against another round with an angry divinity:

σμερδαλέον δ' ἐβόησε πολύτλας δῖος Ὀδυσσεύς,
οἴμησεν δὲ ἄλεις ὡς τ' αἰετὸς ὑψιπετήεις.
καὶ τότε δὴ Κρονίδης ἀφίει ψολόεντα κεραυνόν,
κάδ δ' ἔπεσε πρόσθε γλαυκῶπιδος ὀβριμοπάτρης.
δὴ τότε Ὀδυσσῆα προσέφη γλαυκῶπις Ἀθήνη·
διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεῦ,
ἴσχεο, παῦε δὲ νεῖκος ὁμοίου πολέμοιο,
μή πῶς τοι Κρονίδης κεχολώσεται εὐρύσπα Ζεὺς.

(24.537-44)

Thus a poem that has begun with the transgressions of Odysseus' crew, of Aegisthos, of Odysseus, and of the suitors all in Book One comes around full circle. The hero himself is in danger of again provoking the *χόλος* of a god.

Why are transgression and retribution so inextricably tied in this poem to the themes of homecoming and identity? In themselves,

homecoming and identity are suited to one another: a νόστος is a retrieval of one's past, people, and possessions, and therefore a major part of what one is. It has been prepared for in this poem by the repeated concealment of Odysseus accompanied by plays on the verb καλύπτο, "to cover," and the hero's subsequent revelations of himself.¹ Ultimately the retrieval is made to occur in its most extreme form, rather than simply through a sequence of absence, wandering, and the encounter of obstacles to a return. The absence has invited encroachment onto the hero's territory; he is not present as a deterrent or boundary for the suitors, the primary transgressors of the poem, to perceive. His task of retrieval then becomes all the more difficult and momentous. What has been taken away, he will seek back twice over. This is especially true of Odysseus, because Athena has him return while still thought absent to witness -- and to experience -- the wrongs done to his household. It is also true because the suitors are in a sense attempting to take over his identity as competitors for his household. He will establish himself and "his own" the more firmly in the eyes of all concerned.

Conversely, of course, one's own transgressions while moving outward from home territory are a part of finding one's identity and prior to a νόστος. Transgression in this case could have the simple etymological sense of "going across or beyond" as well as committing

¹ Dimock, "The Name of Odysseus," Hudson Review 9 (1956): 52-70; reprinted in Homer: A Collection of Critical Essays, eds. G. Steiner and R. Fagles (Englewood Cliffs, N. J.: Prentice-Hall, 1962), 106-21.

an offense; for the gaining of κλέος, one's name and fame, involves the testing of limits and boundaries. But Odysseus wanders much farther than he had planned as a result of various transgressions against the gods. Guidelines and borders for preventing such offenses become vaguer the further he travels. He has lost his patron goddess during this time, as the reference to Jason's trip past the Planktai through Hera's aid emphasizes (12.69-72). The very name of the rocks, "The Wanderers," describe his situation, even as they are the most insurmountable obstacle on his voyage; their motion leaves no means of judging boundaries for safe navigation.

External myths like the one above also bring out the roles of others in relation to Odysseus. In the absence of Athena, the hero's very different relationships with Kirke and Kalypso reflect a transgression of the boundary between mortals and immortals which threatens to destroy him. The myths of Tithonos, Orion, and Iasion serve as ominous examples. Odysseus' very mortality as a part of his identity is called into question, and he must assert it in order to begin the final stretch of his journey home.² Yet the goddesses who confuse these boundaries and detain him also help Odysseus to leave their world, a world as disorienting as they themselves are in their double capacity to help and hinder. Their magical existence at the center of the earth and their sorcery are suggested by such relatives as Atlas and Aietes, characters who help to indicate a reason

² Mariani, "The Forged Feature: Created Identity in Homer's *Odyssey*," 16, 20-25.

for that disorientation.

The Phaiakians, on the other hand, introduce a return to civilization and the human boundaries thereof. In doing so, they furnish a preview of Odysseus' recovery of his name at home, and a turning of the tables where the issue of boundaries and limits becomes a problem for Odysseus' opponents. This preview begins with Athena's comment on the Phaiakian character by means of a genealogy stemming from the Giants and Eurymedon. Not only does it intimate that through transgression they have reached a state of weakness and overcivilization, but also that in some sense they prefigure the group of suitors. Odysseus demonstrates their limits in response to Euryalos' challenge at the games. He then reprimands the reckless youth with the example of Eurytos' transgression against Apollo, itself a foreshadowing of the later bow contest. Euryalos' lack of caution in the face of an older hero reflects an attitude comparable to that of the suitors, who will try to string the bow. While Odysseus demonstrates the limits of his younger challengers in this episode, his role of avenger is also hinted at in the story of Rhadamanthys' voyage to see the famous transgressor Tityos. These foreshadowings are all part of the hero's first reassertion of himself, along with the recounting of his past wanderings before an audience.

The landing on Ithaka emphasizes how one's νόστος requires recognition of oneself not only by others, but also by oneself. The Phaiakians return their passenger through the Harbor of Phorkys,

"Old Man of the Sea" and grandfather to Polyphemos. Recollection of the transgression against a sea deity marks the cause and the finish of Odysseus' wanderings, as the Old Man of the Sea himself is a sign of Odysseus' nature. But the hero does not recognize his homeland until he demonstrates his characteristic willingness to Athena. She then allows him to see another part of his identity, his homeland, by pointing out again the three signs of his entry into Ithaca: the Harbor of Phorkys, the olive tree, and the cave of the nymphs.

MINOS / AUTOLYKOS (17.522-23; 19.178-80; 19.392-466)

Well suited to the point in time when Odysseus is first recognized within his own household is the story of his identifying name, scar, and lineage. It is embedded in a sequence of events in Book 19 which increase the effect of the revelation. Beforehand, the beggar tells a lie about his Cretan homeland and royal descent when Penelope questions him about his identity and knowledge of her husband's whereabouts. Following this inquiry is the washing scene and digression on Odysseus' true descent from Autolykos, which may perhaps be echoed in Penelope's subsequent reference to Pandareos, a character known to us for his theft and false oath (p. 95). In any case, it will be seen that Odysseus' lie and the story of his actual lineage provide a certain contrast to one another.

The beggar first identifies himself to Penelope as a former

prince of Crete who once entertained Odysseus. His claim is a great one and will increase him in her eyes. It is the third of the three "Cretan" lies which he tells after arriving in Ithaka, all of which reflect a progression in his status, from fugitive who has killed King Idomeneos' son, to illegitimate member of a rich Cretan family, to prince and brother of Idomeneos himself.³ Eumaios, having heard the second of the lies, has earlier introduced Odysseus as coming from Crete, "where is the race of Minos" (17.522-23). Now the beggar's claim is specifically that he is the grandson of Minos, Crete's legendary king, lawgiver, and upholder of justice.⁴ Minos also appears in Book Eleven giving laws and judgments among the dead (568-71), and his reputation for receiving them directly from Zeus is supported by Odysseus' description:

τῆσι δ' ἐνὶ Κνωσός, μεγάλη πόλις, ἔνθα τε Μίνως
 ἐννέωρος βασίλευε Διὸς μεγάλου ὀαριστῆς,
 πατρὸς ἑμοῖο πατῆρ, μεγαθύμου Δευκαλίωνος.
 Δευκαλίων δ' ἐμὲ τίκτε καὶ Ἴδομενῆα ἄνακτα

(19.178-81)⁵

³ A. J. Haft, "The Myth That Crete Became: The Thematic Significance of Crete and Cretan Topoi in Homer's *Odyssey* and Vergil's *Aeneid* (Ph.D. diss., Princeton University, 1981), 61.

⁴ Also confirming his later reputation for giving laws and justice (along with the passages in the *Odyssey* cited here) is the fragment attributed to Hesiod by Plato (*Minos*, 320d) calling him "most kingly of mortal kings": ὃς βασιλεύτατος γένετο θνητῶν βασιλῆων / καὶ πλείστων ἦνασσε περικτιόνων ἀνθρώπων / Ζητὸς ἔχων σκῆπτρον· τῶι καὶ πολέων βασίλευεν. (Fr. 144 MW)

⁵ The meaning of the nine-year reign is controversial; see Russo in Heubeck, *Commentary*, 3:85.

In the very next scene we learn who the beggar's grandfather actually is.

Dimock has already given a fine discussion on the discovery of the scar in his well-known essay, "The Name of Odysseus."⁶ The digression explains how Odysseus is named by his grandfather Autolykos. As an expert at thievery and oaths,⁷ Autolykos has stirred up much hatred, that is, "odysseused" many people, and so he names his grandson accordingly. Ὀδύσσομαι is usually said to mean "be wroth against, hate." But Dimock maintains that in the Odyssey,

... the verb denotes a more general sort of hostility In the fifth book the nymph Ino explains it as "planting evils" It is true that Poseidon, who happens to be the planter in this case, is angry; but Zeus, who also odysseuses Odysseus, is not. ... These considerations, and others, lead me to think that in the Odyssey 'odyssasthai' means essentially "to cause pain ('odyne') and to be willing to do so."⁸

So for Autolykos, it is "a hand and mind against every man, by nature, or as a matter of policy."⁹ Upon coming of age, Odysseus first lives up

⁶ See p. 137, n. 1.

⁷ This does not necessarily have to mean "false oaths" or "lies." Anyone who has tried to fashion an answer to a question without lying, but without saying the truth, knows that a plain oath or appearance of one might suffice. (Cf. W. Burkert, Greek Religion, trans. J. Raffan (Cambridge, MA: Harvard University Press, 1985), 253.)

⁸ Dimock, "The Name of Odysseus," 52-53 (in Hudson Review). On the active and passive meaning of Ὀδύσσομαι, see Russo in Heubeck, Commentary, 3:97.

⁹ Dimock, "The Name of Odysseus," 53.

to this name in both its active and passive sense when he leaves home to visit his grandfather, takes part in a boar hunt, and both strikes and is wounded by the boar. This is the first step in winning his identity as "Trouble," or "The Man of Pain." It is followed by many more which confirm the appellation. Odysseus becomes heir to his grandfather's name as well: "auto," or "self," denotes him as a loner, especially through craftiness and the hostility incurred as a result; "lykos," or "wolf," recalls the hungry predator out to inflict pain as a matter of survival.

In the story of the hunt, the thicket where the boar dwells is described in terms emphasizing the animals' isolation:

ἔνθα δ' ἄρ' ἐν λόχμῃ πυκινῇ κατέκειτο μέγας σῦς·
 τὴν μὲν ἄρ' οὔτ' ἀνέμων διάη μένος ὑγρὸν ἀέντων,
 οὔτε μιν Ἥελιος φαέθων ἀκτῖσιν ἔβαλλεν,
 οὔτ' ὄμβρος περάσκει διαμπερές· ὥς ἄρα πυκνὴ
 ἦεν, ἀτὰρ φύλλων ἐνέην χύσις ἦλιθα πολλή. (19.439-43)

The description distinctly recalls that of Odysseus when he is washed up on an isolated shore of Phaiakia:

... δοιοὺς δ' ἄρ' ὑπήλυθε θάμνους
 ἐξ ὁμόθεν πεφυῶτας· ὁ μὲν φυλῆς, ὁ δ' ἐλαίης.
 τοὺς μὲν ἄρ' οὔτ' ἀνέμων διάη μένος ὑγρὸν ἀέντων,

οὔτε ποτ' ἠέλιος φαέθων ἀκτῖσιν ἔβαλλεν,
οὔτ' ὄμβρος περάσσκε διαμπερές· ὥς ἄρα πυκνοὶ
ἀλλήλοισιν ἔφυν ἔπαμοιβαδῖς· οὔς ὑπ' Ὀδυσσεύς
δύσετ' ... (5.476-82)

The ready association of Odysseus with concealment and isolation suggests that in the "primal" identification scene when Odysseus confronts the boar, he is in some sense confronting a reflection of himself. The active and passive aspects of giving and receiving pain have their counterpart in this reflection, and the notion is strengthened by the comparison of warriors in the Iliad to wild boars, including Odysseus himself when surrounded by the Trojans (11.411-20). The animal's stance of being "at bay before a hostile world" is the lesson of Odysseus' own character.¹⁰

The boar, a lone creature who is fierce to guard his lair and ready to strike out at intruders, gives Odysseus his mark of identification. So, too, Odysseus, a loner and part of the fragile, single line of Arkeisios, must strike out against the suitors, and is now about to discuss the bow contest with Penelope after confirming her dream of the suitors' death.

¹⁰ Mariani, "The Forged Feature: Created Identity in Homer's Odyssey" 129. (Mariani points out that at Il.13.471ff., Idomeneus is also compared to a boar). According to Russo, "The poet has perhaps made an unconscious association based on the concept of birth / rebirth. Just as the 'seed of fire' ensures that a new fire will be born, so Odysseus, in his encounter with the boar, will be (re)born as the man with the scar, which will become the sign of his identity for those people closest to him." (Heubeck, Commentary, 3:98).

As the most obvious transgressors in the poem, the suitors wish to take on Odysseus' identity. In exchange they project their own reflection onto him without knowing it. They compare their beggar-guest to the Kentaur Eurytion and, after the death of Antinoos, to one who will soon face punishment devoured by vultures on the spot, in a manner suggestive of the famous "sinner" Tityos. At one point Odysseus warns Amphinomos by taking this tactic himself and saying "I was once like you":

καὶ γὰρ ἐγὼ ποτ' ἔμελλον ἐν ἀνδράσιν ὄλβιος εἶναι,
πολλὰ δ' ἀτάσθαλ' ἔρεξα βίη καὶ κάρτει εἴκων,
πατρί τ' ἐμῷ πίσυρος καὶ ἐμοῖσι κασιγνήτοισι.

(18.138-40)

But Athena takes care that the suitors fail to recognize themselves as fulfilling these roles.

Telemachos' part in the story has been shown to be in many ways an actual reflection of his father's. As a helper in his battle against the suitors, he is in turn mirrored by Theoklymenos and his ancestor Melampous. During the time in which he works to accomplish Odysseus' homecoming, he remains a friend and ally. He breaks out of this role and asserts his own identity, however, when it comes to his own method of revenge. After being told by his father to round up the maids in the courtyard and kill them with the sword, he

disobeys, instead stringing them up to die an "unclean death" (22.441-44; 457-73) in return for their betrayal from inside the home he has long been sharing with them.

The spirits of vengeance, or Erinyes, seem usually to have jurisdiction over crimes against family members. They are brought up several times in the Odyssey, drawing together Odysseus, Penelope, Telemachos, and the suitors in their struggle for placement within the household. As this placement depends on Penelope's decision to remarry, so these spirits are connected with the issue of marriage, even to the point of exclusiveness in this poem.

One example occurs when Penelope, telling the first myth on the daughter of Pandareos, likens herself to the nightingale who has killed her own son. It seems that this transgression may have stirred the Erinyes, but it is in the second myth that they appear. The unmarried daughters are carried away and handed over to accompany them. So Penelope wishes for herself. She becomes her own Fury at the prospect of transgressing against her role as Odysseus' wife:

τόφρα δὲ τὰς κούρας ἄρπυιαι ἀνηρείψαντο
καὶ ῥ' ἔδοσαν στυγερῆσιν ἐρινύσιν ἀμφιπολεύειν·
ὡς ἔμ' αἰστώσειαν Ὀλύμπια δώματ' ἔχοντες,
ἢ μ' εὐπλόκαμος βάλοι Ἄρτεμις, ὄφρ' Ὀδυσῆα
ὀσσομένη καὶ γαῖαν ὑπο στυγερὴν ἀφικοίμην,

μηδέ τι χείρονος ἀνδρὸς εὐφραίνοιμι νόημα.

(20.77-82)

Telemachos in turn expresses the fear that Penelope will call the Erinyes down on himself if he sends her back to Ikarios in preparation for a new marriage (2.132-36). Later Theoklymenos, his guest and prophetic affirmer of Penelope's old marriage, comes to him in flight after killing a relative (15.223-24; 272-76). Fated to wander by this transgression, Theoklymenos, too, might be thought to have provoked the goddesses of vengeance. But it is in his ancestor's story that one appears. Under her influence, Melampous undertakes the task of winning a bride for his brother:

δεσμῶ ἐν ἀργαλέῳ δέδετο, κρατέρ' ἄλγεα πάσχων
 εἴνεκα Νηληϊὸς κούρης ἄτης τε βαρείης,
 τήν οἱ ἐπὶ φρεσὶ θῆκε θεὰ δασπλητὶς Ἐρινύς.

(15.232-34)

Having satisfied this goddess of vengeance on behalf of another's marriage, as Telemachos also will do, he is then able to leave and establish a domain of his own.

The Erinyes are mentioned in two other passages. At 11.271-80, Oidipous marries his mother and she hangs herself, leaving ἄλγεα ... / πολλὰ μάλ', ὅσσα τε μητρὸς Ἐρινύες ἐκτελέουσι for him

to suffer in Thebes, where he remains. And finally, Odysseus calls them down on Antinoos and his nuptial designs after being struck with the footstool:

ἀλλ' εἴ που πτωχῶν γε θεοὶ καὶ ἔρινύες εἰσίν,

Ἄντιοον πρὸ γάμοιο τέλος θανάτοιο κιχείη.

(17.475-76)

His words suggest an Erinys whose jurisdiction goes beyond the family, but whose retribution still pertains to an encroachment on his own marriage.

Both the poet and his audience would be familiar enough with Odysseus' final revenge that the crucial issue of marriage behind it would easily be recalled by any mention of these goddesses of vengeance. Odysseus himself has called them down upon one of his wife's suitors. It is clear from the consistent presentation of the Erinyes in the Odyssey that the principal they represent is on the beggar's side when he steps up to shoot the bow, even given the implications of his own transgressions: the link to the violent image of Herakles, and future civil war with the descendents of the Kephallenians, whom Odysseus leaves nothing of twice over. His companions are gone as the suitors soon will be.

Eurylochos, the leader of the companions' unlawful feast on Thrinakia, has once called Odysseus ἀτάσθαλος for causing his men

to be destroyed by the Kyklops or changed into animals by Kirke, and then insisting that they follow him again to Kirke's place (10.431-37). This reversal in the use of a word which otherwise draws an opposition between Odysseus and the companions or the suitors¹¹ helps to create the sense that on the question of transgressions, those of the opposite party merely outweigh the hero's rather than providing a total contrast.

Likewise Herakles' murder of Iphitos at dinner has been seen to bear a resemblance to the roles of both Odysseus and the suitors, thereby allowing the opposing parties to be momentarily portrayed in the same negative light. Friedrich shows how the lion simile at 22.401-6, used to describe Odysseus after rather than during the battle, "concentrates exclusively on the abhorrent view of a blood-spattered lion after his terrible meal" rather than the heroic splendour of the animal so often projected in the *Iliad*. "There is a profound ambiguity about Odysseus' ἀριστεία ... of which the hero himself seems to be aware," manifested when he reprimands the nurse for rejoicing over the slain men (22.411-16).¹² Elsewhere, in explaining the justice, jealousy, and malevolence of different gods in the poem, Friedrich has emphasized the aesthetic merit and colorful diversity which polytheism allows for among the gods.¹³ The different

¹¹ Also Aigisthos by association with the suitors. (See above pp. 65-66.)

¹² R. Friedrich, "On the Compositional Use of Similes in the *Odyssey*," American Journal of Philology 102 (1981): 125, 129-30.

¹³ Friedrich, "Thrinakia and Zeus' Ways to Men in the *Odyssey*," 381-82.

versions or degrees of man's ἀτασθαλία¹⁴ brought out in relation to such diversity is also a point of aesthetic interest. This is one of the primary reasons why Herakles provides such a fascinating and appropriate model for comparison to Odysseus. He has a particularly colorful palette of valor, helpfulness, savagery, suffering endurance, even humorous gluttony and drunkenness on which to draw, making him a hero worthy of the greatest attention in Greek myth.

This view is nothing new. It emphasizes the realism and depth with which many of the characters are portrayed. Within the group of suitors themselves we find various degrees of ἀτασθαλία. Antinoos undoubtedly wears a black hat. Amphinomos and the priest Leodes are less reprehensible and do not approve of many of the suitors' activities. Yet they still remain and participate in the courtship, fully aware that the laws of hospitality are being violated, and murder planned by the group of which they are a part. The attack on the king by a goatherd at a sacred fountain built by the founding fathers, Ithakos, Neritos, and Polyktor, serves to portray both Melanthius' character and the general state of the countryside with the suitors in control. Thus, while the poet seems to split his viewpoint between the serious nature of the suitors' crime and the extremity of the revenge, the audience is made to root for that revenge and the gods to sanction it.

Even the offer of restitution to Odysseus at a crucial moment

¹⁴ Ibid., 391, 397.

presents a problem. That Eurymachos is the one to make this offer is both totally in keeping with his character and an ominous sign (22.45-59). His "sly hypocrisy" has been juxtaposed repeatedly to the "open hostility" of Antinoos, and he has consistently been the one to cover up his intentions with smooth talk in order to diffuse possible opposition (1.383-411; 16.434-48; 21.320-29).¹⁵ Although he does lose his temper when he reprimands the prophet Halitherses, he says it is because Telemachos should not be stirred up (2.177-207). It would appear dangerous to trust him when he makes his peace offering to Odysseus, especially with only one suitor dead. The problem of being outnumbered, expressly linked by Telemachos to the survival of the single line of Arkeisios, has been used as a threat by Leokritos in Book Two (246-51), lamented by Odysseus and Telemachos (e.g., 16.240-56; 20.38-40), and is a cause for real danger when the suitors gain access to weapons through the help of Melanthius in the final battle. Odysseus has been given good reasons for turning down the offer of restitution.

The question of the personal versus public nature of the final retribution has fuelled a great deal of controversy. On the more "public" level, the gods are, of course, offended by the suitors' crimes against society and their host. Reece offers an extreme viewpoint on the matter:

¹⁵ Fenik, *Studies in the Odyssey*, 198-205; and W. H. Race, "First Appearances in the *Odyssey*," *Transactions of the American Philological Association* 123 (1993): 84-85.

... Odysseus' response to the suitors' crimes is not that of a vindictive hero reciprocating for a personal affront but that of a morally upright king, who, as an instrument of divine justice, purges wickedness, reasserts moral integrity, and reestablishes those institutions that keep society functional.¹⁶

But the general presentation of Odysseus and the external mythological references do not allow for the simplicity of this viewpoint. He has been associated with the judges Rhadamanthys and Minos, on the one hand, but on the other, with the deceitfulness of Autolykos and the brutality of Herakles. Furthermore, although the suitors have broken divine laws, the gods have also constructed a very personal offense against Odysseus which evokes the audience's sympathy the more intensely. The hero must retrieve his identity at its most fundamental level from the hands of the suitors who lay claim to it. This necessity creates -- and allows for -- the extremity of Odysseus' act of revenge.

The progression and momentousness of this loss and retrieval must then raise the question of whether the circular quality, evoked by the final lines of the poem and the casting of Zeus' thunderbolt,

¹⁶ Reece, The Stranger's Welcome: Oral Theory and the Aesthetics of the Homeric Hospitality Scene, (Ann Arbor: University of Michigan Press, 1993), 186. To be fair, Reece has expressed this in a less extreme fashion, with the use of the word "overemphasis," on p. 181-82: "Some readers of the Odyssey have reacted with distaste at what they perceive to be an overly severe punishment exacted on the suitors by an overly vindictive Odysseus. I believe this results from overemphasis on Odysseus' role as a human avenger seeking retribution for a personal affront, and from failure to acknowledge his role as a guardian of society and an instrument of divine justice dispensing rewards on those who prove loyal and hospitable and punishment on those who have subverted the basic institutions that define civilization"

precludes any real change in the main character. Lidov has pointed out the problem of a hero who simply repeats assertions of his identity in the face of existence. We are then left with someone who "learns by experience an attitude toward life he had already exemplified before the story began. The whole structure of the poem seems thereby almost accidental."¹⁷ It seems that a work which takes homecoming as its major theme, after long trials a hard-won return, would not simply put Odysseus back where he started.

To deny Odysseus change, then, is to deny the nature and impetus of the poem as revealed in its major events. The encounter with the Cyclops, compared to Odysseus' handling of the final episode at home, provides the most striking example. Lidov notes their similarities:

In both scenes, a man's home, be it cave or castle, is entered by uninvited guests who are ready to help themselves to what lies within. They insist on staying, thus imposing values that have no regard for the rights of their host, and they are eventually confronted by the master of the house, who blocks them in. A showdown ensues, marked by vicious slaughter. In both scenes Odysseus is the victor, once as guest, once as host.¹⁸

His shortcomings as guest and victor in the first scene are clear. This episode is the one example actually describing Odysseus' own transgression and incurring of a god's anger. It not only involves his

¹⁷ J. B. Lidov, "The Anger of Poseidon," *Arethusa* 10 (1977): 228.

¹⁸ *Ibid.*, 231.

uninvited intrusion and a lack of awareness of his limits, but the final, mistaken boast of a victor who becomes overconfident.

Overconfidence of the victor often provides incentive for transgression. It is likely to be behind the original wrath of Athena following the sack of Troy (3.130-47), and to have caused the destruction and troubled homecomings of many Achaians. It also inspires the story of Aias' successful escape from the sea, his boast, and subsequent destruction (4.499-511). In Odysseus' case, his boast, reiterated even after his crew is almost destroyed by the first of Polyphemos' missiles, is offset by his very different reprimand of Eurykleia when she raises the cry of triumph over the dead suitors (22.407-16). It is also hinted at in the difference between his approach toward killing the maids and that of the more inexperienced Telemachos.

The foretelling of eventual peace with Poseidon further implies some change, especially since this god's role emphasizes the demarcation of boundaries,¹⁹ upon which Odysseus' final claim against the suitors is based. In addition, the outward direction and aggressive stance involved in winning κλέος during the war and the wanderings contrasts with the defensive position of retrieving his possessions, territory, relationships, in fact what he is. It is not simply a declaration of his identity, often before made falsely, but a necessary affirmation of the real Odysseus because he is compelled

¹⁹ E.g., land and sea, rights of honor and compensation (ibid., 228-29, 233).

to wrest it from others in its true and basic form.²⁰

The progressive nature of these elements is mingled with the problematic aspects of the character Odysseus, never to be neatly arranged in our eyes. He will continue to raid, but presumably not to violate guest / host laws. It should perhaps then be said that Odysseus' "circle" and return to transgression in the final lines is a provisional one, marked by the self-contradiction inherent in warfare and heroic ideals,²¹ and by a temporary forgetting that the war at hand is different insofar as it is civil. He has had to assert himself against what is not marked so clearly as "the other." Thus he rejoices at the enforced peace even after his vehement battle charge.

²⁰ On the points above, cf. Lidov, "Anger of Poseidon," 228-33.

²¹ The conflict is discussed by S. L. Schein, The Mortal Hero: An Introduction to Homer's Iliad (Berkeley: University of California Press, 1984), 71-72 and *passim* .

CONCLUSION

The purpose of this study was to show the relevance of external mythological figures to their immediate context and to the broader themes of the poem. It has been seen first of all that these myths are aimed at exposition of character and character role, rather than being mainly persuasive paradigms like those in the Iliad. Often this function is produced by some irony, reversal or contradiction. Parallelism, too, often appears in the external myths of the Odyssey, as it generally does in both of the Homeric poems. While it achieves a certain artistic effect, it can also be an indicator of possible allusion or innovation. Finally, the mythological references help to delineate character particularly in relation to the overriding themes of identity and transgression.

A paradigm or example, spoken by one character to persuade another toward a desired response, usually has as its main emphasis progression of plot, as opposed to a more static description or setting forth of the way things are, whether the latter is meant to inform one character or the whole audience. I include the qualifiers "usually" and "main emphasis" because we are dealing not with absolute divisions, but with poetry, which imitates life and human situations. For a persuasive point to be made, in fact, something must be illustrated or shown about the model: Niobe was overproud, or Niobe grieved excessively (Il.24.601-20); yet she set an example to follow. So, too,

Nestor says to Patroklos, "I was not like Achilles," but then follows with the exhortation, "Don't let Achilles or yourself refrain from the battle" (II.11.670-762). In the Odyssey, the three most typical persuasive paradigms, 1) of Tyro, Alkmene, and Mykene (spoken by Antinoos), 2) of the Kentaur Eurytion (spoken by Antinoos), and 3) of the archers Eurytos and Herakles (spoken by Odysseus to Euryalos), were shown by some twist or reversal to ultimately reflect back onto the characters. Character delineation was then seen to receive more emphasis.

When reversal or irony informs a myth, the speaker is often shown as being short-sighted with respect to how the myth reflects on himself. Antinoos betrays a blind reversal in his viewpoint with regard to the laws of hospitality and the heroic tradition when he compares the Kentaur Eurytion to Odysseus and the mythical heroines Tyro, Alkemene, and Mykene unfavorably to Penelope. His ἥθος, or habitual stance toward these laws, represents that of the suitors as a group, although he has been chosen as the most extreme example. Odysseus, in contrast, displays a knowledge of these laws when he overtly refuses to measure himself against the archers of old at the Phaiakian games while reprimanding Euryalos, a character not unlike the suitors with respect to knowledge of these laws.

Kalypso, too, fails to realize that the examples of Orion and Iasion indicate precisely why she should not keep Odysseus. Her focus on the jealousy of the gods distracts attention from her own role

as a goddess dangerous to mortals. But this role is brought out through the brief references to Tithonos, Orion, and Iasion, and to her father Atlas. Kirke is shown to play a similar part through the reference to her brother Aietes and implied link to the sinister Medea. Her powers of sorcery are dangerous and do detain Odysseus, but also prove helpful. Each goddess has this twofold aspect.

Among the Phaiakians, Alkinoos, in recalling a Phaiakian escort to the outside world, unwittingly demonstrates his ignorance of that world: it is a troublesome place, where Rhadamanthys goes to visit a "criminal" who will be sent to Hades. His comment indicates a characteristic obliviousness to trouble among the Phaiakians, while it points to Odysseus' coming role as avenger in the outside world. The genealogy of the Phaiakians and their relation to the Giants speaks for the reason behind such an innocent and overrefined character and mode of existence, even as it warns Odysseus to beware of a certain hostile residue in their character.

Laertes, too, unwittingly remembers his exploits with fellow Kephallenians while wishing to have slaughtered the same. This illustration of his present relationship to the community ties in with his family line as a whole, and reminds us of his son's dubious nature and exploits, which have resulted in the loss of his companions and the younger men of Ithaka. References to Herakles, one of which recollects the suitors as well as Odysseus in its own reversal, testify to the ferocity of the killing. Likewise the narrator's story of Odysseus'

thieving grandfather Autolykos contributes to the colorful, if questionable, aspects of the hero as a trickster and man of trouble, while its foil is Odysseus' lie about his proverbially just grandfather, Minos.

Other reversals are more direct and indicate a knowing rather than an unwitting speaker. Kirke's cautionary reference to Jason's assistance by a patron goddess accentuates Odysseus' lack thereof, due to his past transgressions and role in the Trojan War. Penelope's contradictory accounts of the daughters of Pandareos rightly express the contradiction in her own character role. Thus it is one of constant wavering like the nightingale's song, depending as it does on the return of Odysseus and worries over harm she may have done to her offspring.

The prevalence of irony and contradiction even in the more typical paradigms indicates the clever and innovative handling of a traditional form by the poet. Often when the cleverness of Odysseus is discussed in connection with the poet's art, the focus centers on the self-reflexiveness of the work and the ability of its subject to speak his own κλέος. But his wiliness can also find its counterpart in such turns and twists as those enumerated above. With respect to the myths, the style of the poem is appropriate to its subject.

The more straightforward device of parallelism, of course, is still at work in many of the myths. But it is not to be rigidly sought out in every single one. The names of Atlas and Aietes, for example, carry

their own powerful and sinister associations. Mention of the people of Kephalos' land is a reminder of the civil war now dividing them. The names of the founding fathers and builders of the sacred fountain, Ithakos, Neritos, and Poliktor, evoke their presence in the attack on the king by the goatherd. Not all of the references can be said to work in the same way.

Nevertheless, as with the Iliadic paradigms, the importance of parallels, comparisons, and contrasts cannot be overemphasized. Most prominent is the similarity between the adventures of Odysseus and Telemachos. While the story of Melampous relates to both, it emphasizes Telemachos' role in particular as helper to his father. The visits of father and son to the father Ortilochos and son Diokles link both to the place of the bow's origins, so to speak, insofar as the weapon enters the household of Odysseus. In the episode of Book 21, Herakles' surprise attack on his guest and violation of the laws of hospitality parallel the acts of Odysseus and the suitors respectively. Odysseus' deceitful ways also follow those of his grandfather Autolykos, although the myth is at the same time aetiological. Finally, the Giants are destroyed by their own ἀτασθαλία as the suitors are, and the ἀτάσθαλος Euryalos, like the suitors and the mythological character Eurytos, challenges his better and is defeated.

Parallels run through myths and details appearing in the storyline, but can also be found between the text and myths remaining untold, only perhaps hinted at in fragments and allusions.

Since a repeated pattern of parallels to unspoken myths will increase the likelihood that they are at work in individual instances, it is worthwhile to enumerate the correspondences:

1) Jason goes on a long voyage encountering many adventures of a "fairy-tale" sort; so does Odysseus. 2) The mortal Tithonos suffers terribly from his love affair with a goddess, as do Orion, Iasion, and to some extent Odysseus, more so if he stays. Tithonos' life is also one of eternal weariness as opposed to death, and most like that of Odysseus. 3) The Giants are punished for challenging the gods, as Euryalos is put down for challenging Odysseus, and the Phaiakians are punished by Poseidon for transporting him. 4) Athena goes to the house of Erechtheus just after advising Odysseus on how to deal with Poseidon's people, and Erechtheus' city and people are under her own protection. (She has also won the city in a contest with Poseidon.) 5) The collapse of the walls in Melampous' story has its counterpart in the entrapment of the suitors within Odysseus' walls and Theoklymenos' vision of bleeding walls beforehand. 6) As Book 21 is a wedding contest, so the battle of the Kentaurs was supposed to have taken place at a wedding on account of a bride. 7) Likewise Herakles was involved in a bow contest for a bride, for the sake of which he stole animals later sought for by Iphitos. 8) Herakles was also known to have challenged the gods, as Eurytos is said to have done when paired with him in Book 8. 9) Rhadamanthys, who goes with a Phaiakian escort to see Tityos in the Odyssey, is known

elsewhere as a judge in the afterlife who sends the dead to their proper place. Odysseus goes home with a Phaiakian escort to visit retribution on the suitors and send them to their proper place. 10) Following the death of Antinoos, the suitors tell the "criminal" Odysseus that the vultures will eat him on the spot, as the vultures devour Tityos in Hades.

The voyage of Rhadamanthys (7.321-26) is odd-sounding and not accounted for elsewhere. Since it has a motive in the text in the form of a parallel to the visitation of retribution upon the suitors, it is quite possibly an invention of Homer's. Eurytion, too, as a single agent without the other Kentaurs (21.295-304), may be Homer's innovation, since the Kentaurs as a group fight the battle in other versions. The motive for the change would be Antinoos' intent to remind Odysseus that he is one against many. As for Eurytos, his death by challenging Apollo is the more unusual version of his end (8.226-28). It is juxtaposed to and may be influenced by the famous challenger of the gods, Herakles, while the hybris of Eurytos compares with the impudent challenge of Euryalos. It must be kept in mind that in these examples the interpretation of the significance of a myth, (or story presented as a traditional myth), does not depend on whether innovation has taken place or not, although the former instance would accentuate the invented detail or story.

Of particular importance in illuminating character is the theme of transgression, which is essential for Odysseus' retrieval of his own

role and homecoming. It is a means of both losing and gaining one's identity. When Odysseus leaves for Troy, venturing in an outward direction, he aims to win κλέος and in the process offends the gods, as the example of Jason reminds us. Atlas, Aietes, Tithonos, Orion, and Iasion all help to depict his crossing of bounds and being lost to oblivion among the immortals. Phorkys is a reminder of both the reason behind that oblivion and his reemergence as himself, while the Giants and Eurytos, in helping to identify a worrisome element of the Phaiakians' character during that reemergence, also foreshadow the transgressions of the suitors.

In the meantime, Odysseus' kingship, wife, and home, which he has risked by his absence, are laid claim to by others attempting to win their own identity through imitation of his role. Examples like those of Tyro, Eurytion, and Tityos highlight the suitors' blind recklessness in attempting to step into this role. Penelope is plagued by the possibility of her own transgressions in this respect, as the myths on the daughters of Pandareos illustrate.

Telemachos, on the other hand, successfully traces out an imitation of his father's role before he moves on to assert his own. The story of Melampous focuses on this aspect, although it contains some reference to Neleus' offense against the seer and a visitation of the Erinys upon the seer himself, presumably for some transgression. Once Telemachos has participated in Odysseus' revenge, he strikes out on his own and his mother's behalf against the maidservants, in

direct contradiction to the orders given to him by Odysseus.

With regard to the hero himself, just as he has been lost at sea through his transgressions, so the violent nature of his return has been cast in the dubious light of such figures as Herakles and Autolykos. The final retribution is itself viewed as a transgression by some, as expressly indicated in the speech of Eupheithes and the opinion of many readers. But it is the strength of such a motive as revenge that enables Odysseus to make the final indelible imprint of his character.

APPENDIX

SCHOLIA ON THE DAUGHTERS OF PANDAREOS

(ad Od.19.518, 20.66-67)

19.518. [ὡς δ' ὅτε Πανδαρέου κούρη] διαφόρως τοῖς νεωτέροις, οὐχὶ Πανδίωνος, εἰ μὴ ἄρα διώνυμος ἦν. Πανδάρεω τοῦ Μέρποπος Μιλησίου τὸ γένος γίνονται ἐξ Ἀρμοθῆς γ' θυγατέρες, Ἀηδῶν, Κλεοθήρα, Μερόπη. οὗτος κύνα κλέψας χρυσοῦν ἠφαιστότευκτον ἔμψυχον ἐκ Κρήτης ἐκ τοῦ Διὸς τεμένους παρακατέθετο Ταντάλω. Διὸς δὲ καὶ Ἑρμοῦ ἀπαιτοῦντος αὐτὸν ὤμοσεν ὁ Τάνταλος μὴ ἔχειν. ὅθεν ὁ Ζεὺς κατέστρεψεν αὐτῷ Σίπυλον τὸ ὄρος. τὸν μὲν οὖν κύνα Ζεὺς δι' Ἑρμοῦ ἀπέλαβεν ὁ δὲ Πανδάρης ἔφυγεν εἰς Ἀθήνας, κάκειῖθεν εἰς Σικελίαν, ἔνθα διεφθάρη μετὰ τῆς γυναικός. συνέβη δὲ τῶν θυγατέρων αὐτοῦ Κλεοθήραν μὲν καὶ Μερόπην ὠραίας γενομένας ἀρπασθῆναι ὑπὸ ἀνέμων καὶ παραδοθῆναι Ἑρινύσιν ὑπηρετεῖν. Ἀηδῶν δὲ ἡ πρεσβυτάτη Ζήθῳ γαμηθεῖσα τῷ Διὸς μὲν παιδί, Ἀμφίονος δὲ ἀδελφῷ, Ἴτυλον ἔσχε παῖδα. φθονοῦσα δὲ τῇ ὁμονύμφῳ τῇ Ἀμφίονος γυναικὶ Νιόβῃ τῇ Ταντάλου, τινὲς δὲ Ἴππομεδούσῃ, πλείονας ἐχούσῃ παῖδας, ὧν ὁ ἄριστος ἦν Ἀμαλεὺς, ἐπεβούλευε τούτῳ. καὶ τῶν ἀνεψιῶν συντρεφομένων, ὅθεν καὶ συγκοιμᾶσθαι συνέβη, κρύφα παρήνεσε τὴν ἐνδοτέρῳ κοίτην ἐλέσθαι, ὅπως εὐεπιβούλευτος αὐτῇ νύκτῳ

ὁ Ἀμαλεύς γένηται. καὶ τοῦ πάθους αὐτὴν σφόδρα καταλαβόντος
 ἠΰξατο πᾶσι θεοῖς μεταστῆναι ἐξ ἀνθρώπων, καὶ ἠλλάγη εἰς τὸ
 ὁμώνυμον ὄρνεον. **V.**

Ἐρμοῦ καὶ Μερόπης γίνεται Πανδάρεως, οὗ καὶ Ἀρμοθῆς
 Ἀηδῶν, Μερόπη, Κλεοθήρα. ἀλλ' ἢ μὲν Ἀηδῶν Ζήθῳ γαμηθεῖσα,
 καὶ κτείναςα τὸν Ἀμφίονος υἱὸν, φόβῳ τῆς γυναικὸς αὐτοῦ καὶ τὸν
 ἴδιον υἱὸν Ἴτυν ἔσφαξε, προλαβοῦσα τὴν ἐκ τῆς δυσμενοῦς κόλασιν.
 τινὲς δέ φασιν ὅτι Ἀηδῶν ζηλοτυποῦσα τὴν πολυπαιδίαν Νιόβης
 τῆς Ἀμφίονος γαμετῆς, διὰ τῆς αὐτῆς ἀνοίας ὥρμησε νύκτωρ μετὰ
 ξίφους ἀποκτεῖναι τὸν μείζονα τῶν Νιόβης παιδῶν, ἔλαθε δὲ τὸν
 ἴδιον φονεύσασα. διωκομένη δὲ ὑπὸ Ζήθου διὰ τὸν φόνον τοῦ
 παιδὸς εἰς ὄρνεον μετεβλήθη τὴν ἀηδόνα. Μερόπη δὲ καὶ
 Κλεοθήρα ἀνετράφησαν ὑπὸ Ἀφροδίτης. ἐπεὶ δὲ Πανδάρεως
 δεξάμενος παρακαταθήκην ὑπὸ Ταντάλου τὸν ἐκ Κρήτης
 κλαπέντα κύνα χρυσοῦν ἔξαρνος ἐγένετο μὴ λαβεῖν, ἀρπασθεῖσαι
 ὑπὸ Ἀρπυιῶν Ἐρινύσι παρεδόθησαν. **B.**

τῇ Νυκτέως Ζεὺς μίγνυται. ἐξ ἧς Ζῆθος γίνονται καὶ
 Ἀμφίων. οὗτοι τὰς Θήβας οἰκοῦσι πρῶτοι, καὶ καλοῦνται Διὸς
 κοῦροι λευκόπωλοι. γαμεῖ δὲ Ζῆθος μὲν Ἀηδόνα τὴν τὸν
 Πανδαρέου, τῶν δὲ γίνεται Ἴτυλος καὶ Νηΐς. Ἴτυλον δὲ ἡ μήτηρ
 Ἀηδῶν ἀποκτείνει διὰ νυκτὸς, δοκοῦσα εἶναι τὸν Ἀμφίονος παῖδα.
 ζηλοῦσα τὴν τοῦ προειρημένου γυναῖκα, ὅτι ταύτη μὲν ἦσαν ἕξ
 παῖδες, αὐτῇ δὲ δύο. ἐφορμᾷ δὲ ταύτη ὁ Ζεὺς ποινὴν· ἡ δὲ εὐχεται

ὄρνις γενέσθαι, καὶ ποιεῖ αὐτὴν ὁ Ζεὺς ἀηδόνα. θρηνεῖ δὲ αἰεὶ ποτε τὸν Ἴτυλον, ὥς φησι Φερεκύδης. **V.**

20.66. [ὡς δ' ὅτε Πανδάρου κούρας] τὸ δὲ περιττόν. **H.**

Πανδάρως ὁ Μέροπος καὶ νύμφης ὀρείας παῖς, Μιλήσιος τὸ γένος, γήμας Ἀρμαθὴν τὴν Ἀμφιδάμαντος ἔσχε παῖδας τρεῖς, Ἀηδόνα καὶ Κλεοθήραν καὶ Μερόπην, ἃς τρέφουσιν Ἀφροδίτη καὶ Ἀθηνᾶ καὶ Ἥρα. Πανδάρως δὲ παραγενόμενος εἰς Κρήτην κλέπτει τὸν τοῦ Διὸς κύνα. καὶ αὐτὸν οὐκ ἤνεγκεν εἰς Μίλητον δείσας τὸν Δία, παρὰ Ταντάλω δὲ εἰς Φρυγίαν κατατίθεται φάμενος ἄγειν ἐκ Φοινίκης τοῦτον. ὁ δὲ Τάνταλος δεξάμενος ἐφύλασσε. ἔπειτα κελεύσαντος τοῦ Διὸς ἐρευνᾶν τὸν κύνα παραγίνεται πρὸς τὸν Τάνταλον ὁ Ἑρμῆς. ὁ δὲ ἀρνεῖται καὶ ὄμνυσι τὸν Δία καὶ τοὺς ἄλλους θεοὺς μὴ συνειδέναί τι περὶ τοῦ κυνός. ὁ δὲ Ἑρμῆς εὕρισκει αὐτὸν παρ' αὐτῷ. ὡς δὲ ὁ Πανδάρως ἐπύθετο, φεύγει ἐκ τῆς πατρίδος σὺν τῇ γυναικὶ Ἀρμαθῇ καὶ ταῖς θυγατράσιν ἀγάμοις οὔσαις Κλεοθήρα τε καὶ Ἀηδόνη καὶ Μερόπη εἰς Ἀθήνας, ἐκ δὲ Ἀθηνῶν εἰς Σικελίαν. ὁ δὲ Ζεὺς αὐτὸν ἰδὼν κτείνει σὺν τῇ γυναικὶ, ταῖς δὲ θυγατράσιν αὐτοῦ τὰς Ἀρπυίας ἐφορμᾷ. αἱ δὲ ἀνελόμεναι Ἑρινύσιν αὐτὰς διδόασιν δουλεύειν. οὐ μὴν ἀλλὰ καὶ νόσον αὐταῖς ἐμβάλλει Ζεὺς. καλεῖται δὲ αὕτη κύων.

Q.V.

[κούρας ἀνέλοντο θύελλαι] καὶ τοῦτο συναπτόν τοῖς ἐπάνω, ἢ

ἔπειτά μ' ἀναρπάξασα θύελλα οἴχοιτο προφέρουσα, ὡς ὅτε
 Πανδάρεω κούρας. λέγει δὲ τὰς παρθένοὺς Μερόπην καὶ
 Κλεοθήραν. ἡ γὰρ φονεύσασα τὸν Ἴτυν ἐγαμήθη Ζήθῳ. **B.Q.**

20.67. [αἱ δὲ λίποντο ὀρφαναί] προέθηκε τὸ κεφάλαιον· ὕστερον
 γὰρ συνέβη. καὶ γὰρ οὐκ ὀρφανὰς αὐτὰς ἀνεθρέψατο Ἀφροδίτη,
 ἀλλὰ πρὸ τῆς ὀρφανίας. τὸ δὲ ἐξῆς τοῦ λόγου, τῆσι τοκῆας μὲν
 φθίσαν θεοί. Ἀφροδίτη δὲ πρὸς τὸν Δία αἰτήσους αὐταῖς γάμον
 παρεγένετο. ἐν δὲ τούτῳ Ἄρπυιαι αὐτὰς ἀνηρείψαντο. δι' ἔλεον
 δὲ αὐτὰς αἱ θεαὶ ἀνεθρέψαντο ἀγνοοῦσαι τὸ πεπρωμένον. μόνος
 γὰρ ὁ Ζεὺς “οἶδε μοῖράν τ' ἀμμορίην τε” (76.). **H.Q.V.**¹

¹ Text from W. Dindorf, ed., Scholia Graeca in Homeri Odysseam: Ex Codicibus Aucta et Emendata (Oxford: Oxford University Press, 1855), 2:682-83, 688.

BIBLIOGRAPHY

- Alexander, Caroline. E. "Appeals to Tradition in the Iliad, with Particular Reference to Achilles." Ph.D. diss., Columbia University, 1991.
- Allen, T. W., ed. Homeri Opera. Vol. 5, Hymnos, Cyclum, Fragmenta, Margiten, Batrachomyomachiam, Vitas Continens. Oxford: Clarendon Press, 1912.
- Amory, Anne. "The Gates of Horn and Ivory." Yale Classical Studies 20 (1966): 3-57.
- _____. "Homer as Artist." Classical Quarterly 21 (1971): 1-15.
- _____. "The Reunion of Odysseus and Penelope." In Essays on the Odyssey: Selected Modern Criticism, ed. C. H. Taylor, 100-121. Bloomington: Indiana University Press, 1963.
- Anderson, Ø. "Myth, Paradigm and 'Spatial Form' in the Iliad." In Homer: Beyond Oral Poetry, ed. J. M. Bremer, I. J. F. De Jong, and J. Kalff, 1-13. Amsterdam: B. R. Gruener, 1987.
- Anderson, William. "Calypso and Elysium." In Essays on the Odyssey, ed. C. H. Taylor, 73-86. Bloomington: Indiana University Press, 1963.
- Apthorp, M. J. "The Obstacles to Telemachus' Return." Classical Quarterly 30 (1980): 1-22.
- Austin, Norman. Archery at the Dark of the Moon: Poetic Problems in Homer's Odyssey. Berkeley: University of California Press, 1975.
- _____. "The Function of Digressions in the Iliad." Greek, Roman, and Byzantine Studies 7 (1966): 295-312.
- _____. "Telemachos Polymechanos." California Studies in Classical Antiquity 2 (1969): 45-63.
- Beye, C. R. Ancient Epic Poetry: Homer, Apollonius, Virgil. Ithaca and London: Cornell University Press, 1993.
- _____. The Iliad, the Odyssey, and the Epic Tradition. Garden City, NY: Doubleday, 1966; reprint, Gloucester, MA: Peter Smith, 1972.
- Boedeker, Deborah. Aphrodite's Entry into Greek Epic. Leiden: Brill, 1974.

- Bonnefoy, Y. Mythologies. Chicago: University of Chicago Press, 1991.
- Borthwick, E. "A Grasshopper's Diet - Notes on an Epigram of Meleager and a fragment of Eubulus." Classical Quarterly 16 (1966): 103-12.
- Braswell, B. K. "Mythological Innovation in the Iliad." Classical Quarterly, n. s. 21 (1971): 16-29.
- _____. "The Song of Ares and Aphrodite: Theme and Relevance to Odyssey 8." Hermes 110 (1982): 129-37.
- Büchner, Wilhelm. "Die Penelopeszenen in der Odyssee." Hermes 75 (1940): 129-67.
- Burkert, Walter. Greek Religion. Translated by J. Raffan. Cambridge, MA: Harvard University Press, 1985.
- _____. "Die Leistung eines Kreophylos." Museum Helveticum 29 (1972): 74-85.
- Butterworth, E. A. S. The Tree at the Navel of the Earth. Berlin: de Gruyter, 1970.
- Byre, C. S. "On the Description of the Harbor of Phorkys and the Cave of the Nymphs, Odyssey 13.96-112." American Journal of Philology 115 (1994): 1-13.
- Carpenter, Rhys. Folk Tale, Fiction and Saga in the Homeric Epics. Berkeley: University of California Press, 1946.
- Chantraine, P. Dictionnaire Etymologique de la Langue Grecque: Histoire des Mots. Paris: Editions Klincksieck, 1968-80.
- Clarke, Howard W. The Art of the Odyssey. Englewood Cliffs, NJ: Prentice-Hall, 1967.
- Clay, J. S. The Wrath of Athena: Gods and Men in the Odyssey. Princeton: Princeton University Press, 1983.
- Combella, F. M. "Three Odyssean Problems." California Studies in Classical Antiquity 6 (1973): 17-46.
- Crane, Gregory. Calypso: Backgrounds and Conventions of the Odyssey. Beiträge zur Klassischen Philologie, 191. Frankfurt am Main: Athenaeum, 1988.

- _____. "The Odyssey and Conventions of the Heroic Quest." California Studies in Classical Antiquity 6 (1987): 11-37.
- Cunliffe, R. J. A Lexicon of the Homeric Dialect. Norman: University of Oklahoma Press, 1963.
- De Vries, G. J. "Phaeacian Manners." Mnemosyne 30 (1977): 113-21.
- Devereux, George. "Penelope's Character." Psycho-Analytic Quarterly 26 (1957): 378-86.
- Dimock, George E. "The Name of Odysseus." Hudson Review 9 (1956): 52-70. Reprinted in Homer: A Collection of Critical Essays. Edited by G. Steiner and R. Fagles, 106-21. Englewood Cliffs, N. J.: Prentice-Hall, 1962.
- _____. The Unity of the Odyssey. Amherst: The University of Massachusetts Press, 1989.
- Dindorf, Wilhelm, ed. Scholia Graeca in Homeri Odysseam: Ex Codicibus Aucta et Emendata. 2 Vols. Oxford: Oxford University Press, 1855.
- Doherty, L. E. "Gender and Internal Audiences in the Odyssey." American Journal of Philology 113 (1992): 161-77.
- Edinger, H. G. "The Lay of Demodocus in Context." Humanities Association Review 31 (1980): 45-52.
- Edwards, A. T. Achilles in the Odyssey, Beiträge zur Klassischen Philologie, 171. Königstein: Verlag Anton Hain, 1985.
- Elliger, W. Die Darstellung der Landschaft in der Griechischen Dichtung. Untersuchungen zur Antiken Literatur und Geschichte, eds. Heinrich Doerrie und Paul Moraux, 15. Berlin and New York: de Gruyter, 1975.
- Euripides. Euripides: Sämtliche Tragödien und Fragmente. Edited by G. A. Seeck. Vol. 6, Fragmente, Der Kyklop, Rhesos. Translated by G. A. Seeck, J. J. C. Donner, W. Binder. Munich: Artemis Verlag, 1981.
- Felson-Rubin, Nancy. "Penelope's Perspective." In Homer: Beyond Oral Poetry, eds. J. M. Bremer, I. J. F. De Jong, and J. Kalff, 61-83. Amsterdam: B. R. Gruener, 1987.
- _____. Regarding Penelope: From Character to Poetics. Princeton: Princeton University Press, 1994.

- Fenik, Bernard. Studies in the Odyssey. Hermes Einzelschriften, 30. Wiesbaden: Franz Steiner, 1974.
- Foley, H. P. "'Reverse Similes' and Sex Roles in the Odyssey." Arethusa 11 (1978): 7-26.
- Fränkel, H. "Oehler, Mythologische Exempla." Gnomon 3 (1927): 569-76.
- Friedrich, Rainer. "On the Compositional Use of Similes in the Odyssey." American Journal of Philology 102 (1981): 120-37.
- _____. "Thrinakia and Zeus' Ways to Men in the Odyssey." Greek, Roman, and Byzantine Studies 28 (1987): 375-400.
- Gaisser, J. H. "A Structural Analysis of the Digressions in the Iliad and the Odyssey." Harvard Studies in Classical Philology 73 (1969): 1-43.
- Galinsky, G. K. The Herakles Theme: The Adaptations of the Hero in Literature from Homer to the Twentieth Century. Oxford: Basil Blackwell, 1972.
- Gantz, T. Early Greek Myth. Baltimore: Johns Hopkins University Press, 1993.
- Guentert, H. Kalypso: Bedeutungsgeschichtliche Untersuchungen auf dem Gebiet der Indogermanischen Sprachen. Halle: M. Niemeyer, 1919.
- Haft, Adele J. "The Myth That Crete Became: The Thematic Significance of Crete and Cretan Topoi in Homer's Odyssey and Vergil's Aeneid." Ph.D., diss., Princeton University, 1981.
- Harsh, Philip. "Penelope and Odysseus in Odyssey 19." American Journal of Philology 71 (1950): 1-21.
- Herzfeld, Michael. The Poetics of Manhood: Contest and Identity in a Cretan Mountain Village. Princeton: Princeton University Press, 1985.
- Herzog-Hauser, Gertrud. "Tityos und Rhadamanthys." Wiener Studien (1930): 108-11.
- Heubeck, Alfred. Der Odyssee-Dichter und die Ilias. Erlangen: Palm & Enke, 1954.
- Heubeck, Alfred, Stephanie West, J. B. Hainsworth, Arie Hoekstra, Joseph Russo, Manuel Fernandez-Galiano. A Commentary on Homer's Odyssey. 3 vols. Oxford: Clarendon Press, 1988-92.

- Holtsmark, E. B. "Spiritual Rebirth of the Hero: Odyssey 5." Classical Journal 61 (1966): 206-10.
- Janko, R. Homer, Hesiod and the Hymns: Diachronic Development in Epic Diction. Cambridge: Cambridge University Press, 1982.
- Kakridis, J. T. Homeric Researches. Lund: C. W. K. Gleerup, 1949.
- _____. "Tithonos." Wiener Studien 48 (1930): 25-38.
- Katz, Marylin A. Penelope's Renown: Meaning and Indeterminacy in the Odyssey. Princeton: Princeton University Press, 1991.
- Kessels, A. H. M. Studies on the Dream in Greek Literature. Utrecht: HES Publishers, 1978.
- King, Helen. "Tithonos and the Tettix." Arethusa 19 (1986): 15-35.
- Kirk, G. S. The Songs of Homer. Cambridge: Cambridge University Press, 1962.
- Lang, Mabel L. "Reverberation and Mythology in the Iliad." In Approaches to Homer, edited by C. A. Rubino and C. W. Shelmerdine, 140-64. Austin: University of Texas Press, 1983.
- Lesky, Albin. "Hethitische Texte und Griechischer Mythos." In Gesamelte Schriften: Aufsätze und Reden zu Antiker und Deutscher Dichtung und Kultur, ed. Walther Kraus, 356-71. Bern: Francke Verlag, 1966.
- Levine, D. B. "Theoklymenos and the Apocalypse." Classical Journal 79 (1983): 1-7.
- Lexicon des Frühgriechischen Epos. Edited by B. Snell and H. Erbse. Göttingen: Vandenhoeck & Ruprecht, 1955- .
- Lexicon Iconographicum Mythologiae Classicae. Zurich: Artemis Verlag, 1988.
- Liddell, Henry George and Robert Scott. A Greek-English Lexicon. Revised and augmented by H. S. Jones. 9th ed. Oxford: Clarendon Press, 1940.
- Lidov, Joel B. "The Anger of Poseidon." Arethusa 10 (1977): 227-36.
- Lord, A. B. "Composition by Theme in Homer and Southslavic Epos." Transactions of the American Philological Association 82 (1951): 71-80.

- _____. "Homer as Oral Poet." Harvard Studies in Classical Philology 72 (1967): 1-46.
- _____. The Singer of Tales. Harvard Studies in Comparative Literature, 24. Cambridge, MA: Harvard University Press, 1960.
- Mariani, Alice Jane. "The Forged Feature: Created Identity in Homer's Odyssey." Ph.D. diss., Yale University, 1967.
- Marquardt, Patricia. "Penelope Polytropos." American Journal of Philology 106 (1985): 32-48.
- Matthews, V. J. "Atlas, Aietes, and Minos Ὀλοόφρων: An Epic Epithet in the Odyssey." Classical Philology 73 (1978): 228-32.
- Merkelbach, R. Untersuchungen zur Odyssee. Zetemata, 2. Munich: Beck, 1951.
- Merkelbach, R. and M. L. West, eds. Fragmenta Hesiodica. Oxford: Clarendon Press, 1967.
- Meuli, Karl. Odyssee und Argonautika: Untersuchungen zur Griechischen Sagengeschichte und zum Epos. Berlin, 1921; Utrecht, Netherlands: H & S Publishers, 1974.
- Monroe, D. B. Homer: Odyssey. Oxford, 1901.
- Mueller, Karl, ed. Fragmenta Historicorum Graecorum. 5 vols. Paris: A. Firmin Didot, 1878-85.
- Murnaghan, Sheila. Disguise and Recognition in the Odyssey. Princeton: Princeton University Press, 1987.
- Nagler, Michael N. "Dread Goddess Endowed with Speech." Archaeological News 6 (1977): 77-85.
- Nagy, Gregory. The Best of the Achaeans. Baltimore: Johns Hopkins University Press, 1979.
- _____. "Mythological Paradigms in Homer." In Innovations of Antiquity, ed. Ralph Hexter and Daniel Selden, 311-31. New York: Routledge, 1992.
- _____. "The Rebirth of Odysseus." Greek, Roman, and Byzantine Studies 25 (1984): 5-20.

- Niles, John. "Patterning in the Wanderings of Odysseus." Ramus 7 (1978): 46-60.
- Nilsson, Martin. Homer and Mycenae. Philadelphia: University of Pennsylvania Press, 1933.
- Oehler, Robert. Mythologische Exempla in der Aelteren Griechischen Dichtung. Basel: H. R. Sauerländer & Co., 1925.
- Olson, S. D. "Odyssey 8: Guile, Force, and the Subversive Poetics of Desire." Arethusa 22 (1989): 135-45.
- _____. "The Stories of Agamemnon in Homer's Odyssey." Transactions of the American Philological Association 20 (1990): 57-71.
- Page, Denys. The Homeric Odyssey. Oxford: Clarendon Press, 1955.
- Parry, Milman. The Making of Homeric Verse: The Collected Papers of Milman Parry. Edited by A. Parry. Oxford: Oxford University Press, 1971.
- Paulys Realencyclopaedie der Klassischen Altertumswissenschaft. Edited by G. Wissowa, W. Kroll, K. Mittelhaus, and K. Ziegler. Stuttgart: Alfred Druckenmueller Verlag, 1893-.
- Plass, Paul. "Menelaus and Proteus." Classical Journal 65 (1969): 104-8.
- Pocock, L. G. "Notes on Odyssey VII,7-13 and related passages." Journal of the Australasian Universities Language and Literature Association 27 (1967): 86-91.
- Podlecki, A. J. "Omens in the Odyssey." Greece and Rome 14 (1967): 12-23.
- Pratt, Louise. "Odyssey 19.535-50: On the Interpretation of Dreams and Signs in Homer." Classical Philology 89 (1994): 147-52.
- Race, W. H. "First Appearances in the Odyssey." Transactions of the American Philological Association 123 (1993): 79-107.
- Rankin, Anne V. "Penelope's Dreams in Book 19 and 20 of the Odyssey." Helikon 2 (1962): 617-24.
- Reece, Steve. "The Cretan Odyssey: A Lie Truer Than Truth." American Journal of Philology 115 (1994): 157-73.

- _____. The Stranger's Welcome: Oral Theory and the Aesthetics of the Homeric Hospitality Scene. Ann Arbor: University of Michigan Press, 1993.
- Reinhardt, Karl. "Die Abenteuer des Odysseus." In Tradition und Geist, ed. C. Becker, 47-124. Göttingen: Vandenhoeck & Ruprecht, 1960.
- Roscher, W. H. Ausführliches Lexikon der Griechischen und Römischen Mythologie. Hildesheim: Georg Olms Verlagsbuchhandlung, 1965.
- Rose, Gilbert P. "The Quest of Telemachus." Transactions of the American Philological Association 98 (1967): 391-98.
- _____. "The Song of Ares and Aphrodite: Recurrent Motifs in Homer's Odyssey." Ph.D. diss., University of California, Berkeley, 1969.
- _____. "The Unfriendly Phaeacians." Transactions of the American Philological Association 100 (1969): 387-406.
- Rose, Valentin, ed. Aristotelis Qui Ferebantur Librorum Fragmenta. Leipzig: Teubner, 1886; reprint, Stuttgart: Teubner, 1966.
- Russo, Joseph A. "Interview and Aftermath: Dream, Fantasy, and Intuition in Odyssey 19 and 20." American Journal of Philology 103 (1982): 4-18.
- Sacks, Richard. The Traditional Phrase in Homer: Two Studies in Form, Meaning and Interpretation. Leiden: Brill, 1987.
- Schefold, K. Myth and Legend in Early Greek Art. Translated by A. Hicks. New York: Harry N. Abrams, 1966.
- Schein, Seth L. The Mortal Hero: An Introduction to Homer's Iliad. Berkeley: University of California Press, 1984.
- Scully, Stephen. "Doubling in the Tale of Odysseus." Classical World 80 (1987): 401-17.
- Segal, Charles. "The Homeric Hymn to Aphrodite: A Structuralist Approach." Classical World 67 (1973/74): 205-12.
- _____. "The Phaeacians and the Symbolism of Odysseus' Return." Arion 1 (1962): 17-64.
- Slatkin, L. M. The Power of Thetis. Berkeley: University of California Press, 1991.

- Smith, P. Nursling of Mortality: A Study of the Homeric Hymn to Aphrodite. Frankfurt: Lang, 1981.
- Smith, W. D. "Physiology in the Homeric Poems." Transactions of the American Philological Association 97 (1966): 547-56.
- Spengel, Leonardi, ed. Rhetores Graeci. 3 vols. Leipzig: Teubner, 1856; reprint, Frankfurt / Main: Minerva, 1966.
- Stanford, W. B. The Odyssey of Homer. 2d ed. 3 vols. New York: St. Martin's Press, 1958.
- _____. The Ulysses Theme. Oxford: Oxford University Press, 1963.
- Thalmann, William. Conventions of Form and Thought in Early Greek Epic Poetry. Baltimore: Johns Hopkins University Press, 1984.
- Thornton, A. People and Themes in Homer's Odyssey. Dunedin: University of Otago Press, 1970; London: Methuen & Co., 1970.
- Tièche, Edouard. "Atlas als Personifikation der Weltachse." Museum Helveticum 2 (1945): 64-83.
- Van Nortwick, Thomas. "Penelope and Nausicaa." Transactions of the American Philological Association 109 (1979): 269-76.
- Walcot, Peter. "Cattle Raiding, Heroic Tradition, and Ritual: The Greek Evidence." History of Religions 18 (1979): 326-51.
- West, M. L. Hesiod: Theogony. Edited with Prolegomena and Commentary. Oxford: Clarendon Press, 1966.
- Whitman, Cedric. H. Homer and the Heroic Tradition. Cambridge: Harvard University Press, 1958.
- Willcock, M. M. "Mythological Paradeigma in the Iliad." Classical Quarterly 14 (1964): 141-54.