

A STRUCTURAL ANALYSIS OF THE DIGRESSIONS  
IN THE ILLIAD AND THE ODYSSEY

by

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## CHAPTER 1

### INTRODUCTION: AIMS AND METHODS

Since Wolf's publication of the Prolegomena ad Homerum in 1795, scholars have taken a critical and frequently destructive interest in analyzing the two long poems ascribed to Homer. The poems have been examined from every conceivable aspect, as critics have attempted to solve the two basic (and most difficult) problems posed by the Homeric Question; how the poems were composed, and whether they were composed by the same man.

Controversy over the Homeric Question has had a turbulent history, and the various disputes have ranged far afield into the domains of archeology, history, and linguistics. Many theories (both Analyst and Unitarian) have also been based upon the literary and poetical features of the epics; these theories have aroused the most controversy for they are the most subjective. As valuable and revealing as all of these studies are, they have not so far shown convincingly how the songs were constructed<sup>t</sup> in detail, or how the poet (or poets) fashioned the elements at hand into mature and complete epics. It is significant that the major advance in dealing with the Homeric Question in this century has been made through a consideration of structure - from a careful analysis of the poems themselves to determine their component parts and how these are fused together to form the whole. Milman Parry<sup>1</sup> has shown that many of the units employed by the poet (poets) were not words but formulae, which may comprise phrases or even whole verses in the poems. From this it is not far to the idea of formulae grouped together in larger units - thematic passages - which describe standard situations and scenes - sacrifices,

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1. Parry, L'Epithète Traditionnelle dans Homère (Paris Thesis). 1929.  
"Studies in the Epic Technique of Oral Verse Making: I. Homer and the Homeric Style." HSClPh, XLI, pp. 73-147.  
"Studies in the Epic Technique of Oral Verse Making: II. The Homeric Language as the Language of Oral Poetry." HSClPh, XLIII, pp. 1-50.

arrivals and departures, assemblies, and so on.<sup>1</sup>

This is one type of structural analysis, but there is another sort which deals with more subjective aspects of the poems - with their literary rather than with their verbal and phraseological structure. Such studies have attempted to find general patterns in the scenes and events of the poems, with special emphasis upon symmetry. An early attempt in this direction was made by J. T. Sheppard in 1922. In The Pattern of the Iliad he divides the poem into three "movements," separated from each other by "interludes." Books I-IX, then, form the first movement, Book X (the Doloneia) an interlude, Book XI to the death of Patroclus the second movement, the shield of Achilles an interlude, and the arming of Achilles through Book XXIV the final movement.<sup>2</sup> In his summary of the first movement Sheppard says:

The first movement we remember, had five main divisions: the prayers and quarrels of Book I, the panic in the Assembly, and the first hint of Agamemnon's repentance in Book II, the great digression in which Diomedes and Athene delayed the Greek defeat, the second day of battle and the Greek discomfiture, and finally the vain attempt of the Achaeans to be reconciled with the offended Hero. As we have seen, the first chapter corresponds in the design with the fifth, the second with the fourth, and the third and central "digression" was itself composed on the same principle, as a design made up of panels symmetrically balanced.<sup>3</sup>

Criticism in a similar spirit appeared in 1936, with Sheppard's article, "Great-hearted Odysseus," concerning patterns in the Odyssey.<sup>4</sup>

J. L. Myres, inspired by The Pattern of the Iliad, produced a long article in 1932 on Book XXIV of the Iliad.<sup>5</sup> He also balances one episode or scene

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1. Lord, The Singer of Tales.  
Bowra, Heroic Poetry (especially Chapter V).
  2. Sheppard, The Pattern of the Iliad, pp. 82-92.
  3. Sheppard, The Pattern of the Iliad, p. 92.
  4. Sheppard, "Great-hearted Odysseus." JHS, vol. 56, pp. 39-53.
  5. Myres, "The Last Book of the Iliad." JHS, vol. 52, pp. 278-96.

against another in order to demonstrate a prevailing symmetrical arrangement. In 1952 he extended his researches to the Odyssey,<sup>1</sup> and here comparisons are drawn between the symmetry of the epic and that of geometric vase-painting. In this article Myres understands the structure of the poem largely in terms of threes ("triplets") and the arrangement of speeches is considered in groups or multiples of three conversational exchanges. He visualizes a "central" idea or event, flanked by two others which may or may not be the same. He tries to show that an event in one part of the poem balances another somewhere else. Myres concludes:

The significance of this elaborate and sustained mode of composition is not easy to estimate. It dominates the structure and general arrangement of episodes, but does not prescribe or limit their scale or contents: long speeches may be balanced by short; long scenes also by short, especially in the latter half of a balanced composition. The effect of this is to quicken the movement and relieve fatigue.<sup>2</sup>

More recently T. B. L. Webster has followed Myres and Sheppard in studying the symmetry of the poems, although he doubts whether exact correspondences may be drawn in every detail. He concentrates rather on comparing the composition of the poems to that of geometric vase-painting:

Here [in geometric vase-painting] the static elements, the interwoven system of a finite number of pattern bands, graded so that the most complicated and interesting member of each set of patterns occurs at a position of major importance on the lip, neck, or body of the vase, may be compared with the various static elements of composition which we have observed in the Iliad and in the Odyssey. The hoplite passages with their associated similes, the massed similes at important moments in both poems, the contrasted similes, the echoing similes belonging to a finite number of easily recognizable sets, the typical scenes of landing, sacrifice, or arming, which all contain common elements, although they may be expanded or contracted for the particular occasion - all these are elements of static pattern which diversify and unify the long story in the same way as the echoing pattern bands diversify and unify the large surface of Geometric vases.<sup>3</sup>

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1. Myres, "The Pattern of the Odyssey." JHS, vol. 72, pp. 1-11.
  2. Myres, "The Pattern of the Odyssey." JHS, vol. 72, p. 10.
  3. Webster, From Mycenae to Homer, pp. 259-60. See also 206-207 and 261-65.



Similarly, Cedric Whitman has drawn elaborate and detailed comparisons between the epic and geometric art; he has diagrammed the whole of the Iliad in order to show how it falls into balanced and symmetrical patterns.<sup>1</sup>

Of course, many of these studies have been made to show not only that the epic is comparable to geometric vases, but also that each event or scene belongs to the poems artistically and structurally. The primary objection which can be made to this sort of structural analysis is that the scale is too great. For the purposes of symmetry it is too easy to balance whole scenes against single lines, long speeches by short, and so forth (see Myres' comments above). In order to see what the poet is actually doing, one must examine the poems in detail and within a small scale. Well suited for such a study are the so-called Homeric digressions - the tales and episodes which interrupt the flow of the action to tell of events unconnected with the Trojan story or to give background information. These stories are generally brief (for few exceed one hundred lines) and thus lend themselves to detailed analysis within a small compass. Their brevity also insures that an attentive listener or reader shall be conscious of the pattern of composition.

It is true that many of the digressions have been suspected as interpolations. Sometimes they are supposed to have been incorporated from earlier lays into the epics or to be interpolations from the Hesiodic school of poetry. This necessitates a two-fold appraisal of the digressions. First we must examine them generally in their contexts in the poems, in order to evaluate the criticisms levelled at them; we must attempt to show for each digression what relation it bears to the rest of the poem and whether its inclusion is artistically justified in terms of its context. Secondly, we must isolate the

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1. Whitman, Homer and the Heroic Tradition, Chapters V and XI.

digressions from their contexts to make a detailed analysis of their structure and composition, to determine the structure of each digression and to see how the digressions in the poems are related to each other on the basis of structure.

A study such as this is interesting in itself, to see how the materials at hand have been moulded by the poet (or poets) into fully-formed poems, but more important, we shall hope to derive some ideas concerning the unity of the two epics and their relation to each other. If the digressions appear homogeneous in structure in both poems that will be an indication of unity of authorship, but if the structure for each poem is homogeneous, but differences appear between the two poems, we shall have to account for these differences and to decide whether they point toward separate authorship for the Iliad and the Odyssey.

Because the scale of the digressions is small we shall be able to make a very detailed examination of each one; we shall take into account not only whole episodes and scenes (as with Sheppard and the rest) but also individual lines and even separate words within the lines. Like the others we shall look for symmetry, but this is not the only sort of pattern which one can identify in the digressions and we shall have to take the others into account as well. Small-scale structural analyses of early Greek literature including Homer (although not the Homeric digressions) have been made before, and to these we owe many ideas, as well as some specific descriptive terms for the structural patterns of the poems.

The most important sources are the two articles by W. A. A. Van Otterlo,

concerning ring composition and Ritournellkomposition.<sup>1</sup> Van Otterlo says of ring composition that:

das an den Anfang gestellte Thema eines bestimmten Abschnitts wird nach einer längeren oder kürzeren sich darauf beziehenden Ausführung am Schluss wiederholt, so dass der ganze Abschnitt durch Sätze gleichen Inhalts und mehr oder weniger ähnlichen Wortlauts umrahmt und so zu einem einheitlichen, sich klar vom Kontext abhebenden Gebilde geschlossen wird.<sup>2</sup>

This definition is important for our investigations, since many of the digressions will be found to have an annular style. The Homeric example of ring composition used by Van Otterlo is the story of the scar in Odyssey 19 (386-470). He isolates two concentric rings in this story. The outermost ring is formed by 392-93 and 467-68:

... ἀτίκα δ' ἔγνω  
οὐλήν ... (392-93)

τὴν γρηυς χεῖρεςσι κατὰ κρηνέσσι λαβοῦσα  
γνώ ῥ' ἐπιμασσαμένη ... (467-68).

The inner ring is formed by 393-94 and 465-66:

οὐλήν, τὴν ποτέ μιν σὺς ἤλασε λευκῆ ὀδόντι  
παρνησόνδ' ἐλθόντα μετ' Αὔτολυκόν τε καὶ υἷας (393-94)

ὥς μιν θηρεύοντ' ἔλασεν σὺς λευκῆ ὀδόντι,  
παρνησόνδ' ἐλθόντα σὺν υἷασιν Αὔτολυκοιο (465-66).

1. Van Otterlo, "Untersuchungen über Begriff, Anwendung, und Entstehung der Griechischen Ringkomposition." Mededeelingen der Nederlandsche Akademie Van Wetenschappen. 1944. Nos. 1-6, pp. 131-76.

"Eine Merkwürdige Kompositionsform der Älteren Griechischen Literatur." Mnemosyne. III.12, pp. 194-207.

2. Van Otterlo, "Ringkomposition", p. 133.

In the centre of these rings is the story of the boar hunt.

Here Van Otterlo distinguishes two functions of ring-composition - framing and anaphora. The inner ring has a framing function and the outer an anaphorical and resumptive function:

Dieser anaphorischen Funktion der Ringkomposition ist nun einer Erscheinung verwandt, die ich die rekapitulierend-anaphorische Verbindung benannt habe: man geht nicht zum folgenden Satze bzw. Abschnitt über, ehe man zu Beginn desselben den bald in längerer, bald in kürzerer Form rekapitulierten Inhalt des vorhergehenden Satzen bzw. Abschnitts wiederaufgenommen hat.<sup>1</sup>

We have taken Van Otterlo's description of ring composition for the structural analyses of the digressions in Homer. It is a workable definition, but it must be emphasized that exact repetition of wording is not always necessary for ring composition to be present; repetition of thought and substance is also an indication of the annular style.<sup>2</sup>

Ring composition is important in the digressions, but there is another sort of cyclic style which also occurs. This is what we shall define as developing ring composition. In cases where this occurs, there is repetition of thought and wording from the first member of the ring to the second, but the situation has undergone a change. A good example of this appears in Nestor's advice to Patroclus (XI.655-803), in the passage describing the battle between the Pylians and the Epeians. The section opens:

συμπερόμεσσα μάχη Διὶ τ' εὐχόμενοι καὶ Ἀθήνη,  
 ...  
πρῶτος ἐγὼν ἔλον ἄνδρα, κόμισσα δὲ μῶνυχας Ἴππους (XI.736-38)

and closes:

ἔνθ' ἄνδρα κτείνας κύματον ἄκρον. αὐτὰρ Ἀχαιοὶ  
ἄψ ἀπὸ Βουπρασίου Πύλονδ' ἔχον ὠκέας Ἴππους,  
πάντες δ' εὐχετόωντο θεῶν Διὶ Νέστορι τ' ἄνδρῶν (XI.759-61).

1. Van Otterlo, "Ringkomposition", p. 149.

2. Notopoulos, "Continuity and Interconnexion." TAPhA 82, pp. 97-98.

The underlined phrases correspond in both wording and thought, but a different situation is expressed in the two passages. In the first the Pylians pray to Zeus and Athena, in the second to Zeus among gods and Nestor among men. In the first Nestor drives off the horses, in the second it is the Pylians as a whole. In the first member he kills his first man and in the second his last. This developing ring composition is not common in the digressions, but it does occur elsewhere, particularly in the story of Meleager.

Another important stylistic technique defined by Van Otterlo is Ritournellkomposition.<sup>1</sup> This is a completely different technique from ring composition, for it is linear while by definition the annular style is cyclic. In Ritournellkomposition a line or phrase is repeated at the head of a number of passages. His example is Agamemnon's mustering of the troops in Iliad IV. As Agamemnon approaches each of the contingents in turn, the sections are introduced by similar lines. First he approaches the Cretans:

ὣς ὃ γε κοιρανέων ἐπεκώλετο στίχας ἀνδρῶν.

ἦλθε δ' ἐπὶ Κρήτεσσι κίων ἀνὰ οὐλαμόν ἀνδρῶν (IV.250-51).

After a conversation with Idomeneus he moves on to the two Ajaxes:

ὣς ἔφατ', Ἀτρείδης δὲ παρώχετο γηθόσυνος κηρ.

ἦλθε δ' ἐπ' Αἰάντεσσι κίων ἀνὰ οὐλαμόν ἀνδρῶν (272-73).

Then he addresses Nestor:

ὣς εἰπὼν τοὺς μὲν λίπεν αὐτοῦ, βῆ δὲ μετ' ἄλλους.

ἔνθ' ὃ γε Νέστορ' ἔτετμε, λιγὺν Πυλίων ἀγορητήν (292-93).

He approaches Menestheus and the Athenians:

ὣς ἔφατ' Ἀτρείδης δὲ παρώχετο γηθόσυνος κηρ.

εὖρ' υἱὸν Πετεῶο Μενεσθηα πλήξιππον (326-27).

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1. Van Otterlo, "Eine Merkwürdiges Kompositionsform", pp. 194-207.

Finally he comes to Diomedes:

ὣς εἰπὼν τοὺς μὲν λίπεν αὐτοῦ βῆ δὲ μετ' ἄλλους.  
εἶρε δὲ Τυδεΐος υἱὸν ὑπέρουμόν Διομήδεα.

The same technique may also be found in the Odyssey, as in Odysseus' long account of his wanderings. Here the line ἔνθεν δὲ προτέρω κλέομεν ἀκαχήμενοι ἦτορ is used frequently to lead into new adventures. (In Book 9, for example, it appears at 62, 105, and 565 to introduce the adventures with the Lotophagi, the Cyclops, and Aeolus.)

The great advantage of this technique is its flexibility, for as many terms may be added as the poet desires - simply by the repetition of the catch-line or phrase. This is of course in direct opposition to the limitations imposed by the more rigorous enclosed cycle style. Ritournellkomposition by its very nature is well suited for lists and catalogues, and we shall find it in many of the catalogue digressions.

Akin to Ritournellkomposition is composition by repeated theme. Here the device is the same, except that the repetitions are generally those of thought rather than wording. One of the best examples of this is Nestor's tale of the return of the Greeks in Odyssey 3 (102-200). The repeated theme which orders the story is the hostility of Zeus to the Greeks. This is expressed in different ways throughout the story, but the idea is always the same. Each of the three sections in the story is introduced by the repeated theme:

... θεὸς δ' ἐκέδασσεν Ἀχαιούς  
καὶ τότε δὴ Ζεὺς <sup>λυγρὸν</sup> ἐνὶ φρεσὶ μῆδετο νόστον  
Ἄργείοις, ἐπεὶ οὐ τι νοήμονες οὐδὲ δίκαιοι  
πάντες ἔσαν· τῷ σφρων πολέες κακὸν οἶτον ἐπέσπον

μήνιος ἐξ ὀλοῆς γλαυκῶπιδος ὄβριμοπάτρης,  
ἢ τ' ἔριν Ἀτρείδῃσι μετ' ἀμφοτέροισιν ἔθηκε.

... ἐπὶ γὰρ Ζεὺς ἦρτυε πῆμα κακοῦτο.

... Ζεὺς δ' οὐκ ἔπειθε νόστον,  
σχέτλιος, ὅς ῥ' ἔριν ᾤρσε κακὴν ἐπὶ δεύτερον αὖτις.

Still another stylistic technique is the use of introductory expressions - whether conjunctions or adverbs - to order the events of a story. Many such ordering expressions are found in the digressions, but the most important ones seem to be ἀλλ' ὅτε δῆ, αὐτάρ, and ἔνθα. One brief example of the use of introductory expressions is found in Antenor's story of the behaviour of Odysseus and Menelaus in Troy (III.204-24). Here the important phrase is ἀλλ' ὅτε δῆ. The first section describes the appearance of the two men; it is introduced with ἀλλ' ὅτε δῆ. The phrase also introduces the next section, concerning the excellence of the two heroes in counsel. Both Menelaus' behaviour and that of Odysseus are introduced with ἀλλ' ὅτε δῆ, and the phrase is used again to lead into a description of the actual speeches by Odysseus. In all then it is used four times within twenty lines, and the whole progress of the story depends upon the repetition of the introductory expression.

Another important aspect of the Homeric style is what Samuel Basset calls hysteron-proteron. This technique is defined as follows:

This principle - which is almost a law in Homer - may be stated thus:  
When two or more coordinate ideas are repeated, the order ceteris paribus, is inverted: abba.<sup>1</sup>

The most famous example of this is found in Odysseus' encounter with his mother

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1. Basset, The Poetry of Homer, p. 120.

in the underworld (11.152-224). Here Odysseus asks Anticleia a long series of questions - how did you die, by sickness or the arrows of Artemis? What of my father and my son and my wife? Anticleia takes all of these questions in reverse order, so that the whole passage follows the form abcdef-fedcba. Here the suspense and pathos of the passage is increased by the technique as Anticleia assures Odysseus: "Disease did not slay me, nor the arrows of Artemis, but I died of grief for you." Both C. M. Bowra and Basset relate hysteron-proteron to the needs of the poet and his audience in remembering several items in a list:

The reason for this is that in absorbing such lists the audience, in its interest in what is coming later, may forget what is coming earlier, and this technique serves to keep all the items fresh in the memory.<sup>1</sup>

These are some of the techniques which are most important for the structure of the Homeric digression. One or more may be at work in the same story, so that there is infinite room for complexity and variety of style. It should be noted here that the same elements are often present in the poems as a whole apart from the digressions. The question of the relation of the structure of the digressions to that of the poems as a whole is an important one, but it lies outside the limited scope of this study. Here we must be concerned principally with the digressions and only in passing with the structure of the poems as a whole.

In this paper we have generally separated the digressions according to genre and poem. The exceptions to this are the chapters concerning genealogy and catalogue tales, for these contain digressions from both poems. The various chapters are grouped into sections on the basis of subject matter. The eight sections then, concern respectively the genealogy and catalogue tales, historical

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1. Bowra, Heroic Poetry, p. 264.



tales in the Iliad, tales of the gods in the Iliad, tales of Ate in the Iliad, historical tales in the Odyssey, fiction in the Odyssey, tales of the gods in the Odyssey, and fantasy in the Odyssey.

## SECTION I: GENEALOGY AND CATALOGUE TALES

## CHAPTER 2

## GENEALOGY TALES

This section includes Chapters 2 and 3 which deal with the genealogy and catalogue tales respectively. It is convenient to consider the genealogy and catalogue tales together since they are alike in several respects. Both types of digression deal with lists; unlike the other digressions these are generally not narrative - if they contain a story it is only incidental to their primary listing function. Often both the catalogue and the genealogy digressions are considered to be interpolations from the Boeotian school of poetry, and it is true that in some respects they resemble the poems of Hesiod more than they do the rest of the Homeric corpus.

On many occasions in the poems the action is interrupted to describe either the genealogy of one of the heroes or the descent of some piece of equipment through a succession of owners. In this chapter we shall examine the principal genealogical digressions with two purposes in mind - first, to discover what artistic relevance (if any) the genealogies have to the rest of the poem, and second, to determine whether there is a typical structure for the genealogical digressions.

There are seven genealogy tales to be considered in the Iliad and one in the Odyssey. These are: in the Iliad - the histories of Agamemnon's staff (II.100-109), Ereuthalion's armour (VII.136-50), Meriones' helmet (X.261-71), and the silver mixing bowl (XXIII.740-49); the genealogies of Glaucus (VI.150-211), Diomedes (XIV.110-27), and Aeneas (XX.213-41); and in the Odyssey - the genealogy of the seer Theoclymenus.

## HISTORY OF A PIECE OF EQUIPMENT

Agamemnon's Staff

The story of Agamemnon's staff occurs at the beginning of Book II of the Iliad (100-109), as Agamemnon prepares to address the Argives to test their enthusiasm for the continuation of the war. It is extremely short (ten lines) and is cyclic in form.<sup>1</sup> Agamemnon rises, holding his staff (ἔστη σκήπτρον ἔχων 100); the descent of the staff is traced; and the genealogy is concluded with the clause - "leaning on this, he addressed the Argives" (τῷ ὃ γ' ἐρείσόμενος ἔπε' Ἀργείοισι μετηύδα 109).

The descent of the staff follows a direct line from Hephaestus to Agamemnon. It follows a simple but consistent plan based around the repetition of the verbs δῶκε and λείπε, as each owner of the staff passes it on to the next. More interesting is the use of the introductory expression αὐτῶρ. This occurs at the beginning of the verse in 103, 105 and 107 - αὐτῶρ ἄρα in 103 and αὐτῶρ ὃ αὖτε in 105 and 107. In each of the six verses from 102 to 107 one of the characters passes the staff on; the αὐτῶρ at the beginning of the odd-numbered verses serves to divide the section into thirds and to punctuate the list of donors.

Ereuthalion's Armour

In Book VII (136-50) Nestor tells the descent of Ereuthalion's armour, as a part of a longer digression concerning his own youthful prowess. Only the section concerning the armour will be considered here.<sup>2</sup> This is introduced and concluded in much the same way as the story of Agamemnon's staff:<sup>3</sup>

1. See p. 1a for diagram.

2. The rest of the digression is discussed in Chapter 4.

3. See p. 2a.

τοῖσι δ' Ἐρευθαλίῳ πρόμος ἴστατο, ἰσθθεὸς φῶς,  
 τεύχε' ἔχων ὁμοιοῖν Ἀρηιθόοιο ἄνακτος (136-37)

τοῦ δ' γε τεύχε' ἔχων προκαλιζέτο πάντας ἀρίστους (150).

These lines bracketing the story of the armour are similar to the corresponding lines in Book II. In both cases the character stands up holding or wearing the equipment, the possession of which is traced from a divine source to the present human owner. After this the section is concluded in a line which looks backward to the digression and forward to the coming action.<sup>1</sup> In both cases this action takes the form of a speech from the character whose equipment is under discussion.

In other respects, however, the two digressions are not very similar, as the story of the armour is both more complex and less direct. In Book II the order of events is simple and chronological; from Hephaestus down to Thyestes, each owner of the staff has passed it along in due course to the next. This is not the case with Ereuthalion's armour, for in this story the sequence of events does not follow a straightforward time scheme nor do genealogical facts dominate the digression.<sup>2</sup>

In the introductory lines (136-37) three elements are emphasized - Ereuthalion, the armour, and Areithoos, in that order. A careful reading of the rest of the tale confirms that it is really about these three elements, and

1. This is the sort of technique which Van Groningen calls "une cheville retrospective." See La Composition Littéraire Archaïque Grecque, pp. 43-44.
2. This is not to say that the story does not have some genealogical elements. Obviously, it is concerned with the armour of Ereuthalion, and how he came to get it; in the course of this, the poet of course touches upon the various owners of the armour and why they relinquished it. More specifically, however, there is a similarity in vocabulary and phrasing between two of the lines (148-49) and a corresponding pair in the story of the staff in Book II (106-107). A similar line concludes the descent of Meriones' helmet in Book X (270).

is not ordered as a genealogy at all. The brief introduction is followed by a description of Areithoos, whose prowess as a club fighter was of no avail against the wily tactics of his slayer Lykurgos.<sup>1</sup> Nestor then returns to the topic of the armour (τεύχεα δ' ἐξενάριξε, τὰ οἱ πόρε χάλκεος Ἄρηος 146) which Lykurgos took from Areithoos and ultimately gave to Ereuthalion. In the concluding line all of the elements are once more brought together, this time in reverse order - Areithoos (τοῦ), the armour, and Ereuthalion: τοῦ δ' ἔγωγε τεύχε' ἔχων προκαλίζετο πάντας ἀρίστους (150). The ordering of the various elements in the genealogy then is abc-cb-cba. A similar scheme for the story of the staff (taking a for Agamemnon and b for the staff) would read ab-cdefgh-ab.

The differences in structure between the stories of the staff and the armour may be accounted for by the contexts in which they appear. The story of Agamemnon's staff occurs independently, while that of Ereuthalion's armour is only part of a longer digression. Thus, in Book II the story can be organized along the simplest possible lines, according to its own function as a genealogy, while the story of Ereuthalion's armour must conform to the more complicated structure of the longer tale in which it occurs.

### Meriones' Helmet

The pedigree of Meriones' helmet occurs as a part of the scene in Book X (254-72) in which Diomedes and Odysseus are armed for their reconnaissance of the Trojan lines. The scene is cyclic in composition, with the similar verses 254 and 272 bracketing the whole.<sup>2</sup> There are two sections corresponding to the arming - first of Diomedes (255-59), and then of Odysseus (260-72) -

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1. According to the scholia (Bekker, Scholia in Homeri Iliadem, p. 206) Areithoos was a Boeotian fighting in a war against the Arcadians. Lycourgos, an Arcadian, waylaid and killed him.

2. See p. 3a.

which have a certain symmetry with each other. Each hero is dressed in borrowed equipment, for Diomedes has the sword, shield and helmet of Thrasymedes, while Odysseus has Meriones' bow and quiver, sword and helmet. In both cases the principal article is the helmet.<sup>1</sup>

The section which describes the arming of Odysseus is cyclic in form (see 261 and 271) and includes a brief history of the helmet, describing its various owners. Autolycus, characteristically, stole it, and then passed it on, so that it has had five owners including Meriones. (This of course does not represent five generations, since Autolycus is Odysseus' grandfather.) Uniformity in the genealogy is maintained by the repetition of δῶκε in 268, 269, and 270, as well as by the close similarity in syntax between 269 and 270:

'Αμφιδόμας δὲ Μόλω δῶκε Ξεινήτιον εἶναι  
αὐτὰρ ὁ Μηριόνη δῶκεν ᾧ παιδὶ φορηναί (269-70).

#### The Silver Mixing Bowl

A similar pedigree-piece is the silver mixing bowl found in Book XXIII (740-49) among the prizes at Patroclus' funeral games. The short section is bracketed by the similar lines 740 and 748.<sup>2</sup> As in the case of the boars' tusk helmet above, a description of the pedigree-piece is followed by a chronological account of its owners. The purpose of the genealogy is the same as in the case of the helmet above (as well as Agamemnon's sceptre and Ereuthalion's armour) - to increase the stature of the article and of its owner, and to emphasize the importance of the situation being described.

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1. This boars' tusk helmet which Meriones lends to Odysseus is one of the few articles in the poem which most scholars agree dates from the Mycenaean period. See Kirk, The Songs of Homer, p. 111; and Lorimer, Homer and the Monuments. pp. 12-19.

2. See p. 4a.

## GENEALOGIES OF THE HEROES

Glaucus

The genealogy of Glaucus (VI.150-211) is a part of the long episode (VI.119-236) which describes the meeting of Glaucus and Diomedes on the battlefield while Hector is on his way into the city. It is the direct reply of Glaucus to Diomedes' questions concerning his race and family.

Like the histories of equipment considered above, this genealogy has an introduction and corresponding conclusion:<sup>1</sup>

εἰ δ' ἐθέλεις καὶ ταῦτα δαήμεναι, ὄφρ' εὖ εἶδῃς  
ἡμετέρην γενεήν· πολλοὶ δέ μιν ἄνδρες ἴσασιν (150-51)

ταύτης τοι γενεῆς τε καὶ αἵματος εὖχομαι εἶναι (211).

The story follows a regular chronological sequence, but it is dominated by the story of Glaucus' ancestor Bellerophon, which interrupts the direct descent from Sisyphus to Glaucus for over forty lines. Indeed the story of Bellerophon<sup>2</sup> dominates the section to such an extent that one is inclined to forget that the episode is genealogical in nature. Nevertheless, the inclusion of a rather detailed story about one of the figures in a family tree is fairly common, as we shall see in the other genealogies. The difference here is the greater length of the story, and the fact that it is not separable from the rest of the genealogy.

The story of Bellerophon's rise to prosperity ends in 195 with his marriage to the Lycian princess. From now on one might expect the tale to concern only the next generation, that of Bellerophon's children. This is not the case, however, since Bellerophon appears again in 200-202, now hated

1. See p. 5a.

2. Here the story of Bellerophon is examined only in relation to the genealogy. The whole episode will be considered more fully in Chapter 6.

by the gods and wandering alone on the Aleian plain. The story then returns to the next generation with an account of the deaths of Isander and Laodameia at the hands of the gods, and ends with the famous advice given by Hippolochus to his son Glaucus (208-10).

The reason for this intermingling of the stories of Bellerophon and his children and the resulting confusion in structure is that the story of Bellerophon has come to dominate the genealogy in which it occurs, so that items in the genealogy are remodeled to conform to the needs of the story. Thus, the fates of Bellerophon's children are not important entities in the pedigree; rather they are told to emphasize Bellerophon's own reversals of fortune.

#### Diomedes

The genealogy of Diomedes is told near the beginning of Book XIV of the Iliad (110-27). The Greek army is in dire straits, for their wall has been overwhelmed and they are afraid that the Trojans will be able to burn the ships. Odysseus has just rebuked Agamemnon's suggestion that they sail home, and Agamemnon now asks for advice from any of the other three Greek leaders present - whether he be young or old (107-108). This is especially pointed, since present with Agamemnon are both the youngest and the eldest of the leaders of the Greek host - Diomedes and Nestor. Nestor's advice has already been given (61-63), and it is exactly opposite to the counsel which Diomedes is about to put forward (128-32).

In speaking out Diomedes is in an awkward position; he is young to be taking part in such important councils and he hesitates to contradict the words of the venerable Nestor, in spite of Agamemnon's encouragement in the phrase ἢ νέος ἢ ἐκαλατόος (108). In order to satisfy both the others and



himself that he is competent to be giving controversial counsel on such an important occasion, Diomedes tells his genealogy, showing that although he is very young, he is of noble birth. In the genealogy he concentrates on the figure of his father Tydeus, and for good reason. In Book IV (370-400) Agamemnon, urging Diomedes to the battle, recalled Tydeus' bravery. Here Diomedes reminds Agamemnon of his own words. Agamemnon must admit (and has admitted) the great prowess of Tydeus; now Diomedes takes the opportunity to reinforce his memory of the family connection. The implication is: "you admit that Tydeus was a great fighter; remember that he was my father and honour my advice."

The structure of the genealogy is cyclic.<sup>1</sup> There are two concentric rings bracketing the body of the digression. The outermost ring (110-12 and 127) expresses Diomedes' hope that the Greeks will not despise his advice. The inner ring (113-14 and 126) refers to his noble birth. The correspondences between the members of the two rings depend upon content rather than upon exact repetition of words and phrases.

There are two principal sections. The first (115-18) concerns Portheus and his sons. Agrios and Melas are mentioned, but they are definitely subordinated to Oineus, the father of Tydeus, of whom the poet says in concluding the section: ἀρετῇ δ' ἦν ἔξοχος αὐτῷ (118). Then the second section (119-25) which concerns Tydeus himself begins. This is closed with the phrase κέκαστο δὲ πάντας/ἔγχετο (124-25), which reminds us of Oineus above, who was distinguished for his arete. Like his father, Tydeus was pre-eminent, and in a more tangible way, for his excellence was with the spear. This repetition of thought is important for the structure of the two sections,

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1. See p. 6a.

but it is also important in terms of the impression which Diomedes is hoping to make on the other Greeks. Oineus was distinguished, as was his son Tydeus, why not Tydeus' son Diomedes?<sup>1</sup>

### Aeneas

The genealogy of Aeneas is related in Book XX (213-41). In order to postpone the inevitable meeting between Achilles and Hector, Apollo has decided to have Achilles first encounter his old enemy Aeneas. Likening himself to Lycaon, Apollo appears to Aeneas to encourage him to fight Achilles. The two heroes then meet on the battlefield and before fighting exchange insults. Achilles taunts Aeneas with his previous displays of cowardice and in reply Aeneas tells his genealogy.

This passage, like several other genealogical digressions, is suspected of being a later interpolation. Walter Leaf places a great deal of emphasis upon this point.

... The speech can hardly be made presentable unless 256 or even 257 follow immediately after 202. We cannot pretend to say whether the weaknesses of the intervening lines are to be placed to the credit of the poet of the "Aeneid", or of the interpolator who introduced the genealogy - a piece of work not without intrinsic interest, but bearing the stamp of the Hesiodic school, and obviously very late in origin.<sup>2</sup>

Once again, however, as in the case of the genealogies of Glaucus and Diomedes above, the genealogical passage seems to be justified in terms of both the content and the psychology of the poem. When Apollo (as Lycaon)

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1. It seems that there is artistic justification for including the genealogy as a genuine part of the poem, in spite of Leaf's remarks to the contrary: "But the whole passage from 114 to 125 is not only needless but incongruous, and quite alien to the character of Diomedes, who is fond of alluding to his father's prowess, but could hardly give a jejune catalogue of his relationships at such a moment. It is no doubt an interpolation, like many others, of the genealogical school connected with the name of Hesiod." (Leaf, ed., Iliad, vol. 2, p. 62.)

2. Leaf ed., Iliad, vol. 2, p. 299.

first approaches Aeneas to encourage him to fight against Achilles, Aeneas is frightened. He reminds Lycaon of Achilles' seeming invincibility and how Achilles once chased him from Ida. The only effective argument which Lycaon can present is that, Aeneas, as well as Achilles, is entitled to the protection of the gods. In fact, as Lycaon implies, Aeneas' claim to divine aid is far stronger than Achilles', since Aeneas' mother was Aphrodite and Achilles' a mere sea goddess (104-107).

Immediately, then, Aeneas is encouraged and sets off through the host to find Achilles. When he and Achilles do meet some fifty lines later, Achilles mocks Aeneas, challenging his strength and reminding him of his former humiliation on Mount Ida. The sight of Achilles, who is now as raging and bloodthirsty as a lion (164-73), might well strike terror into Aeneas' heart. But he stands firm, sustained by the memory of his divine descent and the aid which he expects to receive as a result of it. He replies to Achilles in words very similar to those with which Lycaon had encouraged him earlier. Lycaon had said:

ἦρωσ, ἀλλ' ἄγε καὶ σὺ θεοῖς ἀπειγενέτησιν  
 εὖχεο· καὶ δὲ σέ φασι Διὸς κούρης Ἀφροδίτης  
 ἐκγεγάμεν, κείνος δὲ χερσίονος ἐκ θεοῦ ἐστίν·  
 ἢ μὲν γὰρ Διὸς ἐστ', ἢ δ' ἐξ ἄλλοιο γέροντος (104-107).

Now Aeneas repeats parrotlike to Achilles:

φασὶ σέ μὲν Πηληϊὸς ἀμύμονος ἔκγονον εἶναι,  
 μητρὸς δ' ἐκ θετίδος καλλιπλοκάμου ἄλοσύδνης·  
 αὐτὰρ ἐγὼν υἱὸς μεγαλήτορος Ἀγχίσαο  
 εὖχομαι ἐκγεγόμεν, μήτηρ δὲ μοί ἐστ' Ἀφροδίτη (206-209).

Aeneas is impressed by his lineage, and he hopes rather naively that Achilles

will be too. Just in case Achilles has not been sufficiently awed by the reminder that Aeneas is the son of Aphrodite, who is (after all) the daughter of Zeus, Aeneas recites his entire genealogy from Zeus down to Anchises.<sup>1</sup> He gains courage by saying over the names of his illustrious forebears, and at the same time he is able to postpone the moment in which he will have to come to grips with Achilles in hand-to-hand combat.

The genealogy itself, like the others we have discussed, has an introduction and a corresponding conclusion:<sup>2</sup>

εἰ δ' ἐθέλεις, καὶ ταῦτα δαήμεναι, ὄφρ' ἐὺ εἶδῃς  
 ἡμετέρην γενεήν· πολλοὶ δέ μιν ἄνδρες ἴσασιν (213-14)  
 ταύτης τοι γενεῆς τε καὶ αἵματος εὖχομαι εἶναι (241).

These are exactly the same lines which Glaucus uses more appropriately in Book VI (150-51 and 241) to mark off the genealogy from the rest of his conversation with Diomedes. The two situations are similar. In both books two enemies meet on the battlefield, and one (in both cases a Trojan) tells the other his lineage. There of course the similarity ends, since Glaucus and Diomedes part friends, and Aeneas and Achilles must fight.

Once having begun, Aeneas traces his lineage back to Zeus, seven generations before his own time. This is a far longer span of time than that covered in the case of Diomedes, where the pedigree extends back only three generations, or in the case of Glaucus where it covers four generations.<sup>3</sup> The

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1. Aeneas is descended from Zeus through both parents.

2. See p. 7a.

3. There are four generations if the use of Sisyphus' patronymic Aeolides (VI.154) can be counted as representing another generation before Sisyphus.

genealogy features a number of characters and traces the descent of the collateral branches of the family. No doubt such detail is a reflection of the preoccupation of early poetry with names,<sup>1</sup> but from a psychological point of view, the copious detail of Aeneas' genealogy serves a rather different purpose since it both delays the action and encourages the Trojan hero.

Of all the characters mentioned in the genealogy, only three are described in any detail. These are Dardanus, Erichthonios, and Ganymede. The stories of Dardanus and Ganymede are too short to lend themselves to structural analysis, but the story of Ganymede has an interesting parallel in the genealogy of Theoclymenus in the Odyssey. There Theoclymenus' uncle Cleitus is also snatched away by the gods because of his beauty. The crucial line is the same in both cases, and these are the only two places in the poems where the line and the phrase κάλλεος εἵνεκα οἷο occurs. The line is κάλλεος εἵνεκα οἷο, ἔν' ἀθανάτοισι μετείη (15.251 and XX.235).

The story of Boreas and the mares of Erichthonios has at least one interesting feature. This is the almost lyrical description of the foals sired by Boreas:

αἰ δ' ὅτε μὲν σκιρτῶεν ἐπὶ ζείδωρον ἄρουραν,  
 ἄκρον ἐπ' ἀνθερίκων καρπὸν θεὸν οὐδέ κατέκλων.  
 ἀλλ' ὅτε δὴ σκιρτῶεν ἐπ' εὐρέα νῶτα θαλάσσης,  
 ἄκρον ἔπι ῥηγμαίνος ἀλός κολιότο θέεσκον (226-29).

The four lines actually consist of two pairs (226-27 and 228-29) which are balanced and complementary, differing only in the landscape described. The repetition is effective as the repeated line in a ballad is effective; it

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1. Bowra, Tradition and Design in the Iliad, p. 69.

promotes the unity of the passage and places a strong emphasis on an interesting point.

The organization of the genealogy is very simple, based as it is upon a straightforward pattern - "so and so begat so and so", with the verb τέκετο used in each case (except for 231 where the verb is ἐξεγένοντο).

### Theoclymenus

The genealogy of Theoclymenus occurs in Book 15 of the Odyssey (223-52). Telemachus has just parted from Peisistratus and is preparing to sail home from Pylos when a stranger appears asking to be taken on board. This is the seer Theoclymenus, who has killed a man in Argos and is now forced to flee for his own life.

D. L. Page is harsh in his criticism of Theoclymenus and his function in the poem, feeling that he is given an initial importance incompatible with the minor part which (Page thinks) he has in the rest of the Odyssey.<sup>1</sup> It is true that Theoclymenus is a strange character, but the genealogy which introduces him is well-suited to the role he is to play. His chief function in the poem is to prophesy the downfall of the suitors, which he does in his frightening vision in Book 20 (351-57). Theoclymenus is a seer, and his genealogy emphasizes the justice of his claim to the title for he is descended from three important prophets - Melampus, Amphiaraus, and Polyphoides. The genealogies in the Iliad confirm a man's heroic pretensions; the genealogy of Theoclymenus in the Odyssey has the same function in regard to the art of prophecy.

The genealogy of Theoclymenus, like the genealogies in the Iliad, is

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1. Page, The Homeric Odyssey, pp. 83-88.

cyclic.<sup>1</sup> The digression begins: σχεδόνθεν δέ οἱ ἦλυθεν ἀνήρ/  
τηλεδακτός (223-24). The genealogy is told, and the digression is closed  
with the lines:

Τοῦ μὲν ἄρ' υἱὸς ἐπήλυθε, θεοκλύμενος δ' ὄνομ' ἦεν,  
ὅς τότε Τηλεμάχου πέλας ἴστατο ...

The digression is straightforward in structure. It consists of three  
sections - the story of Melampus (225-42), the descendants of Antiphates  
(243-48), and the descendants of Mantius (249-55).

The longest section deals with Melampus.<sup>2</sup> His story is so compressed  
as to be almost unintelligible, for it is unclear why he is imprisoned by  
Phylacus or what relation the cattle and Neleus' daughter have to the story.  
Similar compression is found in other sections of the story, particularly in  
the passage concerning Amphiaraus and his wife (245-47).

Melampus' story is cyclical. It opens (226-27) with the information that  
he originally dwelt in Pylos, a rich man, and concludes with a corresponding  
account of his rise to prosperity in Argos (238-42). These two passages are  
symmetrical rather than cyclic, but a true ring is found in 228-38: ἄλλων  
δῆμον ἀφίκετο/ὁ δ' ἄλλων ἴκετο δῆμον.

The Antiphates section (243-48) is dominated by the rather obscure fate of  
Amphiaraus, who perished in Thebes "because of gifts to a woman." Here, as we  
have noted above, compression has made the story unintelligible. If the story  
of Eriphyle and the necklace were not known from other sources, the modern  
reader would have no idea of the sense of the passage.<sup>3</sup>

1. See p. 8a.

2. The story of Melampus and the cattle of Phylacus occurs, in a slightly less  
condensed form, in Book 11 of the Odyssey, in the catalogue of heroines  
(11.281-97).

3. The story is found in many writers. It is told by the Odyssey scholiast on  
11.326 and 15-246, and more fully in Apollodorus' Library III.VI.1-2.

The last section (249-55) concerning the descendants of Mantius tells briefly about both Polyphoides and Cleitus, rather than concentrating exclusively upon one figure. In this it differs from the other two sections of the digression, each of which was dominated by a single figure. The form of the sections follows an abba pattern. Mantius begat Polyphoides (a) and Cleitus (b). Cleitus (b) was carried off by the dawn and Polyphoides (a) left home in anger against his father.

### Conclusion

As we have seen from the foregoing discussion, the genealogy tale follows a rather definite form. It has a very short introduction and a corresponding conclusion, which definitely set it apart as a digression from the rest of the poem. Cyclic structure may characterize either the genealogy itself or an item in the pedigree, but this is not always the case, particularly with some of the shorter digressions. The tale is told quite simply because the subject necessarily establishes the form. The order of events follows the natural genealogical sequence, and ordinarily it is unnecessary to impose another form from outside. The tale begins with a dim and legendary figure such as Melampus, Portheus, or Sisyphus. It reaches as far as the speaker's mind can probe into the distant past, and emerges with a distinguished, if shadowy, ancestor. To make the genealogy more interesting, details are added and characters invented for the ancestors. Occasionally, if there is an interesting story about one of the ancestors, this is told in a brief and condensed fashion. Sometimes, as we have noted in the case of Bellerophon, the story becomes more interesting to the poet than the genealogy, and so is allowed to overshadow the usual structure of the genealogy in which it occurs.

Of the eight genealogy tales only one is from the Odyssey. This is So



because the genealogy as a form is more necessary and appropriate to the battle than to the domestic epic. In the Iliad the characters achieve much of their stature from their heroic ancestry, but in the half-real, half-fairytale world of the Odyssey the lineage of a character is less important. The genealogy of Theoclymenus in the Odyssey follows much the same form as the genealogies of the Iliad. It differs from them in one respect, however, because it is the only one of the genealogies which is not told by the hero himself, but by the poet for him.

CHAPTER 3  
CATALOGUE TALES

The catalogue as a form has always been more closely associated with the Boeotian than with the Ionian poetical tradition. For this reason many of the catalogues occurring in the Homeric poems are generally regarded as interpolations. With this problem in mind we shall examine the catalogue digressions in an attempt to establish their literary relevance to the poems as well as their structural characteristics. We shall also try to discover what differences if any exist between the catalogue form of the Iliad and that of the Odyssey.

There are six catalogues to be considered in the two poems. These are the Achaean and Trojan catalogues (II.494-759 and 816-77), the sufferings of the gods (V.381-404), Zeus' amours (XIV.313-28), and the Nereids (XVIII.37-50); and in the Odyssey - the catalogue of goddesses who loved mortals (5.118-29), and the catalogue of heroines (11.225-329) and the Nekyia of Book 11.

The Catalogues in Iliad II

The Catalogue of Ships (II.494-759) has been a bone of contention since ancient times, and there are many problems involved in any consideration of it. It has been objected that it is inappropriate where it stands in the poem, since such a muster list belongs to the first rather than to the tenth year of the war. Furthermore, it is said that it is a muster list from Aulis which has been inserted into its present place. In many places the information given in the Catalogue is inconsistent with that given in the rest of the poem; there are strange contradictions and omissions almost without number.

Some say it represents an historical tally of the actual forces drawn up for the siege of Troy; others maintain that it is not historical, but merely

based on a poem describing such an invasion. Most scholars seem to be agreed that the geography of the Catalogue is primarily Mycenaean, although a variety of reasons are given for this fact.

More important for our investigations, however, is the problem of interpolation. Without going too deeply into this very vexed question, one must point out that learned opinion on this subject varies from the analytical remarks of Page ("Some poems achieve catalogues, this one has a catalogue thrust upon it.")<sup>1</sup> to the more sober comment of H. T. Wade-Gery ("Homer's poem was designed to include the catalogue of ships: it will not follow that the catalogue of ships was designed for Homer's poem. He lifted it (as I believe) from another context.")<sup>2</sup>

Whatever the answers to these problems may be, our concern here is with the structure of the Catalogue and with the way in which it has been ordered and planned by the poet (poets). It may be possible to show whether, whatever the historical origin of the Trojan and Achaean Catalogues, their position in the poem is justified on literary and structural grounds.

The Catalogue of Ships (II.494-759), in spite of its great length and wealth of detail, contains only four different structural patterns with their variations.<sup>3</sup> All of the patterns are fairly simple, their form being determined by the content which the Catalogue has to present. Each entry must contain, in some order, the name of the nation represented, the name of the leader, and the number of ships. Everything else, such as detailed description of the home of the nation, the tribes comprising it, and the history of the leader, is incidental and subordinated to the central facts of the Catalogue.

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1. Page, History and the Homeric Iliad, p. 133.

2. Wade-Gery, The Poet of the Iliad, p. 53.

3. See pp. 9a-12a for an analysis of the patterns and schemes representing their structure.

The four patterns are used more or less at random, with no apparent system determining which pattern must be used for which catalogue entry, or which pattern ought to follow another in the sequence. The most common pattern is A, which is used for eighteen of the twenty-nine entries in the Catalogue; B is used four times, C three times, and D four times.<sup>1</sup> The patterns themselves are not unlike each other since they must contain the same essential points of information; it is only the order and emphasis which may be varied.

Rather than considering each of the entries in the Catalogue with reference to the pattern by which it is organized, we shall examine some of the so-called "doubtful" passages in order to see how these fit into the structure as a whole.

Only four of these passages will be considered here - Achilles (681-94), Protesilaos (695-710), Philoctetes (716-28), and the Athenians (546-58). All of these passages have come under fire for various reasons, so it may be worthwhile to measure them against the patterns which have been established for the rest of the entries.

The entry concerning Achilles and the Phthians falls without difficulty into the pattern A<sub>3</sub>, of which there are six other examples in the Catalogue.<sup>2</sup> The order is very straightforward, consisting of essentially three items - the men who inhabited the place (which may be repeated n times), the leader and the number of ships, and the story of the leader. It is this last item in the Phthian entry to which so many commentators have objected. Leaf, for example, says of 686-94: "These lines are somewhat awkwardly added, and have all the appearance of an addition designed to adapt to the last year of the

1. See pp. 11a-12a.

2. See p. 13a.

war a catalogue composed for its beginning."<sup>1</sup>

At first sight it is tempting to refute Leaf on the grounds that the section concerning Achilles and the Phthians does fit into a specific structural pattern, which allows for some story following the name of the leader and the number of ships. This, however, is not strictly true. The other entries which fall into the classification  $A_3$  (Mycenae, Lacedaemon, Arcadia, Bouprasion and Elis, Pherai, and the lands of Philoctetes) all have some elaboration following the name of the leader and the number of ships but (with the exception of Philoctetes, who is himself a dubious case) none of these can be truly called stories. Generally they are too short, and the information contained in them usually concerns some military detail, or a brief genealogical reference.<sup>2</sup> A further examination of all the entries in the A group shows only two which contain real stories - Protesilaos and the Pylians. The former of these is, of course, one of the suspect entries.

Thus, there is some precedent in the other entries for further elaboration following the leader and the number of ships, but in only four cases (three of which are suspect) do we find actual stories in this position.

The story in the case of Achilles and the Phthians explains Achilles' absence from the war. It is short (only nine lines) and is composed in a cyclic style, with 694 echoing 688-89.<sup>3</sup>

1. Leaf, Companion to the Iliad, pp. 85-86.

2. Typical is the section concerning Agamemnon (569-80). After the number of ships the poet says: "By far the most and the bravest men accompanied him. Resplendent, he wore gleaming bronze and was preeminent among all the heroes, since he was the bravest and led by far the greatest host." Note the cyclic element in his leading the largest number of men.

3. See p. 13a.

The entry concerning Philoctetes also falls into the  $A_3$  pattern. The story of Philoctetes is cyclical in form (see 721 and 724),<sup>1</sup> but it is chiefly interesting in its likeness to the story of Achilles above. The last line in the Achilles story is τῆς ὅ γε κερτ' ἀχέων, τάχα δ' ἀνστήσεσθαι ἔμελλον (694). This corresponds very closely to the final lines in the explanation of Philoctetes' absence from the war:

ἐνθ' ὅ γε κερτ' ἀχέων· τάχα δὲ μνήσεσθαι ἔμελλον  
 Ἄργεῖοι ... (724-25).

Both the lines and the situations of the two leaders are similar. Both men are absent from the war and both will soon (τάχα) return. The two sections seem to be cast from the same mould.

The entry concerning Protesilaos falls into the A pattern, the difference between A and  $A_3$  being that in the A pattern the number of ships, instead of being expressed in the same line with the leader, follows separately after the explanatory section. The story, once again, is used to explain the absence of the leader from the war. This story, like the stories above, also has cyclical features (see 703 and 708-709).<sup>2</sup> It is interesting to notice that verse 703 here (οὐδὲ μὲν οὐδ' οἱ ἄναρχοι ἔσαν, πόθεόν γε μὲν ἀρχόν) is exactly like verse 725 in the story of Philoctetes.

The three entries, then, all have several things in common. They all fall into some form of the A pattern; they all have stories (rather than mere explanatory sections). Furthermore, the stories have to explain the absence of the leader from the war, and they all do this making use of the cyclic style, as well as phraseology which is similar from one story to another.

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1. See p. 14a.

2. See p. 14a.

It seems likely that at some time in the course of the Catalogue's history additions (all similar in structure and language) have been made to bring these three entries into conformity with the plot as it stands in our Iliad. If, as most scholars seem to suggest, the Catalogue originated as a Mycenaean muster list and was later taken over by the poet of the Iliad, then this suggestion is logical and not surprising to anyone.

The Athenians in the Catalogue present rather a different problem. Athenians in the Iliad have always been suspect, although as Whitman points out,<sup>1</sup> if the Athenians had been anxious to make themselves prominent in the poem, they could surely have interpolated far more than has ever been attributed to them.

Actually the Athenian entry fits without difficulty into the A<sub>1</sub> group, along with the Pylian entry.<sup>2</sup> The only difficulty with the section comes with the introduction of Ajax and the twelve ships from Salamis in 557-58. The lines have been controversial since ancient times, as it was thought that the Athenians interpolated line 558 (στῆσε δ' ἄγων, ἔν' Ἀθηναίων ἵσταντο φάλαγγες) in order to support their claim to Salamis.<sup>3</sup> Certainly

1. Whitman, Homer and the Heroic Tradition, p. 68.

2. See p. 15a.

3. Monro expresses a general feeling about the lines: "558. This line is wanting in A (the Cod. Venetus) and some other mss. It was thought by ancient critics to have been interpolated by Solon or Pisistratus, in order to support the Athenian claim to Salamis against the Megarians. Elsewhere in the Iliad we do not find the Telamonian Ajax associated with Menestheus and the Athenians; see Il. 11.7 and 13.681 (where the ships of Ajax are coupled with those of Protesilaus); also the ἐπιπώλησις of Agamemnon, where the Telamonian and the Locrian Ajax are together and separated by a considerable interval from Menestheus (4.327). The difficulty, however, is hardly met by leaving out l. 558. If Ajax is independent, he cannot well be dismissed in a single line...On the whole it seems most probable that the original form of the passage is hopelessly lost." (Iliad, vol. 1, pp. 271-72). Whitman contradicts most of these arguments (Homer and the Heroic Tradition, Chapter 4).

they are out of place from a structural point of view if they are considered as a part of or even an adjunct to the Athenian section. This section properly ends at 556 with the number of ships which followed Menestheus. In no other entry of the A pattern or one of its variations is an addition tacked on in this way at the end.

If the lines are considered by themselves, however, they fall into another pattern altogether -  $D_1^1$ , with the explanatory detail omitted. This is still not a very satisfactory resolution of the problem, because the entry is short, even for the D pattern, and since it omits one of the standard features of this pattern, the explanatory detail. Furthermore, it is the shortest entry in the Catalogue, the next shortest being two other entries of four lines (Eurypylos 734-37 and the Magnetes 756-59). Perhaps the best one can say is that if the lines are an interpolation of some sort, they were probably added by someone who had a feeling for the style and structure of the rest of the Catalogue, since they do not appear to be grossly out of place on structural grounds.

By comparison with the Achaean, the Trojan catalogue (816-77) is very brief and not very informative. The sixteen entries can be classified in three patterns.<sup>2</sup> These patterns roughly correspond to the patterns defined for the Catalogue of Ships, except for the D pattern, which is unique in the Trojan catalogue. The A patterns in both cases correspond, and the B-C pattern of the Trojan section is like both the B and the C patterns of the Achaean Catalogue. (This is so because one of the chief differences between the B and C patterns was caused by the varying position of the number of ships,

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1. See p. 15a.

2. See p. 16a.



which is irrelevant to the Trojan catalogue.) The D pattern in the Trojan catalogue is by far the most common, and is used for eleven of the sixteen entries. It is a skeletal form, containing only the most pertinent information - the nation, its leader, a verb, and a minimal amount of explanatory detail which varies from one case to another. Because of its brevity, it is not surprising that this pattern does not correspond to any form in the more diffuse Achaean muster list.

So much for the internal structure of the catalogues themselves, but what of their position in the poem and their relation to each other? This is an important question, not only for an understanding of the literary merit of the sections but also as a means of approaching the question of interpolation.

If one considers the two catalogues in their contexts from II.441 to III.14, an interesting and tightly-knit structure may be observed.<sup>1</sup> The section under consideration, then, begins at II.441. Agamemnon has made his fatal speech, the Greeks have broken ranks and run for their ships, only to be rallied by Odysseus. The men have returned to order and sacrifices have been made. In a transitional passage (432-40) Nestor urges Agamemnon to battle so that Troy may be taken soon. All this has gone before. Now (441) Agamemnon summons the heralds to marshal the troops, which they proceed to do with the help of the goddess Athena (441-54).

As the Greeks march out across the plain, the poet heaps simile on simile to describe what is indescribable - the glitter of their armour, their vast numbers, their orderly divisions, and the preeminence of their leader Agamemnon.

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1. See pp. 19a-20a.

The factor common to all of these six similes is the huge number of the Greeks. Three of the similes (their numbers are as great as those of flocks of birds; they are as many as flies around milk pails) are specifically concerned with the number. A fourth, likening the splendour of their armour to a forest fire, implies numbers since there would have to be thousands of bronze-clad men to create such an effect. The other two similes liken the host to flocks of goats easily separated by the herdsmen, and Agamemnon to a bull who is foremost among the herd; both similes also imply large numbers. The massing of these similes together is tremendously effective; no one of them could have given the impression of splendour, number, and order which the six combined together create.

After the Catalogue the poet returns to his use of similes to describe the progress of the army over the plain. There are only two similes here: the Achaeans marched forward as if the whole earth was consumed by fire; the earth groaned under them as if at Zeus' thunder. The description of their orderly progress has been for the moment forgotten. What the poet still wants to emphasize is the splendour of the host, and its vast numbers. The two simile passages (455-83 and 780-85) then complement each other in several respects. Both describe the marching of the host; both emphasize the same qualities of the marching army, and in one case (the use of fire to describe the glitter on the armour) with the same image.

The Achaean Catalogue is preceded by a prayer to the muses, asking them to tell: *ὄς τις τις ἡγεμόνας Δαναῶν καὶ κοῦρανοι ἦσαν* (487). Immediately following the Catalogue the poet says: *οὗτοι ἄρ' ἡγεμόνας Δαναῶν καὶ κοῦρανοι ἦσαν* (760). Then follows another prayer to the muses (... *σὺ μοι ἔννεπε Μοῦσα* 761) in which he asks the muse to tell him, first who was the bravest man, and second, whose were the best horses. The

questions are answered in reverse order: the best horses were those of Eumelus; the bravest man was Ajax. Of course, really the best horses are those of Achilles, and Achilles himself is the best warrior, but he and his men have retired from the battle. The poet then goes on (773-79) to describe the idle scene in Achilles' camp,<sup>1</sup> a scene in violent contrast to the fire and pageantry of the rest of the army.

The Achaean Catalogue, then, is deeply embedded in its context. It is encircled by three closely related corresponding pairs - the massed similes, the prayers to the muses, and the repeated lines (487 and 760): οἳ τινες [οροῦτοι ἄρ' ] ἡγεμόνες Δαναῶν καὶ κοίρανοι ἦσαν.

The Trojan catalogue follows a similar but less complex scheme with respect to its context. Immediately following the similes describing the motion of the Greek army (780-85) the poet shifts the scene to Troy, where Iris (as Polites) has gone to break up the assembly of the Trojans and to urge them to battle. Iris' speech and the resulting action taken by the Trojans are described in 786-810. Then follows a short paragraph (811-15) describing the rallying point of the Trojan forces.

This paragraph begins ἔστι δέ τις προκίροισε πόλιος ἀίπετα κολώνη (811). As we shall have occasion to note many times in our discussion of the digressions in the poems, the phrase ἔστι δέ τις is quite commonly used both to introduce digressions and to indicate structural divisions.<sup>2</sup> The description of the Bateian mound is followed by the line ἔνθα τότε Τρῶές τε

1. Note the repetition of the phrase discussed above in connection with Philoctetes and Protesilaos (725 and 703). Here: οἳ δ' ἄρχον ἀρηίφιλον κοθέοντες (778).

2. See, for example, XI.711 and 722 (in Nestor's advice to Patroclus).

διέκριθεν ἦδ' ἐπίκουροι (815), which looks both backward to 811 and forward to the catalogue which follows. After the catalogue (which closes Book II) the action is resumed with the line: Αὐτὰρ ἐπεὶ χόσμηθεν ἄμ' ἠγεμόνεσσιν ἕκαστοι (III.1), which corresponds to II.815 above. This is followed by the famous simile likening the din of the Trojan army to the noise of flocks of migrating cranes. There seems to be less use of cyclical composition here than in the case of the Achaean Catalogue, but nonetheless the catalogue is firmly centred in its context. The corresponding but not identical lines (II.815 and III.1) have the same function as the identical lines which bracket the Achaean Catalogue. There is no prayer or invocation to the muses; the description of the Bateian mound is used in place of this, and of course there is no section following the catalogue to correspond to the mound description. The passages depicting the action and marching of the Trojans (II.786-811 and III.2-7) correspond to each other and separate the Trojan catalogue from the rest of the poem.

After his simile of the migrating cranes the poet returns for a moment to a consideration of the Greek host. Here (III.8-9) he contrasts their silent steady progress with the violent and noisy onslaught of the Trojans. These lines are doubly effective. They remind us of the Greeks and shift the emphasis from the Trojans for a moment, but more important, they recall the earlier similes of the Greek progress over the plain. It was remarked above that of the three important qualities of the Greek host (splendour, numbers, and order) which were emphasized in the long list of six similes only two were recalled in the later simile section; order was seemingly forgotten. Here it appears in the Greeks' silence and steadfastness, at a far more effective place in the poem.

A final simile (III.10-14) closes the scene of the marshaling armies.

After describing the silence of the Greeks, the poet says that the host raised up as much dust under their feet as the mist which Notos spreads over the mountain tops. This simile refers to both armies and brings together the whole section. Until now only one host at a time could be described, but here as they approach each other over the dusty plain, the poet takes advantage of his opportunity to unite the two descriptions before the battle begins.

Of course the two descriptions of the armies are also unified by their close resemblances to each other. Both catalogues are preceded by assemblies; both armies are set in motion by a goddess. The structural forms of the Trojan and Achaean sections are not dissimilar. In many ways the Trojan section seems to be a scaled-down version of the much longer Achaean Catalogue. The theme in both cases is the same; the differences are present because of the disparity in length (and hence in use of ornament and detail) and because of the poet's artistry in moulding his theme to suit rather different circumstances.

The catalogues seem to be very effective where they are placed in the poem, for nothing could be more appropriate than a list of the troops just before the initial shock of battle. It is further effective when one considers that this description of the hosts is being given at the precise moment when they are marching towards each other across the plain.

#### Catalogue of the Gods' Sufferings

The catalogue of the sufferings of gods at the hands of mortals is given by Dione in Book V of the Iliad (381-404). This catalogue is rather different from the catalogues in Book II. It is short - less than twenty-five lines long; and it is organized around a single repeated phrase, "endure".<sup>1</sup> Dione

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1. See p. 21a.

tells the wounded Aphrodite to "endure, since many of the gods have endured maltreatment from mortals." Each of the three entries in the little catalogue is introduced by this same verb and contains a brief account of the sufferings endured by the various gods.

Ares was bound by Otus and Ephialtes (who also appear in the Catalogue of Heroines), but Hera and Hades were both wounded by Heracles, and the catalogue is brought to an end with the lines:

σχέτλιος, ὄβριμοεργός, ὅς οὐκ ὄθετ' αἰσυλα ῥέζων,  
ὅς τόξοισιν ἔκηδε θεοῦς, οἳ Ὀλυμπον ἔχουσι.

These verses evidently refer specifically to Heracles because of the tenses as well as the mention of arrows, but they can also be taken as a general comment on the foolhardiness of fighting with gods and as a conclusion to the catalogue as a whole. This last function is supported by the similarities in thought and wording with the first lines of the catalogue; οἳ Ὀλυμπον ἔχουσι (404) echoes Ὀλύμπια δώματ' ἔχοντες (383) above.

The catalogue exhibits the same brevity and obscurity in storytelling which was noted above in the case of some of the genealogy tales. For example, it is unclear in Dione's recital whose stepmother (μητρον(η) Eeriboia was. Presumably she was the stepmother of Otus and Ephialtes, for as Leaf points out,<sup>1</sup> stepmothers are usually only too eager to harm the projects of their stepchildren. Also unexplained in the catalogue is the occasion on which Hera and Hades were wounded by Heracles.

### Zeus' Catalogue

A very similar catalogue is that of Book XIV (313-28) in which Zeus recites to Hera a list of the goddesses and mortal women whom he has loved.

1. Leaf, Companion to the Iliad, p. 121.

Each of the short entries is introduced by a similar introductory expression<sup>1</sup> and follows a similar pattern, containing the name of the woman and the children she bore to him. The phrase "she bore ..." (ἦ τέκε) is repeated for almost every entry, providing a strong interior unity for the section.

### Catalogue of Nereids

The simplest catalogue form consists merely of a list of names without further ornamentation. Such a catalogue is the list of Nereids (XVIII.37-50). No one seems to doubt that this catalogue is more typical of Hesiod than of Homer, for, as we have observed above, the catalogue style as a whole is widely attributed to the Boeotian rather than to the Ionic tradition. Leaf's comments on the passage are typical:

The 'Catalogue of the Nereids' was rejected by Zenodotus as having a 'Hesiodic character', and this judgment is clearly right. Hesiod, in fact, gives a longer list of Nereids, from which this seems to have been selected. Such catalogues of names are very common throughout the Hesiodic poetry, but are rarely found in Homer.<sup>2</sup>

In order to evaluate this judgment of the two catalogues it is necessary to study Hesiod's own catalogue of the Nereids in some detail and to compare it with Homer's.

Hesiod's list of the daughters of Nereus occurs in the Theogony, verses 240-64. It has a brief introduction and conclusion which set the passage off from the rest of the poem.<sup>3</sup> In between are listed the fifty Nereids. Homer's very similar list also has an introduction and conclusion.<sup>4</sup> In between are

1. See p. 22a.

2. Leaf, Companion to the Iliad, p. 299. Leaf also rejects the catalogue in his edition, where he goes on to say, "The repetition of the greater part of 38 in 49 as a 'catchword' is a familiar sign of interpolation." (Iliad, vol. 2, p. 224).

3. See p. 23a.

4. See p. 23a.

listed thirty-three Nereids. Thus the form of the two passages is the same, particularly when it is observed that both lists are broken at regular intervals by very brief repeated connective expressions - ἔνθ' ἄρ' ἔην and ἔνθα δ' ἔην in XVIII.39 and 47, and καὶ Μελέτη χαρίεσσα and καὶ Ψαμάθη χαρίεσσα in Theogony 246 and 260.<sup>1</sup>

There is little difference in structure between the two catalogues, but we must also examine their specific content. If Leaf is right, that Homer, wanting a list of the Nereids for some reason, simply lifted the required number from Hesiod's catalogue and arranged them in his own poem, then one might legitimately expect to find all (or at least most) of Homer's Nereids in Hesiod's longer catalogue. This is not the case. Of Homer's thirty-three Nereids, fourteen do not occur in Hesiod's list.<sup>2</sup> Twelve of these fourteen names do not occur anywhere in Hesiod, but two of them, Κλυμένη and Ἰάνειρά, occur later on in the Theogony, in the list of the daughters of Ocean and Tethys.<sup>3</sup> There are surprisingly few verbal similarities in the two lists; although some of the names are the same, they usually do not occur in the same or corresponding lines in the two catalogues. There are only two

1. This is similar to the repetition of αὐτὰρ to relieve monotony in the descent of Agamemnon's staff. See Chapter 1.
2. Λιμνώρεια (41), Ἰαίρα (42), Ἀμφιθόη (43), Δεξαμένη (44), Ἀμφινόμη (44), Καλλιάνειρα (44), Ἀψευδήν (46), Καλλιάνασσα (46), Κλυμένη (47), Ἰάνειρά (47), Ἰάνασσα (47), Μαῖρα (48), Ὠρειθυία (48), Ἀμάθυια (48). Moreover it is not definite that Θόη and Ἀλιη occur in Hesiod's list. Verse 245 of the Theogony may end either Θόη, θαλίη τ' ἑρόεσσα or Θόη θ' Ἀλίη τ' ἑρόεσσα. The latter was suggested by Valcknaer in order to make the line agree with XVIII.40 of the Iliad.
3. Κλυμένη. Theog. 351 and 508.  
Ἰάνειρα. Theog. 356.



pairs of lines in which a strong parallel exists, and in only one of these are the lines exactly the same.<sup>1</sup>

All of this seems rather strange, if the poet of this passage has merely lifted his catalogue from the longer list in Hesiod. The names are unimportant, so it is odd that Homer should invent (or borrow) fourteen new ones instead of using the many possibilities with which Hesiod provides him. The answer, if there is one, would seem to be an original common source subjected to changes in tradition rather than direct borrowing from one poet to the other.

Whatever the Hesiodic character of the passage, Homer's catalogue of Nereids is interesting where it stands in the poem. Antilochus has just come to tell Achilles of the death of Patroclus. Achilles, who had been dreading this news, is anquished and falls weeping onto the ground. At this point of extreme tension the poet brings in Thetis and her sisters the Nereids. Thetis hears Achilles weeping and is herself torn by sympathy for her son and grief for his fate. She knows that while he lives he will grieve for Patroclus, and that she will be unable to comfort him.

The catalogue of the Nereids comes as a respite between these two bursts of emotion from Achilles and from his mother. The lovely names of the goddesses follow one after the other to create an oasis of peace in the emotional intensity of the poem. The catalogue also divides the grief of Achilles from that of Thetis. If Thetis' lament had followed directly after the

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1. a. XVIII.43= Theog.248: Δωτώ τε Πρωτώ τε Φέρουσά τε Δυναμένη τε.  
 b. XVIII.45: Δωρίς καὶ Πανόπη καὶ ἄγακλειτή Γαλάτεια.  
Theog.250: Δωρίς καὶ Πανόπεια καὶ εὐειδής Γαλάτεια

impassioned scene with Achilles, Antilochus and the captive women, much of its effect would have been lost. As it is, there is a break between the two scenes so that Thetis' lament can create its own effect, and the reader (or listener) can appreciate the separate but no less intense tragedy of Achilles' mother.

### Calypso's Catalogue

This little catalogue (5.118-29) is recited by Calypso to Hermes when he comes to tell her to release Odysseus. She is displeased by Hermes' mission and rails against the gods because they begrudge goddesses' having mortal lovers. As short as it is, this little catalogue of goddesses and their ill-fated lovers is nevertheless interesting for several reasons.<sup>1</sup> As in Zeus' catalogue above, each entry in the catalogue is introduced by a similar adverbial phrase,<sup>2</sup> although the phrases are slightly different in each case, to emphasize a certain chronological development within the catalogue. The phrases are ὡς μὲν ὄτ' (121), ὡς δ' ὀπίοτ' (125), and ὡς δ' αὖ νῦν (129), which may be rendered "thus when," "and so again when," and "so now again." Also as in the case of Zeus' catalogue, there is verb repetition within the entries, which unifies the catalogue and emphasizes the similarities in the situations of the three goddesses. The most important word is "begrudge", which occurs in the introduction (ἀγδάσθε 119), the

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1. This catalogue is strongly reminiscent of a catalogue in the Theogony (963-1020) of goddesses who lay with mortals and the children they bore. In Hesiod's long catalogue, however, there is no mention of jealousy or revenge on the part of the gods. Demeter and Iasion appear, as does Eos (but without Orion), as well as both Calypso and Circe with Odysseus.
  2. See p. 24a.

story of Orion (ἠγάσθη 122), and in Calypso's conclusion (ἀγάσθη 129). Both Orion and Iasion were slain by the gods - Orion by the arrows of Artemis, and Iasion by Zeus' thunderbolt. The operative verb here is κατέπεφνεν/κατέπεφνε (124/128).

#### Catalogue of Heroines and the Nekyia

The catalogue of heroines (11.225-329), like the rest of Book 11 of the Odyssey, has long been subject to controversy and harsh criticism, even from those who try to defend other difficult passages in the poems. There are many objections to the passage and the book as a whole on grounds of content as well as style. Page analyzes the Nekyia at length, pointing out many contradictions and discrepancies which prove to him the multiple authorship of the book.<sup>1</sup> Many of his objections are serious ones. For example, the treatment of Hades seems to contradict what has been said of the fate of the dead in the rest of the poems. There is also the matter of the drinking of the blood which Odysseus has poured into the trench. Some of the shades must drink this blood in order to recognize Odysseus and to talk to him; others (namely Elpenor, and the ghosts in the end of the book) seemingly are not troubled by this restriction. These are real problems to which no solution is immediately available, but perhaps a systematic examination of the structure of the book as a whole will shed some light on the Nekyia and the relation of its parts to the whole.<sup>2</sup>

There are four principal groups of characters appearing in four rather

1. Page, The Homeric Odyssey. See especially Chapter II.
2. See pp. 25a-30a.

different scenes in the underworld, with the so-called "Intermezzo" occurring between the second and third scenes.

In the first scene (51-224) the shades of Elpenor, Teiresias, and Anticleia approach Odysseus and converse with him. Then in the second scene he sees the heroines who approach in turn, drink the blood and tell their stories (225-329). After the Intermezzo (330-84) Odysseus' dead comrades approach and he talks to them (385-567). Finally (568-626) he views the interior of the underworld and sees Minos, as well as Heracles and the great sinners of the past.

As Webster points out,<sup>1</sup> there is a certain symmetry and balance in the presentation of these four scenes. Not only are they grouped evenly about the Intermezzo, but also the scene pairs have some correspondence to each other. The arrival of Teiresias, Anticleia and Elpenor is balanced by the arrival of the shades of Odysseus' comrades, and the spectacle of the heroines is balanced by that of the shades in Minos' underworld.

Whatever the relation between the four scenes, there is undoubtedly a certain unity within the scenes themselves. Each one is essentially a list of a certain category of shade encountered by Odysseus. The scenes are held together by the similarity of their component units, as well as by the similar introductions to each character.

In the first scene, for example, each of the characters encountered has a definite and personal relation to the life of Odysseus. Anticleia is bound up with his distant past; she represents Ithaca and recalls his life there in terms of his personal relationships - to his wife, his father, and (perhaps most important) his son. Elpenor, on the other hand, is a figure from the immediate past; he is a part of Odysseus' life as a wanderer and

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1. Webster, From Mycenae to Homer, pp. 246-47.

adventurer. The seer Teiresias relates the future; he has no personal connection with Odysseus, and for that reason he is able to reconcile the wandering and Ithacan hero by suggesting the means of placating Poseidon's wrath. If Anticleia and Elpenor represent a tension between Odysseus' past and present, Teiresias may be seen as the resolution of the conflict.

Each of the three characters is introduced in similar fashion<sup>1</sup> - "first came the soul of Elpenor, and then came the soul, etc." This form is what Van Otterlo would call "Ritournellkomposition",<sup>2</sup> since by means of the same or similar introductory line, a way is provided for attaching an indefinite number of units. Indeed, the poet could, merely by resorting to his stock introductory line, present almost an unlimited number of souls to Odysseus in this scene.

As Van Otterlo goes on to point out,<sup>3</sup> a primary function of this Ritournellkomposition is in the formation of catalogues, and it is not difficult to see that this scene in the underworld is in fact a sort of catalogue. It differs from the catalogues in the Iliad because it is not an impersonal list the entries of which are related to each other only by a superficial likeness, but rather a more subtle and meaningful presentation in a catalogue form of characters whose relation to each other is determined not only by a likeness between them but also by their individual importance to the hero.

Scene III (385-567) is similar in tone and structure to Scene I. Here Odysseus meets the shades of his former comrades of the Trojan war. He speaks to three - Agamemnon, Achilles, and Ajax. They are introduced with

1. See p. 25a.

2. Van Otterlo, "Eine Merkwürdige Kompositionsform der "Alteren Griechischen Literatur." Mnemosyne, III. 12, p. 193.

3. Ibid., p. 204.

similar catch-lines, the same sort of lines, in fact, which introduced the shades in Scene I.<sup>1</sup> A similar cataloguing spirit prevails, with the same reservations as were observed in Scene I. Achilles, Agamemnon, and Ajax are alike in that they are all dead comrades of Odysseus, but, like Anticleia, Elpenor, and Teiresias above, they have a deeper relevance in their importance for Odysseus.

Throughout the whole poem the story of Agamemnon and Clytemnestra serves as a sort of negative paradigm for Odysseus. Here the relation is again emphasized, with the appearance of Agamemnon and the others slain with him, and by the story (which Odysseus hears now for the first time, although it is by now well known to the audience) of Clytemnestra's perfidy.

Achilles and Ajax serve a rather different function. Achilles seems to be introduced here for two reasons (aside from the fact that he is the greatest of the Greek heroes). First, to the discouraged Odysseus he is able to extol the merits of even wretched life over death:

βουλόμην κ' ἐπάρουρος ἐὼν θητευέμεν ἄλλω,  
 ἀνδρὶ παρ' ἀκλήρω, ᾧ μὴ βίοτος πολὺς εἴη,  
 ἢ πᾶσιν νεκύεσσι καταφθιμένοισιν ἀνάσσειν (489-91).

Moreover, his questions about his son and his father (answered in reverse order) give Odysseus the opportunity to relive the part he played in capturing Troy. For, although ostensibly he is discussing only Neoptolemus' prowess, such a discussion inevitably concerns his own as well.

There is no conversation between Odysseus and Ajax for the simple reason that Ajax passes by in stony silence and refuses to reply to the words addressed to him by Odysseus. Ajax in fact is the only one of the three

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1. See pp. 28a and 29a.

characters with whom Odysseus had a personal relationship relevant here. With Agamemnon, the relation depends on the likeness and differences in the fates and situations of the two heroes, while with Achilles the relation is through a third party, Achilles' son Neoptolemus. If in the first scene Anticleia represents Odysseus' success in personal relationships, here Ajax represents his failure. Similarly, Achilles corresponds to Elpenor in being a figure (without any deep emotional connotations) from the past. Agamemnon and Teiresias are both related to Odysseus on a more abstract level - Agamemnon with his parallel story of a usurped kingdom and Teiresias with his prophecies for Odysseus' future.

A completely different sort of catalogue is to be found in the second scene, the so-called catalogue of heroines. From ancient times this section of the poem has been rejected on various grounds. It certainly has no relevance to the situation of Odysseus, for the heroines (unlike the characters of Scenes I and III) have no connection with the hero's past and no significance for his future. It is generally thought that it is the product of a later interpolator and borrowed from the Boeotian corpus of catalogue poetry.

A connection with Boeotian catalogue poetry seems certain. First, as W. W. Merry points out,<sup>1</sup> almost all of the heroines are figures from Minyan and Theban legend, the only exceptions being Leda (298-304), Phaedra, Procris and Ariadne (321-25). Boeotia is notoriously the home for catalogue poetry, as everyone agrees. But the strongest argument for the Boeotian origin of the passage is the fact that several of the names occur in the Hesiodic catalogues, and in one case at least there are striking verbal similarities.

This occurs in the case of Tyro, who appears three times in the Boeotian catalogue poetry. First, she is mentioned as the wife of Cretheus in the

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1. Merry ed., Odyssey, vol. 1, p. 459.

Catalogues of Women.<sup>1</sup> Page discusses the other appearances at some length,<sup>2</sup> with particular reference to the papyrus fragment P. Tebtunis 271.

σοι φιλό]τ[η]τι [Πο]σειδάωνα [μιγῆναι  
 τέξεις δ' ἀγλαὰ τέκνα, ἐπεὶ οὐκ ἀποφώ[λιοι εὐναί  
 ἀθανάτων. σὺ δὲ τ]οὺς κομέειν ἀτιτα[λλέμενάι τε  
 νῦν δ' ἔρχευ πρὸς δῶμα]θ' ἔν' ἀγλαὰ τέκνα τ[έκνηαι  
 ]. τα νεμησσητοῖ τε [  
 ὡς εἰκῶν ἐνεδύσετ'] ἀγα[σ]τόνῳ ἔμ[καλι πόντῳ  
 ] ἢ ἔβη οἴκόνδε [  
 ] .. ον [ <sup>3</sup>

Page says of this:

The second and third lines are identical with 11.249-50. They are not conventional or formular phrases; it is therefore probable that the relation between the Hesiodic poem and the Odyssey is one of direct imitation. In both versions Poseidon is speaking to the lady of his love; the outline of the story was identical in the two poems, and so was a good deal of the detail.<sup>4</sup>

Most of the other heroines do appear in Hesiod's catalogue, although there are no striking examples of verbal repetition, and few likenesses even in regard to story.

A relation between the two schools of poetry is certain here, but it is not necessary to say with Page that the only inference to be drawn from this relation is that Homer borrowed from Hesiod. There is also the possibility (mentioned above in the case of the Nereids) of a common source for the two poets. This is the theory accepted by Webster, who postulates "a common

1. Number 13 in the Loeb edition. Hesiod, Homeric Hymns and Homeric (1950).

2. Page, The Homeric Odyssey, pp. 36-38.

3. Cat. 5 in Catalogi sive Heroarum Fragmenta, ed. by Augustus Traversa (1951). P. Tebt. 271.

4. Page, The Homeric Odyssey, pp. 37-38.





ancestor in pre-migration poetry".<sup>1</sup>

Almost all of the entries are accompanied by some elaborative detail, and a few by stories of some length. An interesting and rather surprising feature of all the stories is that they are told in a completely straightforward style, in chronological order, with no repetition of lines and almost none of thought.<sup>2</sup> Doubling back is possible even within the space of a few lines as we have seen above in some of the other catalogues (Catalogue of Ships, Zeus' catalogue, etc.), so its complete omission is striking here.

Even though the stories are brief, most of them show no signs of a condensed style, and there is little confusion as to what happened in the story. A typical example of this is the story of Epicaste (271-80). In ten lines the poet manages to tell the whole story of Oedipus and his mother, from the murder of the old king to the suicide and curse of Epicaste. It is compressed but intelligible.

There are only two exceptions to this technique in the catalogue of heroines. In the story of Melampus and the cattle of Iphicles (281-97) there are several obscure references. (This tale is even more obscure in its appearance in the genealogy of Theoclymenus 15.223-42.) In the first place Melampus is never mentioned by name; he is called only a blameless prophet (μάντις

1. Webster, From Mycenae to Homer, p. 178.

2. The one exception to this is in the story of Otus and Ephialtes (305-20), where a certain repetition of thought is to be found. At the beginning the poet says they were to be short-lived (μινυυθαδῶ δὲ χενέσθην 307). The idea recurs at the end of the story. They would have succeeded in reaching Olympus if they had been allowed to grow up, but Apollo killed them before they reached adolescence.

ἀμύμων 291), and the motivation for his volunteering to drive the cattle is completely unexpressed. Equally dubious are the hard fate (χαλεπή ... μοῖρα 292) which bound him, the will of Zeus which was accomplished, and the nature of his prophecies to Iphicles. A similar situation prevails in the little story of Ariadne (321-25). Here the reason for Ariadne's death is left in doubt. Artemis slew her on the testimony of Dionysus (Ἀτιονύσου μαρτυροῖσι 325). What is this testimony? Merry is also interested in this point:

What are the μαρτυροῖσι? Some suppose that Dionysus informed Artemis that Theseus had lain with Ariadne in the sacred grove in Dia; or that Ariadne had been promised to Dionysus, but had surrendered herself to a mortal lover.<sup>1</sup>

Scene II is strongly reminiscent of the Ship's Catalogue in the Iliad, in that we are given certain pieces of information about each character, which appear whatever their order, and regardless of what digressive detail is admitted. In the Catalogue of Ships, for example, each entry included the district, the leader and the number of ships. Here the content is slightly less rigid. For all the longer entries (disregarding the two very brief sections about Phaedra, Procris and Ariadne, and about Maera, Clymene and Eriphyle) the standard information includes the husband (and/or lover) and children, with optional mention of the father. The entries are all introduced in a similar way, with the tag-line, "Then I saw ...".<sup>2</sup>

This section differs from the other catalogues so far considered in Book 11 in that it presents a formal and impersonal list of characters who have no relation to each other or to Odysseus. It differs from the catalogues of Book II in that it serves no function in the poem; it is an informational catalogue, but the information is irrelevant to us as well as to

1. Merry ed., Odyssey, vol. 1, p. 471.

2. See pp. 26a-28a.

Odysseus, and does not enhance our understanding either of the specific situation in the underworld or of the poem as a whole.

Scene IV<sup>1</sup> is equally unsatisfactory. Here Odysseus sees several heroes and great sinners of the past. The scene now seems to have changed completely. Previously Odysseus was above ground, sitting by the trench; now he seems to be inside Hades, witnessing scenes in the interior.

There are six characters mentioned in this catalogue - Minos, Orion, Tityos, Tantalos, Sisyphus, and Heracles. Like the heroines, they are all introduced by similar lines ("and then I saw ...").<sup>2</sup> However, there is no common feature which holds the six shades together on either a superficial level (as in the catalogue of heroines) or a more subtle plane (as in Scenes I and III). Rather, the section seems to consist of two groups. First there are the great sinners of the past, with their punishments - Tityos, Tantalos, and Sisyphus. This group has nothing to do with the other three characters, who form a group of their own. The shades of Minos and Orion appear briefly at the beginning of the scene, each following the same pursuits as when alive. Each is represented as holding his particular characteristic attribute.

Minos. χρύσειον σκήπτρον ἔχοντα, θεμιστεύοντα νέκυσι (569)

Orion. χερσὶν ἔχων ῥόκαλον παγχάλλεον, ἀλὲν ἀγέε (575).

Heracles is a special case. The section in which he appears is far longer than those devoted to Minos and Orion; alone of the characters in Scene IV he recognizes and speaks to Odysseus (although without receiving any answer). Furthermore, it is not really Heracles whom Odysseus meets, but only his

1. See pp. 29a-30a.

2. See pp. 29a-30a.

εἰώλων, for Heracles himself has been transported to live among the gods. There is another reason, however, for grouping Heracles with the shades of Minos and Orion, for he too is represented as he was in life, and holding his bow and arrow.

γυμνὸν τόξον ἔχων καὶ ἐπὶ νευρηφιν οἴστων (607).

His equipment is further elaborated upon (609-15), but lines 607-608 carry the principal points of resemblance to Minos and Orion.

All of Scene IV appears rather strange and certainly different from the rest of the book. Page is characteristically harsh on the section:

The whole of this passage, so contrary to the Homeric idea of Hades, so ill-adapted to the story of Odysseus, and introduced at such heavy cost to the preceding episode, was beyond all reasonable doubt inserted in its present place by a later poet.<sup>1</sup>

The passage seems to me to have been made up of two different catalogues - one of sinners being punished, and the other of great figures from the past. At some time they were brought together (perhaps by Homer himself), and incorporated into the Nekyia. At this time changes were made in the case of Heracles; he is important and interesting enough to merit more space than Minos and Orion, and as Merry says:

There is a peculiar propriety in the introduction of Heracles into the group of the famous dead with whom Odysseus meets in Hades, because of certain characteristic resemblances between the two heroes, both of whom are under the particular protection of Athena.<sup>2</sup>

His entry was expanded to include the famous monologue to Odysseus (and perhaps the description of his baldric as well).<sup>3</sup>

There could be many possible reasons for such an addition; perhaps

1. Page, The Homeric Odyssey, p. 27.

2. Merry ed., Odyssey, vol. 1, p. 494.

3. Webster (in From Mycenae to Homer, pp. 185-86) has an interesting discussion of this sort of recasting of ancient catalogues.

Scene IV was introduced to balance the catalogue of heroines, which it resembles at least slightly; like the catalogue of heroines it is a "spectacle" rather than an "action" section, such as Scenes I and III. Certainly it is interesting in itself and was perhaps introduced into the account of the underworld for that reason alone.

The Nekyia, then, is symmetrically organized with the Intermezzo centered between the two sets of catalogues. The personal catalogues (Scenes I and III) are essential to the plot and give a deeper insight into Odysseus' character and past. These catalogues are of a fairly sophisticated order, since the items in them are related not so much to each other as to an external factor, in this case Odysseus. The sight-seeing catalogues (Scenes II and IV) are very different in tone. Here the catalogue entries are related to each other on a superficial level and to Odysseus not at all.

Whatever the origins of the various elements which form the Nekyia (and some of the internal inconsistencies indicate a rather stormy history) it now represents a fairly well organized and symmetrical whole in which the personal and emotional scenes in Odysseus' mission are balanced by the spectacle scenes of which he is a witness and not a participant. These spectacle scenes have been thoroughly criticized by scholars and it may well be that they entered the poet's repertoire late, but they are not out of place where they stand. It is only natural that Odysseus, born tourist that he is, should take time to see what inmates of Hades he can. The audience's interest in these matters is assured, so there is nothing against incorporating these two catalogues into a visit to Hades, even if the cost in internal inconsistencies were greater than it is.

## Conclusion

From our detailed examination of catalogue digressions in the two poems it may now be possible both to draw some general conclusions about the nature and probable development of the catalogue style, and to compare the catalogue style of the Iliad with that of the Odyssey.

It is difficult to date the origin of the catalogue technique.

G. S. Kirk and Bowra, for example, both have very strong and very differing views on the matter. It is interesting that the view taken is axiomatic for each scholar, and hence neither offers any substantiation for his assertions:

First Kirk:

Sometimes a particular manner of presentation, within the limitations of oral poetry, is demanded by a particular kind of material. Thus a bare list, whether of proper names or of things, allows only insignificant variation. This is hardly a matter of true style - though we may for convenience talk of a 'catalogue style' - but rather of a taste for a certain kind of subject. Such a taste may in itself carry implications of date: for example certain long and purely decorative catalogues in Homer, notably the list of the Nereids at XVIII.39-49 typify the love of codification that inspires the Theogony of Hesiod and is closely associated with the Boeotia - which is prominent in the Catalogue of Ships in II and the Catalogue of Heroines in 11 - and probably belong to a relatively late stage of the oral epic.<sup>1</sup>

Now Bowra:

Early poetry likes lists, whether of ancestors, or men gathered for battle, or men slain...Originally no doubt such lists existed un-adorned, like the genealogies in Genesis, but at a later stage they were slightly expanded. Notes were added on the characters, and we get the Hesiodic lists of women. But the form survived and remained essentially primitive, and it is typical of early literature that it clings to this form after it has lost its usefulness.<sup>2</sup>

It is possible of course, that Bowra and Kirk mean the same thing, but only if we assume that what is early for Bowra is late for Kirk. However all this may be, two points emerge: first, the un-adorned list catalogue (such as the

1. Kirk, The Songs of Homer, pp. 162-63.

2. Bowra, Tradition and Design in the Iliad, p. 69.

catalogue of Nereids) is the simplest and probably most primitive of the catalogue forms.<sup>1</sup> Secondly, in catalogues (as in genealogies) the content in a large measure determines the form.

The Homeric catalogues are of three different kinds. First, in the catalogue of Nereids, there is a simple list of names. This form is more common in Hesiod than in Homer, as we have seen above, and there are several examples of it in the Theogony as in the catalogues of the daughters of Ocean and Tethys and of the daughters of Nereus.

The second category comprises the rhetorical catalogues - those of Dione (V.381-404) and Zeus (XIV.313-28) in the Iliad, and of Calypso (5.118-29) in the Odyssey. Each of these is told by one god to another, in specific reference to the case at hand - whether it be the wounding of Aphrodite, the desire of Zeus for Hera, or Hermes' mission to send Odysseus away from Calypso. They are used for the sake of emphasis and example by the characters. Furthermore, these catalogues differ from the other catalogue digressions in that they are related by a character (as in the manner of genealogies). None of the other catalogues is; rather, each is told by the poet himself, and not through the mouth of any of the characters.<sup>2</sup> In these catalogues each entry is introduced by a brief phrase, which is similar throughout the catalogue. This is the obvious and perfect device for organizing a mass of material into a coherent form; the repetition creates a sense

1. For a more sophisticated use of the list catalogue, see the catalogue of the young Phaeacian noblemen in 8.111-19. This is a list of seventeen names, all connected with the sea (e.g. Ναυτεύς, Ἐλατρεύς). There is no structural device to hold the whole together - no cyclic introduction and conclusion or repeated adverbs (as in the Nereid catalogues). It is a list rather than a catalogue for it displays none of the structural techniques associated with the other catalogues.
2. The catalogues in Odyssey 11 are not really an exception to this. It is true that Odysseus is talking, but as an observer of the action, not as a participant. In this his voice is more like the poet's than that of an involved character.

of order and at the same time permits the addition of an indefinite number of entries.

Interior unity in the three catalogues is also promoted by the use of important repeated verbs. Usually the catalogue is bracketed by brief introductory and concluding sections containing these verbs, so the repetition serves to knit the entries to the introductions and conclusions as well as to the other entries.

This Ritournellkomposition is obviously a more sophisticated form of catalogue composition than that found in the catalogue of Nereids. This must be so, because of the differences in purpose and content of the two kinds of catalogue. The catalogue of the Nereids is purely ornamental. It has a definite artistic purpose in being where it is, but the content is not too important. At this point of the story any ornamental catalogue (in fact, any digression providing a similar respite) would do. The simplicity of the catalogue is essential to its function here; no sophisticated catalogue is needed, for a bare list of names is enough. Obviously, because the catalogue is just a list of names, there is no need for complicated ordering devices.

When the catalogues become important in themselves, and their content (and not just their presence) is relevant to the situation in which they occur, it is natural that the entries should be expanded and elaborated upon in order to emphasize the relationships of the entries to each other and of the catalogue to the situation as a whole. At this point there arises a need for a simplifying ordering device such as Ritournellkomposition.

The catalogues in Iliad II are of a third kind. Although the entries in these catalogues are expanded, no use is made of Ritournellkomposition. Rather, the entries follow different patterns. All of the entries must contain certain precise facts, and may contain explanations as well; these elements, grouped in different orders, form the few basic



patterns of which the catalogues are composed.

This pattern method of construction is as different from the bare list catalogue as Ritournellkomposition, showing that when a development is made away from the simplest form of catalogue poetry, it may go in at least two directions. It is difficult to go further than this, without becoming as conjectural as Kirk and Bowra. Certainly one cannot determine whether the pattern method is derived from Ritournellkomposition (or vice versa); for it is at least as likely that each is an independent development from the list source.

Once again it may appear that the content has formed the style. The catalogues of Zeus, Calypso, and Dione, are rhetorical catalogues, whose effectiveness largely depends upon their applicability in a certain situation. The appropriateness of these catalogues is enhanced by repetition - repetition of phrases at the beginning of each entry, as well as repetition of significant verbs throughout. The catalogues in Iliad II are informative. Various items must be included for each entry; the repetition of these throughout is an adequate ordering device. In these catalogues, rhetoric and subtle relationships are not so important.

Fourthly we must consider the catalogues in Odyssey 11. These are of two kinds, the lists of Odysseus' friends and battle comrades forming one group, and the catalogues of heroines and mythological figures the other. Both groups differ from the catalogue types we have so far discussed.

Scenes I and III in the Nekyia (the lists of Odysseus' friends) are organized according to the principles of Ritournellkomposition; furthermore, extensive use is made of phrases and lines repeated from one entry to another.<sup>1</sup>

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1. See pp. 25a, 28a, and 29a.

Here, however, likeness to the rhetorical catalogues ceases, for these scenes are not short, closely unified lists used to demonstrate a particular point; they are long, diffuse, and used both as a part of the action of the poem and to illuminate some of the many facets of Odysseus' character. The entries may be related to each other on the basis of superficial likeness, but it is most important that they are all closely identified with Odysseus' own life and character.

The spectacle scenes (Sections II and IV) are also organized according to Ritournellkomposition, but very little use is made of internal repetition. These catalogues do not serve either a rhetorical or a symbolical purpose in the action of the poem. They exist as spectacle, and for their own sake. They are a little like the catalogues in Iliad II in that each entry contains a certain amount of information similar to that of the other entries, a fact which is in itself a kind of organizing principle.

In the catalogues of the Nekyia, then, one can see two different uses of Ritournellkomposition. In the spectacle catalogues we find a blend of Ritournellkomposition with pattern composition; the technique is that of Ritournellkomposition, while the purpose is informational rather than rhetorical. The catalogues of Odysseus' friends, on the other hand, show how the catalogue form can be raised from a material to an abstract level, without significant change in the structure and technique.

It is difficult to make hard and fast distinctions between the catalogue style of the Iliad and that of the Odyssey because of the small number of catalogues, but it may be possible to see some indications of different structure and purpose for the catalogue form in the two poems. One catalogue type, the rhetorical, is found in both poems; this accounts for three of the six catalogues - Dione's, Zeus', and Calypso's. This rhetorical form, as

well as the pattern form found in the catalogues in Iliad II, is perhaps a natural extension of the simplest list form like that of the catalogue of Nereids. It is in the four catalogues of Odyssey 11, however, that we see differences emerging in the use of catalogues in the two poems. The spectacle catalogues are a blend of pattern and Ritournellkomposition; that is, they combine the forms of the information and the rhetorical catalogues. The catalogues of Odysseus' friends are in the ritournelle style but introduce a symbolic and abstract element foreign to all of the other catalogues.

In the Odyssey, then, we do not find an entirely new structure for the catalogue, for both catalogues (Calypso's and the Nekyia) have structural features in common with the Iliad catalogues. What is new, as we have seen, is the symbolical use of some of the catalogues in Odyssey 11, as well as the blending of the pattern and ritournelle styles. The Odyssey poet was master of the Iliad catalogue style and was able to recast it to suit his own rather different structural and artistic purposes.

SECTION II: HISTORICAL TALES IN THE ILLIAD

## CHAPTER 4

NESTOR'S TALES IN THE ILLIAD

This section comprises Chapters 4, 5 and 6, concerning Nestor's tales, the short historical tales, and the encounter between Glaucus and Diomedes. The many stories have two things in common - their style, and the fact that they may be defined as historical tales.

All of the stories (except for that of Antenor) make use of the annular style; each is encircled by at least one ring, and some by two or three. In the longer stories (Nestor's story of the war with the Epeians and the story of Bellerophon) there are more complex structural patterns, but the basis is still the cyclic style.

The term "historical tales" does not of course imply that the tales represent what modern scholars would call historical fact. Here the term is used to include all of the stories concerning events which fall into the realm of saga and legend. Generally the protagonists are mortals, and the events related are possible. This does not rule out the intervention of the gods (as in the portent at Aulis or the story of Bellerophon), but the stories are basically concerned with men and heroes and only interested in the gods when their activity has some influence, direct or otherwise, on the lives of the heroes.

There are three tales told by Nestor in the Iliad - how he slew Ereuthalion (VII.123-60), his advice to Patroclus (XI.655-803), and his youthful prowess at the funeral games of Amarynkeus (XXIII.626-50).

### How Nestor Slew Ereuthalion

Nestor tells this story (VII.123-60) in order to encourage the Greek chiefs to accept Hector's challenge to single-combat. Menelaus alone has dared to respond, but has been prevented from fighting by Agamemnon, who describes Hector's invincibility in battle at some length (109-19). Menelaus retires, but before Agamemnon's speech can have its full effect upon the morale of the army, Nestor rises to speak.

For all his garrulity, Nestor is a very wise old man, and his appeal to the Greeks is based upon a sound understanding of their motives and state of mind. By fostering their courage and appealing to their better natures through their sense of shame, he is able to rouse them to face Hector.

In order to shame the Greeks Nestor makes use of undisguised sentimentality. He describes the joy and pride of Peleus upon hearing the names and lineage of the Greek force, but then goes on to say that if Peleus heard of this present cowardice his former pride would be reduced to humiliation so that he would pray for death to end his sorrows. This is sheer pathos, but its appeal is the stronger because of Peleus' great age and high position of respect among the Greeks. The opinion of old men is very important to the young and vigorous heroes, as Nestor is well aware. He even draws himself into this appeal by contrasting his present weakened condition with the man he once was. He is himself a very old man (as he never tires of telling us), but if he had the vigour of his youth, he would be a match for Hector. In fact he had once confronted and slain a far mightier man, so the young Greeks now (it is implied) have even less excuse for their cowardice.

This shame-motif is present in the rest of the story, but it is particularly strong at the extremities (sections A and B on the diagram).<sup>1</sup> In the

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1. See p. 31a.

centre of the digression is Nestor's attempt to bolster the courage of the Greeks by relating the story of Ereuthalion. This story is parallel to the present situation. Ereuthalion was the mightiest man in the Arcadian host, as Hector is now supreme among the Trojans. His challenge, like Hector's, panicked an army; of all the Pylians only Nestor (the youngest in the host) dared to reply. In order to emphasize the might of Ereuthalion, Nestor tells the story of his armour (137-50). This armour, like Agamemnon's staff, is a pedigree piece whose descent and divine origin increase the stature of its owner.<sup>1</sup> Nestor has already said that Ereuthalion was the most formidable of the Arcadians, but the story of the armour informs us that his equipment originated with Ares himself. After Ares it had belonged to powerful men - first Areithoos, distinguished for his strength and his iron mace; and then to Lyncurgus, who won it by guile rather than strength. Hector is powerful, but he possesses no such article as this; he is a mortal man with nothing but mortal equipment. But Ereuthalion - mighty as he was, and despite his wonderful armour - was easily defeated by the youngest of the Pylians. All of this must encourage the Greeks; if the boy Nestor could thus slay great Ereuthalion, surely a mature hero can easily defeat Hector.

This story is an excellent example of complex annular composition. Nestor's digression is short, but it includes no less than four rings concentric about the pedigree of Ereuthalion's armour. By the gradual transitions from one ring into the next the poet is able to lead smoothly from the situation at hand to events far in the past. As soon as the furthest point in time is reached - the fact that Ares gave Areithoos the armour (146) - the rings begin to lead back again to the present. The furthest point in time also coincides with the central fact of the pedigree, which is the divine origin of the armour.

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1. Chapter 2 contains a fuller discussion of these pedigree-pieces.

The story of the armour is a digression within a digression, and as short as it is (fourteen lines) it follows an interesting pattern of its own. By itself it is a member of the genealogy family since it describes the descent of a pedigree-piece through a series of owners, but it is not composed according to the straightforward chronological pattern typical of genealogical digressions. Rather, it proceeds from the present encounter of Nestor and Ereuthalion into the distant past and from that most remote point back to the present.

The innermost ring of Nestor's story encircles the story of the armour:

τεύχε' ἔχων ὠμοισιν Ἄρηϊθόοιο ἀνακτος (137).

τοῦ δ' γε τεύχε' ἔχων προκαλίζετο πάντας ἀρίστους (150).

The elements emphasized are the armour and the man Areithoos. In the first member of the ring (137) the order is armour-Areithoos, but it is reversed in the second member (150). Similarly, these are the dominant elements of the story of the armour; the first part (138-45) concerns Areithoos and his death at the hands of Lycurgos, and the second (146-49) deals with the descent of the armour. If one denotes the armour by a and Areithoos by b, the section follows a pattern ab-ba-ba.

#### Nestor's Advice to Patroclus

More interesting and complex than either of Nestor's shorter tales is his long speech to Patroclus (XI.655-803). This speech falls into two different and superficially unrelated parts. First, there is the story of the war of the Pylians with the Epeians (655-764), and then (765-803) Nestor reminds Patroclus of his father's advice and urges him to fight using Achilles' armour.

#### THE WAR WITH THE EPEIANS

The whole digression has been suspected as an interpolation, but critics

are particularly harsh with the section relating the war with the Epeians.

Leaf calls 665-762 "one of the clearest cases of interpolation in the Iliad", going on to say:

It is singularly out of place at the moment when Patroclus has refused even to sit down, owing to the urgency of his mission; and it has no apparent connexion whatever with the message which Nestor is so anxious to send to Achilles. It is moreover full of words and expressions elsewhere peculiar to the Odyssey, and in one passage seems to show clear evidence of a knowledge of the Catalogue. We need not therefore hesitate to class it among the additions designed to glorify Nestor, which so often disfigure the old man's speeches.<sup>1</sup>

It is difficult to settle this question of interpolation, but it may be possible to shed some light on it in the course of our analysis of the internal structure of the tale and its surrounding context.

The story of the war is the centre of two rings.<sup>2</sup> On the outside (655-68 and 762-64) is the theme of Achilles' concern for the army, with the striking repetition of the phrase αὐτὰρ Ἀχιλλεύς (664 and 762) to emphasize the annular structure.<sup>3</sup> Nestor's regret for his lost youth forms the inner ring (668-71 and 762), with ὧς ἔον εἴ ποτ' ἔον γε, μετ' ἀνδράσιν in 762 answering 670 above - εἴθ' ὧς ἠβώοιμι βῆη τέ μοι ἔμπεδος εἴη.

The first member of the outer ring (655-68) is itself organized in annular fashion,<sup>4</sup> with Nestor's catalogue of the wounded chiefs (which is essentially a

1. Leaf ed., Iliad, vol. 1, p. 355. Of this same story Monro says: "The story which Nestor tells of the war between the Pylians and Epeians (670-762) is probably a later addition. It is quite out of keeping with the situation, and spoils the effect of the characteristic story which follows (765-90)." Monro ed., Iliad, vol. 1, p. 364.
2. See pp. 32a-37a.
3. Leaf considers these phrases to be indications that the passage between them is interpolated. (Companion to the Iliad, p. 213.) Wilamowitz, however, refutes this idea and argues for the genuineness of the passage. (Die Ilias und Homer, p. 202.)
4. See pp. 32a-33a.



summary of the preceding events in Book XI) centred between the two references to Achilles' concern, or lack of it, for the Greeks. It is this last reference which contains the important phrase  $\alpha\upsilon\tau\acute{\alpha}\rho$  'Αχιλλεύς. The introductory section is also characterized by the repetition of the verbs  $\beta\acute{\alpha}\lambda\lambda\omega$  and  $\omicron\upsilon\tau\acute{\alpha}\zeta\omega$  - the former occurring five times in fourteen lines and the latter twice. Here it is part of the catalogue technique in which an indefinite number of items may be added, each with a similar phrase accompanying it. The effect of this repetition together with the cyclic elements of the section is to emphasize most strongly the plight of the Achaeans in contrast to the indifference of Achilles.

The body of the digression, however, is not principally dependent upon an annular structure. There are cyclical elements, but in general the ordering principles are of a different nature. What is most interesting about the structure of Nestor's story is that there may be several different structural methods in use at the same time. This makes for a very compact, as well as a very complex story.

One of the most important elements in constructing the story is the use of time. Nestor is always precise about this, enumerating each event in relation to the exact time of its occurrence. Furthermore, the time references are used to divide and order the various parts. There are four sections in Nestor's story - the cattle raid (670-84), the division of spoils (685-707), preparation for a second engagement (707-34) and the battle (735-61). The last three sections are all introduced by a time reference, and the first is concluded in this way. The third section (707-34), in addition to being introduced by a time reference, also contains other references to time which order the events of the passage. The time element is the constant structural factor of Nestor's long story; it gives the events continuity and perspective in relation to each other.

Apart from this general structural technique, however, each of the four short sections is independently constructed around ideas prominent in the particular passage.

The cattle raid (670-84) is ordered around the idea of driving off booty, the most important element being the repeated verb ἔλαδνω, and its compound συνελαδνω. If one denotes these ideas by a and the intervening sections (the death of Itymeneus and the catalogue of booty) by b and c respectively, the passage is found to follow the pattern abaca.

The division of spoils (685-707) makes use of a similar technique, although the introduction of several repeated motifs and the use of cyclic composition increase its complexity. The principal theme (a) of the debt (χρεος) owed by the Epeians to the Pylians<sup>1</sup> is introduced briefly in the opening lines (685-86). The secondary ideas are the reasons for this debt, and the division of spoils (either δαίτρευσον or εἴλετο/ἔξελετ<sup>2</sup>) by the Pylians. If one also denotes the reasons by c and the division of the spoils by b (b<sub>1</sub> for εἴλετο/ἔξελετ<sup>2</sup>), the pattern describing the whole section is seen to be a-bac-b<sub>1</sub>acb<sub>1</sub>-b.<sup>2</sup>

There are two short sub-sections (687-95 and 696-707) almost identical in structure. First, there is the division of spoils by the chief citizens, including the debt motif and the reason for this debt. This is followed

1. This debt has been foreshadowed in the preceding section, in the word ῥύσια in 674. Leaf says of this: "ῥύσια does not recur in Homer; it is used in the sense usual in later Greek, 'reprisals', property seized as a pledge for reparation." Leaf ed., *Iliad*, vol. 1, p. 389.

2. See p. 34a.

immediately by Neleus' appropriation of his own share, also including the debt motif and the reasons for the debt. The only structural difference to be observed in the two passages is the fact that the Neleus sub-section is composed in annular style, with the taking of the spoils by Neleus (b<sub>1</sub> on the diagram) forming a ring around the story of the loss of his chariot. A further use of ring composition is to be found in the section as a whole in the repetition of the verb δαίτρευον/δαίτρευσεν (b in the scheme) which forms a ring enclosing both subsidiary passages. Certainly this indicates great complexity of style, especially since this intricate and symmetrical structural system is developed in only twenty-three lines.

Equally complex is the next section which concerns the preparation for a second engagement (707-34).<sup>1</sup> An important feature in this section is the use of time; each of the two sub-sections - the preparations of the Epeians (707-13) and the preparations of the Pylians (714-32) - is introduced with a time reference. Furthermore, the longer Pylian passage is also subdivided and ordered around time references.

Here, as in the division of spoils section above, the two sub-sections are similar in content and form. The first contains the arrival of the Epeians, including the Molione who are inexperienced in war (κατ' ἔτ' ἔοντ', οὐκ ἔπει μάλ' αἰδοῦντο θούριδος ἀλκῆς 710). This sub-section is concluded with a mention of the city Thyroessa (ἔστι δὲ τις Θυροέσσα πόλις 711) which the Epeians besieged. The next sub-section, which concerns the preparations of the Pylians, is longer and more detailed, but it is organized along the same lines. Athena's rousing of the Pylians encloses the description of the general arming, and the part taken by Nestor. Nestor, like the Molione above, was thought to be untrained for war (οὐ γὰρ κώ τι μ' ἔφη ἔδμεν

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1. See p. 35a.

πολεμῆτα ἔργα 719), but this basic fact is elaborated upon at greater length, and used to increase Nestor's glory in the subsequent battle. As in the sub-section above, the preparations are followed by an account of the rallying point (ἔστι δὲ τις ποταμὸς Μινυήϊος 722), but this, like the inexperience of Nestor, is used as a jumping-off point for further description, rather than as a conclusion to the section. From the river Μινυήϊος the Pylians must still travel for half a day before they reach the river Alpheios near which the Epeians are encamped. Once there, they sacrifice to the appropriate gods and go to bed. The likenesses between the two sub-sections concerning the Epeians and the Pylians may be obscured by the greater length and detail of the Pylian passage, but the skeleton of the two is the same - time reference, preparation, the inexperience of the foremost participants, the rallying point, and the subsequent action. After the eighteen lines describing the action of the Pylians, the poet returns to the Epeians with a repetition of the final line in the Epeian sub-section above (see 713 and 733).

Unity is preserved in the passage as a whole by the basic similarities of its two component sub-sections, by continual references to time, and by repeated lines and phrases. One of the most interesting uses of repetition is that of the verb θωρήσσεσθαι in its various forms (709, 715, 718, and 725). The passage is a description of the arming of both sides, and the repeated verb serves to emphasize this.

Annular composition plays no part in the structure of the section. Rather, as we have seen above, it is organized around repetitions of both words and thought, with a certain interlocking of parts as a result. If one takes a for the preparations of both sides, b for the rallying point, and c for the action taken upon arrival at this point, the whole section may be expressed

abc-abc-c.

In contrast to the foregoing sections, that dealing with the battle of the Pylians and the Epeians (735-61) seems relatively uncomplicated in its presentation.<sup>1</sup> Here also there are two sub-sections, the first (737-52) describing Nestor's prowess in the battle, and the second (753-58) describing the action of the Pylians as a whole. There is none of the interlocking repetition which was a standard feature of the other sections.

In the passage describing Nestor's prowess, a pattern is formed by the alternation of Nestor's actions with those of the Epeians.<sup>2</sup> The brief Pylian section describing the pursuit of the enemy is opened with the line ἔνθα Ζεὺς Πυλίοισι μέγα κρᾶτος ἐγγυάλιξεν (753) and closes . . . ὅθεν αὖτις ἀπέτραπε λαὸν Ἀθήνη (758). (This action on the part of the two gods is also interesting in view of the fact that it was to Zeus and Athena that the Pylians prayed upon entering the fray.)

A rather similar phenomenon may be observed in the lines which open and close the battle section as a whole:

συμπερόμεσθα μάχη Διὶ τ' εὐχόμενοι καὶ Ἀθήνη.

...

πρῶτος ἐγὼν ἔλον ἄνδρα, κόμισσα δὲ μώνυχας ἱπποῦς (736-38)

ἔνθ' ἄνδρα κτείνας κύματον λίπον αὐτὰρ Ἀχαιοὶ

ἄψ ἀπὸ Βουπρασίοιο Πύλονδ' ἔχον ὄκείας ἱπποῦς,

πάντες δ' εὐχετόωντο θεῶν Διὶ Νέστορι τ' ἄνδρῶν (759-61).

The repetition of certain important words and phrases (underlined above) from

1. See p. 36a.

2. Note that Nestor's conflict with his old rivals the Moliones is foreshadowed in the preceding section, where they are the only Epeians mentioned by name, and where their inexperience in war is parallel to Nestor's own. Such foreshadowing (also found with the debt theme above) brings the separate sections closer together.

the last lines to the first is reminiscent of the annular style, but this cannot be called ring composition because the extremities do not express the same situation. Rather, there is a development between the two groups of lines. That is, in the first, the Pylians praise Zeus and Athens, but in the last Nestor. In the first sub-section he is first to kill a man and in the second he kills his last man and leaves him. In the first sub-section Nestor takes the horses of Mulius, in the second the Pylians drive off horses of the Epeians in general. The correspondences are close, but always with the difference caused by a development between the two passages.

The whole story of the war with the Epeians, then, is tightly organized. Ring composition and the use of time weld the whole together, and each of the four component sections is constructed according to a more or less complex pattern of its own. These patterns differ from each other in detail, but not in kind, the only exception being the developing annular style of the last section.

Leaf has condemned this section as being irrelevant to the rest of the story and a waste of Patroclus' valuable time. This is not so, for Nestor (irritating as he undoubtedly is) is not a fool by any means, and his remarks are generally well suited to the context in which they appear.

Here Nestor is using his own experience as an example and a reproof to Achilles. Nestor, young and inexperienced as he was, cared for his people, who were few and mistreated as a result of the ravages of Heracles and the subsequent raids of the Epeians. He distinguished himself in both the cattle raid and the battle. As a result of all this the Pylians drove home much booty, and they praised Nestor like a god.

Achilles' situation is not too different from Nestor's. His people too are in desperate straits, and if he wanted to, he could help them, winning

praise for himself and booty for them. But, brave as he is, he is not going to help until it is too late, and the Trojans have set fire to the ships. If Nestor's valour was a source of glory, Achilles' will be a source of grief, because of his present indifference.

Nestor does not expect Patroclus to tell all this to Achilles, but he wants Patroclus to understand it, and to use his understanding to influence Achilles. In the second part of his advice to Patroclus Nestor will remind him that influencing Achilles is the duty once enjoined upon him by his father.

#### PATROCLUS' RESPONSIBILITY TO ACHILLES (765-803)

Nestor's speech about Patroclus' responsibility to Achilles is composed of two sections - Nestor's visit to Phthia when he was mustering an army to fight against Troy (769-81), and Nestor's advice to Patroclus (782-89).<sup>1</sup>

The most interesting feature of the narrative section is the repetition of the verb ἐπέτελλεν, which occurs six times in a space of only thirty lines. The whole point of this section is the advice of Menoitios to his son (and secondarily that of Peleus to Achilles), and the continual repetition of the verb emphasizes that fact. Its initial and final occurrences frame the story and set it off from the preceding and following parts of Nestor's long speech.<sup>2</sup> This repetition is reminiscent of that found in the introduction and the first two sections of Nestor's story of the war with the Epeians above, but in those cases there were secondary themes whose development was

1. See p. 37a.

2. Of this repetition Wilamowitz says: "Wieder ist durch den schliessenden Rahmen das Bild geschützt; dieselbe Kunst des Dichters ist unverkennbar." (Die Ilias und Homer, p. 203.)

also important to the structure of the passage. Here there is no other element to distract our interest; even the intervening lines (769-81) describing the arrival and welcome of Nestor and Odysseus in Phthia, depict only a standard scene of sacrifice and hospitality, the events in which are so familiar that the whole scene slips by almost unnoticed.<sup>1</sup> No complex structural pattern emerges, but only the insistence upon Menoitios' advice. The climax comes in 790, when Nestor sums up his reproof of Patroclus - "thus he advised, but you forgot."

This is what Nestor has been leading up to all along - Patroclus' responsibility to be a good advisor to Achilles. In the brief concluding passage (791-803) he outlines exactly what Patroclus is to do - "for you might yet persuade him." Nestor is too realistic, however, to hold much faith in this idea, so he passes on to his next suggestion, that Patroclus must persuade Achilles to let him fight in Achilles' armour. There is no repetition of thought or complicated structural development in this sub-section. One idea follows naturally, although (knowing Nestor) not idly or spontaneously, from another. This is typical of Nestor's tactical and advisory speeches,<sup>2</sup> and of course, this last sub-section is tactical rather than narrative.

Nestor's whole long appeal, then, has consisted of three parts - the war with the Epeians, Menoitios' advice to Patroclus, and what Patroclus must say to Achilles. Each of the sections has its own interest, but, more important, each is absolutely indispensable to what Nestor is trying to achieve.

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1. Leaf (following Aristarchus and Aristophanes) takes 762-84 to be an interpolation because they are prosaic. (Iliad, vol. 1, pp. 393-94.)
  2. For examples see Iliad VII.323-43 or Nestor's advice to Antilochus in Iliad XXIII. 306-48.



A direct appeal to Achilles (the embassy in IX) has been made and has failed, but the presence of Patroclus in Nestor's hut both indicates that Achilles is still interested in the plight of the Greek army and gives Nestor an opportunity to approach him by more subtle means. He must now reach Achilles through Patroclus. The story of the war with the Epeians, far from being irrelevant, is the foundation upon which his whole appeal rests. Nestor wants to make Patroclus aware that Achilles' refusal to use his strength to help his comrades can lead him only to grief and suffering. This is the whole point of the story. Nestor helped his people, and they prospered from his valour, but "Achilles will benefit alone from his bravery, and he will weep when his people perish" (762-64).

An appeal to Patroclus to use his influence with Achilles based only on the sufferings of the Greeks would be bound to fail, and Nestor rightly skips over this in his brief catalogue of the wounded chiefs. If he hopes to reach Achilles through Patroclus, he also understands that the best way to gain Patroclus' sympathy is through his regard for Achilles. The story and its moral provide the motive which is to inspire Patroclus to intercede with his friend.

Nestor speaks more directly in the story of the visit to Phthia. Menoitios understood then, as Nestor does now, that Patroclus' gentler nature is the foil to Achilles' violent temperament, and that Patroclus must temper Achilles' excesses with his own good counsel. Now Nestor reminds Patroclus of this duty. In the last part of his story, leaving nothing to chance or whim, Nestor tells Patroclus exactly what he has to do - that is, the practical application of his duty to Achilles as outlined both by his father and by Nestor. The three-fold attack succeeds, and Patroclus leaves the hut, ready to follow Nestor's advice.

Nestor's Youthful Prowess

Nestor tells this story (XXIII.626-50) after the chariot race in the funeral games for Patroclus. The prizes have been distributed, and Achilles presents a cup to Nestor remarking that his age prevents him from taking part in the games. This is Nestor's cue to embark on another story of his long-departed youth. The tone in this story is different from that of the tales in Books VII and XI. Here Nestor's regret for his youth and vigour is disinterested, and the story is a simple and rather pathetic reminiscence of former glory.

It is appropriate to its context, for Nestor describes how he took part in the funeral games for Amarynkeus, although he is now unable to participate in those for Patroclus. Antilochus, in spite of (or perhaps because of) his father's crafty advice (306-48), has lost the chariot race to Diomedes, and Nestor now tells how he himself was once victorious in each event except for the chariot race.

Because of its length this story corresponds more closely to the story in Book VII than that in Book XI. It is less tightly organized than the tale of Ereuthalion, but it also makes use of the annular style.<sup>1</sup> The rings correspond to each other in thought, but the closest verbal parallels occur in Nestor's remarks about his age (C in the diagram) which encircle the story of his exploits. The contrast is made between Nestor's present weakness and his former greatness:

ἔνθ' οὐ τις μοι ὁμοτος ἀνὴρ γένηται, οὐτ' ἄρ' ἑπειῶν  
οὐτ' αὐτῶν Πυλίων οὐτ' Αἰτωλῶν μεγαθύμων (632-33)

ὧς ποτ' ἔον· νῦν αὔτε νεώτεροι ἀντιοῶντων  
ἔργων τοιούτων (643-44).

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1. See p. 38a.

The one-line B rings do not correspond closely at all, except that each is a transition between the story and the present action; 646 is spoken to bring us back to the funeral games for Patroclus ("but come now and bury your comrade"), just as 626 ("you have spoken these things justly") took us away from it.

The story of Nestor's youthful prowess follows immediately after the chariot race, just as his over-subtle advice to Antilochus immediately preceded it. Such framing with an advice-giving or tactical speech and a narrative speech by Nestor may also be observed in Book VII, where the story of Ereuthalion precedes the duel and his advice about the wall and the burning of the dead (324-43) follows it.

#### Comparison of Nestor's Stories

The three stories of his past prowess told by Nestor in the Iliad have many points in common in spite of the great disparity in length between the tales of Ereuthalion and the funeral games and the story of the war with the Epeians.

Each is introduced and concluded in annular fashion by characteristic references to the contrast between Nestor's present aged weakness and his former vigour. Even the language is similar. In the story of Ereuthalion, the lines are:

αἶ γάρ, Ζεῦ τε πάτερ καὶ Ἀθηναίῃ καὶ Ἀπολλῶνι,  
ἤβημ' ὥς ὅτ'... (VII.132-33)

εἴθ' ὥς ἠβώοιμι, βίη δέ μοι ἔμπεδος εἴη (VII.157).

In the story of the funeral games for Amarynkeus:

εἴθ' ὥς ἠβώοιμι, βίη τέ μοι ἔμπεδος εἴη,  
ὥς ὅποτε ... (XXIII.629-30)

ὥς ποτ' ἔσθ'... (XXIII.643).

Finally, in the story of the war with the Epeians:

εἴθ' ὧς ἠβώοιμι, βίη τέ μοι ἔμπεδος εἴη,  
ὧς ὀπότε'... (XI.670-71)

ὧς ἔον, εἴ ποτ' ἔον γε, μετ' ἀνδράσιν ... (XI.762).

The structure of the three stories is also similar, although of course the greater length of the story in Book XI permits greater complexity of composition. Annular style is the characteristic feature of the two shorter tales, but it is only a part of the longer narrative, in which patterns based upon word repetition, as well as a complete time scheme, also have a vital role.

From these stories and the contexts in which they appear it is possible to build up a rather complete picture of Nestor himself and the role he plays in the poem as a whole. He is both garrulous and old, but more than this, he is a wise counsellor with an excellent understanding of the men he is dealing with. Each of his stories is extremely relevant to the context in which it appears, and there is always a strong parallel between the situation at hand and that which he describes from his own experience. It is true that each of the tales relates his former prowess, but these tales are not used, as Leaf has felt, for mere self-glorification. Nestor's experiences are used rather as jumping-off points from which he can present his meaning to his audience. They are personal paradigms, with a specific psychological purpose.

This is the effect of Nestor's reminiscences as they appear in our Iliad, but what of the origin and history of the tales, and how did they come to be incorporated into Homer's poem? Like all questions involving the sources of the Homeric poems, this is impossible to answer with any degree of assurance. There seems to be no basis for postulating a long Phyliaian epic from which Homer drew these tales, as we have no evidence for the existence of such a poem

(unless it would be the tales themselves). It is possible, however, that there were short lays (or at least some sort of traditional material) associated with Pylos which provided the subject matter for Nestor's tales in the Iliad. The age of this source material is also open to doubt.

G. S. Kirk says it is not much older than the Homeric poems, but both Webster and Page would trace the material back to Mycenaean times. Page says:

As for Nestor, his place in the Mycenaean Epic is certified by the story which he tells at the end of the Eleventh Book of the Iliad: it is a tale of border warfare between the kingdom of Pylos and its neighbours in the north, two generations earlier than the Trojan War; and it is told against a geographical background which existed in the Mycenaean era but never existed in the world again...In its present form it is a brilliant piece of late Ionian composition; but it has a continuous pedigree ascending to the Mycenaean era.<sup>1</sup>

The Pylian tales are somewhat different in structure from Nestor's other speeches in the Iliad. The only other story of any length by Nestor in the Iliad is the story of Menoitios' advice to Patroclus, and as we have seen above, this follows a different pattern altogether. It is only partially cyclical, and depends for its organization upon the repetition of one verb. This is in marked contrast to the detailed interlocking repetition of the story of the war with the Epeians as well as to the complex cyclical style of the stories in Books VII and XXIII. The short section concerning Nestor's advice to Patroclus (XI.790-803) is not really a story at all, but one of Nestor's many advice-giving speeches, which obviously have a different style from the narrative passages.

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1. Page, History and the Homeric Iliad, pp. 254-55.

CHAPTER 5  
SHORT HISTORICAL TALES

There are several short tales scattered throughout the Iliad which are historical in character and for the most part cyclic in style. Each is told by a different character and for a different purpose, but because of their brevity, as well as their similarities in genre and style, it will be convenient to consider them together here. There are five of these stories: the portent at Aulis (II.299-332), Menelaus and Odysseus in Troy (III.204-24), Tydeus' prowess (IV.370-400), the sack of Andromache's city (VI.407-32) and the story of Niobe (XXIV.599-620).

The Portent at Aulis

It falls upon Odysseus in Book II to counteract the damage done by Agamemnon's speech to the troops and to restore order to the assembly. After Odysseus has prevented the flight of the host and chastised the insolent Thersites, Athena (in the likeness of a herald) calls for silence, and Odysseus begins his appeal to the Greeks to remain until they have conquered Troy. The story of the portent at Aulis (II.299-332) is the core of this plea.

In purpose the story is not unlike the tales of Nestor, for Odysseus also tells his story in order to make the Greeks behave as he wants them to. Both heroes are clever psychologists and have a good instinct for what will be most appealing to the army at a given time. Nestor, of course, urges the Greeks with tales from his own brave past, but Odysseus has chosen to remind them of an event in their own experience - the portent and Calchas' interpretation of it. The time is right for such a supernatural appeal, and the assurance that Troy will definitely be taken within the year adds the saving practical touch.

The character of Odysseus is clearly shown in this short speech to the Greek host. He understands the anxiety of the army to return home after their long absence, since "a man grieves when he has been away from his wife for only a month" (292), but feels that it would be foolish for them to give up now when success is so nearly in their grasp according to Calchas' prophecy. This same combination of sentiment and practicality is the distinguishing feature of Odysseus' character in the Odyssey.<sup>1</sup>

The story of the portent is cyclic in style,<sup>2</sup> but there is not always exact repetition from one member of the ring to the other. Often the correspondences depend upon content, with a key word indicating the annular style.

The tale is bracketed by a single ring (299-300 and 331-32), the key word in both members being "wait" (μείνατ' in 299 and μείμνετε in 331). Slightly different thoughts are expressed in the two members of the ring. In the first, Odysseus urges the Greeks to wait until (ἄφρα 299) they find out if Calchas prophesied truly; in the second, he asks them to wait until (εἰς 332) they take Troy. The repetition of the μείνατ'/μείμνετε combination, however, is enough to indicate the cyclical style.

The tale itself falls into two sections - the portent (305-21), and Calchas' interpretation (322-30). In section A (the portent) there are two rings framing the central event, which is the devouring of the sparrow and her fledglings by the snake. The outer ring has several repeated words:

ἡμεῖς δ' ἄμφι περὶ κρήνην ἱεροῦς κατὰ βωμοῦς  
 ἔρδομεν ἀθανάτοισι τεληέσσας ἑκατόμβας (305-306)

ἡμεῖς δ' ἑσταότες θαυμάζομεν, οἷον ἐτύχθη  
 ὡς οὖν δεῖνὰ κέλωρα θεῶν εἰσηλο' ἑκατόμβας (320-21).

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1. See Chapter 11.

2. See p. 39a.

The inner ring, however, depends on content. First (308-10), Zeus makes the snake appear during the sacrifice. In the second member (317-19), Zeus again takes action - this time turning the monster into stone. Ring composition, however, is not the only interesting compositional feature of this section. Each of the structural divisions in the centre of the story (that is, the portent itself, 308-16) is indicated by the introductory expression  $\xi\nu\theta\alpha$  at the beginning of the line. The portent is introduced in 308:  $\xi\nu\theta' \acute{\epsilon}\phi\acute{\alpha}\nu\eta \mu\acute{\epsilon}\gamma\alpha \sigma\eta\mu\alpha$ . After the description of the snake, Odysseus introduces the family of sparrows:  $\xi\nu\theta\alpha \delta' \acute{\epsilon}\sigma\alpha\nu \sigma\tau\rho\upsilon\theta\omicron\tau\omicron \nu\epsilon\omicron\sigma\sigma\omicron\acute{\iota}$  (311). Next (314) the snake devours the eight fledglings:

$\xi\nu\theta' \delta \gamma\epsilon \tau\omicron\upsilon\varsigma \acute{\epsilon}\lambda\epsilon\sigma\iota\nu\delta \kappa\alpha\tau\acute{\eta}\sigma\theta\iota\epsilon \tau\epsilon\tau\rho\iota\gamma\omega\tau\alpha\varsigma$  (314).

Section B (Calchas' interpretation of the portent) is also cyclic, for his prophecy is bracketed by lines 322 and 330:

$\kappa\acute{\alpha}\lambda\chi\alpha\varsigma \delta' \alpha\upsilon\tau\acute{\iota}\kappa' \acute{\epsilon}\pi\epsilon\iota\tau\alpha \theta\epsilon\omicron\kappa\rho\omicron\pi\acute{\epsilon}\omega\nu \acute{\alpha}\gamma\omicron\rho\epsilon\upsilon\epsilon\nu$  (322)

$\kappa\epsilon\tau\nu\omicron\varsigma \tau\omega\varsigma \acute{\alpha}\gamma\omicron\rho\epsilon\upsilon\epsilon$  (330).

Calchas encourages the astounded Greeks by accounting for the prodigy. He says that since there were eight fledglings, and their mother was the ninth,<sup>1</sup> this indicates that the Achaeans will fight for Troy for nine years but take it in the tenth. Odysseus has reserved this prophecy for the end of his speech, where it will have the maximum effect upon the Achaeans. After their thunderous approval of his words (333-35) the prosy advice of Nestor (336-68) appears anticlimactic.

#### Menelaus and Odysseus in Troy

This little story is told in Book III (20<sub>4</sub>-2<sub>4</sub>), as a part of the Teicho-

1. Note that 327 in Calchas' prophecy is the same as 313 in the portent above.



skopia. Helen has identified Odysseus for Priam, describing him as a man "who knows all sorts of schemes and crafty counsels" (200-202). Now the old man Antenor seconds her judgement from his own experience of the time when Odysseus and Menelaus came to Troy on an embassy concerning Helen herself.

This story is the only one of the short historical tales which is not cyclic in style.<sup>1</sup> It is ordered very simply, without repetition or doubling-back in thought. There is an introduction (204-208) followed by two short sections, the first (209-11) describing the appearance of the two men, and the second (212-24) their counsel. These are the two qualities with which Antenor says he became familiar during their visit to Troy. He makes this statement in the last line of the introduction:

ἀμφοτέρων δὲ φῆν ἔδδην καὶ μῆδεα πυκνά.

The two qualities are subsequently described in the same order (first appearance, then counsel).

The most striking structural characteristic of Antenor's story is the use of the introductory expression ἀλλ' ὅτε δὴ to order the facts which he has to present. This phrase occurs four times in the sixteen lines of the story (209, 212, 216 and 221). It opens the two sections and serves to subdivide the section describing Odysseus' behaviour as a speaker. The use of ἀλλ' ὅτε δὴ here is similar to that of ἔνθα in the story of the portent at Aulis.

### The Bravery of Tydeus

After the wounding of Menelaus by Pandarus, Agamemnon rouses the Achaeans to arm and fight. He ranges through the host addressing the various leaders, until he reaches Diomedes. He rebukes him sharply for shrinking from battle, telling the short story about Tydeus in order to emphasize that Diomedes is a

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1. See p. 40a.

worse man than his father.

The structure of the story (IV.370-400) is cyclic,<sup>1</sup> with two concentric rings about the body of the tale. Once again, as in the story of the portent at Aulis, the cyclic style does not depend upon exact repetition of words and phrases, but rather upon content.

The outer ring (370-71 and 399-400) is concerned with Diomedes and his supposed lack of bravery. Agamemnon asks Diomedes why he is cowering and afraid of battle (370-71), and after the story of Tydeus he concludes (399-400) that Tydeus' son is a lesser man in battle although he is a good talker. The inner ring (372-75 and 399) concerns Tydeus' bravery: he did not shrink from battle but excelled all the rest (372-75). The second member of this ring - τοῦτος ἔην Τυδεύς Αἰτώλιος (399) - follows a rather familiar form. Similar expressions are frequently used to conclude a story and to form the second member of a ring. This is particularly true in some of Nestor's stories.<sup>2</sup>

The story itself falls into two sections (376-81 and 382-98) corresponding to the two embassies undertaken by Tydeus. In the first he and Polyneices approach the Mycenaeans in the hope of obtaining allies in their war against Thebes. The Mycenaeans are eager to help, but are prevented from doing so when Zeus sends adverse omens (381).

In contrast to this friendly mission, Tydeus comes as an enemy ambassador to Thebes in the second section. The likeness and the contrast between the two sections is emphasized by the repetition of the word ξείνος (377 and 387). There are three phases of the action in this section, but there are no clear structural divisions to indicate them. Tydeus goes to Thebes as an

1. See p. 41a.

2. See XXIII.643 ὧς ποτ' ἔον and XI.762 ὧς ἔον, εἰ ποτ' ἔον γε.

ambassador (382-86), challenges and defeats the Cadmeians in athletic contests (387-90), and slays the Theban ambush (391-98).

The story of Tydeus' bravery compresses many events into the small space of thirty lines and shows signs of Kirk's abbreviated-reference style.<sup>1</sup>

More important than this, however, are the similarities between this story and the story of Bellerophon in Book VI. The ambush theme in which a single man slays the many foes sent to waylay him, is common to both. Also occurring in both stories is the cryptic phrase: θεῶν τεράεσσι κτεθήσας.<sup>2</sup>

Bellerophon is able to slay the Chimaera because he "obeys the portents of the gods" (VI.183), and Tydeus spares one of the fifty in the ambushade, "obeying the portents of the gods" (IV.398). Undoubtedly a further story lies behind the expression in both cases, but it is used to summarize and gloss over events which are not relevant to the situation at hand. Similar stories may lie behind the other brief references to the gods in the tale - the sign sent by Zeus (381), and the aid rendered by Athena (390).

Agamemnon's tone in this scene is insulting, but Diomedes does not respond in kind because he respects the king (401-402). No such reticence curbed Odysseus' tongue in the previous scene, however. When Agamemnon accused Odysseus and his men of cowardice, he received an angry retort (IV.350-55). There is a rather subtle bit of character-depiction in the poet's treatment of the two scenes. Diomedes is a young man and diffident in the presence of his

1. Kirk, The Songs of Homer, pp. 164-65.

2. The expression θεῶν τεράεσσι κτεθήσας occurs only in these two places in the poems, but the plural κτεθόμενοι τεράεσσι θεῶν (IV.408) is found in the same scene, in the irate reply which Sthenelos makes to Agamemnon. Here also it seems to summarize what may have been a well-known story, the means by which the Epigonoι managed to take Thebes.

elders, as is emphasized on several other occasions,<sup>1</sup> but Odysseus is a mature hero and refuses to be lectured by Agamemnon.

#### The Destruction of Andromache's City

The farewell scene between Hector and Andromache in Book VI is opened with Andromache's story of how Achilles sacked her father's city (407-32).<sup>2</sup> She tells this story in the hope that she can convince Hector to stay in Troy and to avoid battle on the open plain.

The cyclic character of Andromache's story is more pronounced than that of either Odysseus' or Agamemnon's tales; correspondences between the two members of a ring are close, and words and phrases are often repeated exactly. There are two concentric rings framing the body of the story.<sup>3</sup> The outer ring (407-409 and 431-32) contains Andromache's plea that Hector will pity her, so that she will not be a widow and Astyanax an orphan:

δαιμόνιε, φθίσει σε τὸ σὸν μένος, οὐδ' ἐλεείρεις  
κατὰ τε νηπιάχον καὶ ἔμ' ἄμμορον, ἧ τάχα χήρη  
σεῦ ἔσομαι (407-409)

ἀλλ' ἄγε νῦν ἐλέαιρε καὶ αὐτοῦ μέμν' ἐπὶ κύργῳ,  
μὴ κατὰ ὀρφανικὸν θήης χήρην τε γυναῖκα (431-32).

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1. See, for example, Book XIV.109-27, and Chapter 2 for the discussion of Diomedes' genealogy.
  2. Andromache's speech is continued to 439, but 433-39 contains tactical advice and is not relevant to the story. The scholiast (A) rejects 433-39 since ἀνοικεῖται οἱ λόγοι τῆς Ἀνδρομάχῃ (Bekker, Scholia in Homeri Iliadem, p. 196.) The lines also fall outside of our structural pattern, but this may be because the story itself ends with 432.
  3. See p. 42a.

The inner ring (413 and 429-30) is similar in tone, but leads into the story itself:

... οὐδέ μοι ἔστι πατήρ καὶ πότνια μήτηρ (413)

Ἕκτορ, ἀτὰρ σὺ μοι ἔσσι πατήρ καὶ πότνια μήτηρ  
ἦδέ κασίγνητος, σὺ δέ μοι θαλερὸς παραχούτις (429-30).

The basis of Andromache's plea is that she has neither father nor mother, and that Hector takes the place of all her family as well as being her husband. There are three sections accounting for the deaths of her father (414-20), her seven brothers (421-24), and her mother (425-28). Achilles killed them all, even though his responsibility for her mother's death was only indirect. The pathos of the tale is heightened by the fact that it is Achilles who will kill Hector later in the poem - depriving Andromache of her family for a second time. This time he will not even restrain himself from despoiling the corpse, as he had done in the case of Andromache's father (416-20). Andromache's words, however, have no effect (except an emotional one), for Hector must leave her and return to the battle.

### The Legend of Niobe

Achilles tells this story to Priam in Book XXIV (599-620) after he has released the body of Hector. He insists that the old man have a meal with him and tells the story to show that even in the midst of grief a man must provide for the needs of his body.

Both Achilles and Priam are in deep grief; but both will yield to the demands of the flesh; they will dine and drink together, then they will sleep, Priam in the porch outside Achilles' hut and Achilles inside his hut with Briseis. Who has not experienced in his own life-time this hard struggle between the soul, immersed in grief, and the flesh with its necessities ever more imperiously demanding satisfaction - till those necessities finally conquer?<sup>1</sup>

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1. Kakridis, Homeric Researches, p. 97.

Niobe's grief is akin to Priam's for both have lost many children. For both (as for Achilles) there is the conflict between the sorrowing mind and the practical needs of human existence; all three must yield to the body and concentrate on the living rather than the dead. This is the meaning of Odysseus' advice to Achilles in Book XIX:

ἀλλὰ χρὴ τὸν μὲν καταθάπτειν, ὅς κε θάνῃαι,  
 νηλέα θυμὸν ἔχοντας, ἐπ' ἡματι δακρυσοντας·  
 ὅσοι δ' ἄν πολέμοιο περὶ στυγεροτο λίκωνται,  
 μεμνησθαι πόσιος καὶ ἐδητύος, ὅφρ' ἔτι μᾶλλον  
 ἀνδράσι δυσμενέεσσι μαχώμεθα νωλεμέσ ἀίει,  
 ἐσσάμενοι χροῖ χαλκὸν ἀτειρέα (XIX.228-33).

Achilles did not understand then, but by Book XXIV he has come to see the truth in Odysseus' words. In the story of Niobe, he tries to impart this wisdom to Priam.

The structure of the tale is somewhat more complex than that of the other stories considered in this chapter.<sup>1</sup> There are three concentric rings encircling and leading into the tale of the revenge of Apollo and Artemis on Niobe's children. The outermost ring (599-601 and 619-20) concerns the present situation of Achilles and Priam; Hector is ransomed, and Priam may take him back to Troy. The relation of the two members to each other is determined by content. The other two rings are more closely allied to each other. The second ring (601 and 618-19) is an injunction for Priam to think of food:

... νῦν δὲ μνησώμεθα ὄσπου (601)

ἀλλ' ἄγε ὀῆ καὶ νῶϊ μεδώμεθα, ὅτε γεραῖέ,  
 σίτου (618-19).

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1. See p. 43a.

The third and innermost ring (602 and 613) recalls that even Niobe remembered to eat:

καὶ γάρ τ' ἠύκομος Νιδόβη ἐμνήσατο σίτου (602)

ἢ δ' ἄρα σίτου μνήσατ', ἐκεῖ κάμε δάκρυ χεοῦσα (613).

In this story, as in the story of Andromache above, our structural study may help to shed some light on textual problems. The scholia reject 614-17, the lines relating to Niobe's petrification: "ἀθετοῦνται στίχοι δ', ὅτι οὐκ ἀκόλουθοι τῷ, 'ἢ δ' ἄρα σίτου μνήσατ'.' εἰ γὰρ ἀπελιθώθη. πῶς σιτία προσηνέγκατο; καὶ ἡ παραμυθία γελοία."<sup>1</sup>

Johannes Th. Kakridis<sup>2</sup> also rejects the lines, but on the ground that the petrification myth and the eating myth are irreconcilable and from different traditions. Certainly 614-17 fall outside of the regular cyclic structure of the story. They are classified as transitional on the diagram, but this does not adequately describe their function (if any) in the story. Since this is the case, then, we may agree with the scholiast and Kakridis in passing over the verses.

### Summary

As we have seen, four of the five stories considered in this chapter employ the cyclic technique; the fifth (Antenor's story in Book III) makes use of a simply-ordered ritournelle structure, based upon the repeated phrase ἀλλ' ὅτε δῆ. In this, however, it is not unique, since the story of the portent at Aulis employs the introductory expression ἔνθα in a similar way.

All of the stories are historical, and except for the story of Niobe, they all relate events from approximately the same period, for the events have all

1. Bekker, Scholia in Homeri Iliadem, p. 647.

2. Kakridis, Homeric Researches, pp. 97-98.

occurred within the living memory of the Iliad characters. The tales of Odysseus and Antenor deal with the early days of the enmity between the Trojans and the Achaeans; Andromache's story is slightly earlier in dramatic date and Agamemnon's is earlier still. Only Agamemnon's story shows signs of the same compressed style observed in some of the genealogy tales (particularly those of Diomedes in the Iliad and Theoclymenus in the Odyssey).

The exception in terms of content and dramatic date is the story of Niobe. It is similar in style to the other stories, although its structure is more complex, but it does not relate the same sort of history. It is difficult to determine its dramatic date from the Iliad; certainly it occurred long before the Trojan war or even the birth of any of the present heroes. It also differs in the active role assigned to the gods. In Antenor's story and that of Andromache, the gods are of no importance; Athena helps Tydeus in Agamemnon's story, and Zeus sends the portent at Aulis. In none of the stories, however, does the entire action and purpose of the tale depend upon the constant and active participation of the gods as characters in their own right. In all of these respects the story of Niobe will be found to be most like the story of Dionysus and Lycurgus (VI.119-43) to be considered in the next chapter.



## CHAPTER 6

## THE ENCOUNTER OF GLAUCUS AND DIOMEDES

The encounter between Glaucus and Diomedes (VI.119-236) takes place between Hector's departure from the battlefield and his arrival at the city gates. It is used both to fill a time vacuum and to give the audience an impression that a certain length of time has elapsed during his journey. In this sense it has the same technical function as the Teichoskopia of Book 3 - to preserve the epic continuity of time.

Time is continuous and the epic convention does not permit of breaks in it; it is measured only by what happens in it, and therefore in epic something must happen all the time.<sup>1</sup>

At the same time, as Leaf observes,<sup>2</sup> the episode provides a fitting conclusion to the Aristeia of Diomedes.

These are the technical functions of the Diomedes-Glaucus exchange, but it is only through a detailed examination of the episode that we may determine its structure and its artistic relation to the rest of the poem.

Surprisingly enough, this digression has aroused little criticism as an interpolation, and even Leaf accepts it (except for the story of Dionysus and Lycurgus).<sup>3</sup> For this reason it will not be necessary to discuss the authenticity of the episode as a whole here, and we can proceed directly to an examination of the story and its structure. The episode falls naturally into three sections<sup>4</sup> - Diomedes' challenge and the story of Lycurgus (119-43), the story of Bellerophon (144-211), and Diomedes' reply (212-36).

1. Lorimer, Homer and the Monuments, p. 470.

2. Leaf ed., Iliad, vol. 1, p. 198.

3. Leaf, ibid.

4. See pp. 44a-47a.

## THE STORY OF LYCURGUS

After Hector has left the battlefield, Glaucus and Diomedes meet, both eager to fight. Diomedes speaks to challenge Glaucus, and as a part of this challenge, tells the story of Dionysus and Lycurgus. Because of the reference to Dionysus this passage (130-41) has often been considered a later addition to the poem. Leaf, for example, says:

The allusion to the worship of Dionysus in 130-41 is probably a mark of later origin in that passage, which can however be cut out without injury to the context.<sup>1</sup>

The problem of the date of the introduction of Dionysus-worship into Greece is a difficult one, the full consideration of which would take us too far afield. It is fair to say, however, that the late origin of Dionysus seems less certain than it did in Leaf's day, so that his appearance in Homer is not necessarily a late (or later) addition.<sup>2</sup>

There is another, more interesting problem connected with Diomedes' challenge. This is the apparent disparity between his present reluctance to challenge a god, and his ichor-thirsty conduct in Book V. The disparity is, however, more apparent than real, as a glance at the relevant passages in both books will show. In Book V Diomedes was raised to a special plane by Athena;<sup>3</sup> with her aid and under her protection he was enabled to attack Ares and Aphrodite. This special prerogative is only temporary, and with the departure of Athena from the battlefield (V.907-909), he returns to his mortal footing. Now, in Book VI, he understands that he is once again as vulnerable as any other mortal in the face of the gods.

1. Leaf ed., Iliad, vol. 1, p. 198.

2. See, for example, Guthrie, The Greeks and Their Gods, pp. 160-65.

3. V.1-8, V.124-32, V.826-34.

Even at the height of Diomedes' Aristeia warnings were given about the risks involved in attacking the immortals. Both Diomedes and the audience are warned explicitly by the gods themselves. In Dione's consolation of Aphrodite (V.406-15) a general admonition is issued as a part of the story of the sufferings inflicted upon the gods by mortals. Only a little later (V.440-42) Apollo reminds Diomedes (at the height of his Aristeia) that he is not a god. There is menace in his words:

φράζεο Τυδεΐδῃ, καὶ χάζεο, μῆδὲ θεοσιν  
 ἴσ' ἔθελε φρονέειν, ἐπεὶ οὐ ποτε φῦλον ὁμοῖον  
 ἀθανάτων τε θεῶν χαμαὶ ἐρχομένων τ' ἀνθρώπων (V.440-42).

Diomedes understands his situation and has taken Apollo's warning to heart. The story of Dionysus and Lycurgus is told almost as a self-reminder of the precariousness of man's position when he dares to pit himself against the immortals. The story is an exemplum to justify his position to himself and to Glaucus: οὐκ ἂν ἐγὼ γε θεοσιν ἐπουρανίοισι μαχοίμην (VI.129).<sup>1</sup>

In the behaviour of the hero Diomedes we may observe a strong contrast with the character of Patroclus. The contrast is not specifically pointed out by Homer, but it is still an important one. Diomedes knows who he is, and the extent of his own power; he does not attempt to transgress the limits of mortal behaviour. Because of this he is both a less intense and a less tragic hero than Patroclus, who does not heed the warnings of Apollo (XVI.705-11) and dies as a result of his folly.

The speech of Diomedes is composed in the cyclic style, with three rings concentric about the story of Dionysus and Lycurgus.<sup>2</sup> The outermost ring (A)

1. Diomedes is making a serious point about the relation of man to the gods, but there is inevitably a certain amount of humorous irony in his sudden change of heart.

2. See p. 44a.

is concerned with the identity and parentage of Glaucus; here there is correspondence of subject matter, but little verbal resemblance. Both inner rings (B and C) are concerned with the exemplum to be related by Diomedes.

#### THE STORY OF BELLEROPHON

Glaucus' reply to Diomedes is in the form of a genealogy,<sup>1</sup> with an introduction and a corresponding (although one-line) conclusion. The introduction (144-51) is brief, but in the cyclic style.<sup>2</sup> Glaucus says:

οἴη περ φύλλων γενεή, τοίη δέ καὶ ἀνδρῶν.  
 φύλλα τὰ μὲν τ' ἄνεμος χαμάδις χέει, ἄλλα δέ θ' ὕλη  
 τηλεθόωσα φύει, ἔαρος δ' ἐπιγίγνεται ὥρη·  
 ὧς ἀνδρῶν γενεή ἢ μὲν φύει, ἢ δ' ἀπολήγει (VI.146-49).

Men perish, and are replaced in a constant cycle of growth and decay, as Glaucus will illustrate in his genealogy. More important, however, as we learn in the story of Bellerophon, the continual mutability of the human condition may also be exemplified in the fate of a single man, who rises from wretchedness to good fortune, only to succumb in the end to misery.

In his long reply to Diomedes Glaucus unites these rather different threads, concentrating now on the "generations of men" (the genealogy) and now on the fortunes of one man alone - his ancestor Bellerophon. Up to the end of Glaucus' speech the general structure is not radically different from that of other genealogical tales. Such digressions list a chronological sequence of ancestors, pausing frequently in the course of the pedigree to describe one figure in greater detail. This is the pattern followed in the

1. See Chapter 2.

2. See pp. 45a-47a.

present digression, in which we are given the pedigree from Sisyphus to Bellerophon, with great detail about Bellerophon. A change in structure may be observed, however, in the sequence from Bellerophon to Glaucus himself. There is no clear line of demarcation between Bellerophon and his children; Bellerophon is not abandoned for an account of his descendants, but rather he continually intrudes in their story (see 196-210). This interweaving of Bellerophon with his children comes about because Homer is accomplishing two things at the same time. First, he is completing the genealogical sequence of Glaucus' ancestors; but secondly (and more important) he wants to show that the deaths of the children are only the culmination of Bellerophon's own reversal of fortune. The genealogy is subordinate to what has by now become the predominant thread - no longer the generations of men, but the mutability of one man's condition.

The story of Glaucus' ancestor Bellerophon falls into three sections, with additional introductory and concluding passages (152-55 and 206-10) to describe the genealogy which falls outside the story.

The first section in the story of Bellerophon (156-70) describes the treatment received by Bellerophon in Argos. The thought, although not the language, of this passage is cyclic, with Proitus' evil designs and the subsequent expulsion of Bellerophon from Argos (157-58) corresponding to Proitus' wrath and the errand to Lycia at the end of the section (166-68). Encircled by this ring is the reason for Proitus' anger - the deceit of Anteia and her revenge upon Bellerophon.

The next section (171-99) tells of Bellerophon's rise to fortune in Lycia. It falls into three shorter sub-sections. In the first of these passages (171-77) he is entertained by the king for nine days, but on the tenth he is forced to show the baneful signs. In the next (178-90) the king, in hopes

that he can dispose of Bellerophon through forcing upon him dangerous and impossible tasks, proposes three ordeals, but Bellerophon undertakes them all successfully. The only one of these which is described in any detail is the slaying of the Chimaera, which follows the cyclic style even in its brief compass of five lines. The operative word in the annular lines is *κεφνέμεν/κατέκεφνε* (179 and 183); in between is the description of the Chimaera. Each of the ordeals is introduced by an ordinal adverb (*πρῶτον, δεύτερον, τὸ τρίτον*), thus lending coherence and unity to the section, as well as emphasizing the traditional three-fold nature of the ordeal.<sup>1</sup> Bellerophon, however, is not to escape with three exploits, for the king also sets an ambush for him; naturally "blameless Bellerophon slew them all." This final deed lies outside the triple challenge of the king, for it is the result of a secret plot among the Lycians, and not an open demand upon Bellerophon. In the third and final sub-section he is recognized to be divinely born (191), and the king gives him his daughter for a wife, as well as power over half the kingdom.

There is a very strong fairy-tale element in this whole section; one is reminded of all the stories in which the young prince in disguise comes to a strange land, performs a series of ordeals, is recognized as a man of noble birth, and ultimately gains the hand of the princess as well as half the kingdom.<sup>2</sup> The marvellous also plays a large role; to be sure, we hear nothing

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1. Other introductory expressions are also important in this section. See *αὐτῶρ* (171, 178) and *ἀλλ' ὅτε δῆ* (172, 175, 191 and 200).
  2. One of the most famous tales of a hero performing an ordeal for the hand of a princess is the story of Pelops and Hippodameia (Apollodorus, *Epitome*, II.2-10). A similar ordeal is, of course, the archery contest in the *Odyssey* for Penelope's hand. Grimm's fairy tales contain several stories of triple-ordeals performed for the hand of a princess. One of the best examples is "The White Snake."

directly of Pegasus, but the Chimaera herself is a dragon worthy of the most hoary folk-tale. The whole story of Bellerophon is full of folk-tale motifs - from the Potiphar's wife theme of the first section to the ruin and degradation of the hero in the end, but the fairy-tale element is strongest here.

The final section (200-205) describes Bellerophon's fall. It is compressed and brief. All that Homer tells us is that Bellerophon was loathsome to the gods; no reason for this is given. Disaster falls upon disaster for the once happy man, and two of his children are slain by the gods.

Thus, the fortunes of Bellerophon have risen and declined more than once in the course of the story. He begins in good fortune, for originally he was favoured in looks and strength by the gods (156-57). Then he was driven from Argos because of the wiles of Anteia, rising again to prosperity in Lycia, only to end his days in misery because of the wrath of the gods.

The story of Bellerophon as Homer gives it omits several interesting details known from other sources. This is not the same sort of omission as in Phoenix' story of Meleager, where one version of a tale replaces another.<sup>1</sup> Here no substitution of alternative details is made, and the gaps are allowed to stand in the story.

In order to understand the nature and magnitude of these omissions, it will be convenient to consider first the story as told by Homer, and then the versions of other authors. Glaucus tells us here that Bellerophon was the son of his remote ancestor, another Glaucus. The young Bellerophon was favoured by the gods in looks and strength, but the king Proitus contrived against him and drove him from the land of Argos. He did this on the false testimony of his wife Anteia, who claimed that the virtuous Bellerophon had tried to ravish her. The truth of the matter, of course, was that he had refused her amorous advances,

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1. See Chapter 8.

and she, consumed by rage and disappointment, had lied to her husband. Proitus was angry with Bellerophon but, fearing to kill him, sent him to his father-in-law in Lycia, bearing "baneful signs" on a folded tablet, so that the father-in-law would see to it that he died. For nine days Bellerophon was royally entertained in Lycia, but on the tenth he showed the tablet to the king. Thereupon he was submitted to a series of ordeals. After he had performed all of these successfully, the king recognized his power, and gave him his daughter and half the kingdom. Bellerophon had three distinguished children by her. Later, however, he lost favour with the gods, and wandered alone on the Aleian plain. The gods also slew two of his children.

The scholia<sup>1</sup> tell us that Bellerophon was in reality the son of Poseidon and that he was called Bellerophon from his murder of Bellerus, a prince of Corinth. Fleeing the consequences of this homicide, he came to Argos to seek purification. After Proitus sent him to Lycia, he killed the Chimaera with the aid of the winged horse Pegasus. He later incurred the wrath of the gods by attempting to spy upon them from the back of this same steed. Zeus sent a gad-fly, which stung Pegasus, and Bellerophon was thrown to earth. Maimed from his fall, he wandered on the Aleian plain.

Hesiod<sup>2</sup> knows the legend of Bellerophon's parentage and the fact that it was with the help of Pegasus that he killed the Chimaera. Pindar (Ol. 13) calls him the grandson of Poseidon and tells about his capture of Pegasus and his later battles with the Chimaera, the Amazons and the Solymoi. (He mentions the flight to Olympus in Isth. 7.)

In all then, Homer has omitted three elements of the story as it was

1. Bekker, Scholia in Homeri Iliadem, p. 183.

2. Hesiod, Eoiae, no. 7 in Loeb, p. 158.



commonly known - at least to our scholiast, Hesiod, and Pindar. He begins his tale with Bellerophon already in Argos with Proitus; no reference (however veiled) is made to his murderous past. He is represented as the son of Glaucus, not Poseidon, although there is a line in the story which hints at his divine parentage. After Bellerophon has completed the ordeals in Lycia, the king changes his treatment of him, because "he knew that he was the strong son of a god." (ἀλλ' ὅτε δὴ γίγνωσκε θεοῦ γόνον ἦν ἔδοντα VI.191.) Pegasus and the gadfly do not enter the story at all.

The question now is why Homer omitted these important elements in the story. The obvious view is that these details were simply unknown to Homer because they were invented by later legend. The other possibility is that he knew them, but omitted them for some motives of his own. A definite answer is impossible, but one is still able to form some opinion from the evidence at hand. The fact that the missing details were known to both Hesiod and Pindar indicates that they were part of an early tradition. The nature of the omissions is also helpful. Homer, it may be noted, consistently omits the wrongdoings of Bellerophon - his murder of Bellerus and his spying upon the gods. This consistent omission implies deliberate suppression of unpleasant elements in the character of Bellerophon; the reason for such suppression may become apparent on further examination of the story and its relation to both the specific situation and the poem as a whole.

Leaf has maintained that the story of the flight from Corinth is late, because the concept of blood-guilt is un-Homeric;<sup>1</sup> the same reason is often given for the omission of Pegasus - that such a fantastic creature is "un-Homeric." Both of these points seem dubious unless one is willing to go through the poems with a scalpel, excising every bit of malignant, and subjectively judged,

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1. Leaf ed., Iliad, vol 1, p. 207.

un-Homeric tissue. For indeed, free use is made both of blood-guilt and of fantastic elements. Both Patroclus in the Iliad and Theoclymenus in the Odyssey were forced to flee after committing murder. As for fantasy, there is the Chimaera in this very story, to say nothing of the talking horse Xanthus later in the poem.

It is possible, of course, that the omissions were made because of the general familiarity of the story, that Homer, relying on the audience's knowledge of these details, could gloss over them rapidly for the sake of brevity. This may be true, in terms of the technical requirements of the poem, but it seems not unlikely that there may be some valid artistic reasons for the omissions as well.

The important omitted details concern flaws in Bellerophon's character as they give an all too specific picture of his transgressions. Glaucus, in telling of his ancestors, naturally will not wish to emphasize these points, especially in talking to an enemy. Better to gloss over them and to present a picture of one's ancestor as "blameless Bellerophon" rather than Bellerophon the murderer and spy upon the gods.<sup>1</sup>

More important, however, two of the omitted details - the slaying of Bellerus, and the use of Pegasus to spy upon the gods - are specific reasons for Bellerophon's reversals of fortune. If we know these aspects of the story it seems as if Bellerophon's difficulties were partly brought upon himself. This is not the picture, however, which one gathers from a consideration of the story as Homer tells it. There, Bellerophon's fortunes are inexplicable; they seem

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1. A similar omission is found in Diomedes' genealogy (XIV.110-27). Diomedes says that his father was a wanderer, but neglects to mention that he was forced to flee his native land after committing murder (Bekker, Scholia in Homeri Iliadem, p. 388). The motive for his wanderings is glossed over with the cryptic phrase ὡς γὰρ πον Ζεὺς ἠθέλε καὶ θεοὶ ἄλλοι (120). Diomedes, like Glaucus, is reluctant to rattle the family skeleton in the course of a noble pedigree.

to descend upon him arbitrarily because of the capriciousness of the gods; his good fortune is equally unrelated to his own merits. All proceeds from the gods.

The omissions are also reflected in the style of the digression. Kirk<sup>1</sup> has a long discussion on the style in his consideration of the abbreviated reference technique, listing many of the cryptic formulae and expressions which give the story its unique character. It is interesting to note that many of these are connected with the gods, and the part they play in Bellerophon's story.<sup>2</sup> These expressions are used to pass over as well as to summarize the content of the omissions in the story. They also contribute to the impression of capricious and arbitrary divinities who may prosper or ruin a man at their whim.<sup>3</sup>

It is not improbable that this is the reason for some of the omissions made in the story by Homer. Glaucus is emphasizing to Diomedes the general mutability of the human state; mankind's reversals are arbitrary, like the wind which dashes the generation of leaves to the ground.

This story, like that told by Diomedes above, has its relevance to the rest of the poem. It is a general comment on man's condition, and an intimation of the reversals of fortune which will come upon Trojans and Achaeans alike from the will of the gods.

1. Kirk, The Songs of Homer, pp. 164-66.

2. Examples:

1) ... Ζεύς γάρ οἱ ὑπὸ σκήπτρῳ ἐδάμασσεν (159).

2) αὐτὰρ ὁ βῆ Λυκίηνδε θεῶν ὑπ' ἀμύμονι κομπῆ (171).

3) καὶ τὴν μὲν κατέπεφνε θεῶν τεράεσσι πιθήσας (183).

4) ἀλλ' ὅτε δῆ καὶ κείνος ἀπήχθετο πᾶσι θεοῖσιν (200).

3. This is the same impression created by the cryptic phrase in XIV.120 in the genealogy of Diomedes. See p. 101, note 1.

## DIOMEDES' REPLY

Diomedes, however, has no time for deep speculation about the nature of the human condition. He does not question, but rather accepts. He replies (212-36), therefore, only to the genealogy of Glaucus. He claims Glaucus as a guest-friend by virtue of the fact that his grandfather Oineus once entertained Bellerophon. This short section has a closely knit structure, with the theme of the ξεινος dominating the story. The structure is abaca, if one takes a for the guest-friend motif and b and c to denote respectively the story of Oineus and Bellerophon, and Diomedes' proposal to exchange gifts. The story ends on a humorous note, as Glaucus is duped by the clever Diomedes into exchanging his valuable golden armour for the armour of Diomedes which is only bronze.

Conclusion

The encounter between Glaucus and Diomedes is an interlude in the strenuous action of the poem, but it is more than time-filler, although it has that function and performs it well. In it we are given insight into the characters of the two heroes - the young man-of-the-world Diomedes and the naive Glaucus, whom sentimentality traps into foolishness. Each has a different view of life. Diomedes is a mortal and has learned his place in relation to the gods; he is confident that all will be well as long as he does not pit himself against them. Glaucus is a pessimist; his story reflects a view that the actions of men are irrelevant in the face of arbitrary divinities. Even a man once loved by them may fall from their favour into misery. The gods are accountable to no man, and we remember equally the Greek sacrifice faithlessly accepted by Zeus in Book II (see especially II.419-20) and the useless plea which the Trojan women will make to Athena in this same book (VI.311).

This is the artistic relation of the two stories to each other, but what of their origin and historical relation to each other? Webster believes that the stories of Lycurgus and Bellerophon, together with Achilles' story of Peleus (XXIV.534-42) were all originally entries in a catalogue poem describing the mutability of human fortune.

... yet it is still possible to see behind Diomede's account of Lycurgus, Glaukos' account of Bellerophon, and Achilles' account of Peleus a shorter poem in which the three heroes were listed probably with others as instances of prosperity which turned into adversity. The Bellerophon story is linked to the Lycurgus story by the line 'but when he too became hateful to all the gods.' The Bellerophon story starts 'on him the gods bestowed beauty and lovely courage,' and the Peleus story starts 'So also the gods gave Peleus glorious gifts' Peleus' transition to adversity comes in much the same form; but on him too the god laid evil.<sup>1</sup>

This appealing suggestion is accepted by H. L. Lorimer.<sup>2</sup> Gilbert Murray proposes a similar relation between the stories of Lycurgus and Bellerophon based on the connectives, but instead of a catalogue he suggests that they originally belonged to the cyclic poem Corinthiaca.<sup>3</sup>

Of course, none of this can be proven since the stories themselves are the only evidence for such a catalogue, but some such connection between the tales is an excellent explanation for the otherwise awkward καὶ which introduces Bellerophon's fall: ἀλλ' ὅτε δὴ καὶ κείνος ἀπήχθετο πᾶσι θεοῖσιν (200). Omissions have been made in the story of Bellerophon, but a version which included the spying escapade would provide an excellent mate for the Lycurgus story, perhaps as part of a catalogue relating the evil fates suffered by mortals who transgressed against the gods.

The stories of Lycurgus and Bellerophon are classed here as historical

1. Webster, From Mycenae to Homer, p. 186.
2. Lorimer, Homer and the Monuments, p. 471.
3. Murray, The Rise of the Greek Epic (second edition), pp. 197-99.

tales, but they differ both from the other historical tales and from each other in several respects - the most important of these being their dramatic date<sup>1</sup> and the role assigned to the gods.

The stories of Odysseus, Agamemnon, Antenor, and Penelope (although not Niobe) considered in the last chapter all took place within the life-span of the generation present at the Trojan war, while Nestor's tales (since he is a very old man and has survived two generations of men I.250-52) belong to a somewhat earlier era. All of these tales then are recent enough to be related by the very characters who took part in them. The stories of Lycurgus and Bellerophon, on the other hand, belong to the remote past.

Bellerophon is only Glaucus' grandfather and as such apparently belongs to the same generation as Nestor, but there is nothing comparable in the contents of his story and the tales of Nestor. Nestor tells of ancient battles and feats of arms against mortal antagonists, but Bellerophon fights fantastic monsters and follows the pattern of a fairy-tale prince until his final destruction at the hands of the gods. Both Nestor's stories and the story of Bellerophon are considered histories here, and surely they are accepted by all of the characters as such, but Nestor belongs to the world of saga and Bellerophon to that of fairy-tale.

From the Iliad account it is difficult to ascertain the dramatic date of the story of Lycurgus and Dionysus. Certainly it does not belong to the world of the characters at Troy, and it appears to represent a more distant period than even the story of Bellerophon. Of all the stories so far considered it is most like the story of Niobe in Iliad XXIV, which is also of indefinite dramatic date. Both stories are told as exempla in order to justify a position

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1. It must be emphasized that references to date, period, era, and so forth do not concern the age of the stories, but the fictional time in which the events in them were supposed to have occurred.

taken by one of the characters. That is, Achilles tells the story of Niobe in order to support his request for Priam to eat, and Diomedes tells the story of Lycurgus to show that making war on the gods is dangerous. Indeed the purposes of the two stories are different, but their message is substantially the same, for both Lycurgus and Niobe offended the gods and paid for their insolence. Furthermore, the gods take an active role in these two stories unequalled in any of the other historical tales.

SECTION III: TALES OF THE GODS IN THE ILLIAD

## CHAPTER 7

## THE STORIES OF HEPHAESTUS AND ZEUS

The gods of the Iliad are firmly controlled by Zeus and subject to his domination. They may argue and try to deceive him, but no one seriously questions his power or right to rule. That this was not always the state of affairs on Olympus is frequently brought out during the course of the poem, both in passing allusions and in brief tales of violent deeds among the gods. In Book I (396-406), for example, Achilles reminds Thetis of the debt owed to her by Zeus, since she rescued him when all of the other gods sought to bind him. Later in the same book (590-94) Hephaestus urges Hera not to oppose Zeus, for none of the gods could help her against him. Hephaestus himself had once tried to defend her in an earlier quarrel, but Zeus hurled him out of heaven. In Book XIV (249-62) Hypnos is reluctant to help Hera in her scheme to seduce Zeus; after he had once lulled Zeus to sleep so that Hera could shipwreck Heracles, Zeus had wanted to destroy him.

There are also two stories relating the past violent conflicts among the gods - how Zeus bound Hera (XV.14-33) and Hephaestus' debt to Thetis (XVIII. 393-409).

How Zeus Bound Hera

At the beginning of Book XV Zeus awakens from his sleep, and sees that the Greeks are routing the Trojans with the help of Poseidon. He realizes that Hera has deceived him, and in anger he reminds her of what happened on an earlier occasion when she opposed his will by trying to harm Heracles (XV.14-33).



The story is very brief, but still cyclic.<sup>1</sup> There is one ring:

ἦ οὐ μέμνη ... (18)

τῶν σ' αἴτις μνήσω ... (31).

This encircles the two brief sections of the story - how he hanged Hera with anvils dangling from her feet (18-24) and how Hera had shipwrecked Heracles and driven him over the sea to Cos (24-30). The transition between these two sections is the most interesting structural feature of the story. In the first section Zeus says that even though the gods pitied Hera they did not dare to help her; anyone that he caught he would hurl brutally from Olympus to earth (ὄφρ' ἄν ἔκηται/γῆν ὀλιγηπελῶν 23-24). The next section begins: "so unceasing anguish for godlike Heracles never left my heart" (24-25). The suffering of any god trying to help Hera is thus likened to Zeus' own grief for his son, and the transition between Hera's punishment and the reason for it is achieved in this novel way.

#### Hephaestus' Debt to Thetis

Similar in feeling and content is the story of Hephaestus' debt to Thetis in Book XVIII (393-409). Hephaestus himself tells the story when Thetis comes to him to ask for new armour for Achilles. It accounts for the kindly feeling he has for her and the friendly welcome which she is to receive. The story is extremely short, but it still follows the cyclic pattern.<sup>2</sup> There are two rings. The outer ring (394 and 406) concerns Thetis' presence in the house of Hephaestus. The correspondence between its members depends upon content rather

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1. See p. 48a.

2. See p. 48a.

than upon repetition of wording:

ἦ ῥά νύ μοι δεινὴ τε καὶ αἰδομένη θεὸς ἔνδον (394)

ἦ νῦν ἡμέτερον δόμον ἔχει (406).

The inner ring (395 and 403-405) is indicated by the repetition of the verb "to save" ἑσάωσ'/σάωσαν (393,405):

ἦ μ' ἑσάωσ', ὅτε μ' ἄλγος ἀφίκετο τῆλε πεσόντα (395)

ἀλλὰ θετίς τε καὶ Εὐρυνόμη ἴσαν, αἶ με σάωσαν (405).

### Summary

Behind the comparative peace and civilization of the Iliad Olympus lies a darker and more barbarous world in which the gods strove against each other for power with cruelty and violence. From the five brief references to this state of affairs which we have considered here, it is impossible to determine anything about any earlier parent corpus for the stories of the gods in the Iliad.

There are, however, some points of interest which ought to be noted. First, of the five references, three apparently concern the same story, the shipwreck of Heracles by Hera, and Hera's subsequent punishment. This includes Zeus' story in Book XV, Hypnos' in Book XIV, and apparently Hephaestus' story in Book I. Hephaestus' story tells how he was hurled from heaven by Zeus when he tried to help Hera; this fits in with Zeus' story that he hanged Hera and threw from Olympus any of the gods who tried to help her. Thus, these three stories concern the famous enmity of Hera to Heracles, an enmity which Agamemnon will describe further in his allegory of Ate in Book XIX.<sup>1</sup>

On first consideration the remaining two stories are related neither to

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1. See Chapter 8.

each other nor to the other three, for in Book I Achilles tells how the gods bound Zeus, and in Book XVIII Hesperaestus tells how Hera hurled him from Olympus. In both of these tales, however, it is Thetis who comes to the rescue. Furthermore, in Book XVIII the familiar motif of a god's being hurled from heaven is repeated for the third time in the five stories, but this time Hesperaestus is thrown from Olympus not by Zeus, but by Hera, who is elsewhere his ally.

The point which emerges from all this is that in the stories we have there are a limited number of characters (principally Zeus, Hesperaestus, Hera, and Thetis) as well as only three different plots - the binding of Zeus, the shipwreck of Heracles, and the hurling of Hesperaestus (whether by Hera or Zeus) from heaven. This shows a close relation among the stories and perhaps indicates a small original nucleus of legends concerning the family struggles of the gods.

SECTION IV: TALES OF ATE IN THE ILIAD

## CHAPTER 8

## PHOENIX' SPEECH AND THE ALLEGORY OF AGAMEMNON

In this section we shall consider a third type of digression - the allegory with its attendant illustrative example. Both of the digressions considered are concerned with the demi-goddess Ate, the daughter of Zeus. The digressions are Phoenix' speech to Achilles (IX.434-605) and Agamemnon's allegory (XIX.86-136).

Phoenix' Speech

The speech of Phoenix to Achilles (IX.434-605) is one of the most important digressions to be discussed, because of its extraordinary length as well as its complex structure. The speech must be considered not only by itself, but also in relation to the poem as a whole and to the specific context of the scene in which it occurs. This is the more important as the presence of Phoenix in the embassy is a controversial point, and since the relation of the embassy to the total poem is a matter of some dispute. In order to clarify and evaluate the problems involved we shall first consider generally the whole embassy scene (IX.182-655) and then discuss in more detail the role of Phoenix.

Most of the hostile criticism of the embassy is directed at two points: the famous use of the dual in line 182 and the following section and the ignorance of the reparations offered by the embassy which Achilles supposedly displays in the later books.

The use of the dual in 182 has been a matter of concern since ancient times, for there are five men in the delegation - Odysseus, Ajax, Phoenix, and the two heralds. As Paul Mazon points out,<sup>1</sup> no one would question the dual if

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1. Mazon, Introduction à l'Illiade, p. 176.

it were not for the presence of Phoenix, since the heralds are not really a part of the delegation. Phoenix is the problem, since the use of the dual would seem to imply that he was an afterthought to an embassy of which originally Odysseus and Ajax were the only members. Because this point is so disputed, it may be helpful to examine the history of the problem.

The scholiasts<sup>1</sup> were interested in the use of the dual (although not apparently worried about Phoenix' presence), and they provided various explanations for it which have been used by modern scholars as a basis for both attacking and defending the passage. The scholiasts say that the dual is for Ajax and Odysseus since Phoenix has gone ahead, and they question whether Phoenix is to be considered as an ambassador. Their alternative explanation is that perhaps the poet is using the dual without regard to the actual numbers involved, and they cite two other passages to exemplify this usage. In one of these (8.48), the dual is used not for three or five, but for fifty-two people.<sup>2</sup>

Page refutes all of these arguments, maintaining that the dual is not used for the plural in Homer,<sup>3</sup> and that Phoenix did not go on ahead of the others since he takes  $\Phi\omicron\tau\nu\iota\xi\dots\acute{\eta}\gamma\eta\sigma\acute{\alpha}\sigma\theta\omega$  (IX.168) in Nestor's orders to mean "let Phoenix be the leader" rather than "let Phoenix go in front." Of the embassy as a whole he says:

1. Bekker, Scholia in Homeri Iliadem, p. 249.

2.  $\kappa\omicron\upsilon\beta\omega\ \delta\acute{\epsilon}\ \kappa\rho\nu\nu\theta\acute{\epsilon}\nu\tau\epsilon\ \delta\acute{\upsilon}\omega\ \kappa\alpha\acute{\iota}\ \kappa\epsilon\nu\tau\acute{\eta}\kappa\omicron\nu\tau\alpha\ \beta\acute{\eta}\tau\eta\nu\ \dots$  (8.48-49).

The other line, I.567, is more dubious since the dual depends upon the scholiast's taking  $\acute{\iota}\delta\nu\theta'$  to mean  $\acute{\iota}\delta\nu\tau\epsilon$ , while modern editors take it to be  $\acute{\iota}\delta\nu\tau\alpha$ .

3. Page, History and the Homeric Iliad, pp. 279-325 and 324-30. He does not mention Odyssey 8.48, and rejects the other passages in which a dual appears used of more than two persons as "not useful evidence" (I.566f., IV.452 ff., VIII.185 ff.).

Here the unprejudiced will quickly recognize two facts: first, that the large part played by Phoenix in this embassy has been superimposed upon an earlier version in which only Ajax and Odysseus were sent to plead with Achilles; secondly, that this earlier version was itself superimposed upon an Iliad which knew nothing of any such embassy at all.<sup>1</sup>

Mazon does not go into the matter in such detail, but relying on the old argument that Phoenix is not really a member of the delegation, presents a more literary discussion to defend the use of the dual and the presence of Phoenix in the scene:

Les envoyés le considèrent comme un allié, non comme un collègue...S'il prend la parole après Ulysse, ce n'est pas au nom des Grecs, c'est dans l'intérêt d'Achille, comme un conseiller, pour lui montrer qu'il se fait tort à lui-même en repoussant l'offre d'Agamemnon.<sup>2</sup>

This literary argument, together with the scholiast's suggestions that Phoenix went ahead of the other members of the delegation and that the dual may be used for the plural, seems to indicate that the mysterious dual is in accordance with the other information given about the embassy in the poem. Certainly, on a poetic level, the use of the dual suggests the isolation of Phoenix from the other members of the delegation.

It has often been objected that although Achilles rejects the embassy in Book IX, he later behaves as if no reparations had ever been offered to him.<sup>3</sup> This argument is based on two passages:

ὄτε Μενoitιάδη, τῷ ἔμφ' κεχαρισμένε θυμῷ,  
 νῆν ὄλω περὶ γούνατ' ἔμδ στήσεσθαι Ἀχαιοῦς  
 λισσομένους· χρεῖώ γάρ ἰκάνεται οὐκέτ' ἀνεκτός (XI.608-10)

1. Page, History and the Homeric Iliad, p. 297.
2. Mazon, Introduction à l'Illiade, p. 177.
3. Page, History and the Homeric Iliad, pp. 304-13.  
 Leaf ed., Iliad, vol. 1, p. 285.

πέιθεο δ', ὡς τοι ἐγὼ μύθου τέλος ἐν φρεσὶ θεῶω,  
 ὡς ἂν μοι τιμὴν μεγάλην καὶ κῆδος ἄρῃαι  
 πρὸς πάντων Δαναῶν, ἀτὰρ οἱ περικαλλέα κούρην  
 ἄψ ἀπονάσσωσιν, ποτὶ δ' ἀγλαὰ δῶρα πόρωσιν (XVI.83-86).

On the other hand, the embassy is definitely assumed in two other passages:

... τὸν δὲ λίσσοντο γέροντες  
 Ἄργείων, καὶ πολλὰ περικλυτὰ δῶρ' ὀνόμαζον  
 ἐνθ' αὐτὸς μὲν ἔπειτ' ἠγαίνετο λοιγὸν ἀμῦναι (XVIII.448-50)  
 δῶρα δ' ἐγὼν ὄδε πάντα παρασχέμεν, ὅσσα τοι ἐλθῶν  
 χθιζὸς ἐνὶ κλισίῃσιν ὑπέσχετο ὄτος Ὀδυσσεύς (XIX.140-41).

A detailed examination of all these passages together with a consideration of their authenticity would lead us too far afield. Here it is sufficient to say that the passages in Books XVIII and XIX make definite and specific references to the embassy of Book IX, and that the passages in Books XI and XVI do not specifically deny that an embassy has approached Achilles. These last two passages are not really valid as evidence, since they neither deny the presence of the embassy in Book IX nor support it conclusively. It seems best to follow the critics<sup>1</sup> who say that the reparations offered in Book IX were rejected because Achilles did not feel that Agamemnon was sufficiently humiliated or that his offered gifts were anything but an attempt to buy back his services for the Greeks. He wants recognition and the honour due him as a hero, and in Books XI and XVI he feels that these have not yet been offered him. As David Eichholz and others point out, the embassy and its rejection are necessary to

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1. Whitman, Homer and the Homeric Tradition, pp. 189-99.  
 Eichholz, "The Propitiation of Achilles," AJP, vol. 74, pp. 137-38.

the tragedy of Achilles.

The remorse that strikes Achilles when he hears of Patroclus' death is only intelligible when it is viewed against his refusal of amends in Book IX. With the memory of that lost opportunity to prompt it, his remorse is a proper, and in fact a noble, expression of self-condemnation; without it, it is merely an outburst of hysteria.<sup>1</sup>

The embassy is a failure in that Achilles does not accept the gifts of Agamemnon and agree to fight again, but Achilles is persuaded to alter his original intention of sailing for Phthia the next day. As each of the three ambassadors speaks Achilles is increasingly softened, until after the speech of Ajax, he says he will fight when the fire reaches the ships (IX.649-55).

This decision to remain in Troy is as vital to the development of the tragedy of Achilles as the rejection of the embassy itself, for had he kept to his original intention, neither Patroclus nor he himself would have been killed. The crux of Achilles' tragedy lies in the fact that he is as yielding to his friends as he is obdurate to his enemies. In yielding (however slightly) to the embassy, he increases his own grief and brings about the inevitable loss of Patroclus. The same combination of humanity and pride prevails in Book XVI, where his obduracy prevents him from returning to battle, but his love for Patroclus lets him lend the armour and send his friend on his final and fatal errand.

Each of the three ambassadors appeals to Achilles on a different level. Odysseus appeals to self-interest and describes the miserable plight of the

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1. Eichholz, *op. cit.*, p. 139. Miss Lorimer has a similar interpretation of the significance of the passage: "The death of Patroclus would be rather a lamentable stroke of fortune than the work of the man whom he loved and who within the limits of a haughty and vindictive nature did love him. Nothing short of the consciousness of guilt could have broken Achilles and so given us a glimpse of the nobility which in spite of all had its part in him." (Homer and the Monuments, p. 480).



Achaean; Ajax appeals to friendship.<sup>1</sup> Both of these are pleading from the standpoint of the Greeks, but Phoenix tries to appeal, not as Agamemnon's emissary, but as a counsellor to Achilles.

The speech of Phoenix and Achilles' reply are centred between the speeches of Odysseus and Ajax (with Achilles' replies to these). The pattern of threes is further observed within Phoenix' speech itself. As an exordium (434-95) Phoenix tells his own story, then (496-523) he relates the allegory of the prayers and Ate, and finally he tells the story of Meleager (524-99) as a paradeigma to illustrate the allegory. The speech closes with a short admonition (600-604) that Achilles will be without honour if he enters the battle later without any gifts.

The three sections of Phoenix' speech are closely related both to each other and to the general position of Achilles, but it will be instructive first to examine them separately in some detail, and then to discuss the various relations involved.

#### PHOENIX' YOUTH

After rejecting Agamemnon's offer, Achilles suggests that Odysseus and Ajax return to the Greek camp, leaving Phoenix with him, since he plans to sail for Phthia the next day. The first section of Phoenix' reply (434-95) is composed of three sections, all in the cyclic style.<sup>2</sup> The first and the last of these (434-45 and 485-95) are concerned with Phoenix' longstanding friendship

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1. Jaeger (Paideia, vol. 1, p. 26) makes a rather different distinction between Odysseus and Ajax, classing them respectively as "the speaker of words" and the "doer of deeds" of Phoenix' speech.
  2. See pp. 49a-50a.

for Achilles and Peleus; they frame the story of Phoenix' youthful quarrel with his father and his flight to Phthia.

The structure of the centre section (445-84) is not so easily recognizable as that of the introductory and concluding sections, although it has cyclic elements in 447-48 and 478-80. Here the annular character depends upon the repetition of the verb  $\phi\epsilon\upsilon\gamma\omega$  ( $\phi\epsilon\upsilon\gamma\omega\nu$  in 448 and  $\phi\epsilon\upsilon\gamma\omicron\nu$  in 478). There is very little clear separation or ordering of events, and the division between this section and the introduction is not even marked by a new sentence. The transition between the two sections is achieved by a long run-on sentence (444-52) which manages to include Phoenix' old age, the possibility of becoming young again, the flight from Amyntor, his father's wrath, and his mother's prayers.

This lack of clear order can probably be accounted for by the garrulity of old age on the one hand, and the desire to compress a great deal of material into a small space on the other. This technique is different from the abbreviated-reference style in that all the important details are mentioned and there are no obscure or unexplained references. Phoenix wants to get quickly to the central point of this section, and consequently skips over the background material as quickly as possible. After 452 the pace of the narrative slows, while he describes the curse of his father, his imprisonment by his companions, and his eventual flight to Phthia. The cyclic structure of this section is reinforced in 480-84, in which Peleus receives Phoenix kindly and treats him like a son. Thus in 447-48 Phoenix leaves Hellas, fleeing the wrath of his father, and in 478-84 he flees Hellas to a man who will cherish him like an only son.

The relationship between parents and children is very important in Phoenix' story. Amyntor and Phoenix do not behave to each other like a real father and son, and Phoenix can find paternal affection only in Peleus, a man to whom he

is not related by ties of blood. In his wrath Amyntor prayed that his son might never have any children of his own, but Phoenix has made Achilles his son (... ἀλλὰ σὲ πατὴρα, θεοῖς ἐπιείκελ' Ἀχιλλεῦ/κοιεύμην 494-95).

The whole section is an appeal to Achilles based on affection, and Phoenix seeks to emphasize the bond between himself and Achilles and Peleus by expressing it in terms of the closest possible family relationship. The story of the wrath and curse of Amyntor is important in the context of this section in order to deprive Phoenix at one stroke of both father and son, so that he may stand in those relationships with Peleus and Achilles. Looked at in this way, the section presents Phoenix' credentials and establishes his claim on Achilles' attention. As Achilles' father by ties of affection, he is entitled both to Achilles' protection in his old age (495) and to the right to advise him for the best.

#### THE ALLEGORY

He begins his advice with an allegory (496-523). The section has an introduction (496-501), followed by three sub-sections which describe the nature of prayers and Ate (502-507), the general applications of the allegory (508-12), and the specific application to Achilles (513-23).<sup>1</sup> The cyclic element here is not strong, although the phrase ἀλλ' Ἀχιλλεῦ in 496 is repeated in 513, and 513-14 are similar in thought to 522-23. More interesting than the cyclic element is the fact that each of the three sub-sections falls naturally into two antithetical parts. In 502-507 the poet describes the nature of prayers and contrasts to that the nature of Ate. The two different results of heeding and denying prayers are described in 508-12; in 512-13 Phoenix says

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1. See p. 50a.

that if Agamemnon did not send gifts he would not urge Achilles to fight, but since Agamemnon will give many gifts, Achilles must heed the prayers.

The connection between this allegory and Achilles' present situation is clear, for in the allegory prayers (λατρίαι) follow Ate to heal the wrong she has done, but if the wronged party rejects the prayers, they turn upon him and he is himself subject to Ate. That is, Agamemnon in his folly has wronged Achilles, but now he is sorry and has sent the embassy to placate him; if Achilles rejects Agamemnon's overtures, he is turn will be in the wrong and disaster will result.

#### AGAMEMNON'S ALLEGORY

The theme of prayers and Ate occurs again in Book XIX (86-136) in the reconciliation scene between Achilles and Agamemnon. This allegory is rather different from that of Book IX even though both are concerned with the nature of Ate and its applications to the situation in which Achilles and Agamemnon find themselves. The allegory itself is short (XIX.91-94) and is more a physical description of Ate than a detailed account of her behaviour and relations with mankind:

πρέσβα Διδὸς θυγάτηρ Ἄτης, ἥ πάντας ἄσται,  
 οὐλομένη· τῇ μὲν θ' ἀπαλοὶ πόδες· οὐ γὰρ ἔκ' οὐδεὶ  
 κίλναται, ἀλλ' ἔρα ἥ γε κατ' ἀνδρῶν κρόατα βαίνει,  
 βλάπτουσ' ἀθρώπους· κατὰ δ' οὖν ἕτερόν γε πέδησεν (XIX.91-94).

This is in contrast to the allegory in Phoenix' speech, which is a symbolic representation of the whole situation between Achilles and Agamemnon - the initial wrong, the offered reparations, and the rejection of the embassy. For this reason it is perhaps best to regard the account of Ate in XIX as a personification rather than an allegory.

The story of Hera's deception of Zeus follows (like the story of Meleager in IX) as a paradeigma illustrating with a specific case the truth of the general precepts contained in the allegory. Agamemnon's point is that Ate deceives everyone, and as the best possible proof of this he tells how Ate once enmeshed Zeus himself and brought about the sufferings of his son Heracles.

The cyclic element is not strong in Agamemnon's speech; more important are the patterns formed by the balance and repetition of motifs.<sup>1</sup> The section containing the allegory (86-94) follows an abab pattern, with the a's corresponding to Agamemnon's disclaimers of responsibility for his behaviour and the b's to his explanations for it. Agamemnon is ill-at-ease, especially since he is faced with an audience neither attentive nor sympathetic. He is not having an easy time beginning his speech, as this section shows. He is anxious to blame someone else for his mistakes, and in his hurry, begins his speech twice - each time emphasizing his own helplessness and the responsibility of the gods.

The story of Hera's deception follows (95-133). It falls into three parts - Zeus' oath (95-113), Hera's treatment of Alkmene (114-24), and Zeus' subsequent grief (125-33).

The first part follows a complicated interlocking structural pattern. It is cyclic, with the folly of Zeus at the beginning recalled at the end of the section: καὶ γὰρ δὴ νῦν ποτε Ζῆν' ἄσπετο (95)/... ἔπειτα δὲ πολλὸν ἄδσοθῆ (113). Running through the whole section, however, is the idea of Hera's cunning (δολοφροσύνη). This recurrent idea forms a pattern with the speeches of Zeus and Hera, so that the section as a whole may be represented a-bcbcb-a, taking a for Zeus' folly, b for Hera's cunning, and c for the speeches. Thus the two elements most important for the content (the ἄσπετο of Zeus and the δολοφροσύνη of Hera) are balanced against each other in a symmetrical fashion, with the two speeches in contrast and also balancing each other.

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1. See p. 53a.

The next section (114-24), which describes Hera's behaviour after Zeus swears his oath, is not very interesting in structure. It is straight narrative, without recurrent themes or cyclic elements. It falls into two sub-sections: Hera's treatment of Alkmene (114-19), and her gloating words to Zeus (120-24).

In the last section (125-33) Zeus is grieved and hurls Ate from Olympus, swearing a great oath that she shall never return. There is a repetition of thought (Zeus' grief) from 125 to 132, framing the oath.

Agamemnon returns to the principal idea of the whole passage in 136: οὐ δυνάμην λελαθέσθ' ἄτης, ἧ̄ πρῶτον δάσθην. The notion of Ate is constantly in his mind whenever he recalls his behaviour to Achilles, and it is a strong motif linking Book IX to Book XIX. Before sending the embassy to Achilles he acknowledged his folly, admitting it three times in his words preliminary to the list of gifts promised to Achilles:

ᾧ γέρον, οὐ τι ψευδος ἐμὰς ἄτας κατέλεξας (IX.115)

δάσάμην, οὐδ' αὐτὸς ἀναίνομαι (IX.116)

ἄλλ' ἐπεὶ δάσάμην φρεσὶ λευγαλέησι πιθήσας (IX.119).

Moreover, the allegory in Phoenix' speech in Book IX is concerned with Agamemnon's original Ate as well as with Achilles' present folly.

Indeed, the concept of Ate<sup>1</sup> is both a strong poetic link between IX and XIX

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1. The word ἄτη occurs nineteen times in the *Iliad* (I.411; II.111; III.100; VI.356; VIII.237; IX.18, 115, 504, 512; X.391; XVI.805; XIX.88, 91, 126, 129, 136, 270; XXIV.28, 480). Three of these (III.100, VI.356, and XXIV.480) are disputed readings. Of the remaining sixteen, ten are found in Books IX and XIX, and an additional two (I.412 and VIII.237) are part of the Ate-motif for Agamemnon. A similar situation exists with regard to the verb δάω. Of thirteen occurrences of this in the *Iliad*, nine are found in Books IX and XIX. The word ἄτη occurs five times in the *Odyssey*, and δάω seven.

and an argument for the inclusion of Phoenix' speech in its present position. The folly of Agamemnon and his recognition of it are vital to the development of the poem. The idea is introduced as early as I.412, where Achilles wants Thetis to intercede with Zeus so that γυνῆ δὲ καὶ Ἄτρεΐδος εὐρύ κρείων Ἄγαμέμνων/ἦν ἄτην (I.411-12). Agamemnon has acknowledged his Ate by VIII.237 (τῆδ' ἄτη βασας καὶ μιν μέγα κῆδος ἀπηύρας), and in IX he tries to overcome it by making reparations. This makes way for the second part of Phoenix' allegory - Achilles' rejection of the prayers, and the disaster which follows as he in turn becomes subject to Ate. In XIX Agamemnon summarizes and accounts for his blindness. The Ate-motif for the two heroes is brought to its conclusion by Achilles in the same book:

Ζεῦ πάτερ, ἧ μεγάλας ἄτας ἄνδρεςσι διδοῖσθα,  
οὐκ ἂν δὴ ποτε θυμὸν ἐνὶ στήθεσσι νῆμοισιν  
Ἄτρεΐδος ὤρινε διαμπερές οὐδέ κε κούρην  
ἦγεν ἔμευ ἀέκοντος ἀμήχανος· ἀλλὰ ποθὶ Ζεὺς  
ἦθελ' Ἀχαιοῖσιν θάνατον πολέεσσι γενέσθαι (XIX.270-74).

Thus the idea of Ate links together the two books, but the allegories themselves are rather different in purpose and effect. Phoenix by means of allegory describes the entire situation between Achilles and Agamemnon, and he is able to predict the consequences of Achilles' behaviour. Agamemnon's allegory is less complex, since he has only one goal in mind - to absolve himself of all guilt by shifting the responsibility to Ate. Ate deludes everyone, even Zeus, so how can anyone possibly blame Agamemnon for his errors? The allegory is neither so detailed as that of Phoenix nor so apposite to the situation, but it fulfills its function so far as Agamemnon is concerned.

#### THE STORY OF MELEAGER

After Phoenix' allegory follows the famous story of the wrath of Meleager

(524-99). This tale is interesting not only for its structure and its artistic relation to the poem as a whole, but also because scholars have seen in it an opportunity to glimpse (however dimly) the sources from which the epic was formed.

There are two versions of the death of Meleager. In Homer, of course, his mother curses him and prays for his death. The other story is that Meleager's life was bound up with a brand snatched from the fire when he was born; he would live as long as the stick remained unburnt. Eventually he died because his mother, in a rage, threw the stick back into the fire. This story of the life-token is wide-spread in European folk-tale, as well as in modern Greek legend.<sup>1</sup> It is usually assumed<sup>2</sup> that the story of the brand is older than the story of the curse as it appears in Homer, but there is no agreement as to who remodeled the legend - whether Homer or one of his predecessors.

Kakridis feels that there was an epic intermediate between the story of the brand and Homer's story of the curse,<sup>3</sup> while Wolfgang Schadewaldt<sup>4</sup> insists that Homer himself took over the old folk-tale and remodeled it for the Iliad. It is impossible, of course, to prove absolutely which if either of these positions is correct, but perhaps we can form some ideas on the subject based on an examination of the style and structure of the story in Homer.

The story as told by Phoenix is very complex in its structure.<sup>5</sup> It, like

1. Kakridis has an interesting discussion of the fire-brand as life-token in Modern Greek folk-lore. (Homeric Researches, pp. 127-48).
2. Kakridis, op. cit., p. 14.  
Schadewaldt, Iliasstudien, p. 139.
3. Kakridis, op. cit., pp. 24-25.
4. Schadewaldt, op. cit., p. 141.
5. See pp. 51a-52a.



the other sections of Phoenix' speech, is divided into three shorter sections. Each of these follows an involved pattern of its own.

The first section (529-49) describes the war between the Kouretes and the Aetolians and its cause. Here, as in the story of the wrath of Amyntor above, a large body of information is compressed into a small space, but the present technique is rather different. Phoenix starts with the battle and then goes back to the beginning of the story to account for the battle by the wrath of Artemis, the boar hunt, and the quarrel for the spoils. The order is strictly chronological, with the exception of the opening lines (529-32) which introduce the battle. These lines, together with verse 549, frame the story of Artemis' wrath in cyclic style.

The behaviour of Artemis is a continuous thread running through the story. She is mentioned by name once (χρυσόθρονος Ἄρτεμις 533). The second mention of her is by epithet only - ὄτον γένος ἰοχέαιρα (538). Finally she is denoted by a pronoun alone (ἡ 547). Even so, the goddess is kept continually in the forefront of the story, and her wrathful actions are strong enough to counter-balance the few references to her by name.

The internal structure of the section is further complicated by the use of framing in the two sub-sections (533-39 and 540-46). In the first case the wrath of Artemis forms a ring about the negligence of Oineus, and in the second the ravages of the boar encircle the description of the boar hunt. In the case of the first section about Artemis' wrath, there is a rather interesting phenomenon to be observed. This is the use of developing ring composition. The bracketing lines are 533-34 and 538-39. There are three factors common to both sets of lines - the wrath (χωσαμένη/χολωσαμένη), the goddess (χρυσόθρονος Ἄρτεμις/ὄτον γένος ἰοχέαιρα), and the verb of rousing (ῥρσεν). The only difference is that in the first lines she is rousing up

strife and in the second she is rousing up the boar. By this technique the poet is able to avoid doubling-back; he can preserve the impression of cyclic composition, and at the same time carry the action forward without destroying the chronology of the section.<sup>1</sup>

After describing the causes for the war, Phoenix proceeds to the wrath of Meleager (550-74). This is a good example of complex ring composition, with three concentric rings encircling the story of Kleopatra's mother (557-64). The outer rings (A and B in the diagram are not particularly alike in wording, but their content is quite similar; the members of the inner ring (C in the diagram) do have a verbal similarity to each other.

The section as a whole is difficult to follow. This is particularly true in the story of Kleopatra's mother and in the reason for Meleager's wrath against Althaea. In the story of Marpessa and Kleopatra it is difficult for the modern reader to discriminate between the mother and daughter, to determine which was kidnapped and which was called Alkyone. Meleager's wrath against his mother is introduced in 553, but not accounted for until the story of the curse which begins in 565. Furthermore, the reason for Althaea's anger is itself almost unintelligible. She is grieved at the slaughter of her brother (567), but it is not mentioned that Meleager killed him, or why. This section is an extreme example of the abbreviated-reference technique and (more important) the only case of the technique in Phoenix' whole speech to Achilles. There have been other instances (445-53 and 529-49) of compression of a long story into a small space, but these did not contain enigmatic reference of the kind found here.

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1. The same technique was observed in Nestor's story of the war with the Epeians XI.738-39 and 759-60. See Chapter 4.

It may be significant that the abbreviated-reference style is used in the very part of the story which contains the curse of Meleager's mother - the crucial element in the discussions about the sources and development of the old folk-tale. Ordinarily the abbreviated style is used for one of two reasons. Either the poet himself is not sure of the events he is narrating, and so skips hastily over them, or else the story is so familiar both to the poet and to his audience that he does not have to be too explicit about each well-known detail.

Neither of these reasons is consistent with Schadewaldt's position that Homer himself invented Althaea's curse for artistic effect. For surely, if the poet had invented the motif he would know all the details, and he could not expect his audience to be familiar with them. If he himself had introduced the curse he would have been careful to express it clearly and in detail. But if, with Kakridis, we postulate some earlier form of the curse-motif between the original life-token story and Homer, the problem is more easily understood. If this had been the case our poet would have had a familiar source (not necessarily a verse "Meleagris," but perhaps mere prose legend or folk-tale) upon which to base his story of Althaea's curse. This intermediate source would have to be well enough known that Homer could count on his audience's understanding the story told in an abbreviated style.

In the final section of the story (574-99) Phoenix tells how Meleager was persuaded to re-enter the battle. This is essentially a catalogue of suppliants, with the various entries consistently employing the same verb of beseeching.<sup>1</sup> It is not necessary to believe in Kakridis' "ascending scale of affection"<sup>2</sup> to understand the effect of the passage. Meleager can remain

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1. See p. 52a.

2. Kakridis, *op. cit.*, pp. 19-24 and 152-64.

obdurate to the offers of gifts from the elders, as well as to the pleas of his relatives (especially the mother who has cursed him), but only affection for his wife will induce him to fight. Ultimately he saves the Aetolians, but receives no gifts. Phoenix concludes his long story by warning Achilles that his honour will be lessened if he enters the battle later without gifts.

Obviously the story of Meleager is very like the story of Achilles, and it is this very similarity which has led some critics far astray in evaluating the two. On the one hand it has led to the hard-fought and irreconcilable controversy of the causal relation between the two tales - that is, is the wrath of Meleager based upon that of Achilles, or vice versa? On the other hand, it has also fostered the attempts of critics to demand an even greater similarity between the two tales than now exists. Page, for example, insists that the story of Meleager is totally irrelevant because Achilles will receive gifts and Meleager does not.<sup>1</sup> Kakridis worries because the position of Meleager's friends is not at the pinnacle of the "ascending scale of affection" in the catalogue of suppliants; if Achilles' friends have the greatest influence on him, why are Meleager's friends not so highly esteemed?<sup>2</sup>

These difficulties are created through attempts to establish exact correspondences in every detail. Such attempts are bound to fail simply because Homer is not a mechanic who has to force identity of detail on his parallel poetic situations. The two stories do not have to be exactly alike any more

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1. Page, History and the Homeric Iliad, pp. 312-13. Page insists that if the reconciliation scene is valid (which he doubts) the story of Meleager loses its point.
  2. Kakridis, op. cit., pp. 24-25. Kakridis is so anxious to refute Schade-waldt's equation Patroklos=Kleopatra that he fails to appreciate the poetic similarity between the two characters as both being the highest in the esteem of the respective heroes.

than it is necessary or desirable for a simile to correspond in every aspect to the action it describes.

With these reservations in mind, then, we will now proceed to a consideration of the two stories, and the relevance of the wrath of Meleager to that of Achilles. In their justified anger both heroes retire from the battle, spending their time with the person who is closest to them - Meleager with Kleopatra, and Achilles with Patroclus. All attempts at placation fail; the friends and the offers of gifts are turned away, and the pleas of the original guilty party (Althaea or Agamemnon) are ignored. This brings us up to the present situation of Achilles, but Phoenix goes on to finish the tale of Meleager, which is to be so indicative of Achilles' own future. Meleager is finally persuaded to fight by his beloved wife Kleopatra, but even though he defends the Aetolians he receives no gifts:

... τῷ δ' οὐκέτι δῶρα τέλεσσαν

πολλά τε καὶ χαρίεντα, κακὸν δ' ἤμυνε καὶ αὐτως (598-99).

The reason for Meleager's being deprived of his gifts is not the ill-will of the Aetolians, but the fact that he is not alive to receive them; his mother's curse has its effect and he is killed in the defense of his city.<sup>1</sup>

Achilles, of course, will be persuaded by Patroclus - not to fight, but to agree to the loan of the armour, which will lead both to Patroclus' death and to his own. The death of Achilles is not related in the poem, but the consciousness of impending doom hangs over the latter part of the Iliad, and everyone, (including Achilles himself) knows that he is to die.

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1. Schadewaldt (Iliasstudien, p. 141) in defending his proposition that Homer himself introduced the curse-motif, discusses the relevance of the death of Meleager to that of Achilles. "Phoenix erzählt den Tod des Meleagros genau so wenig wie Homer in der Ilias den Tod des Achilleus, und genau so wirksam wie der Tod des Achilleus in letztem Iliasdrittel ist auch der Tod des Meleagros am Ende der Phoinix-erzählung zugegen."

The story of Meleager, then, is not only admonitory but also prophetic, although the most important implications of its prophetic function are not expressed openly by any of the characters at the time. At the conclusion of his speech (600-605) Phoenix skips over the obvious parallel between the fate of Meleager and that of Achilles, and concentrates on the fear that Achilles will lose face if he has to fight later without gifts. Achilles refutes this notion, but makes at least a veiled acknowledgement of the meaning of the paradeigma:

Φοῖνιξ, ἄττα γεραιέ, διοτρεφέες, οὐ τί με ταύτης  
 χρεώ τιμῆς· φρονέω δὲ τετιμηθῆσθαι Διὸς αἴσῃ,  
 ἢ μ' ἔξει παρὰ νηυσὶ κορωνίσιν, εἰς ὃ κ' ἀντιμῆ  
ἔν στήθεσσι μένη καὶ μοι φίλα γούνατ' ὀρώρη (607-10).

He is obdurate, but not a fool, and he understands better than anyone else the significance of his own actions and their probable implications. He is prepared for death. The tragedy is that he does not anticipate the death of Patroclus, or understand that his actions are going to affect the safety of his friend.

Achilles also has a deeper appreciation of the meaning of honour than Phoenix. For Phoenix, as for the other heroes (including the Achilles of Book I), honour depends on gifts; without these the hero is nothing. This is the original reason for Achilles' wrath, since Agamemnon had taken his gifts away and thereby dishonoured him. By now, however, Achilles has progressed to a different understanding of the role of the hero and the meaning of honour. Gifts are superficial, but Achilles' honour is from Zeus.

### Summary

Phoenix' speech to Achilles consists of three separate but not unrelated

sections, each of which emphasizes a different aspect of Achilles' present situation. The stories are all of different genre (personal reminiscence, allegory, folk-tale) as if to reflect their different functions in relation to the hero.

In the centre is the allegory of the prayers and Ate, which is the clearest statement of the problem. Phoenix tells Achilles that prayers follow behind Ate to heal the damage she has done; but if the injured party refuses the prayers, Ate follows him instead. Achilles is not left to understand the implications of this for himself, for Phoenix fills in the parallel for him. Agamemnon was guilty of Ate, but he has offered prayers; if Achilles rejects these, he will be guilty of irreparable folly, and may expect disaster because of it.

More subtle are the other tales of Phoenix. It is true that both of them are concerned with wrath and prayers, but neither is an exact reflection of the words of the allegory, and they are also rather different from each other.

The story of Phoenix' own youth, as we have seen above, justifies Phoenix' claim upon Achilles' affection and presents his credentials as an advisor to the younger man. But it is also a prophetic statement relevant to the actions and fate of Achilles. Phoenix' mother is the cause of his initial difficulties with his father (451-53). He yields to her entreaties and thereby receives the curse of his father Amyntor. Thereupon he himself becomes wrathful, and resolves to leave his home. His friends beseech him to stay (λιισσόμενοι κατερήτυον ἐν μεγάροισιν 465), but he escapes their watchfulness and slips away in the night.

Phoenix is like Achilles in that he is inconsistent. He refuses the prayers of his friends, but from affection, yields to those of his mother, and the yielding is more disastrous than the obduracy. The order of events is

inverted, as far as the parallel with Achilles' situation is concerned, since Phoenix' yielding precedes his implacability; but the result is the same in both cases. By his fatal inconsistency Phoenix lost his home, his father, and his posterity, as Achilles is yet to lose Patroclus and his life.

The story of Meleager is also concerned with a parental curse and thus reminds us very strongly of the earlier story of Phoenix. The chief function of the story is prophetic, however. Here also the parallel is not exact, since Achilles will not die because of a curse but (more tragically) through his own decision to remain at Troy.

The three sections have several ideas in common - the chief theme being that of prayers and their acceptance or rejection. The wrath and parental curse, as well as the idea of the hero's yielding to affection before any other consideration are common to both stories. These common themes promote the unity of Phoenix' long speech, but the importance of the sections lies not in their similarities but rather in their presentation of three separate (and related) aspects of Achilles' situation.

In summary, then, the presence of Phoenix in the embassy scene and the embassy itself are both necessary to the development of the tragedy of the Iliad. For, without the embassy and Agamemnon's offered reparations, where is the tragedy? The whole point is that Achilles has been offered the chance to avoid disaster and has refused it. On this basis the embassy finds artistic justification, and even the arguments alleged against its inclusion in the poem on technical grounds need not convince us, since they are by no means conclusive ones.

The speech of Phoenix within the embassy also finds its justification, for however sincere and convincing the speeches of Odysseus and Ajax may be, they cannot carry the force with Achilles that Phoenix' utterance does. Achilles'



rejection of Phoenix' plea enhances the tragic value of the scene, which is, after all, the crux of the epic. Moreover, the speech of Phoenix is strongly linked to the earlier part of Book IX as well as to the reconciliation of Book XIX by the repeated Ate motif.

SECTION V: HISTORICAL TALES IN THE ODYSSEY

## CHAPTER 9

CYCLIC TALES IN THE ODYSSEY

This section includes Chapters 9 and 10, concerning cyclic tales and the tales of Nestor in the Odyssey. Unlike the historical tales in the Iliad, those in the Odyssey are not uniform in structure. The stories of this chapter are cyclic, but Nestor's tales are less complex in style, depending for their structure on various compositional devices unique to the Odyssey.

Cyclic composition as the principal ordering force in a long digression is much less common in the Odyssey than in the Iliad, although many of the Odyssey stories do have some annular characteristics. The best examples of the complex cyclic style at work in the Odyssey are the story of the scar (19.386-470) and the story of the bow (21.8-41).

The Story of the Scar

The story of the scar (19.386-470) occurs in a scene which has aroused at least a ripple of controversy among both ancient and modern critics - the recognition of Odysseus by Eurycleia. There are two aspects of the problem. First, if Odysseus does not wish his scar to be recognized, why does he ask for Eurycleia to bathe his feet? Secondly, how does the recognition of the scar fit in with the other recognition devices - the bed and the archery contest?

The ancient critics<sup>1</sup> rejected 346-48, arguing that Odysseus would not deliberately ask for the only person who would recognize his scar to wash his

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1. ἀθετοῦναι οἱ τρεῖς, πρῶτον μὲν ὅτι αἰρεῖται τὴν δυναμένην ἐπιγνώσθαι· εἶτα δὲ καὶ γέλοιοι τὸ ἦτις οἷα τέτληκε· τίς γὰρ φθονεῖ τῶν μὴ σκουδαίων; M. V. (Dindorf ed., Scholia Graeca in Homeris Odysseam, vol. 1, p. 679.)

feet if he did not want to be recognized. From here this argument may be taken in either of two directions.

Some say<sup>1</sup> that Odysseus desired to be recognized at this point by both Penelope and Eurycleia and that in fact there was an earlier version of the Odyssey in which this recognition took place. The passage in Book 24 in which the ghost Amphimedon relates the slaying of the suitors is often quoted to show that such a version of the Odyssey existed, since the ghost thinks that Penelope was a party to Odysseus' plot from the beginning.<sup>2</sup> The most relevant lines are:

αὐτὰρ ὁ ἦν ἄλοχον πολυκερδέεσσιν ἔνωγε  
 τόξον μνηστῆρεςσι θέμεν κολιδόν τε σέδηρον  
 ἡμῖν αἰνομόροισιν ἀέθλια καὶ φόνου ἀρχὴν (24.167-69).

The most vehement apologist for this side of the controversy is Page, who maintains not only that the recognition scene (as well as 24.167-69) is evidence for an earlier version, but also that Penelope's behaviour later in Book 19<sup>3</sup>

1. Page, The Homeric Odyssey, pp. 123-28. Woodhouse also maintains that there was an earlier version of the story in which Odysseus intended the recognition by Eurycleia to be followed immediately by the recognition by Penelope. He will not, however, accept the idea that the Odyssey ever existed in a form different from the one we have. (The Composition of Homer's Odyssey, pp. 75-79.)
2. Monro (Odyssey, vol. 2, p. 270) says of this point: "The discrepancy has been much insisted upon by modern scholars, as pointing to the existence of a different form of the story; but surely it is not one upon which any conclusion can be founded." The most telling argument, however, against the use of 24.167-69 to prove Penelope's early complicity with Odysseus is the fact that Amphimedon himself cannot know what went on between Odysseus and Penelope. All he can know is what happened to the suitors, and from this he makes a wrong assumption to account for their death at the hands of Odysseus. Amphimedon may be a ghost, but he is not thereby omniscient.
3. This is the scene (559-81) in which Penelope says that she will hold an archery contest among the suitors and that she will marry the winner.

proves that in some version she had recognized Odysseus through his scar and from that point assisted him in his scheme of revenge.

Penelope's pretended surrender to a new husband is left entirely without a motive; indeed, it occurs, in our text, at a moment when she has more reason than she has ever had before to expect her old husband's immediate return. That is very well, if she has recognized Odysseus already; it is a serious fault in the structure if she has not.<sup>1</sup>

On the other hand, there is no need to seek far for Odysseus' motives in asking for Eurycleia's services, for the clue lies in Odysseus' own character as the poet has depicted it. Odysseus is daring; he likes danger and is always intrigued by the possibility of a "close shave." There are many instances of this facet of his character in the poem, but the one which comes most readily to mind is his behaviour with Polyphemus in Book 9. His sole motives in approaching the Cyclops are curiosity (9.172-76) and the hope of gifts (228-30); there is no real need to go near the place. Even after his escape from the Cyclops he is as rash as ever and insists on calling out taunts as he sails away, while Polyphemus, guided by the sound, hurls huge boulders at the ships. Odysseus likes to put his head in the lion's mouth, but with the Cyclops he gets more than he bargains for. It is the same in Book 19. The idea of fooling Penelope with his disguise must appeal to Odysseus' daring spirit, and overconfident, he thinks that he will enhance the danger by allowing his old nurse to come near enough to bathe his feet. In all this, however, he has forgotten one crucial detail - the scar, by which Eurycleia will undoubtedly recognize him.<sup>2</sup>

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1. Page, The Homeric Odyssey, p. 128.

2. Monro in his note on 346-48 (Odyssey, vol. 2, pp. 165-66) has an excellent discussion of the literary relevance of the passage, in which he makes the point that Odysseus has forgotten the scar.

... αὐτὰρ Ὀδυσσεύς  
 ἴζεν ἄπ' ἐσχαρόφιν, ποτὶ δὲ σκότον ἐτράπετ' αἴψα·  
 αὐτίκα γὰρ κατὰ θυμὸν ὄλοσαστο, μὴ ἔλαβοῦσα  
 οὐλήν ἀμφράσσαιτο καὶ ἀμφοδᾶ ἔργα γένοιτο (388-91).

Indeed, Eurycleia knows him immediately, although the result of this recognition is kept in suspense for over seventy lines, while the narrative flashes back to the story of how Odysseus came to have the scar. Eurycleia's recognition adds to the excitement of the story, and the digression serves to increase the suspense.

In almost every tale or romance there is a point at which the author allows the fortunes of his hero to be brought to the brink of ruin by the intervention of some unforeseen agency. In the highly wrought story of the Odyssey the recognition by the nurse is just such a critical moment, and has probably heightened the interest of every hearer or reader of the poem.<sup>1</sup>

The episode with Eurycleia is thus relevant in two ways. It is both typical and indicative of the dare-devil streak in Odysseus' character, and it heightens the suspense and makes us even more aware of the precariousness of the hero's position.

Now, how is Eurycleia's recognition of the scar related to the other recognition tests - the archery contest, and the bed? It is true that each of the tokens could be taken by itself as a proof of Odysseus' identity, so that one might consider the other two as unnecessary duplications. There are several arguments against this. First, there is the use of the number three, which as Woodhouse points out<sup>2</sup> is a convention in popular tales. More important than this is the differing nature of the three tokens and their ascending importance. The scar is an external physical sign by which only Laertes and

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1. Monroe ed., Odyssey, vol. 2, p. 165.

2. Woodhouse, The Composition of Homer's Odyssey, p. 79.

the retainers know Odysseus.<sup>1</sup> In the archery contest, which reveals Odysseus not through his physical appearance, but through his unique skills, he is indeed recognized by the large number of suitors. Penelope alone is still unconvinced, for neither the scar nor the token of the bow has been personal enough to assure her completely that the wanderer is Odysseus. The token of the bed is the high point in Odysseus' homecoming, and a climax in the poem second only to Odysseus' appearance to the suitors in Book 22.

The story of the scar then, takes place within the context of the first recognition scene. It follows immediately after Eurycleia's glimpse of the scar; only at the end of this seventy-line digression, which relates how Odysseus was wounded on Mount Parnassus, does the poet return to the scene in Odysseus' palace. Nothing has happened in the meantime, and Odysseus and Eurycleia are still frozen into the same positions they occupied seventy lines earlier. The narrative is resumed, Eurycleia speaks, and the spell is broken.

This digression is an excellent example of complex cyclic composition, for there are three concentric rings encircling it, as well as annular elements within the story itself.<sup>2</sup> The outer ring (A in the diagram) takes place outside the digression, for here is described, first, Eurycleia's preparation to wash Odysseus' feet, and then her consternation after recognizing the scar. In B the poet is still describing the scene in the palace - the approach of the old woman and her handling of the scar; the most important aspect in this cycle is Eurycleia's recognition of the scar:

νίζε δ' ἄρ' ἄσσον ἰοῦσα ἀναχθ' ἐόν' αὐτίκα δ' ἔγνω  
οὐλήν ... (392-93)

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1. Eurycleia, of course, recognizes him in this scene. Odysseus proves his identity by means of the scar to Eumaeus and Philoetius in Book 21 (217-20) and to Laertes in Book 24 (330-35). Laertes, unlike the retainers, receives further proof of Odysseus' identity, as his son recalls the orchard Laertes once gave him (24.336-44).
  2. See pp. 54a-55a.

τὴν γρηῖς χεῖρεςσι κατακρηνέσει λαβοῖσα  
γνώ ... (467-68).

The two members (393-94 and 465-66) of the ζ ring are nearly identical in wording, and in this ring we find ourselves plunged completely into the story of the scar (395-466), having been led from ring to ring from the present into the distant past. This is the same use of the cyclic style which has been noted above in connection with Nestor's story of Ereuthalion's armour.<sup>1</sup>

The story itself consists of three sections - Autolycus' visit (395-412), Odysseus' visit to Parnassus (413-62), and Odysseus' return home (463-66). The first and third of these sections fulfill introductory and concluding functions; they are not interesting from a structural point of view. It is important, however, that neither section is separated from ring ζ by a full stop; both are jointed by relative constructions.

The most important part of the story is the visit to Parnassus. This is separated from the rest of the digression by an additional ring - the almost identical line pairs 413-14 and 459-60 (with 459-60 reversing the original order).

τῶν ἕνεκ' ἦλε' Ὀδυσσεύς, ἵνα οἱ κόροι ἀγλαὰ δῶρα.  
 τὸν μὲν ἄρ' Αὐτόλυκός τε καὶ νίεες Αὐτολύκοιο (413-14)  
 τὸν μὲν ἄρ' Αὐτόλυκός τε καὶ νίεες Αὐτολύκοιο  
 εὔ ἱησάμενοι ἦδ' ἀγλαὰ δῶρα κορόντες (459-60).

The visit to Parnassus contains two sub-sections - the welcome by Autolycus and his family, and the bear hunt - although the welcome is an extension of the same sentence as the annular introductory lines (413-14). This is the same technique noted above with the sections describing the visit of Autolycus and

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1. See Chapter 4.

Odysseus' return home. The boar hunt, then, is the central feature of the whole digression - in terms of its structure as well as its content. It is framed by three concentric rings A, B and C, preceded by Autolycus' visit, followed by Odysseus' return, and further encircled by its own cyclical line-pairs.

The boar hunt itself falls into three sub-sections - tracking the boar (428-58), slaying the boar (439-54) and the return to Autolycus (455-58).

The passage which describes the tracking of the boar follows the complex structural pattern abab.<sup>1</sup> In the first a sub-section (428-31) dawn breaks and they set off for the hunt - the dogs, the sons of Autolycus, and Odysseus. In the first b sub-section they arrive at the mountain. Now the pattern is repeated. In the second a sub-section there is another time reference (the sun just touching the fields); a phrase to describe the movement of the hunters (here οἱ δ' ἐς βῆσσαν Ἰκανον ἑπακτῆρες in 435 corresponds to βᾶν δ' ἔμην ἐς θῆρην in 429 of the first a sub-section); and finally the lines referring to the members of the party - first the dogs, then the sons of Autolycus, and Odysseus, bringing up the rear. In b<sub>1</sub> the second destination, which corresponds to the arrival at the mountain above, is the boar's lair (439).

The next sub-section in the hunt describes the slaying of the boar, and here an entirely different structural technique is employed. There is no cyclic composition in this sub-section, nor is there any significant use of repetition. Rather, the parts are marked off from each other by the use of relative pronouns in the accusative case, plus the particles μέν or δέ - all at the beginning of the line. For example, the passage begins in 440 with the expression τῆν μέν, the τῆν referring to the boar's lair, which is described in 440-43. The next sub-section begins in 444 with τόν δ', with τόν referring to the boar, which, roused by the noise of the hunters, confronts them,

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1. See p. 55a.



and wounds Odysseus (444-51). In the next verse, 452, the initial τὸν δ' refers back to the boar, killed by Odysseus in this sub-section. The same technique is carried over into the next sub-section of the story, in which the hunters return with the wounded Odysseus to Autolycus (455-58). This section begins τὸν μὲν, with τὸν still referring to the boar, around which the sons of Autolycus busy themselves.

Relative constructions are important throughout the digression. In this connection it may be helpful to return to a consideration of 392-96 above. The poet begins with the scar WHICH (τῆν) Odysseus got while hunting with Autolycus and his sons, AUTOLYCUS, his mother's father, who excelled in chicanery. By means of the relative τῆν in 393 and the appositive in 395, the poet quickly and smoothly carries us from the scar to Odysseus' grandfather, as well as many years backwards in time. He makes use of a similar technique in 413, in the transition between the naming of Odysseus and his visit to his grandfather. In 409-12 Autolycus promises that if Odysseus will visit him after he is grown up, he will send him away rejoicing with many gifts. In 413 the poet resumes with the expression τῶν ἔνεκ' "because of these things, Odysseus set out, so as to acquire shining gifts." Here the relative transition also accomplishes a change in time, from Odysseus' babyhood to the time when he arrives in Parnassus as a young man.

### The Story of the Bow

The story of Odysseus' bow (21.8-42) is short, but most interesting in both its structure and its literary quality. The style must be classified as cyclic, but it is a cyclic style rather different from that used in the Iliad, and even from that used in the story of the scar. In order to see what these stylistic differences are, it will be convenient to examine the story in some detail.

First, the outside ring (A on the diagram).<sup>1</sup> Athena has given Penelope the idea of confronting the suitors with Odysseus' great bow to test their skill in competition for her hand. Before the story of the bow and Odysseus' friendship with Iphitus (9-41) the poet describes how Penelope goes through the house, carrying the key to the storeroom where the bow is kept. The last lines before the digression (8-9) may be translated as follows: "And she went on her way to the distant chamber with her serving women." The digression follows, but the thread of the story is taken up again in 42: "When the beautiful lady arrived at the chamber..."

The poet has thus made use of a most interesting and unusual device in the construction of the whole episode. That is, the digression with its background of the bow and Odysseus' friendship, is told while Penelope is en route to the storeroom.<sup>2</sup> For in 8-9 she is only setting out, but by the end of the digression in verse 42 she has arrived. This is a sophisticated technique and seemingly more advanced than that used in Book 19 in the story of the scar. In Book 19 Eurycleia recognizes the scar; this recognition is followed by a long story of the boar hunt. The digression is then concluded and a return to the action at hand made by another verse telling that the nurse recognized the scar. Nothing has happened during the digression; all of the action ceases when Eurycleia begins to bathe Odysseus' feet; it is resumed from the same

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1. See p. 56a.

2. The story of Bellerophon which is related in Iliad VI while Hector is on his way to Troy is not a real parallel. In VI the encounter of Glaucus and Diomedes is an event which actually takes place during Hector's journey; the story of the bow is only part of a digression - Odysseus' encounter with Iphitus was many years before, and the story is recounted in the description of the storeroom. The encounter of Glaucus and Diomedes is a real part of the story; the tale of the bow is a digression and not part of the action.

point. In the case of the bow, however, the poet is able to go in two directions at once; he can tell his story and at the same time have Penelope carry out her actions more or less independently of him. Usually of course, Homer represents simultaneous actions one after the other and not concurrently.

The B ring forms a smooth transition between Penelope's journey and the story of the bow, for here are described the contents of Odysseus' storeroom. In 9-12 a resume of the treasures is given in the catalogue style, with the repeated phrase ἔνθα δέ...κεῖτο. The correspondence between this short passage and 38-41 is primarily one of content (Odysseus' possession and cherishing of the bow), although the verb κέσκετ' in line 41 recalls κεῖτο above.

Within the central part of the digression the cyclic composition is dependent upon recurrent ideas and situations rather than upon exact repetitions of words and phrases.

The central theme of the story is the meeting of Odysseus and Iphitus and Iphitus' gift of the bow. It is first mentioned in 13-14, to complete the description of the bow and arrows which form a part of the treasure laid up in Odysseus' storeroom.

ὄρα τὰ οἱ ξείνος Λακεδαίμονι δῶκε τυχῆσας

"Ἴφιτος Εὐρυτίδης, ἐπιείκελος ἀθανάτοισι (13-14).

It is repeated in verse 31 after the description of the missions of Odysseus and Iphitus and again in 37-38 (without reference to the meeting of Iphitus and Odysseus) after the exchange of gifts. The theme frames the whole story of Iphitus and Odysseus, as well as its two component sections, the missions and the exchange of gifts. The situation, however, is not simple as this resume would suggest. First, it must be observed that the verb "to meet" is diff-

erent in all three places in which it occurs. In line 13 it is τυχῆσας;<sup>1</sup> in 15 εὐμβλήτην; and in 31 συνήντετο. This appears to be a deliberate attempt to avoid repetition, even though the situations described are the same.

More important than this is the fact that each of the three occurrences of the gift-and-meeting theme is also a part of another section. Lines 13-14 are in apposition to 11-12 in the section cataloguing Odysseus' treasures, while 37-38 are part of a sentence telling about Heracles' murder of Iphitus. The most interesting example of this use of one phrase for several different structural purposes is verse 31. This line is used in three ways. First, it is the concluding member of the ring encircling Iphitus' mission and murder by Heracles. It is also part of the principal cyclical structure and divides the first and second parts of the story from each other. It finds its third function in the exchange of gifts, to introduce Iphitus' gift (31-33) which corresponds to Odysseus' present of a bow and spear (34-35). This is similar to the running-together of sections described above in connection with the story of the scar, although the use of this technique is certainly more extreme here. All of this differs from the cyclical technique of the Iliad. In the Iliad, no matter how complex the structure in a particular section may be, each item is used only once, and has but one function in ordering the story.

One is bound to agree with Kirk here, that the structure of this section is

1. Professor A. J. Beattie has suggested to me that τυχῆσας does not mean "meet" in Homer, and he translates line 13 "the gifts which his friend gave to him when he happened to be in Lacedaemon." This gets over the apparent contradiction in the story caused by the fact that in verse 15 Iphitus and Odysseus are said to have met in Messene -not Lacedaemon.

"convoluted";<sup>1</sup> certainly a detailed analysis is difficult, because of the poet's free use of structural punning.

Almost equally difficult to analyze is the theme of Heracles' murder of Iphitus. In verse 27 the poet tells how Heracles slew him, against all the dictates of hospitality and without concern for the just anger of the gods.<sup>2</sup> After emphasizing this breach of the moral code he returns to the fact of Iphitus' death and Heracles' possession of the horses in verses 29-30. The idea is mentioned once more, after the exchange of gifts, for Iphitus' death prevents him from enjoying Odysseus' hospitality. The best one can do here is to note the connection between death and hospitality; in spite of the repetition of the theme it is impossible to schematize it satisfactorily in a diagram.

### Conclusion

The cyclic tales in the Odyssey, like most of the historical tales of the Iliad, are concerned with events occurring in the life-time of the present characters. The story of the scar is a straightforward account of an experience in Odysseus' youth, but the story of the bow is complicated by the introduction of Heracles, who appears in the Iliad only in catalogue tales (Dione's catalogue in V) and stories of the gods (see Chapter 7). With the mention of Heracles the time pattern is telescoped, and a legendary, semi-divine personage (elsewhere associated with the distant past) appears in order to take part in events occurring in Odysseus' own life-time. It is almost as if Nestor had slain the Chimaera instead of fighting the Epeians.

Both of these stories of Odysseus' past differ from the cyclic digressions

1. Kirk, The Songs of Homer, p. 370.
2. It is interesting to compare this passage with Dione's account of Heracles' wounding of Hera. The relevant lines are V.403-404 and 21.28-29. In both cases Heracles is  $\sigma\chi\acute{\epsilon}\tau\lambda\omicron\varsigma$ .

of the Iliad in that the narrator is the poet and not one of the characters, for in the Iliad each tale is related by some character in order to prove a point or illuminate a situation. Some of the catalogues belong to the poet, but of the genealogy tales (except for the pedigree pieces) only the lineage of Theoclymenus (also in the Odyssey) is told by the poet in his own person.

The story of the scar is generally very similar to the cyclic digressions of the Iliad, but the story of the bow has some different characteristics. It is more sophisticated in its use of time than any of the Iliad digressions (or the story of the scar), since the poet tells this story while another event is taking place and thus violates the theory that simultaneous happenings must be related concurrently in Homer.

The story of the bow is cyclic, but sections run into each other, and one line may have several different structural functions. There are repeated ideas, but it is sometimes difficult to fit these into a precise structural pattern. In this story it seems as if the poet, although working within the traditional cyclic scheme, has gone beyond it to a more sophisticated technique, in which the structure is subordinated to the content, and repeated motifs may be used independently of a rigid organizational plan.

## CHAPTER 10

NESTOR'S TALES IN THE ODYSSEY

The tales of Nestor so far discussed all occur in the Iliad and are concerned with events in the remote past of Nestor's youth. Turning to the Odyssey, we find Nestor relating events from a different body of legend, for his tales are concerned now not with ancient history in Pylos, but with the more recent return of the Achaean heroes from the Trojan war. The storyteller is the same, but the poems and the tales themselves are different, and it remains for us to see what effect (if any) these differences have on the structure of the digressions. In order to determine this it will be necessary to make a detailed examination of Nestor's stories in the Odyssey and a comparison with his tales in the Iliad.

Nestor tells two stories in the Odyssey - the return of the Greeks (3.102-200) and Orestes' revenge (3.253-312).

The Return of the Greeks

Nestor tells this tale (3.102-200) in response to Telemachus' questions concerning the fate and whereabouts of his father. Nestor has no idea where Odysseus is or what has happened to him, and it would spoil the story if he did. The audience knows quite well where Odysseus is (1.10-15), but Telemachus must be kept in suspense until he actually meets his father in Ithaca in Book 15. In the meantime, however, it is important for everyone (the audience as well as Telemachus) to know something of the events following the sack of Troy. This story - like that of Orestes' revenge later in this book, and the story of Menelaus in Book 4 - is used for informational purposes, and to tie some of the loose ends of the story together.

All of these are the poet's reasons for including the story. But what of

Nestor? What does he hope to achieve by regaling Telemachus with these past events? From the Iliad we remember Nestor as a wily counsellor whose tales (no matter how lengthy) always had a direct effect in influencing the actions of the other characters. There he was subtle and calculating in his garrulity, always able to gauge the exact result which his story was to have on its particular audience.

In the Odyssey, however, he apparently has no axe to grind; he is a retired warrior, many years older than he was in the Iliad (where his great age was already a strong feature of his character),<sup>1</sup> and it pleases him to entertain his young guest with long tales from the past. This is one view which may be taken of Nestor in the Odyssey, but we must not be too eager to assume that the old man is in his dotage or that his stories are the mere ramblings of old age. His tales have a very real point for Telemachus.

In telling of the return of the Greek heroes, Nestor is concerned with more than the sufferings endured on the way home. The principal point of his story is to be found at the end in the very brief account of the death of Agamemnon and Orestes' revenge. Throughout the Odyssey, the fate of the house of Atreus is held up as parallel to that of Odysseus and his family. (Indeed, the likeness is not complete, for although we may equate the suitors and Aegisthus and Telemachus and Orestes, Penelope's faithfulness is the deliberate antithesis of Clytemnestra's treachery, and Odysseus' homecoming is to be far different from that of Agamemnon.)

In this story, then, Nestor is trying to influence Telemachus with the example of Orestes, just as in the Iliad he used himself and his youthful exploits as an example to encourage the Greek chiefs. Telemachus is young and diffident; by drawing a parallel between him and Orestes, Nestor hopes to make a man of him. The whole Telemachy is the story of Telemachus' progress from

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1. See especially I. 246-53.



youth to manhood, and Nestor's stories are early lessons in that development.<sup>1</sup>

Nestor's story of the Greek homecoming falls into three parts<sup>2</sup> - an introduction (102-129), the story itself (130-83) and a conclusion (184-200). The most striking feature of the structure is the comparative absence of cyclical patterns and exact repetitions, all of which were so important in ordering Nestor's digressions in the Iliad. Instead, the tale depends for its structure upon repeated ideas which order the events in a linear rather than a cyclical manner - more like Ritournellkomposition than ring composition.<sup>3</sup> By definition this style is more flexible than ring composition, since any number of elements may be added simply through repetition of the central theme - in the manner of the catalogues. Therefore, we may expect organization of this digression to be less rigid than that of Nestor's speeches in the Iliad.

The introduction consists of two short sections - an enumeration of the dead Achaean heroes (108-12) and praise for Odysseus' excellence in counsel (118-29). Each section is introduced with the repeated theme of the sufferings endured by the Greeks, although the wording of the two passages is not the same:

ὦ φιλ', ἐπεὶ μ' ἔμνησας δειζύοις, ἦν ἐν ἐκείνῳ  
 δῆμῳ ἀνέτλημεν ... (103-104)

ἄλλα τε πόλλ' ἐπὶ τοῖς πάθομεν κακὰ ... (113).

This is not cyclic style, for verse 113 is not a repetition of 103-104, but a

1. Wilamowitz (Die Heimkehr des Odysseus, p. 106) disagrees with this view and says that character development is found only in Hellenistic literature. He sees the Telemachy as a sort of finishing school for Telemachus, an opportunity for him to mingle with the sophisticated Nestor and Menelaus and to acquire the polish which rustic Ithaca lacks.
2. See pp. 57a-59a.
3. Although this structural technique is close to Van Otterlo's Ritournellkomposition, as we have noted, this term is better applied when the repeated theme also includes close verbal correspondences and when it is used for a static situation (such as a catalogue or a catalogue of events like the mustering of the troops in Iliad IV.)

continuation of it; it looks ahead to the remarks about Odysseus in the war and not back to the catalogue of the dead.

The first section in the introduction, then, is a catalogue and in the catalogue style, with the continual repetition of the expression  $\xi\nu\theta\alpha$  (five times in four lines) used to promote the unity of the short passage. The section about Odysseus is also ordered around introductory expressions. The section is begun (after the lines about the sufferings of the Greeks) in 118 with  $\epsilon\acute{\iota}\nu\acute{\alpha}\sigma\tau\epsilon\varsigma$  at the beginning of the line. The introductory expression  $\xi\nu\theta\alpha$  is used in line 120 to lead into the theme of Odysseus' excellence in counsel, and again in 126 to return to the same idea after a brief digression to comment upon Telemachus' likeness to his father.

Even in the introduction Nestor is trying to build Telemachus' confidence in himself. He does this first by praising Odysseus, and then by exclaiming upon Telemachus' likeness to him. He even goes on to add praise for Telemachus' maturity as a speaker (124-25).

Now Nestor turns from the Achaeans' sufferings at Troy to their sufferings on the way home. The story of the return of the Greeks falls into three sections - the assembly (137-52), the first separation (153-60) and the second separation (162-83). The repeated idea which is the basis of this story is Zeus' hostility to the returning Greeks because of their crimes, and his hindrance of their homecoming. In the first occurrence of this motif (131-36) Nestor also includes Athena as a partner of Zeus in hindering the Greek return. It is Athena herself who first rouses up strife between Menelaus and Agamemnon. The three relevant occurrences of the divine wrath motif are as follows:-

... θεός δ' ἐκέδασσεν Ἀχαιούς,  
καὶ τότε δὴ Ζεὺς λυγρὸν ἐνὶ φρεσὶ μῆδετο νόστον  
Ἄργείοις, ἔπει οὐ τι νοήμονες οὐδὲ δίκαιοι

πάντες ἔσαν· τῷ σφρων πολέες κακὸν οἶτον ἐπέσπον  
 μῆνιος ἐξ ὄλοης γλαυκῶπιδος ὄβριμοπάτρης,  
 ἥ τ' ἐρὶν Ἀτρεΐδῃσι μετ' ἀμφοτέροισιν ἔθηκε. (131-36)

... ἐπὶ γὰρ Ζεὺς ἤρτυε κῆμα κακοῦτο (152)

... Ζεὺς δ' οὐκ ἔμελλε μήδετο νόστον,  
 σχετλίος, ὅς β' ἐρὶν ὄρσε κακὴν ἐπὶ δεῦτερον αὖτις (160-61).

In 160-61 it is Zeus himself who precipitates the second quarrel.

Because the whole story is rather loosely constructed we will not find complicated structural patterns within the principal sections as we did in Nestor's stories in the *Iliad*. The first section (A in the diagram), for example, tells in a direct fashion of the three principal events - the assembly, the quarrel of Menelaus and Agamemnon and the breaking up of the gathering.

In section B, which describes the first separation of the Greeks, the structure is more interesting. The divine wrath motif (152) is followed by a very short introduction to the action (153-54), beginning with the adverb ἠῶθεν. (A similar pattern of ordering motif plus adverb plus introduction can be observed in section B of the introduction, in which the Greek suffering theme is followed by an introduction - beginning εἰνάετες - telling how the Achaeans besieged Troy.) After the introduction to section B in the story follow two short sub-sections, both with ἡμισέες as the first word in the line. Half of the Greeks remain with Agamemnon; the other half set out for home with Menelaus. In this brief passage there are three central ideas - the Greeks set out with Menelaus, a god helps them (ἔστορεσεν δὲ θεὸς μεγακῆτεα πόντον 158), and they arrive in Tenedos and sacrifice.

The pattern followed in section C, which tells of the second separation of the Greeks, is very similar to that of section B. This also consists of two

short sub-sections, the first of which tells that Odysseus returned to Agamemnon (162-64). (This of course corresponds to the first sub-section in B, which described how half of the men stayed on with Agamemnon.) The second sub-section in C describes the return of Nestor, Diomedes, and Menelaus (165-83). Here the similarities between C and B may be obscured by the double ring which exists in C.2, but the centre lines (168-79) are parallel to the corresponding passage in B. In both sections the sequence is the same - the action of the heroes, the help they receive from the gods, and the thank-offerings they make to the gods upon reaching their destination.

The conclusion (184-200) returns to the present in Pylos. Its principal content is a list of the returned heroes - Neoptolemus, Philoctetes, Idomeneus, and Agamemnon. This is a catalogue, but it does not follow the catalogue style, since there is no continuously repeated operative word to order the items. The most important person in the catalogue is Agamemnon. After telling of his murder and Orestes' revenge, Nestor again returns to the present with his homily:

ὡς ἀγαθὸν καὶ κατὰ καταφθιμένοιο λιπέσθαι  
 ἀνδρὸς, ἐπεὶ καὶ κτενος ἐτίσατο πατροφονῆα,  
 Αἴγισθον δολόμητιν, ὃ οἱ πατέρα κλυτὸν ἔκτα (196-98).

In case Telemachus has not understood his point, Nestor closes his speech with a direct appeal:

καὶ σὺ φίλος, μάλα γὰρ σ' ὄρω καλὸν τε μέγαν τε,  
 ἄλκιμος ἔσσο', ἵνα τίς σε καὶ ὀψιγόνων ἐβ' εἴπῃ (199-200).<sup>1</sup>

The principal device, then, by which Nestor's digression is ordered is the

1. It is sometimes considered that these lines do not belong here because of the remarks of the scholiasts: καὶ παρὰ Ἀριστοφάνει προηθεύοντο οὗτοι οἱ δύο στίχοι· ἐκ γὰρ τοῦ λόγου τῆς Ἀθήνας μετήχθησαν ἐνθάδε. H. M. Q. (Dindorf, Scholia Graeca in Homeri Odysseam, vol 1, pp. 138-39). But repetition of lines is not always proof of interpolation, and the sentiments expressed in 3.199-200 (as in 1.301) are appropriate to Telemachus' situation.

repetition of a theme - first the suffering of the Greeks and then the hostility of Zeus - but there are other factors also at work. In opposition to the animosity of the gods is the divine aid given to the Greeks on their homeward journey. In line 158 a god smoothes over the sea for them; again in 173-76 Nestor and Menelaus receive a divine sign indicating the correct route, as well as a good wind to sail by. Another frequent theme is that of sacrifice. Originally (143-45) Agamemnon wanted to stay on at Troy to perform sacrifices to placate Athena. Menelaus and his men sacrifice in Tenedos, and again in Geraestus. The three motifs - the wrath of Zeus, sacrifice, and divine assistance - are closely related, and together they form one great theme which dominates the story.

Introductory expressions, as we have noted briefly in our discussion, also play a consistent part in the construction of the story, although their role is not so important here as it will be in some of the other digressions in the Odyssey - the tale of Menelaus in Book 4, for example, or the false tales of Odysseus. The idea of time is used as a structural factor, although this breaks down a little in C, where Nestor does not directly account for each day as he did above.

There is a very small amount of cyclic construction in this story. We have noted a double ring in C.2 around the journey from Tenedos. The correspondences are not always exact, but the cyclic spirit is certainly present. In the outer ring, for example, Nestor says:

αὐτὰρ ἐγὼ σὺν νηυσὶν ἀολλέσιν, αἵ μοι ἔποντο,  
φευγον, ἐπεὶ γίγνωσκον ὅθι κακὰ μῆδετο δαίμων (165-66)

... αὐτὰρ ἐγὼ γε Πύλονδ' ἔχον, οὐδέ ποτ' ἔσβη  
οὔρος, ἐπεὶ δὴ πρῶτα θεὸς προέηκεν ἀηναί (182-83).

Here the αὐτὰρ ἐγὼ is a sign of the annular style. In 165-66 the flight of

Nestor corresponds to his arrival in Pylos in 182-83, and the angry hindrance of the gods to the fair wind they have sent. A development has taken place between 165-66 and 182-83, since although the line-pairs are similar, the situation they describe is different. (Developing ring composition has also been observed in Nestor's tales in the Iliad.)

A symmetrical approach is also demonstrated by the fact that the introduction and conclusion are balanced against each other - the one with its catalogue of the dead and the other with a catalogue of the returned heroes.

### The Story of Orestes' Revenge

In the story of the Greek return, as we have seen above, Nestor has briefly introduced the story of Agamemnon's murder and Orestes' revenge. A short conversation follows, in which Athena (Mentor) rebukes Telemachus for his general lack of confidence in the gods and refers again in passing to the Agamemnon story and the different fate of Odysseus.

βουλομένη δ' ἔν ἐγὼ γε καὶ ἄλγεα πολλὰ μογήσας  
οἴκαδ' ἑλθέμεναι, καὶ νόστιμον ἦμαρ ἰδέσθαι,  
ἢ ἔλθὼν ἀπολέσθαι ἐφέστιος ὧς Ἀγαμέμνων  
ἔλεθ' ὑπ' Αἰγίσθοιο δόλῳ καὶ ἧς ἀλόχοιο (232-35).

This last reference to the story is too much for Telemachus, and his curiosity impels him to ask Nestor for the details.

This story has an introduction (253-61), followed by three sections - the seduction of Clytemnestra (262-75), Menelaus' return (276-303), and Orestes' revenge (304-12).<sup>1</sup> Once again the cyclic style is absent from the digression. The structure is similar to that in Nestor's first story, but the emphasis here is more on introductory expressions used to divide sections than upon repeated themes.

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1. See pp. 60a-61a.

The introduction is principally a comment upon Telemachus' question, "where was Menelaus?" Nestor muses upon what would have happened if Menelaus had arrived in Argos to find Aegisthus alive. Aegisthus would have been killed and left unburied, his carcass a prey for the dogs and vultures.

Nestor passes from this grisly vision to the story itself. The theme which introduces the first section (262-75) is the activity of the Greeks:

ἡμεῖς μὲν γὰρ κεῖθε πολέας τελέοντες ἀέθλους  
ἡμεῖθ' (262-63).

Nestor says, "We toiled at Troy, but he (Aegisthus) beguiled Clytemnestra in Argos." He makes the transition from the suffering of the Greeks at Troy to the scene in Argos, and plunges into an account of Aegisthus' treachery. This first section falls into two parts corresponding respectively to the initial failure of Aegisthus' advances and his eventual success. The sequence of events is straightforward. The second sub-section is divided from the first by the line ἀλλ' ὅτε δὴ μιν μοῖρα θεῶν ἐπέδρασε δαμῆναι (269),<sup>1</sup> which is introduced by the familiar phrase ἀλλ' ὅτε δὴ.

The second section of the story (276-303) describes Menelaus' return to Argos. A scene-change is again required, and is accomplished by returning to the previous theme: ἡμεῖς μὲν γὰρ ἅμα κλέομεν τροίηθεν ἴοντες (276). The likeness between the theme as it occurs here and above in 262-63 is increased by the repetition of ἡμεῖς μὲν γὰρ at the beginning of the line.

This section also has two sub-sections, the first (278-85) accounting for Menelaus' separation from the other Greeks, and the second (286-302) describing

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1. There is a certain amount of doubt as to which character is meant in this line - Aegisthus, the singer, or Clytemnestra. Merry supports the view that it is Aegisthus, but the argument for Clytemnestra is at least as strong. (Merry ed., Odyssey, vol 1, p. 113.)

his separation from the other ships of his own contingent. Each of these sub-sections is begun by an introductory expression - ἄλλ' ὅτε in 278, and ἄλλ' ὅτε δὴ in 286. Furthermore, in the second sub-section, there are three tiny passages describing the three-fold division of Menelaus' fleet, and each is begun with a characteristic introductory expression. The most interesting of these is ἔστι δέ τις λισσὴ αἰπετά τε εἰς ἄλα πέτρη (293). This ἔστι δέ τις construction is often used in both poems to mark important points in a story and to introduce new sections. It appears twice in Nestor's longest story in the Iliad (the war with the Epeians in Book XI), each time to describe the rallying point of the armies. In XI.711 he says: ἔστι δέ τις Θρυόεσσα πόλις, and in XI.722: ἔστι δέ τις ποταμὸς Μινυήτιος.

The whole of the section describing Menelaus' return is an account of the gradual isolation of Menelaus from the other Greeks - first by the death of his helmsman, and then through the storm sent against his fleet by Zeus. The same process of isolation was observed in Nestor's story of the Greek return, in which the once enormous army is split twice - first by the quarrel of the sons of Atreus and then by the defection of Odysseus from Menelaus and Nestor. The idea governs the whole of the Odyssey, for in it Odysseus is gradually stripped of his companions until he is forced to finish his journey alone.

The final section of Nestor's story (304-12) is a brief account of Aegisthus' punishment by Orestes. Again a scene shift must be accomplished - from Menelaus in Egypt to Aegisthus in Argos. This is done in a rather different manner from the ἡμέτερος μὲν γὰρ device employed above. The transition is not so abrupt, as it is made in two stages. At the end of section B Nestor tells how, while Menelaus amassed a fortune: τόφρα δέ ταῦτ' Αἰγισθοῦς ἐμήσατο οἴκοθεν λυγρὰ (303). This mention of Aegisthus prepares for the change of subject which is made in the next lines:



ἐπτάετες δ' ἤνασσε πολυχρῦσοιο Μυκῆνης  
κτείνας Ἀτρεΐδην, δέδμητο δὲ λαὸς ὑπ' αὐτῷ (304-305).

Here time is the chief factor - Aegisthus ruled for seven years; in the eighth Orestes slew him, and Menelaus returned on the very day of the funeral feast. Now we are able to see the reason for Nestor's insistence in the introduction that Menelaus would not have buried Aegisthus. But, as Nestor tells in this final section, Menelaus arrived too late to have any say in the matter. This repetition of the idea of Aegisthus' funeral from the introduction to the end of Nestor's speech rounds off and unifies the tale.

The structure of this tale is similar to that of the story of the Greek return, as we have seen, but it has characteristic features of its own, chiefly the use of introductory adverbs and adverbial phrases to indicate the sequence of events. Each of the three sections is introduced by an expression to mark a scene change (262-63, 276, 304-305), and in the first two sections this change is accomplished by the use of a repeated theme. Within the sections, the ordering of events is accomplished through the use of introductory expressions. These are not uniform throughout the story, but the expressions used are similar within a given section. In sections A and B, for example, the major divisions are achieved through either ἀλλ' ὅτε or ἀλλ' ὅτε δῆ. In section C the divisions are marked by time expressions.

The story of Orestes' revenge, like the story of the Greek return above, is followed by advice to Telemachus. The advice begins in the same words: καὶ σὺ, φίλος (199, 313). Nestor is still thinking of Menelaus and the trouble in Argos during his absence, when he urges Telemachus not to remain too long from home (313-16).

The point of the story is the same as that of the Greek return. Telemachus must be brave like Orestes, and be prepared to kill the would-be usurpers of his

father's throne. It might be argued here that this is inconsistent with the rest of the poem, since Telemachus does not, in fact, take the foremost role in slaying the suitors, and Odysseus arrives home to do it himself. This does not show that the Odyssey is a conflation of two versions of the story - in one of which Telemachus killed the suitors, and in the other Odysseus slew them. Nor does it demonstrate (as Page suggests)<sup>1</sup> that the Telemachy was composed for separate recitation. All of this is unnecessary; the point is not that Telemachus should slay the suitors, but that he should be prepared to do so. Telemachus is a very young man; his journey to Nestor (and to Menelaus in Book 4) is necessary for his development to real manhood - not so that he may kill the suitors single-handed, but so that he can be prepared to be a full partner with his father in the slaying.

#### Nestor's Stories in the Iliad and in the Odyssey

Some comparisons have already been drawn between the structure of Nestor's tales in the Iliad and that of his stories in the Odyssey, but it may be helpful to make a detailed comparison here.

The principal fact is that Nestor's tales in the Iliad are cyclic in structure, while his tales in the Odyssey depend largely on other factors (repeated themes and the use of introductory expression) with very little use of cyclic construction.<sup>2</sup>

Of Nestor's stories in the Iliad two (how Nestor slew Ereuthalion, VII.123-60; and Nestor's youthful prowess, XXIII.624-50) are excellent examples of complex cyclic composition. Both are short (thirty-seven and twenty-six lines respectively), and feature a series of concentric rings about the principal point of the story. The story in Book VII has four rings around the story of

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1. Page, The Homeric Odyssey, pp. 170, 174.

2. See Chapter 4, and pp. 31a-38a.

Ereuthalion's armour, and in Book XXIII there are three rings. There is nothing in either of Nestor's tales in the Odyssey which can correspond to this use of the involved annular style. The story of Orestes' revenge has no cyclic element at all, and there is only one real example (3.165-83) of cyclic construction in the story of the Greek return. Thus, there is no basis for comparison between Nestor's tales in the Odyssey and his two short tales in the Iliad.

Nestor's third story in the Iliad, however, presents more opportunity for contrast and comparison. This is Nestor's appeal to Patroclus (XI.655-803). This digression is too long to be constructed like Nestor's other tales in the Iliad - through a series of concentric rings leading to and from a central focal point. Nevertheless, cyclic style plays an important part in the story. The introduction is annular, and the story itself is opened and concluded with a remark about Nestor's advanced age - the standard cyclic tag for Nestor's stories in the Iliad. One section of the story (the battle, XI.735-61) is ordered by ring composition, but the others are dependent upon other devices - chiefly structural patterns formed by repeated ideas.

At first sight, this might seem to correspond to the repeated theme technique of the Odyssey, but this is not the case. In XI the repeated ideas occur within a small sub-section; they are not used to group large passages as they are in the Odyssey. For example, in the section describing the division of spoils (XI.685-707) there are three themes at work: the debt owed to the Pylians, the division of spoils, and the reason for the debt. The division of the spoils theme is used to form a ring both around the section as a whole and around a sub-section. The two sub-sections of 685-707 are identical in content - division of spoils, debt, reason for debt.

It is true that this is the most complex long section within the story, but the others are similar in their construction, with various motifs used to form

patterns within a single section. There is no ordering repeated theme to govern the story as a whole, as we found in the stories of the Odyssey. The themes are concerned with a specific activity which is relevant for the brief duration of a single section of a much longer tale; they are not generalities which can remain external from the detailed events of a section.

The structure of Nestor's long story in the Iliad is far more complex than that of his tales in the Odyssey. In the Odyssey, as we have seen, there is a repeated theme which is used to divide the major sections from each other, and organization within the sections is achieved either through time expressions or through repeated introductory expressions. Each section of Nestor's tale in the Iliad follows its own detailed structural pattern, and unity with the whole is accomplished through ordering the various sections around a time scheme.

The only point that Nestor's digressions in the Odyssey have in common with the long story in the Iliad is the use of repeated motifs, but as we have seen, there are basic differences both in the kind and in the use of these repeated themes. The Iliad stories are basically cyclical and complex; the Odyssey tales linear and relatively simple in structure.

SECTION VI: FICTION IN THE ODYSSEY

## CHAPTER 11

## THE FALSE TALES OF ODYSSEUS

This section includes Chapters 11, 12, 13, and 14, concerning Odysseus' lies, Odysseus' arrival in Scheria, Eumaeus' story, and Penelope's web. The lies of Odysseus are depicted as inventions on the part of the hero, while the story of his voyage to Scheria belongs to the fabulous world of Odysseus' wanderings as related to the equally fabulous Phaeacians. Eumaeus' story is supposedly genuine, but it is closer to fiction than to the sort of historical tales we have been considering, for Eumaeus himself is not a hero and his story does not belong to the world of saga. The same is true of the story of Penelope's web; the stratagem of the web belongs to the realm of folk-tale and is far removed from heroic legend. Fiction does not play a role in the Iliad, for there historical tales predominate. The Odyssey, then, is characterized by fiction (for only Nestor's tales and the cyclic tales are from saga) and the Iliad by history.

From the very moment of his landing in Ithaca in Book 13 until his final reunion with Laertes at the end of the poem, Odysseus tells one lie after another. He spins his false tales to almost every important character in Ithaca - Penelope, the suitors, Eumaeus, Laertes, and even his own patron goddess Athena. The lies are interesting in themselves, but they also pose several important problems about both the character of Odysseus and the sources and structure of the Odyssey.

Throughout the poem there are two principal aspects of Odysseus' character. First he is the "much-enduring ( $\kappa\omicron\lambda\upsilon\tau\lambda\alpha\varsigma$ ) man" who struggles in vain for almost ten years to return home safely with his companions. This is the Odysseus whom

the poet depicts weeping with homesickness on Calypso's island and behaving with sorrowful dignity at the court of the Phaeacians.<sup>1</sup> This may be the nobler and more tragic aspect of his nature, but it is not the most famous, or the one most emphasized in the poem, for Odysseus is also "the man of many wiles" (πολύμητις). He is, as W. B. Stanford points out,<sup>2</sup> the grandson of the crafty Autolycus, and retains much of that old rogue's love of profit and deception for its own sake. This is the Odysseus whose insatiable curiosity and desire for rich gifts led him to the Cyclops' cave, where he avoided destruction only through the use of deception and guile.<sup>3</sup> It is the same man who lies so constantly and at times so unnecessarily in Books 13-24.

It seems certain to many scholars<sup>4</sup> that the Odyssey is composed of many different elements, including Märchen, saga and invention on the part of the poet himself. It is not unreasonable, therefore, to imagine that originally the two different aspects of Odysseus' character came from two very different sources. The "wily lad" is a conventional folk-lore personage;<sup>5</sup> from him Odysseus inherits his love of trickery and deceit.<sup>6</sup> From saga or heroic tradition comes

1. See 5.149-59 and Book 8.

2. Stanford, The Ulysses Theme, pp. 8-24. Stanford describes the two aspects of Odysseus' character in terms of his parentage; through his mother (Autolycus' daughter) he is clever and wily, but from Laertes he inherits the more socially-acceptable traits of the conventional hero.

3. See 9.172-76, 224-29, 325-414.

4. Woodhouse, The Composition of Homer's Odyssey.  
Stanford, The Ulysses Theme, pp. 8-42.  
Carpenter, Folk Tale, Fiction and Saga in the Homeric Epics.

5. Stanford, op. cit., p. 10.

6. The universal appearance of such a character in folk tale is shown by the many different occurrences of some form of the Cyclops legend in which a cruel monster is defeated by the trickery of his daring opponent. See Stanford, p. 9, and Page, The Homeric Odyssey, pp. 1-20. Frazer has collected many more examples in the appendix to his edition of Apollodorus' Library (vol. 2, Loeb).

the serious and more conventional character, as truly a son of Laertes as the wily lad is the descendant of Autolycus.

It remained for the poet to fuse these two traditional figures into a single Odysseus. Obviously, in doing so, he did not retain his prototypes exactly as he found them, but changed and moulded them until they became aspects of a single hero whose character was more than the sum of its component parts. If this supposition about Odysseus and the composition of the poem is correct, one would expect to find that the two aspects of his nature are not irreconcilable, that his lies have a purpose in the development of the poem, and that they are comparable in structure and style with the other digressions in the Odyssey. There are many lies to be discussed - the stories to Athena (13.256-86), and Eumaeus (14.199-359), the cloak story (14.462-506), and the stories to Antinous (17.415-44), Penelope (19.165-202, 221-48, and 262-307), and Laertes (24.265-79 and 302-14).

#### Odysseus' Story to Athena

When Odysseus awakens on the shore of Ithaca where the Phaeacians have left him, he fails to recognize the land-scape, for Athena has disguised it in a heavy mist. He is understandably disappointed, for he thinks that Alcinous' men have deceived him and broken their promise to give him safe conduct home. In the speech which follows (13.200-16), two points are emphasized - his distress at this new predicament, and his concern for the rich gifts he has brought from the Phaeacians. His gestures (217-21) follow the same two-fold pattern. In his grief he drags himself to the shore and weeps for his home<sup>1</sup> - but this only after counting his gifts to see whether anyone has robbed him while he slept. Nowhere in the poem is there a clearer statement of Odysseus' dual character. To the modern reader it may appear inconsistent for the same man to

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1. Cf. his earlier homesickness on the shore of Ogygia, Book 5.149-59.

grieve with such apparent sincerity for his home and yet to show such practical concern for his gifts - what Woodhouse calls his "pots and pans." The inconsistency, however, is more apparent than real. Odysseus is a man with a strong sense of personal ownership of material things; he wants what belongs to him. It is this very trait which provides the motivation for many of his other actions and emotions in the poem. It is the source of his anger when he thinks that someone has moved his bed in Book 23 (181-204), one cause of his wrath against the suitors, and the primary source of his homesickness. A man to whom personal possessions and material wealth were unimportant would not yearn for his home and what belongs to him there as Odysseus does.

When Athena, disguised as a shepherd boy, tells him that he is really in Ithaca at last, Odysseus rejoices but his native cunning does not desert him, and he immediately begins to spin a tale to account for his presence in Ithaca and the gifts which lie stacked around him (256-86).

His little story to Athena falls into three sections which are indicated and unified by the use of a repeated theme, his murder of Orsiloehus.<sup>1</sup> The three divisions correspond to his motive for the murder (258-66), the murder itself (267-70), and his flight with the Phoenicians (271-86). The story is opened with a brief prologue (256-58).

The first section (A in the diagram) is artfully composed to show that he is making up his story as he goes along. It is all one sentence, strung together by a series of relative constructions. Odysseus begins with the fact of his presence in Ithaca and works back through a series of "because" clauses to the fictitious initial quarrel with Idomeneus, some twenty years before. These three clauses occur at three-line intervals, the line which contains the conjunction also containing the important fact, with the next two lines being

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1. See p. 62a.



in the nature of mere expansion. Thus if one takes verses 259, 262 and 265 in order, omitting the intervening lines, the section reads: "I am a fugitive, since (ἐπεὶ) I killed the son of Idomeneus // because (οὐνεκά) he wanted to deprive me of all my booty // because (οὐνεκά) I did not curry favour with his father by serving him." In this section there is a certain amount of compression of many events into a small space, but this alone does not account for the peculiar, breathless style. Odysseus has been caught momentarily off guard by Athena, and he plunges directly and somewhat rashly into the middle of his tale; as he does so, he finds himself obliged to make up one falsehood to account for another, so producing the long sentence and the three "because" clauses.

The next section (267-70) is begun with the repeated theme and tells of the ambush and murder of Orsilochus. The brief section is not interesting in itself, but rather for the problems it presents in the classification of stylistic techniques. Here, it is apparent that there are similarities between the cyclic style and the repeated theme, for it might also be considered that verse 267 (τὸν μὲν ἐγὼ κατιόντα βάλλον χαλκῆρεϊ δοῦρι) is the second member of a ring introduced in line 259 above (φεύγω, ἐπεὶ φίλον υἱὰ κατέκτανον Ἰδομενεύου). The composition of the rest of the story, however, is against this interpretation, for the theme is repeated again in 271 to introduce the Phoenician adventure. Moreover, verse 267 is not a conclusion to the foregoing section, but rather it looks forward to the new section which describes the murder.

The final section (271-86) differs from the first in that it presents a straightforward, chronological sequence of events. The four stages in the action are all indicated by introductory expressions (αὐτὰρ ἐπεὶ 271; ἀλλ' ἦ τοι 276; κερθεὺν 278; ἔνθ' 282), but there is no pattern followed in

the selection of these. Now Odysseus is on firm ground, for the story of the Phoenician sailors is not too far from the truth; all he must do is substitute "Phoenician" for "Phaeacian," and the story practically tells itself. He ends with the rather pathetic sentence αὐτὰρ ἐγὼ λιπόμεν ἀκαχήμενος ἦτορ (286), perhaps his only truthful utterance in the entire tale.

There is good reason for the lie to Athena, for Odysseus knows from Teiresias' warning (11.112-123) that he will have many enemies to contend with upon his return to Ithaca. Also in Book 11, Agamemnon, speaking from his own bitter experience, urged him to return home secretly (11.454-56). To Odysseus the shepherd boy represents a potential danger, for he may be in league with the suitors. Odysseus is thus concerned for his own safety, but he still has not forgotten his gifts from the Phaeacians, which he is most anxious to protect. His story of murdering the last man who tried to rob him is well calculated to frighten the shepherd out of any possible designs on his wealth, as well as to disguise his identity and account for his presence on the island.

Athena, of course, is delighted with Odysseus' quick-thinking and amused by his tale. She commends his cleverness, but then proceeds directly to her own two-fold purpose - to hide his treasures and to warn him of the troubles he has yet to endure at home (303-10).

#### Odysseus' Stories to Eumaeus

Odysseus leaves Athena and, according to her instructions, proceeds up the hill to find the swineherd Eumaeus. He is given a kindly welcome, but afterwards the swineherd questions him about his identity and how he arrived in Ithaca. Odysseus knows from Athena (13.404-406) and from his own conversation with Eumaeus that his old retainer is loyal to him, so he does not lie to him for fear of betrayal. He does want to maintain his disguise, however, at least

until Athena returns with Telemachus, and at the same time he wants to encourage the swineherd and to prepare him for Odysseus' return to Ithaca. The most difficult task for Odysseus is to gain Eumaeus' confidence, for he is wary of strangers, and particularly of those who claim either to have seen Odysseus or to bring news of him.

The story which Odysseus tells to Eumaeus is very long (over one hundred and fifty lines) and extremely complex in structure. Like his lie to Athena it is composed according to the repeated theme technique, with time and introductory expressions used to mark the sequence of events. It consists of an introduction (199-234) and four long sections describing his adventures - the Trojan war (235-42), Egypt (243-86), the Phoenician trader (287-313), and Thesprotia (314-359).<sup>1</sup>

#### INTRODUCTION

The introduction falls into three sub-sections corresponding to his parentage (199-206), what happened after his father's death (207-15), and a discussion of his own character (216-34).

In the first sub-section Odysseus represents himself to be the illegitimate son of Kastor, a wealthy Cretan. This is one of the few places in the story where use is made of the cyclic style. He begins: ἐκ μὲν Κρητῶν γένος εὖχομαι εὐρείων (199).<sup>2</sup> This is followed by an account of his parentage, and the ring is concluded with the line: Καστωρ ὕλακίδη, τοῦ ἐγὼ γένος εὖχομαι εἶναι (204).

In the next sub-section (207-13) the introspective spirit which characterizes the story first asserts itself. Here the beggar tells how he fared after the death of his father. The legitimate sons divided up Kastor's wealth

1. See pp. 63a-69a.

2. Compare the first line of Odysseus' lie to Athena: κυνθανόμην Ἰθάκης γε καὶ ἐν Κρήτῃ εὐρείῃ (13.256).

and gave their brother less than his fair share, but he managed to compensate for this by marrying a wealthy woman.

ἡγαγόμεν δὲ γυναῖκα πολυκλήρων ἀνθρώπων  
εἵνεκ' ἑμῆς ἀρετῆς, ἐπεὶ οὐκ ἀποφώλιος ἦα  
οὐδὲ φυγοπτόλεμος (211-13).

This information occupies the first part (207-13) of the sub-section; in the next (νῦν δ' ἤδη πάντα λέλοιπεν, 213) he makes the generalization that he has lost everything and is only a shadow of the man he once was. It is thus possible to divide sub-section 2 into two parts on the basis of content and tone, for the first part is narrative and the second reflective.

This reflective tone is carried on in the third sub-section (216-34). Here Odysseus gives an excellent character sketch of the person he claims to be - a man eager and brave in war, but one not suited for the drudgery and steady plodding which everyday life demands. The two ideas, his bravery and his dislike of hard work, are skillfully balanced against each other in the first part of the sub-section (216-38).

The repeated theme for the story (the intervention of the gods in the beggar's life) appears for the first time here. It introduces the sub-section: ἦ μὲν δὴ θάρσος μοι Ἄρης τ' ἔδωσαν καὶ Ἀθήνη (216). This verse is used, however, not only as the theme which will be the principal ordering force in the story, but also to form a ring with verse 227: αὐτὰρ ἔμοι τὰ φίλ' ἔσχε τὰ που θεὸς ἐν φρεσὶ θῆκεν. Between is the important transitional line: τοῖος ἔα ἐν πολέμῳ ἔργον δὲ μοι οὐ φίλον ἔσκεν (222). This looks both back to the description of his prowess in war and ahead to his dislike of work and thrift. One of the most interesting aspects of this transitional verse is its use of the word φίλον, which occurs three times in verses 222-27. Work was not dear (φίλον) to him (222), but the oared ships

were always dear ( $\phi\lambda\alpha\iota$  224); indeed those things were dear ( $\phi\lambda'$ ) to him which the god placed in his heart (227). This technique is reminiscent of that used in the first part of Odysseus' story to Athena in Book 13, in which he arrived at his principal point through a series of "because" clauses. Here the word  $\phi\lambda\omicron\varsigma$  corresponds in function to the "because" in the earlier story although of course the words themselves are substantially different. As in the story to Athena, the verses which occur between the lines containing the operative word are relatively unimportant, mere explanations of what has gone before.

The beggar's alleged character is extremely important in the story which follows, for it determines the adventures which he is to have. The gods are sometimes held responsible for his successes and vicissitudes, but the basis for everything is the man's own nature. His bravery in war will bring him partial success, but ultimately everything will be destroyed by his wanderlust and his inability to stick at any one thing.

The second part of this third sub-section (229-34) is a brief demonstration of the beggar's words about his ability in battle. Here only the success is emphasized; his daring raids had given him much wealth, as well as a great reputation among the Cretans.

#### TROJAN WAR

Now follow the four long adventures which describe the beggar's further career. The divine intervention motif opens the first - a brief account of his adventures during the Trojan war (235-42):

$\acute{\alpha}\lambda\lambda' \delta\tau\epsilon \delta\eta \tau\eta\nu \gamma\epsilon \sigma\tau\upsilon\gamma\epsilon\rho\eta\nu \delta\delta\omicron\nu \epsilon\upsilon\rho\upsilon\sigma\alpha \text{ Ζε\upsilon}\varsigma$   
 $\acute{\epsilon}\phi\rho\acute{\alpha}\sigma\alpha\theta' \dots$  (235-36).

The beggar denies any responsibility for his participation in the war; he was

forced to go by the will of Zeus as well as by popular opinion in Crete. There are two sub-sections in this brief account - the first (235-39) telling how he and Idomeneus had to lead the Cretans, and the second (240-42) telling how they fought for Troy for nine years but took it in the tenth. This three-line summary of the Trojan war and the Greek return is very similar to the account which Nestor gave to Telemachus in Book 3 (see especially 3.118-31). There are three elements common to both descriptions - the nine-year siege, the ultimate victory, and the scattering of the Greeks ( $\theta\epsilon\delta\zeta\ \delta\prime\ \acute{\epsilon}\kappa\acute{\epsilon}\delta\alpha\sigma\sigma\epsilon\nu\ \acute{\alpha}\chi\alpha\iota\omicron\upsilon\zeta$  in both cases). Of course, the point of the two stories is different. Nestor is telling about Odysseus' wisdom in a council of war in order to lead into a discussion of the quarrel of the Atreidae which split the Greeks. The beggar is trying to pass over the whole story as quickly as possible and thus compresses the important points into the smallest possible space. As C. R. Trahman<sup>1</sup> points out, the story of any wanderer's experiences must include the Trojan war; to have fought at Troy is the most important part of his credentials. For this reason, then, Odysseus includes some mention of the war, but he skips rapidly over it because it is too near the truth and thus more apt to give him away.

#### ADVENTURES IN EGYPT

The next long section (243-86) concerns his adventures in Egypt. Like the first section, it is introduced by the repeated theme:  $\alpha\upsilon\tau\acute{\alpha}\rho\ \acute{\epsilon}\mu\omicron\iota\ \delta\epsilon\iota\lambda\eta\ \kappa\alpha\kappa\acute{\alpha}\ \mu\acute{\eta}\delta\epsilon\tau\omicron\ \mu\eta\tau\acute{\iota}\epsilon\tau\alpha\ \zeta\epsilon\upsilon\zeta$  (243). There are three sub-sections in this adventure - the preparations and arrival in Egypt (244-58), the raid and battle (259-72), and his rescue by the king (273-87).

In the first sub-section there is an almost contrapuntal use of ordering devices. The most obvious is the use of time to indicate the sequence of events.

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1. Trahman, "Odysseus' Lies" Phoenix, vol. VI, pp. 31-41.

In the space of fifteen lines there are four strong and specific time expressions occurring in the first place in the line - μήνα in 244, ἕξημαρ in 249, ἑβδομάτῃ in 252, and πεμπταῖοι in 257. Each of these introduces a new portion of the sub-section. In addition to the time expressions, however, the word αὐτάρ is used to mark structural breaks in the passage. Of course, the whole Egyptian adventure (and hence the first sub-section in it) is introduced with the expression αὐτάρ ἐμοῖ in verse 243, but there are also two other important occurrences of it in the sub-section - αὐτάρ ἔπειτα in 245, and αὐτάρ ἐγὼν in 250. In both cases the word is used to introduce some new turn in the course of events; it immediately follows the sentence begun with the time expression and is loosely connected to it. The phrase αὐτάρ ἔπειτα follows the μήνα sentence, and αὐτάρ ἐγὼν follows the first of the three sentences which begin with an ordinal time expression - ἕξημαρ in 249.

In the next sub-section (259-72) which describes the raid and battle there is less regular use of ordering devices; three different ones are employed for the four-part passage. Both the first and the last parts are begun with the adverb ἔνθα (ἔνθ' ἦ τοι μὲν in 259 and ἔνθ' in 271). A time expression (ἄμ' ἦοῦ φαινομένην in 266) introduces the second part, but the repeated theme

... ἐν δὲ Ζεὺς τερπικέραυτος

φύζαν ἐμοῖς ἐτάροισι κακὴν βάλεν ... (268-69)

leads into the third. In this sub-section the Cretans run amuck and ravage the shores of Egypt, but Zeus makes them cowards in the ensuing battle so that they are defeated.

The last sub-section of the story (273-86) tells how the Cretan throws himself on the king's mercy and is saved. It begins with the repeated theme:

αὐτὰρ ἔμοι Ζεὺς αὐτὸς ἐνὶ φρεσὶν ὤδε νόημα  
 κολήσῃ... (273-74).

A rather interesting practice may be observed here. The previous sub-section ended with all the other Cretans either slain or in captivity, but the beggar is distinguished from these in the phrase which begins the new sub-section - αὐτὰρ ἔμοι. Zeus has brought destruction on the rest, but he helps the beggar to save himself. Throughout the story the beggar makes a habit of distinguishing himself from other men in this way. In the introduction, for example, he admits that war and its implements are hateful to other men, but to him (αὐτὰρ ἔμοι in 227) the gods made them pleasant. At the end of his story of the Trojan war he tells how a god scattered the Achaeans, but for him (αὐτὰρ ἔμοι in 243) Zeus himself contrived sufferings. A god has intervened in all three cases. Similar occurrences of this pattern will also be observed in the other adventures.

In this third sub-section the four component parts are all begun with introductory expressions - αὐτὰρ ἔμοι in 273, αὐτὰρ ἐγὼ in 278, ἧ μὲν τοι in 281, and ἔνθα μὲν ἐπτάετες in 285.

#### THE PHOENICIAN TRADER

The beggar remains in Egypt for seven years and grows wealthy, but once again he becomes restless. This leads to his next adventure - with the Phoenician trader (287-313).<sup>1</sup> This adventure is not begun with the repeated theme, but rather with a time expression together with an introductory adverbial phrase:

ἀλλ' ὅτε δὴ ὀγδοὸν μοι ἐπικλόμενον ἔτος ἦλθε (287).

In the first sub-section (287-92) he agrees to accompany the trader, but remains

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1. Here Odysseus represents the Phoenicians as villains in contrast to his story to Athena above. See the discussion of Eumaeus' story in Chapter 13.



with him only a year:

ἔνθα παρ' αὐτῷ μετνα τελεσφόρον εἰς ἐνιαυτόν (292).

This line (292) is very similar to verse 285 above, which concluded the beggar's adventures in Egypt. Like 285, it is followed by a new development in the story, a development which is introduced by ἀλλ' ὅτε δῆ, together with a time expression:

ἀλλ' ὅτε δῆ μῆνές τε καὶ ἡμέραι ἐξετελεσντο

ἄψ' περιτελλομένου ἔτεος καὶ ἐπήλυθεν ὄραι (293-94).

In the second sub-section (293-300) the treacherous Phoenician ships the beggar aboard a craft bound for Libya, where he plans to sell him for a tremendous sum. The voyage is duly begun, but the sub-section ends on an ominous note for the Phoenicians, with the divine intervention theme: ...Ζεὺς δέ σφισι μῆδετ' ὄλεθρον (300).

The third sub-section (301-309) follows a very similar pattern. It is also introduced with the familiar ἀλλ' ὅτε δῆ, although this time there is no accompanying time expression. The storm at sea is described, and the passage ends with the repeated theme: ...θεός δ' ἀποαίνυτο νόστον (309).

In the final sub-section (310-13) we may observe again how the beggar distinguishes himself from the other characters in the story. All the Phoenicians are lost in the storm at sea, but for him (αὐτὰρ ἐμοί in 310) Zeus plans an escape. This is the same technique as was observed above in connection with the Egyptian adventure. Three of the four sub-sections in the Phoenician adventure, then, begin with ἀλλ' ὅτε δῆ, and the fourth begins with the familiar αὐτὰρ ἐμοί device.

#### THE BEGGAR IN THESPROTIA

By the agency of Zeus, the beggar is rescued and he now finds himself a castaway in Thesprotia, where he is befriended by the king and his son. This

long adventure (314-59) also opens with a time expression:

ἐννημαρ φερόμην, δεκάτῃ δέ με νυκτὶ μελαίνῃ  
γαίῃ Θεσπρωτῶν πέλασεν μέγα κῆμα κυλίνδον (314-15).

There are three sub-sections - his rescue by the king's son (314-20), news of Odysseus (320-33), and his arrival in Ithaca (334-59). The most striking factor in the Thesprotian adventure is the use of ἐνθα, which both introduces the various sub-sections and indicates the order of events within them.

First (ἐνθα με Θεσπρωτῶν βασιλεὺς ἐκομίσσατο Φείδων 316) he is rescued by the king's son and welcomed by the king himself. The most important feature of this welcome is the new cloak which they give him: ἀμφὶ δέ με χλαῖνάν τε χιτῶνά τε εἵματα ἔσσειν (320).

The second sub-section is more interesting both in its content (for it concerns Odysseus himself) and in its structure. It also begins with ἐνθα: ἐνθ' Ὀδυσσεὺς ἐγὼ κλυθόμην (321). Pheidon, the king of the Thesprotians, (so the beggar implies) was proud to have Odysseus as his guest. Odysseus himself (disguised as the beggar) is on difficult ground here, for he knows that Eumaeus is apt to be suspicious of any claims to have met or heard of his master. For this reason, he does not assert that he himself saw Odysseus, but emphasizes the hear-say nature of his news from the Thesprotians. If anyone is to be mistrusted, it should be Pheidon, and not the beggar. To emphasize the character of the news he brings, he introduces each of the four parts of this sub-section with some expression referring to the king's claims about Odysseus. These are followed by the alleged news which he is relating to Eumaeus. For example, the four parts begin: κεῖνος γὰρ ἔφασκε (320), καί μοι κτήματ' ἔδειξεν (322), τὸν δ' ἐς Δωδώνην φάτο βήμεναι (327), and ἠμοσε δὲ πρὸς ἔμ' αὐτόν (331). He does not claim that the news which he brings is true, but it has the ring of truth about it, and it is calculated to encourage the swineherd and to prepare him for his master's return. There

is even a hint that Odysseus may return in disguise, for the king has told the beggar that Odysseus is visiting the oracle at Dodona to see whether he should return to Ithaca ἀμφοδόν ἢ ἐ κρυφηδόν (330).

Odysseus reveals his characteristic intelligence in the telling of his tale, for he does not overemphasize the Thesprotian gossip, but returns to the story of the beggar and the hard times he encountered on the way to Ithaca.

This story is told in the third and final sub-section (334-59). The king of Thesprotia has a ship ready to sail and offers transportation to the beggar, but the Thesprotian sailors conspire against him. This sub-section, like the others, begins with ἔνθα: ἔνθ' ὃ γε μ' ἠνώγει κέμψαι βασιλῆϊ Ἀκάστω (336). There are five parts to the sub-section, each beginning with an introductory expression - ἔνθα is used three times (336, 345, and 353), with ἀλλ' ὅτε (339) and αὐτὰρ ἐμοί (348) used to introduce the other two parts.

The beggar accounts for his present dress by explaining that the sailors stripped off the fine clothing which Pheidon's son had given him (341), giving him rags instead. This is a small point, but it indicates the constant care taken by Odysseus in his lies to account plausibly for each detail of his circumstances. In his first story, to Athena, for example, he made a careful explanation for the wealth which lay beside him on the seashore.

The most important aspect of this third sub-section, however, is the re-appearance of the repeated theme. The sailors bind the beggar and go ashore for their dinner, but the gods loose his bonds: αὐτὰρ ἐμοί δεσμὸν μὲν ἀνέγναμψαν θεοὶ αὐτοῖ (348). He swims to shore and, again with the help of the gods, eludes his pursuers: ἐμὲ δ' ἔκρυψαν θεοὶ αὐτοῖ (357). Finally the gods lead him to Eumaeus.

## SUMMARY OF ODYSSEUS' STORY TO EUMAEUS

In this very long story Odysseus has accomplished several things. He has accounted for his presence in Ithaca, and at Eumaeus' house; he has explained away his tattered garments. More important, he has begun preparing the swineherd's mind for the appearance of his master. The story is well calculated to convince Eumaeus, for it presents a credible portrait of a certain type of man, a type which must have been common in the troubled times after the Trojan war. The character of the beggar is consistent throughout the story; the same quality of rashness and daring which makes him a good soldier also makes him unfit for a settled, everyday existence. This is exactly the sort of person most likely to convince Eumaeus, for Odysseus' characterization of the beggar is both unflattering and realistic enough to appear true. At the same time, however, he carefully avoids appearing to be a real scoundrel, for Eumaeus would obviously pay no attention to anything said by such a man.

This long story to Eumaeus is extremely complex in its structure, but it differs from other digressions in the Odyssey in degree rather than kind, for it employs the same structural technique - repeated theme, and ordering of events by introductory expressions and time references. Cyclic construction is minimal, and there are only three instances of it in the whole story (sub-sections 1 and 3 of the introduction, and D.2.).<sup>1</sup>

The repeated theme is important in the construction of this story, but it is not used consistently throughout to introduce all the major sections. In this the story is unlike the earlier (and much shorter) story to Athena in Book 13, as well as the stories told by Nestor in Book 3. Of course, the repeated theme of the intervention of the gods in mortal affairs is the same as the theme of Nestor's story of the Greek return. It is a useful theme, for it

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1. See pp. 63a and 67a.

provides a motive force for the sequence of events in the story, without being too much a part of the story itself. Furthermore, it lends a certain mystery and stature to the events being narrated. In Book 3, Nestor is emphasizing that the sufferings of the Greeks were brought upon them by the gods because of their own misdoings, and the effect is increased by repeating the divine wrath motif at the structural divisions in the story. In the story to Eumaeus Odysseus wants to portray the beggar as the favourite of the gods,<sup>1</sup> so the divine intervention motif is used in a rather different way. There is a tension in the story between the generally helpful activities of the gods and the destructive influence of the beggar's own weak character.

Throughout the story, time and time expressions are very important. The element of time first asserts itself in the account of the Trojan war. After describing how the Achaeans fought at Troy for nine years and took it in the tenth (240-42), he goes on to introduce his Egyptian adventure. At this point it seems significant that some mention either of date or of extent of time precedes each of his adventures from 240 on.

In the Egyptian voyage, for example, the whole adventure follows immediately after the account of the ten-year battle for Troy. Each subsequent stage in the preparation and voyage is also preceded by an expression of time, occurring always in the first place in the line (244, 249, 252, and 257). For a month he stayed home before he thought of making the voyage; for six days he feasted; on the seventh they sailed; after five days' sail they arrived in Egypt. The adventure is also closed (285-86) with a mention of time.

In the story of the Phoenician trader, much the same thing may be observed. The story begins with a mention of time (287). After spending a year (292-94)

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1. The divine intervention theme occurs eleven times in the story. In only one case (243) are the gods hostile to the beggar. Usually they help him, although sometimes (235-36 and 268-69) they bring ruin upon his friends.

with the trader, he embarks unwillingly on a voyage to Libya with the Phoenician sailors. This adventure is concluded and the next one begun with yet another mention of time (314). For nine days after the wreck of the Phoenician ship he drifted, and on the tenth arrived in Thesprotia.

Time is a familiar structural device, but in this story it plays a special role. Odysseus is telling his tale as he goes along, and he must be able to account to Eumaeus for the twenty years which have elapsed since his alleged departure from Crete. This is easiest if he reminds himself of the passage of time during the course of the story. So he says, "I spent ten years in Troy, eight and a half in Egypt, and one in Phoenicia."<sup>1</sup> In order to appear plausible he must make his time consistent; the best way of doing this is to bring it in at the beginning and end of each little section.

There are, then, three principal ordering devices constantly at work in this long story - the repeated theme, time, and introductory expressions.<sup>2</sup> Time and the repeated theme, as we have seen, fulfil both a structural and a literary purpose in the story, but the introductory expression is solely a structural device. It is a familiar tool in the composition of the Odyssey digressions, but this

1. Woodhouse believes that this attention to time is an indication that the story to Eumaeus contains the genuine saga account of the adventures of Odysseus after the Trojan war. "What I venture to suggest here is that this story, in the main, gives the real experiences of the real Odysseus on his way home from Troy - the adventures, in fact that justify the reference in the exordium to his vast experience of men and cities...A noteworthy feature of the story is the care taken over the chronology... This careful correspondence was imported by the poet, who realized that it would be felt to be unsatisfactory if the genuine adventures of Odysseus, when converted into yarns for the purposes of the Odyssey, did not fairly square with the time-scheme of that poem." (The Composition of Homer's Odyssey, p. 132).
2. Very often time and the repeated theme appear in conjunction with introductory expressions. See summary diagram on pp. 68a-69a.

story is unusual in that it uses introductory expressions consistently and very often uses the same one almost exclusively within a section or sub-section.

Introductory expressions are used twenty-six times to mark structural divisions in the story, whether these are sections, sub-sections, or parts of sub-sections. The three phrases most used are ἀλλ' ὅτε δῆ (or ἀλλ' ὅτε), ἔνθα, and αὐτὰρ ἐμοί (or αὐτὰρ ἐγώ). It is significant that these three expressions are used in all except five of the twenty-six places in which a structural division and an introductory expression coincide.<sup>1</sup> The distribution is as follows: ἀλλ' ὅτε δῆ four times, ἀλλ' ὅτε once, ἔνθα ten times, αὐτὰρ ἐμοί five times, and αὐτὰρ ἐγώ once.

These expressions dominate the story, but it is also interesting to note that each is used fairly consistently - αὐτὰρ ἐμοί, for example, is always used to introduce the repeated theme (227, 243, 273, 310, and 348).<sup>2</sup> Three of the four appearances of ἀλλ' ὅτε δῆ are in the story of the Phoenician trader (287, 293, and 301); it is used once in the Trojan war section (235), and ἀλλ' ὅτε appears in the Thesprotia section (339), but neither ἀλλ' ὅτε nor ἀλλ' ὅτε δῆ occurs in the long section describing the voyage to Egypt. The more common ἔνθα is well distributed through the story, although five of its ten appearances are in the Thesprotian section (316, 320, 336, 345, 353). Furthermore, it is used three times with a time expression, to fulfil a specific structural purpose (240, 285, and 292). In these three cases it is used to introduce an indication of the time elapsed before another adventure is to begin. In telling of the Trojan war, for example, the beggar says, "There (ἔνθα) we

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1. See pp. 68a-69a. The other five phrases are: ἦ μὲν δῆ (216), ἦ μὲν μοι (281), πρὶν μὲν γὰρ (229), ἀλλ' ἦ τοι (207), νῦν δ' ἤδη (213).

2. αὐτὰρ ἐμοί is also used in 210, but here it comes in mid-sentence and serves no structural purpose.

fought for nine years, etc." This is followed by the Egyptian adventure, which is closed in a similar fashion: "There (ἐνθα) I stayed for seven years." The end of his sojourn with the Phoenician trader is announced in similar fashion "There (ἐνθα) I stayed for a year."

Thus the story of Odysseus to Eumaeus differs from the other digressions of the Odyssey in its extensive and consistent use of introductory expressions. These, of course, are used in the other stories - particularly the stories told by Nestor in Book 3 - but they are never so numerous, and elsewhere they do not seem to fall into the patterns found here. This difference is one of degree rather than kind, however, for in other respects the story is like the other digressions in the Odyssey in its use of time and the repeated theme. The more extensive use of introductory expressions here may be partially explained by the great length of the digression. (Only the story of Menelaus and Proteus in Book 4 is comparable in this respect.) The shorter digressions make use of introductory expressions as a structural device, but lack of space prohibits them from falling into consistent formal patterns.

#### The Story of the Cloak

Odysseus' efforts are in vain, however, and Eumaeus refuses to believe the "news" from Thesprotia. Then Odysseus tries to bargain with him - if his news is true, Eumaeus is to give him a new cloak and send him to Dulichium,<sup>1</sup> if not, Eumaeus shall be free to slay him. Eumaeus is still not convinced, and very sensibly dismisses this extravagant offer.

After feasting with Eumaeus and his men, Odysseus decides to "test" Eumaeus to see if he will give him his cloak.

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1. Odysseus is clever at maintaining his pose, for it was to Dulichium that the king of the Thesprotians had promised to send the beggar (334-35).



τοῖς δ' Ὀδυσσεὺς μετέειπε, συμβῶτα κειρητίζων,  
εἴ πως οἱ ἐκούς χλαῖναν πόροι, ἢ τιν' ἑταίρων  
ἄλλον ἐποτρύνειεν, ἐκεῖ ἔο κήδετο λήην (459-61).

In the story which follows the beggar tells how he was on a night patrol with Odysseus during the Trojan war. He had come without his cloak, but Odysseus, by trickery, managed to get him one from one of the other Greeks. This tale is one of the most difficult of Odysseus' lies, for it appears almost entirely pointless; by this time there is no need to test the swineherd's loyalty, and the tale of the cloak is irrelevant to the major plot.<sup>1</sup>

Undoubtedly there are any number of objections which could be made to this little story, as well as any number of defenses for it, but it does seem fair to say that it is inconsistent neither with the situation in Eumaeus' hut nor with Odysseus' general character. On the purely practical level, Odysseus is dressed in rags (342-43) and the weather outside is cold and wet (457-58). It is therefore not unnatural that such a thoroughly practical and material-minded man as Odysseus has already shown himself to be should set about getting himself a cloak. As we observed in the story to Athena, the practical side of Odysseus' nature goes hand in hand with the "heroic" side; Odysseus would not be Odysseus without his constant love of possessions and his concern for material things. Thus, he is not too high-minded to try to persuade the swineherd to give him a warm wrap. Furthermore, the whole situation must appeal to the dare-devil streak which is such an important part of his character.<sup>2</sup> It is risky to keep

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1. Kirk objects: "The flagging tempo after Odysseus has reached Eumaeus' hut is emphasized by one of the poorest digressions in the whole poem (14. 457 ff.), the story which the hero tells in order to secure the loan of a cloak or other warm clothes for the night. No such elaborate trick was necessary, since Eumaeus had already shown himself the soul of hospitality; and the story that Odysseus concocts, of how he had once won the use of a cloak in an ambush on a cold night, is weak and rather pointless." (The Songs of Homer, p. 360.)

2. See Chapter 9.

talking about Odysseus, and a more cautious man would have either modified his tale or refrained from telling it. Thus, his love of deception for its own sake and his constant attention to material considerations can account for Odysseus' telling this unnecessary lie to Eumaeus.

The structure of the story is simple; events are told in their chronological order, and there is no doubling-back of events or ideas.<sup>1</sup> There is an introduction, (462-67), followed by two short sections - how the beggar needed a cloak (472-82) and how Odysseus provided him with one (483-502).

These two sections are encircled by a single ring:<sup>2</sup>

εἶθ' ὡς ἠβώοιμι βίη τέ μοι ἔμπεδος εἶη (468)

ὡς νῦν ἠβώοιμι βίη τέ μοι ἔμπεδος εἶη (503).

The lines which form this ring are familiar from Nestor's digressions in the *Iliad*,<sup>3</sup> although here they are certainly used with less heroic effect, for the story told by the beggar does not really justify his claims to former youthful prowess. Rather, it emphasizes his own thoughtlessness as opposed to the quick thinking of Odysseus. Whether or not this is deliberate parody of the high heroic style, the effect is ironic.

1. See p. 70a.

2. It is best to reject 504-506:

δοῖη κέν τις χλαῖναν ἐνὶ σταθμοῖσι συφορβῶν,  
ἀμφοτέρων, φιλότῃτι καὶ αἰδοῖ φωτὸς ἔηος·  
νῦν δέ μ' ἀτιμάζουσι κακὰ χροῖ εἶματ' ἔχοντα.

They spoil the whole point of the story, since Odysseus wants to hint for a cloak, not to ask for one. (See Dindorf, Scholia Graeca in Homeri Odysseam, vol. 2, p. 600.)

3. See VII.132-33 and 157, XXIII.629 and 643, XI.670 and 762.

The first section (472-82) falls into two parts - the discomfort of the ambush (473-77) and the plight of the beggar who has no cloak (478-82). Each of these two sub-sections is begun with an introductory expression: ἀλλ' ὅτε δὴ in 472, and ἐνθα in 478. The second section (483-502) is also introduced with the familiar ἀλλ' ὅτε δὴ (483), but the form is rather different from that of the first section because the structural divisions are not created by adverbial expressions, but rather fall naturally at the breaks in the dialogue. First, the beggar describes his plight to Odysseus (483-89). The next sub-section (490-98) begins: ὡς ἐφάμην, ὁ δ' ἔπειτα νόον σκέθες τόνδ' ἐνὶ θυμῷ (490). Odysseus tells the beggar to hold his peace and addresses the soldiers, asking for someone to go for reinforcements. The third sub-section (499-502) begins in a similar manner:

ὡς ἔφατ', ὄρτο δ' ἔπειτα θόρακ, ἄνδραράμονος υἱός (499).

Thaos runs back to the Greek camp, and the beggar slips into his cloak.

Time is important in the construction of this story; nightfall (475) introduces the beggar's plight, during the third watch (483) he speaks of it to Odysseus, and by dawn and the story's end (502), he is safely wrapped up in Thaos' cloak. The time expressions, however, are not separable from the rest of the story, and only the mention of the third watch in 483 coincides with a structural division. Both of the other time references are subtly blended into the action, and occur inconspicuously at the ends of their respective sentences.

The story of the cloak is in some ways irritating to the modern reader, for it is unnecessary and reveals a rather unpleasant side of Odysseus' nature. On the other hand, it is also a clever piece of characterization of the beggar by Odysseus. There is a thin line between daring and foolhardiness, and the beggar's basic irresponsibility and weakness of character are well depicted in this brief episode. This aspect of the beggar's nature agrees very well with

the portrait presented in the much longer story to Eumaeus earlier in Book 14.

#### Odysseus' Story to Antinous

Odysseus' next lie is found in Book 17 (415-44). The swineherd has brought him to the palace where Telemachus and the suitors are feasting, and Odysseus makes the rounds begging food from each of the suitors. He is courteously treated by all until he stops before Antinous.

The story which Odysseus tells Antinous is substantially the same as that of the Egyptian cattle raid which he had related to Eumaeus in Book 14 (259-72). The body of the story (427-41) is exactly the same as the corresponding part (14.259-72) in the earlier tale.<sup>1</sup> Obviously, then, the story to Antinous has the same structure as the story of the cattle raid. In Book 14, however, the cattle raid is part of a longer story, and its structure is seen in relation to the structure of the tale as a whole. In Book 17, the cattle raid appears by itself, and the same structure which was shown to be homogeneous with the long story to Eumaeus seems here to be choppy and inconsistent, for each of the four sub-sections is introduced rather differently - sub-sections 1 and 4 with εἶπε<sup>2</sup> 2 with a time reference, and 3 with a repeated theme.

Moreover, the contexts, as well as the outcomes, of the two stories are very different. Each of the stories is introduced with the divine intervention motif:

αὐτὰρ ἐμοὶ δειλῶ κακὰ μῆδετο μητιέτα Ζεὺς<sup>3</sup> (14.243)

ἀλλὰ Ζεὺς ἀλάπαξε Κρονίων - ἤθελε γὰρ κού - (17.424).

In the story to Eumaeus this motif is followed by a detailed account of the preparations made for the Egyptian voyage, but in Book 17, this process is summarized in a few lines (424-26). The motives for the expeditions are also

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1. See pp. 65a and 71a.

different. In Book 14, the beggar attributes it to restlessness and the lure of adventure; in Book 17, he is more frank, admitting that he went in search of booty with a band of pirates. He and his companions are defeated in battle by the Egyptians, but he alone is saved. In the story to Eumaeus he is kindly received by the king of Egypt and subsequently grows rich. In his story to Antinous, however, he is given to Dmetor, an ally of the Egyptians, and taken away to Cyprus (442-44).

At first sight it is difficult to account for these apparently unnecessary differences between two stories which are otherwise so similar. W. J. Woodhouse comments on the problem:

It is not easy to guess why Odysseus, or the poet for him, should have indulged in this variation from the story as told to Eumaios, seeing that Eumaios was then in the hall, sitting near Telemachos, and perhaps able to overhear what was said - though it should not be forgotten that the suitors, one hundred and eight souls, all told, not counting their ten henchmen, naturally made a good deal of noise over their meals.<sup>1</sup>

Unfortunately, however, this comment on the acoustics of Odysseus' palace does not clarify the relation between the two stories or account for the differences between them.

In Book 17 Odysseus is confronting an entirely different audience from the friendly Eumaeus, and he has varied his tale accordingly. There is both menace and warning in his words to Antinous. He begins his tale by commenting on Antinous' high position among the suitors:

ὄδς, φίλος· οὐ μὲν μοι δοκέεις ὁ κάκιστος Ἀχαιῶν  
ἔμμεναι, ἀλλ' ὄριστος, ἐπεὶ βασιλεὺς ἔοικας (415-16).

But the beggar also used to be a rich man, until Zeus sent him on his fruitless voyage to Egypt. Now he is ruined, and must beg for the very food he eats. The warning to Antinous is clear: he may be powerful now, but it is possible

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1. Woodhouse, The Composition of Homer's Odyssey, p. 129.

even for the prosperous man to succumb to disaster.<sup>1</sup> This is the reason for altering the details of the story. Odysseus deliberately represents the expedition to Egypt as sheer piracy in order to increase the parallel between his story and the present situation of the suitors in Ithaca. The consequences of the voyage are ruinous for him (contrast the "happy ending" of the episode in the story to Eumaeus), and only disaster can result from the conduct of the suitors.

Antinous of course does not understand or heed the warning and, enraged at the beggar's effrontery, hurls a stool at his head, as if to set the seal upon his own doom.

#### Odysseus' Stories to Penelope

In Book 19 the beggar tells three false tales to Penelope - how he entertained Odysseus in Crete (165-202), what Odysseus was wearing at the time (221-48), and the story of Odysseus' return (262-307). He lies to Penelope not from distrust, for he knows that she is loyal to him, but in order to preserve his disguise and at the same time encourage her to expect her husband's speedy return. These motives are the same as those for his long tale to Eumaeus in Book 14, but there is another factor to be considered as well - a sort of perverse curiosity on Odysseus' part about other people's reactions. This was one of the chief motives for the story of the cloak; Odysseus wanted to test Eumaeus, just to see whether he would react as he expected him to after his previous hospitable conduct. Now, as Athena had predicted in Book 13, he wants to test Penelope:<sup>2</sup>

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1. Lines 419-24 are the same as 75-80 in Book 19. On that occasion the lines are addressed to Melanthe, who has just been reviling Odysseus. The menace is even clearer, however, than in the words to Antinous, for Odysseus goes on to add a direct threat (19.81-88).
  2. Of course, this is just the function of the lies from Odysseus' standpoint; for the poet they present an opportunity to give us a description of the interesting scene between the long-separated husband and wife, the poignancy and suspense of which are increased by Penelope's not recognising Odysseus.

ἀσπασίως γάρ κ' ἄλλος ἀνήρ ἀλαλήμενος ἐλθὼν  
 γετ' ἐνὶ μεγάροις ἰδέειν πατῶας τ' ἀλοχόν τε·  
 σοὶ δ' οὐπω φίλον ἐστὶ δαήμεναι οὐδὲ κυθέσθαι,  
 πρὶν γ' ἔτι σῆς ἀλόχου πειρήσασθαι, ἥ τέ τοι αὖτως  
 ἦσται ἐνὶ μεγάροισιν ... (13.333-37).

#### THE FIRST STORY

The first story (165-202) is told in answer to Penelope's repeated questions as to his identity and parentage. Once again Odysseus claims to be a Cretan, but this is a different Cretan from the ones he has created in the earlier stories to Athena and Eumaeus. Now he is Aethon, brother of the famous Idomeneus.

The story consists of an introduction (165-71), followed by three short sections - a description of Crete (172-84), Odysseus' arrival in Crete (185-93), and how Aethon entertained him (194-202).<sup>1</sup> The introduction is brief, but cyclic in form:

ἀλλ' ἔκ τοι ἔρέω ... (167)

ἀλλὰ καὶ ὣς ἔρέω ... (171).

The story proper begins with an asyndeton: Κρήτη τις γὰρ ἔστι (172); similar expressions have been used at important points in several of the other digressions in the poem.<sup>2</sup> There are two sub-sections - the first (172-77) describing the land of Crete, and the second (178-84) telling about Cnossus and the supposed genealogy of Aethon.

There is no particular structural device which dominates the story, but

1. See p. 72a.

2. 4.354 νῆσος ἔπειτ' ἄ τις ἔστι ...  
 7.244 Ὠκυγῆ τις νῆσος ...  
 15.403 Νησός τις Συρῆ ...

each of the next two sections is introduced by a repeated theme, that of entertaining Odysseus:

Ξυθ' Ὀδυσσηα ἔγων ἰδομένη καὶ Ξελένια δῶκα (185)

τὸν μὲν ἐγὼ πρὸς δῶματ' ἔγων ἐθ' ἔξελένισσα (194).

This is the only important structural feature of the story. Introductory expressions are used (see diagram), but not consistently, and there are no cyclic features except in the introduction.

Penelope weeps bitterly as she listens to this tale, but finally she gains enough presence of mind to demand proof that the beggar had really entertained her husband. Of course, this is the easiest thing in the world, and Odysseus at once begins to describe the clothes he wore as he set off for Troy.

#### THE SECOND STORY

This second lie is not a story so much as a catalogue of the distinguishing features of Odysseus' appearance. The introduction (221-24) is followed by three sections, each of which describes in detail some important attribute of Odysseus - his cloak (225-31), his tunic (232-43), and his herald (244-48).<sup>1</sup>

In the introduction Odysseus once again reveals his cleverness in deceit, for he pretends to ponder over Penelope's question; it is difficult, he claims, to remember exactly what Odysseus had looked like after so many years, but he will try.

The first section describes Odysseus' fine purple cloak, and the brooch he used to fasten it. It begins with an asyndeton:

χλαῖναν πορφυρέην οὖλην ἔχε ὄτος Ὀδυσσεύς (225).

The most important feature of the section is, of course, the famous brooch,

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1. See p. 73a.



which is generally supposed to be an article dating from the seventh century, so implying a late date for this portion of the poem.<sup>1</sup>

In the next section Odysseus describes his tunic. Like the brooch, this was a wonderful possession. Everyone marvelled at the brooch (τὸ δὲ θαυμάζεσκον, δ' ἅπαντες 229), but all the women were fascinated (ἦ μὲν πολλαί γ' αὐτὸν ἐθηήσαντο γυναίκες 235) by the sight of Odysseus in his gleaming tunic. Thus there is parallelism in the composition of the two sections, although the correspondences are not exact. In the first section there is mention of the cloak and the brooch, then description, and finally public reaction. In the second, there is the tunic, the description of it, and public reaction (which really includes 235-43, since all of the various guest-gifts are the direct result of Odysseus' popularity). By this time, of course, the centre of the admiration is no longer an appurtenance of Odysseus, but the man himself. Odysseus obviously enjoys talking about himself in this way, just as in Book 14 he enjoyed praising his own cleverness in the story of the cloak.

Finally, almost as an afterthought, he describes Odysseus' herald Eurybates. Once again we are bound to notice the importance of the number three. There will be three recognition tokens for Odysseus later in the poem (the scar, the bow and the bed), but here he has three attributes which must be most convincing to Penelope.

#### THE THIRD STORY

Penelope weeps again, for as Odysseus knows very well, it was she who prepared the cloak and tunic and provided the brooch. Now that the beggar has Penelope's complete confidence, he is ready to tell the most important part of his story, which is also the least likely to be believed. This, unlike any of

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1. Lorimer, Homer and the Monuments, pp. 511-15.  
Kirk, The Songs of Homer, p. 185.

the other false stories, also contains snatches of Odysseus' "real" experiences - his encounter with the cattle of the sun, for example, and the hospitality of the Phaeacians. The rest is taken from his long story to Eumaeus in Book 14, and tells about the news of Odysseus related to the beggar by the king of the Thesprotians.

The story has an introduction and a conclusion and two narrative sections - Odysseus' gathering wealth (269-86) and what the king of the Thesprotians said (287-99).<sup>1</sup> The introduction (262-67) begins in the same way as the introductions to the other two stories:

ὦ γύναι αἰδοίη Λαερτιάδῃσ' Ὀδυσσεύς (165)

ὦ γύναι, ἀργαλέον τόσσον χρόνον ἀμφίς ἕοντα  
εἰπέμεν (221-22)

ὦ γύναι, αἰδοίη Λαερτιάδῃσ' Ὀδυσσεύς (262).

It is cyclic, for Odysseus' modest comments about his own excellence as a husband are encircled by his admonitions to Penelope not to weep (263-64 and 268).

The structure of this little story is much more interesting than that of the first two tales to Penelope, although it is not complex. Each of the two sections is introduced by a repeated theme - the news of Odysseus from the Thesprotians:

ὥς ἤδη Ὀδυσσεύς ἐγὼ περὶ νόστου ἄκουσα  
ἀγχοῦ, θεσπρωτῶν ἀνδρῶν ἐν κλονί οἴμῳ,  
ζῶοσ' (270-72)

ὥς μοι θεσπρωτῶν βασιλευς μῦθησατο φείδων (287).

The first section is cyclic, for a ring is formed by lines 272-73 and

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1. See pp. 74a-75a.

283-84:

... αὐτὰρ ἔχει κειμήλια πολλὰ καὶ ἕσθλα  
αἰτέζων ἀνὰ δῆμον (272-73)

... ἀλλ' ἔρα οἱ τό γε κέρδιον εἶσατο θυμῷ,  
χρήματ' ἀγυρτάζειν πολλὴν ἐπὶ γαστρὶ ἴοντι (283-84).

Here it is important to notice that exact repetition of words between the two members of the ring is avoided. In 272, for example, the word for wealth is κειμήλια, but in 284 χρήματ'; similarly, in 273 αἰτέζων is used for his begging, but in 284 ἀγυρτάζειν. This is characteristic of all three stories in this book; even in cases where cyclic constructions, parallel sections (such as A and B in Story II), and repeated themes exist, correspondences are not exact, and exact repetition is usually avoided.

There are two sub-sections in this first section - the fate of the companions (273-77) and Odysseus' reception by the Phaeacians (278-82). The first is cyclic, but once again exact repetitions are avoided:

... ἀτὰρ ἐπὶ ηρας ἑταίρους  
ᾤλεσε καὶ νῆα γλαφυρὴν ἐνὶ οἴνοπι κόντῳ, (273-74)

οἱ μὲν πάντες ὄλοντο πολυκλύστῳ ἐνὶ κόντῳ (277).

The second sub-section is too short (five lines) to be very complex in style. It is the shortest possible summary of Odysseus' stay with the Phaeacians.

The second major section of the story is substantially the same as the corresponding passage in Odysseus' story to Eumaeus.<sup>1</sup> The various sub-sections

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1. See discussion of the passage in the story to Eumaeus and the diagram on p. 67a. Basically, 293-99 in Book 19 are the same as 323-30 in the earlier book, but the lines in which Pheidon sends Aethon to Ithaca (14.331-35 and 19.288-92) occur after the king's news of Odysseus in Book 14 and before it in Book 19.

are all characterized by some expression of telling or showing - ὄμνυε in 288, ἔδειξεν in 293, and φάτο in 296. Here again it is possible that the beggar is hinting that Odysseus will arrive in disguise, for Pheidon told him that Odysseus had gone to Dodona to see whether he should return home openly or in secret (ἢ ἀμφοδὸν ἢ ἐ κρυφηδὸν 299). A similar hint may be contained earlier in the story where he says that Odysseus is now a beggar (272-86).

The beggar concludes his story by saying that Odysseus is safe and will return home soon. Like the introduction, this passage is cyclic:

ὡς ὁ μὲν οὕτως ἔστι σόος καὶ ἐλεύσεται ἤδη

ἔγχε μάλ'... (300-301)

τοῦδ' αὐτοῦ λυκάβαντος ἐλεύσεται ἐνθάδ' Ὀδυσσεύς (306).

#### SUMMARY OF THE STORIES TO PENELOPE

The three stories to Penelope all occur in the same scene, and they are separated from each other only by Penelope's brief replies. They have some structural features in common, even though the last story is the most complex, exhibiting definite cyclic characteristics. As we have noted above, each of Odysseus' speeches to Penelope begins in the same manner (165, 221-22, and 262).<sup>1</sup> After their introductions, the first two stories begin with asyndetons (see lines 172 and 225), and the first and third are characterized by repeated themes. None of the stories makes a systematic use of introductory expressions, although these are occasionally employed to indicate structural divisions (see diagrams).

In all of these lies Odysseus tells hardly anything about the supposed character and life of the beggar. The beggar must say who he is, for Penelope

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1. Obviously this is the formula for Odysseus' address to Penelope in this book, for it is also used in his reply to Penelope when she offers him a bath and a warm cloak (336), as well as in his first speech to her (107).

has asked him this on several occasions, but he does not tell about any of his own misfortunes, even when they would fit in with the story of Odysseus as in the Thesprotia section. We are left completely in the dark (at least in terms of Book 19) as to how Aethon came to Thesprotia or what he did there. This is in complete contrast to the earlier stories to Eumaeus and Antinous. The reason for this may be the poet's desire to avoid repetition, and it must be admitted that Penelope already knows something (although very little) of the beggar's history from Eumaeus (17.522-27). Nevertheless, in all of his conversation with Penelope, the beggar reveals as little of himself as possible - perhaps in order not to detract from his stories about Odysseus, and perhaps through fear that Penelope may recognize him.

The strong emotion which Odysseus feels when he sees Penelope weeping for him (19.209-12) does not prevent him from deceiving her or even from enjoying himself in the process. In all of the stories he emphasizes what a marvellous man Odysseus is, and he is not even above trying to make Penelope jealous by saying how attractive he was to women (235).

#### Odysseus to Laertes

The last lies told by Odysseus are those to his father in Book 24. Book 24 is usually assumed to be an afterthought to the poem and has been so considered since ancient times.<sup>1</sup> This being the case, then, it may be permissible to cast a critical eye upon the whole behaviour of Odysseus to his father in their recognition scene. On at least two occasions in the poem Odysseus has lied unnecessarily to his friends, but his deception of Laertes here seems as ill-motivated as it is cruel, although it is possible that it is only the logical extension of his earlier behaviour with Eumaeus and Penelope. For, as he

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1. Dindorf, Scholia Graeca in Homeri Odysseam, vol. II, p. 722.  
 Monro ed., Odyssey, vol. II, pp. 256-57 and 261.  
 Kirk, The Songs of Homer, pp. 248-51.

had tested his wife and the swineherd earlier, he now wants to test his father - to see how he will behave and what he will do. He first states this intention to Telemachus:

αὐτὰρ ἐγὼ πατρὸς κειρήσομαι ἡμετέροιο,  
αἶ κέ μ' ἐπιγνώη καὶ φράσσεται ὀφθαλμοῖσιν  
ἦέ κεν ἀγνοίῃσι κολῦν χρόνον ἀμφίς ἐόντα (216-18).

Later on his resolution weakens, and he is tempted to reveal himself immediately to Laertes, but then he decides to carry out his original scheme:

μερμήριξε δ' ἔπειτα κατὰ φρένα καὶ κατὰ θυμόν  
κῦσαι καὶ περιφθναὶ ἐὼν πατέρ' ἠδὲ ἕκαστα  
εἶπετ' ὡς ἔλθοι καὶ ἵκοιτ' ἐς πατρίδα γαίαν,  
ἦ πρῶτ' ἐξερέοιτο ἕκαστά τε κειρήσαιτο·  
ᾧδε δέ οἱ φρονέοντι δοῦσατο κέρδιον εἶναι,  
πρῶτον κερτομίσις ἐπέσσειν κειρηθῆναι (235-40).

He tells two lies to his father, but neither is long enough or sufficiently developed to be called a story. First (266-79) he tells of entertaining Odysseus. This lie follows a very simple pattern:<sup>1</sup> there are two sections - how he entertained Odysseus (266-70) and a catalogue of guest-gifts (271-79). Both are introduced by a repeated theme - that of entertaining Odysseus:

ἄνδρα ποτ' ἐξείνισσα φίλην ἐνὶ πατρὶδι γαίῃ (266)

τὸν μὲν ἐγὼ πρὸς δώματ' ἄγων εὖ ἐξείνισσα (271).

This theme, and hence the whole idea of the story, was used in his first lie to Penelope,<sup>2</sup> but for some reason Odysseus has abandoned the Cretan - the protagonist of all his other lies. He is now impersonating a character named

1. See p. 76a.

2. See p. 72a.

Eperitus, a native of Alybas. This information is given in the next lie to Laertes (302-14).<sup>1</sup> This passage is too short to lend itself to structural analysis, but there are four tiny sections which relate somewhat disjointedly his parentage, his name, how he arrived in Ithaca, and how he entertained Odysseus. These are really the answers to four questions put by Laertes (287-301), but the order is entirely different (and not merely reversed). Laertes asks his questions in this order: how many years is it since you entertained Odysseus? who are you? what is your city and parentage? how did you arrive? If one labels these questions respectively a, b, c, d, and gives Odysseus' corresponding replies the same initial, the order (which is no order) is abcd-cbda.

The brevity of Odysseus' stories to Laertes makes it impossible to draw definite conclusions based upon either their structure or their content, but there are some faint indications that the stories are not homogeneous with the other lies and the rest of the poem. For example, in all of the other stories he has represented himself as a Cretan; this was the one constant factor in a sea of conflicting details. Now for no apparent reason he has assumed an entirely different pseudonym and nationality. Of course, Odysseus is at liberty to change the details of his falsehoods to suit himself, but in all of the previous stories there are definite reasons for such changes. Furthermore, there is the lack of order in the questions and answers of Laertes and Odysseus, with which we must contrast the intricate reverse sequence in Odysseus' exchanges with his mother in Book 11. Such reversing is not mandatory, but it is very frequent,<sup>2</sup> and where it is lacking one often finds a simple abc-abc sequence rather than the random order observed here. Book 24 itself is suspect, and we have found nothing in the stories to Laertes to make us eager to defend it.

1. See p. 76a.

2. Bowra, Heroic Poetry, pp. 264-65.

### Summary of Odysseus' Lies

The lies told by Odysseus in the second half of the Odyssey are generally similar in structure, relying upon familiar devices - repeated theme, asyndeton, introductory expressions, and (to a lesser extent) the cyclic style. Each of the lies (with the possible exception of those to Laertes) is well-suited to its situation in the poem and to its audience. Odysseus frequently varies the details of a story in order to make it meaningful or acceptable to the person he is addressing. Furthermore, the lies reveal interesting aspects of Odysseus' character as well as that of the beggar whom he claims to represent. Particularly in the stories to Penelope we may observe the tension between the heroic and the "Autolycean" sides of his nature,<sup>1</sup> for he hides his sympathetic emotion and concentrates on presenting a plausible account of the beggar's encounter with Odysseus and news of him. He enjoys his own cleverness but is not entirely forgetful of Penelope's grief, for he urges her to stop weeping and predicts an early and triumphant return for her husband.

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1. There is, of course, a similar conflict in the scene with Laertes. See especially 24.235-40.



## CHAPTER 12

## HOW ODYSSEUS CAME TO SCHERIA

In the last chapter we considered the lies of Odysseus, but now it might be profitable to turn our attention to the "true" stories of his wanderings as related to the Phaeacians. The whole of this story would be too long to examine in detail, but fortunately there is one part of Odysseus' wanderings which is related separately from the rest, so that we can study a complete, yet comparatively short example of his "truthful" style of story-telling.

This is the story told in Book 7 (241-97) of Odysseus' voyage from Ogygia to Scheria, the home of the Phaeacians. Odysseus has just arrived at the palace of Alcinous, where the Phaeacians give him a meal and promise to escort him home. He tells his story in response to Arete's questioning:

τίς πόθεν εἶς ἀνδρῶν; τίς τοι τάδε εἶματ' ἔδωκεν;  
οὐ δὴ φης ἐπὶ κόντον ἀλώμενος ἐνθάδ' ἰκέσθαι (238-39).

Arete asks three questions: who are you? who gave you these clothes? did you say that you arrived here by sea? Odysseus answers the questions in reverse order;<sup>1</sup> indeed, the revelation of his name is postponed until the beginning of the long narration of his adventures in Book 9 (9.19).

The story consists of a very short introduction (241-43) and conclusion (297) and three longer sections - Odysseus with Calypso (244-60), the voyage from Ogygia (261-77), and Odysseus in Scheria (278-96).<sup>2</sup>

The introductory and concluding sections are formal in nature, both containing the familiar idea that he has suffered greatly but nevertheless will tell his story. The same idea is found in the first story to Penelope in Book 19 (165-71).

1. Bowra, Heroic Poetry, pp. 264-65.

2. See pp. 77a-78a.

The first section in the story falls into two sub-sections - Calypso (244-53) and Odysseus in Ogygia (253-60). The first sub-section (and hence the story as a whole) begins: 'Ωγυγίη τις νῆσος (244). This is not an uncommon way to begin a story; indeed two other stories considered in this section begin in a similar fashion - the first story to Penelope (Κρήτη τις γὰρ ἔστι, 19.172) and Eumaeus' story to Odysseus (Νησός τις Συρίη, 15.403).

There is very strong parallelism between the two sub-sections. Each begins with some mention of the island of Ogygia, followed by identical words describing Calypso:

'Ωγυγίη τις νῆσος ...

ἔνθα μὲν Ἄτλαντος θυγάτηρ δολδεσσα Καλυψὼ  
ναίει ἔνπλόκαμος, δεινὴ θεός ... (244-46)

... δεκάτη δέ με νυκτὶ μελαίνῃ  
νῆσον ἔς 'Ωγυγιήν πελάσεν θεοὶ ἔνθα Καλυψὼ  
ναίει ἔνπλόκαμος, δεινὴ θεός ... (253-55).

Then there is a short passage of elaboration: in the first sub-section Odysseus says that she mingled with neither gods nor mortals, and in the second he says she treated him kindly and asked him to be her husband. All this is contained in the first parts (244-47 and 253-57) of the respective sub-sections, but the other two parts have something in common as well. This is the use of introductory expressions, for the second parts both begin with ἀλλ' (ἀλλ' ἐμὲ in 248 and ἀλλ' ἐμόν in 258), and the third parts with ἔνθα (ἔνθ' in 251 and ἔνθα in 259). This is one of the few occasions in the digressions where the introductory expression completely supersedes the content in ordering the tale. The two sub-sections of A are not close in content but the parallel use of introductory expressions brings them together to form a unit. This is

similar to some of the adverbial techniques used in Odysseus' long story to Eumaeus in Book 14.

It is in the second sub-section (253-60) that the principal ordering device of the story is introduced - time. At the end of the first sub-section Odysseus says that he was carried over the sea, clinging to the keel of his wrecked ship, for nine days (252-53). In the tenth night (δεκάτη δέ με νυκτί μελαίνῃ, 253) the gods brought him to Ogygia. The sub-section also closes with a time expression, for Odysseus remained with Calypso for seven years:

ἔνθα μὲν ἑπτάετες μένον ἔμπεδον ... (259).

We have already pointed out some points of similarity between this story and the first story to Penelope, but there are also similarities with Odysseus' long story to Eumaeus in Book 14. For example, 7.253 is the same as 14.314:

ἐννήμαρ φερόμην\* δεκάτη δέ με νυκτί μελαίνῃ.

The situations described in the two passages are very similar. In both, Odysseus has been in a shipwreck in which all of his companions were killed; he manages to hold on to a part of the ship (the keel in Book 7, and the mast in Book 14); and he is carried for nine days over the sea until he arrives in a friendly land. There are also structural likenesses, for the poet makes use of the same technique of ending a section with ἔνθα and a time expression, beginning a new section in the next line with ἀλλ' ὅτε δῆ and another time expression. For example, in Book 7, section A is ended with: ἔνθα μὲν ἑπτάετες μένον ἔμπεδον (259), and section B begins: ἀλλ' ὅτε δῆ ὕδροδν μοι ἐπιπλόμενον ἔτος (260). This is almost identical to 14.285 and 287 (the transition between the Egyptian and the Phoenician adventures), and similar to 292-93, (the transition between his sojourn with the Phoenician and the fateful voyage to Libya).

The second section of the story (261-77) describes Odysseus' voyage from Ogygia. It has three sub-sections - Calypso releases Odysseus (261-66), Poseidon

wrecks his ship (267-75), and Odysseus is saved (275-77). Each of these is introduced with either an introductory expression or a time reference, but the device is different in each of the three cases. In 261, for example, there is an introductory expression with a time reference (ἀλλ' ὅτε δῆ ὀγδόδον μοι ἐπιπλόμενον ἔτος ἦλθε), in 267 a time expression alone (ἐπεὶ δὲ καὶ ὅσα μὲν κλέον ἤματα κοντοκορευῶν), and in 275 an introductory expression alone (αὐτὰρ ἐγὼ γε).

The final section tells of Odysseus' experiences in Scheria and his meeting with Nausicaa. The structure of this section is not complex. It falls into three short sub-sections - Odysseus lands (278-86), he sleeps (286-89), and he meets Nausicaa (290-96). The first is introduced by ἔνθα (278). The second sub-section is cyclic, the only part of the story to fall into this structural classification (see 286 and 289). The last sub-section is not introduced in any special way, for it has neither time reference nor introductory expression to mark it off from what has preceded. The only thing to distinguish it is its content, which, as it concerns the meeting with Nausicaa, is a matter of great interest to Odysseus and Arete, as well as the audience. For that reason, perhaps it does not need such a structural marker; the content alone will define its place in the story.

In structure this story is closer to the long story of Odysseus to Eumaeus than to any of the other lying tales. It does not have a repeated theme, and cyclic construction is practically non-existent, but otherwise it is like Odysseus' lie to the swineherd. This is clearest in regard to the introductory expressions. The phrases most important in the story to Arete are the same ones which we found to predominate in Book 14 - ἔνθα, ἀλλ' ὅτε δῆ, and αὐτὰρ ἐγὼ (with which ἀλλ' ἐμέ/ἀλλ' ἐμόν seems to be an alternate, at least in terms of content). Because the story is short, there is no oppor-

tunity for the development of complex patterns of introductory expressions as in the tale to Eumaeus, but the germ of such a development is present, particularly in the first section, as we have observed above.

CHAPTER 13  
EUMAEUS' STORY

Eumaeus tells this story in Book 15 (403-84) in answer to Odysseus' questions as to how he came to Ithaca. The two men are sitting in the swineherd's hut after supper; the time is right, as Eumaeus points out (390-402), for exchanging stories and renewing old memories.

This is the only story so far considered in this section which is not told by Odysseus. It is, however, told to Odysseus, and it is a tale not unlike Odysseus' lies in content and style. The digression consists of an introduction (403-13) and four sections - the seduction of the nurse (415-37), the nurse's instructions (438-53), the flight from Syrie (454-76), and the voyage to Ithaca (477-84).<sup>1</sup>

The introduction begins in a familiar manner: Νησός τις Συρῆη (403). There are two sub-sections. The first (403-11) describes the idyllic character of the island, and the second (412-14) tells how Eumaeus' father ruled over both of the principal cities. The whole character and form of this introduction is very similar to section A in Odysseus' first story to Penelope in Book 19. That story begins: Κρήτη τις γὰρ ἔστι (19.172). There are two sub-sections in it - the first a description of Crete and its mixed population and the second a statement of the beggar's position in the island. Obviously there are no strong verbal similarities, but the pattern (which is an extremely useful one for beginning any number of different stories) is the same. Both sections are followed by ἔνθα (15.415 and 19.185) and by the beginning of the story itself.

The first section of Eumaeus' story falls into two sub-sections - the

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1. See pp. 79a-80a.

seduction of the nurse by the Phoenician (415-23) and the conversation between them (424-37). As we noted above, the first sub-section begins with the familiar ἔνθα. The Phoenician traders arrive in the island, laden with their tempting merchandise and they seduce Eumaeus' nurse. Eumaeus naturally has reason to hate the Phoenicians, since they sold him into slavery, and he calls them "rogues" (τροῦκται, 416). Of course, this is what Odysseus called the Phoenician trader in his story to the swineherd in Book 14 (τροῦκτης, 289). He has no reason for disliking the Phoenicians, and indeed, in the earlier story to Athena, he represented them as honest and helpful. As Trahman points out,<sup>1</sup> Odysseus undoubtedly would know of Eumaeus' feelings about the Phoenicians, and he exploits this hatred in his long lie to the swineherd.

The second sub-section is organized around the conversational exchanges between the nurse and the traders. The nurse's first words are of the same pattern as the opening line of Odysseus' long story to Eumaeus:

ἐκ μὲν Κρητῶν γένος εὐχομαί εὐρειῶν (14.199)

ἐκ μὲν Σιδῶνος πολυχάλκου εὐχομαί εἶναι (15.425).

This sub-section ends with the Phoenicians agreeing to the conditions set by the nurse and swearing the oath to bring her home safely.

Section B giving the nurse's instructions (438-53) is begun with an introductory expression (αὐτὰρ ἐπεὶ, 438), and its two sub-sections are clearly indicated in familiar ways - the first with an imperative (σὺ γὰρ νῦν, 440) and the second with ἀλλ' ὅτε κεν δῆ (446). It is striking here that, although the nurse has been seduced by the Phoenicians, she is able to dominate them and to follow them on her own terms. They swear to the oath which she dictates, and they obey all of her instructions. This character vignette is indicative of the care taken in composing the story, for from the outset the nurse is represented as

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1. Trahman, "Odysseus' Lies." Phoenix, VI, p. 39.

a strong and intelligent woman (καλή τε μεγάλη τε καὶ ἀγλαὰ ἔργα  
 ἰούτα, 418). She is deceived by the blandishments of the Phoenicians, but  
 then sex will turn the head of even a sensible woman (420-21). The nurse  
 wants to return home and will use any means to do so, even when it means kid-  
 napping her young charge and stealing from her master. In all of this she  
 retains her own strength of character, and avoids becoming a mere tool for the  
 Phoenicians. She is not a totally unsympathetic character, and Eumaeus is  
 desolated by grief when she dies during the voyage (αὐτὰρ ἐγὼ λικόμεν  
 ἀκαχήμενος ἦτορ, 481).<sup>1</sup>

In the next section Eumaeus tells of the flight from Syrie. This is in-  
 troduced with a time expression:

οἱ δ' ἐνιαυτὸν ἅπαντα καρ' ἡμῶν αὔθει μένοντες (455).

There are three sub-sections corresponding to the arrival of the Phoenician  
 messenger (457-63), the flight of the nurse (464-70), and the departure from the  
 island (471-76). Each of these sub-sections is introduced differently and  
 follows a different pattern. The first begins with the familiar ἀλλ' ὅτε  
 οἷ (457). This takes us back to the nurse's instructions above:

ἀλλ' ὅτε κεν οἷ νηὺς κλέειν βιότοιο γένηται,  
 ἀγγελίη μοι ἔπειτα θοῶς ἐς δῶμαθ' ἰκέσθω (446-47).

ἀλλ' ὅτε οἷ κοίλη νηὺς ἦχθετο τοῖσι νέεσθαι,  
 καὶ τότε ἄρ' ἄγγελον ἦκαν, ὅς ἀγγελεῖς γυναικί (457-58).

The likeness between the two passages depends on the content and is increased  
 by the repetition of ἀλλ' ὅτε οἷ, but exact repetition of the wording from  
 446-47 to 457-58 is avoided.

The second sub-section begins with an unfamiliar introductory expression  
 (ἦ τοι, 464). The nurse responds to the messenger's nod by taking valuables

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1. These words are also used to conclude the false tale to Athena (13.286).



from the palace and leading Eumaeus away with her. The sub-section closes: αὐτὰρ ἐγὼν ἐπόμεν ἄσειφροσύνησι (470). The third sub-section is symmetrical, for it begins and ends with time expressions:

δύσετό τ' ἠέλιος σκιδωντό τε πᾶσαι ἀγυιαί (471)

ἔξημαρ μὲν ὁμῶς κλέομεν νύκτας τε καὶ ἡμαρ (476).

The fourth section of the story describes the voyage to Ithaca. It also (like section C) begins with a time expression:

ἀλλ' ὅτε δὴ ἔβδομον ἡμαρ ἐπὶ Ζεὺς θῆκε Κρονίων (477).

This is the same technique which we have already noted in connection with Odysseus' long story in Book 14 and his story to the Phaeacians in Book 7. That is, one section is ended with a time expression, and the next begun with another time expression preceded by ἀλλ' ὅτε δὴ. This section has two sub-sections - the nurse's death (477-81) and the selling of Eumaeus to Laertes (482-84). The first sub-section ends: αὐτὰρ ἐγὼ λιπόμην ἀναχήμενος ἦτορ (481). This is similar to sub-section 2 in section C above; there, the sub-section is also ended with an αὐτὰρ ἐγὼ expression: αὐτὰρ ἐγὼν ἐπόμεν ἄσειφροσύνησι (470). In both cases the passage registers Eumaeus' response to the nurse's behaviour, whether it be her flight or her death.

This story by Eumaeus follows a familiar pattern. It is not cyclic, but is composed according to various time and introductory expressions. There is no single technique which is used consistently to order the story, and it lacks a repeated theme. The most important introductory expressions as before are ἔνθα (used twice - 412, 415 - at important structural divisions), ἀλλ' ὅτε δὴ (used three times - 446, 457, and 477), and αὐτὰρ (αὐτὰρ ἐπεὶ in 438, αὐτὰρ ἐγὼν in 470 and αὐτὰρ ἐγὼ in 481).

It is homogeneous in style with the stories considered in Chapters 11 and 12,

and on many occasions the structural technique is the same as in one of the tales of Odysseus. Sometimes, as in the case of 15.481 and 13.286, lines are repeated from tale to tale.

The story of Eumaeus, unlike Odysseus' lies, has no very clear function in the poem, except to show that the swineherd comes naturally by his nobility of character, since by birth he is a prince and not a slave. Woodhouse feels that the story represents an old folk-tale motif:

Not content with this careful and sympathetic portrayal of the swineherd, Homer has also used him as a means of conserving a familiar folk-tale motif - that of the Stolen Prince or Blood will Tell...It is the immortal story of the Kidnapped Prince; but Homer perforce has omitted the normal happy ending, in which, by means of birthmark or other tokens, the prince is ultimately recognized in the outcast, and restored to home and kindred.<sup>1</sup>

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1. Woodhouse, The Composition of Homer's Odyssey, p. 197.

## CHAPTER 14

## PENELOPE'S WEB

From the stories told by Odysseus and Eumaeus we must now turn our attention to a rather different series of digressions - those containing the story of Penelope's web. It is difficult to discriminate here between fiction and folk-tale, for Penelope's web, like the story of the stolen prince in Chapter 13, is clearly a legacy of some folk tradition,<sup>1</sup> while the various stories related by Odysseus appear closer to fiction. The distinction between fiction and folk-tale, however, is not the important one at this point. What is important is the difference which clearly exists between fiction/folktale and heroic saga of the kind familiar from the Iliad, and relatively infrequent in the Odyssey.

The story of Penelope's web is interesting for several reasons, and not least because it appears in substantially identical words on three separate occasions in the poem. Each time it is related by a different character in the context of a different situation. In order to examine the structure of the tale and its relevance in each context it will be necessary to discuss each of its occurrences separately in some detail. Such a treatment may also be useful in order to appreciate the poet's method in recasting the same tale to be appropriate in several places in the epic. The story of the web then, occurs three times in the poem - 2.85-112, 19.123-63 and 24.120-90.

Antinous' Version

The story of Penelope's web is first told during the assembly called by Telemachus to challenge Penelope's suitors. After Telemachus has complained of the suitors' presence in his house, their ringleader Antinous rises to speak. The central point which he is trying to make in his reply to Telemachus

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1. Carpenter, Folk Tale, Fiction and Saga in the Homeric Epics.

is that it is Penelope who is at fault, not the suitors. In order to do this he tells the story of how Penelope deceived them with the stratagem of the web. The tale of Penelope's cleverness occupies little more than half of Antinous' speech,<sup>1</sup> and the rest is devoted to advice to Telemachus to get his mother married as soon as possible. The whole speech falls into two principal sections (85-112 and 113-28) - the one narrative and the other rhetorical in nature. Because of this dual quality of the speech it is important to note any differences of structure between the narrative and the rhetorical sections.

The speech makes use of the familiar ordering technique of the repeated theme, both throughout the whole and within the two component sections. Thus Antinous introduces his remarks with a defense of the suitors: σοὶ δ' οὐ τι μνηστήρες Ἀχαιῶν ἀλτιοῦ εἶσιν (87). After the story of the web he again refers to the suitors: σοὶ δ' ὧδε μνηστήρες ὑποκρίνονται ἔν' εἰδῆς (111). The correspondence is not exact, but the similarity between the two lines depends upon the repeated reference to the suitors and upon the parallel phrases (σοὶ δ' οὐ τι μνηστήρες and σοὶ δ' ὧδε μνηστήρες). If there is a central repeated theme for the speech of Antinous it is this "suitor" line.

The first section of the speech employs a similar technique, for the two sub-sections (91-105 and 108-10) are also ordered by a repeated theme - here the idea of time:

ἤδη γὰρ τρίτον ἐστὶν ἔτος, τάχα δ' εἶσι τέταρτον (89)

ὧς τρίτες μὲν ἔληθε δόλω καὶ ἔπειθεν Ἀχαιοὺς\*

ἀλλ' ὅτε τέταρτον ἦλθεν ἔτος καὶ ἐπήλυθον ὄραι (106-107).

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1. See p. 81a.

The time theme serves to separate the two important parts of the story - Penelope's deception and the sequel in which she is forced to finish weaving the shroud. Within the first section (91-105) the poet has employed a symmetrical balancing of ideas, for the speech of Penelope to the suitors (96-102) is centred between the two descriptions of her activity with the loom (91-95 and 103-105).

A feeling of balance is still more important in the second section of Antinous' speech, which is opened and concluded with rather similar remarks:

μητέρα σὴν ἀπόκεμψον, ἄνωχθι δέ μιν γαμέεσθαι  
τῷ ὄτεφ' τε πατήρ κέλεται καὶ ἀνδάνει αὐτῇ (113-14)

ἡμεῖς δ' οὐτ' ἐπὶ ἔργα πάρος γ' ἔμεν οὔτε πῆ ἄλλη,  
πρὶν γ' αὐτὴν γήμασθαι Ἀχαιῶν ἢ κ' ἐθέλησι (127-28).

Neither the language nor the sentiment is similar enough in the two line-pairs to warrant calling the section an example of ring composition. The similarity depends upon the repetition of two ideas from 113-14 to 127-28 - Penelope's marriage, and her being allowed to choose a husband. This symmetrical arrangement of ideas framing Antinous' advice is part of the speaker's technique rather than a manifestation of the annular style. The poet, however, has made use of the repeated theme in this section, for the idea of Penelope's cleverness (115-16 and 122) serves to divide the two brief sub-sections from each other. The first (117-22) describes Penelope's unquestioned superiority to the heroines of the past, and the second (123-25) is advice to Telemachus that his mother's misplaced cleverness is costing him his inheritance.

In all of this the use of the repeated theme is rather different from that noted in regard to other digressions, principally because there are several themes employed simultaneously in a small space, rather than a single theme carried throughout a long digression. This results in part from the brevity

of Antinous' speech, which is about forty-five lines in all, as well as from the fact that this short speech is further broken up into two genre units, the narrative and the rhetorical.

Antinous, then, has used the story of Penelope's web as a paradeigma to illustrate her treachery towards the suitors and the alleged fact that Penelope and Telemachus are bringing trouble upon themselves by not contracting a marriage with one of the suitors. The cleverness of Penelope is a motif running through both sections of the speech; this together with the repeated theme of 85-88 and 111-12 serves to unify the whole.

#### Penelope's Version

Penelope herself makes a rather different use of the story of the web in her conversation with the disguised Odysseus in Book 19. To her questions concerning his nation and identity "the beggar" replies, asking her not to probe into his past and complimenting her on her own fame and beauty. Penelope now replies that her youth and beauty have been wasted away by grief, and she tells her plight to the beggar. The story of the web is an illustration that she has come to the end of her resources; it was her last stratagem, and has been foiled by the suitors. She is now on the point of having to marry one of them. If Antinous mentioned the web as an illustration of Penelope's guile, she herself tells about it to heighten the suspense and pathos of her situation in this dramatic encounter with her disguised husband.

Penelope's reply to Odysseus has a brief introduction and conclusion and two principal sections which outline first her emotional situation (129-36) and then her physical plight resulting from the presence of the suitors in her house (137-61).<sup>1</sup> The short first section is certainly symmetric and probably cyclic, for although the repetition of words is not exact, the duplication of

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1. See p. 82a.

sentiment in the opening and closing lines is striking as Penelope centres her account of the suitors' presence<sup>1</sup> and her own resulting neglect of her duties towards guests and suppliants between two references to her grief for the absent Odysseus:

νῦν δ' ἔχομαι· τόσα γάρ μοι ἐπέσσειεν κακὰ δαίμων (129)

ἀλλ' Ὀδύση κοθέουσα φίλον κατατρήκομαι ἦτορ (136).

In contrast, however, to the cyclic construction of the first section, the second is ordered according to the repeated theme technique. The two sub-sections (138-56 and 158-61) are introduced with the idea of Penelope's impending marriage to one of the suitors, and the wiles she is trying to employ to escape the match:

οἱ δὲ γάμον σπένδουσιν· ἐγὼ δὲ δόλους τολυπέω (137)

νῦν δ' οὔτ' ἐκφυγέειν δύναμαι γάμον οὔτε τιν' ἄλλην  
μητιν ἔθ' εὐρίσκω (157-58).

It must be noted, however, that the content of 137 and 157-58 is not identical, and that a development in the plot is expressed in their dissimilarities.

That is, in 137, the suitors are urging the match, but Penelope is contriving against it. After the failure of the web device, and to introduce the final statement of her plight in 158-61, Penelope puts a much more pessimistic construction upon the two ideas of marriage and guile, for now she is unable to escape the marriage, and she can find no other device to postpone it. The use of the repeated theme in this speech of Penelope's is rather unusual because of the close involvement of the theme with the story it governs.

Usually, as we have seen in the stories of Nestor, Odysseus and Eumaeus, the theme is general enough to be applied in a number of situations; sometimes (as with the intervention of the gods motif) the same theme may even be used

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1. Merry brackets 130-33.

in two different stories by different narrators. Obviously, the ideas of marriage and guile employed in this speech are neither so general nor so universally applicable. When the repeated theme becomes so specialized as this its usefulness to the story-teller decreases, for he is no longer able to string an indefinite number of ideas together simply by the use of his repeated theme. Now it appears as more an ornament than a tool of composition, although its relation to the more useful variety of repeated theme is clear.

#### Amphimedon's Version

The final occurrence of the story of the web is in the conversation of Amphimedon with Agamemnon in Book 24. The shade of Agamemnon has asked that of Amphimedon how so many fine young men came to die all at once, and in reply Amphimedon tells the story of the suitors' destruction including the tale of Penelope's web.

Amphimedon's speech, unlike those of Antinous and Penelope, is entirely narrative. It has an introduction and similar conclusion and two principal sections (125-46 and 151-85) corresponding to Penelope's web and the destruction of the suitors.<sup>1</sup> It is interesting to note that in this long narrative the poet has made no use of the repeated theme device. Rather, the story depends for its structure upon introductory expressions, at least in the second section.

The first section relates the story of the web. It begins, if not with asyndeton, at least with striking abruptness:

μνώμεθ' Ὀδυσσεύος δὴν οὐίχομένοιο δάμαρτα (125).

In the story of the web itself, as was true in the other occurrences of the motif, there is no consistent use of structural devices although two important

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1. See p. 83a.



points of the story are marked by familiar introductory expressions. The description of Penelope's duplicity following her persuasive speech to the suitors begins with ἔνθα, and the next sub-section, in which she is denounced is begun with ἀλλ' ὅτε. Rather, one event follows another chronologically and without great concern for a pattern to govern the whole. Here it is necessary to observe a detail in which both Amphimedon's and Penelope's versions differ from that of Antinous in Book 2. Antinous introduces his story of the web with a mention of time (2.89-90). This is used as a repeated theme in the story, for another time reference (106-107) introduces the discovery of Penelope's trick. This time theme is not present in Penelope's version or that of Antinous, for in both of these stories there is only one mention of time - that which introduces the betrayal of Penelope to the suitors.

It is in the second section that the use of ordering devices appears. Here Amphimedon tells of the return of Odysseus and Telemachus, the archery contest and the final destruction of the suitors. The section is connected to the first by an important transitional section:

εὔθ' ἠ φειρος εἰδειξεν, ὑφήνασα μέγαν ἱστὸν,  
 κλύμασ' ἠελίῳ ἐναλίγκιον ἠδ' σελήνῃ,  
 καὶ τότε δὴ β' Ὀδυσσηα κακὸς ποθὲν ἤγαγε δαίμων  
 ἀγροῦ ἐκ' ἐσχατιήν, ὅθι δώματα ναῖε σὺβώτης (147-50).

Here, for the first time in all the occurrences of the story of Penelope's web, the sequel is given to her detection by the suitors and finishing the web under constraint. Thus, in the first two lines of the transition, Penelope washes the cloak, but in the second two lines Odysseus returns to the house of the swineherd.

Amphimedon's account of the destruction of the suitors falls into two

stages corresponding to the alleged plotting of Odysseus and Telemachus in 151-61 and the archery contest set up by Penelope in 162-85. Each successive stage of the action in the two sub-sections is marked by a characteristic introductory expression.<sup>1</sup> There are six such expressions, but only three different ones ἐνθ' (151), αὐτάρ (162, 176) (with αὐτὰρ ἔπειτ' in 180), and ἀλλ' ὅτε in 172 (ἀλλ' ὅτε ὀῆ in 164). These three expressions are commonly used to introduce changes of plot in other stories as well, particularly in the long story of Odysseus to Eumaeus in Book 14.<sup>2</sup> This similarity in technique between the two digressions is important, particularly since the authenticity of the whole of Book 24 and especially of the so-called "Second Nekyia" has so often been called into question. Obviously there are many factors which must be taken into consideration in any attempt to establish or refute the episodes of Book 24 as part of the real Odyssey, but this episode at least, is structurally homogeneous with other parts of the poem.

#### Summary

Thus, the story of Penelope's web is related on three separate occasions in the Odyssey, first by Antinous, then by Penelope, and finally by Amphimedon. The story itself remains the same; indeed even the choice of words in the three tellings is substantially identical. What differs is the purpose for the story, the speaker, and the structural framework in which it is placed. Here it is that we can best observe the poet's treatment of his identical theme, and how he places it in the centre of a suitable context. The two most important factors, then, are the structures of the several contexts in which it occurs, and the artistic function it plays at the three different moments in the poem.

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1. See p. 83a.

2. See Chapter 11, pp. 177-78.

The structure is similar in the versions of Antinous and Penelope, based as it is around the repeated theme device. Amphimedon's version, on the other hand, does not employ this device, but rather relies upon introductory expressions, a technique which we have often observed in conjunction with the repeated theme.<sup>1</sup> In Books 2 and 19 the story of the web dominates one section of the speech, while the other is devoted to non-narrative description, but in Book 24 both major sections of the speech are narrative, and the story of the web is used as part of a larger tale rather than as a paradeigma to illustrate any assertion on the part of Amphimedon. Indeed, the structure of the speeches of Antinous and Penelope seems very similar, while that of Amphimedon is rather different. It seems however, that these differences are not an argument for the exclusion of the episode in Book 24 (or indeed of Book 24) from the poem. Rather, they are indicative of the differing purposes for which the story of the web is told by the three characters. It is hardly surprising that the speeches of Penelope and Antinous should be similar in structure (as well as different from that of Amphimedon) when each uses the story of the web as a paradeigma of the point he is trying to make. Moreover, the structure of Amphimedon's speech is similar to other digressions in the poem in its use of introductory expressions.

The story of the web is so placed as to be a thread running the length of the poem. Antinous tells the story at the beginning (Book 2) and Amphimedon at the end (Book 24). It is interesting that the tale at these two crucial points should be related by the suitors - Antinous triumphant, and using it to make a specious point in debate, and Amphimedon overwhelmed, and citing the tale merely as an episode in the downfall of the suitors. In between is the version of Penelope, who relates the story to the beggar in Book 19. It is

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1. See Chapters 10 and 11.

her telling which is the most exciting and suspenseful to the reader, for she represents the hated marriage as imminent and herself as at the end of her devices. Now if ever is the moment for a rescuer to assert himself and save the day as Odysseus is soon to do. This is another example of the poet's art of "brinksmanship," for he takes Penelope as far as she can go without actually being married to one of the suitors. The best other example also occurs in Book 19, with Eurycleia's recognition of Odysseus' scar. This pushing of a situation to the edge of disaster is a device to heighten the interest and suspense of the plight in which the characters find themselves.

Each of the three versions takes the story a step further. Antinous, for example, tells the story down to the fact of Penelope's being forced to finish her weaving. He concludes by advising Telemachus to find his mother a husband as soon as possible. By the time that Penelope tells the tale, the marriage urged by Antinous in Book 2 appears to be imminent, and she mentions the restlessness of Telemachus and the anxiety of her parents that she should be married. (The germ of these facts about her parents and Telemachus is certainly present in the conclusion of Antinous' advice to Telemachus in which both the uncertainty of Telemachus' own position and the possible intervention of Penelope's father are mentioned.) The version of Amphimedon, told after the slaying of the suitors, includes the whole story. He adds the detail that after Penelope finished her weaving she washed it and it shone as brightly as the sun or the moon (24.147-48), and uses this as part of the transition leading into the destruction of the suitors which follows.

SECTION VII: TALES OF THE GODS IN THE ODYSSEY

## CHAPTER 15

## THE LAYS OF DEMODOCUS

In this chapter we shall consider the three songs of Demodocus in Book 8 of the Odyssey. In the major song (the story of the loves of Ares and Aphrodite 8.266-369) is represented a completely different Olympus from that of the Iliad digressions. In the stories of the gods in the Iliad, as we recall, there were brutal and desperate conflicts for power among the gods. In the Odyssey on the other hand, the reign of Zeus is secure, and the principal story about the gods is light and frivolous. Demodocus' story is not concerned with violent struggles for power, but with the amorous misbehaviour of Ares and Aphrodite. The issue at stake is not control of Olympus, but whether Ares will pay a fine to Hephaestus for his misconduct. In the Iliad the tales of the gods (with the exception of Achilles' story to Thetis in Book I) are always told by the gods themselves to illustrate a serious point, but the story of Ares and Aphrodite is told as a diversion by the bard Demodocus at the court of the Phaeacians.

The art of the blind singer Demodocus forms a large part of Odysseus' entertainment in the land of the Phaeacians in Book 8. Alcinous' hospitality begins with a banquet, at which Demodocus sings of the quarrel between Achilles and Odysseus over whether Troy should be taken through force or treachery. The tactful king, seeing that the story has made Odysseus weep, quickly proposes an athletic contest. Unfortunately this event is a fiasco, since it culminates in a quarrel between Odysseus and the young Phaeacian nobleman Euryalus.

Again Alcinous changes the nature of the entertainment for Odysseus' benefit. Demodocus is summoned again, the dancers take their places, and the story of Ares and Aphrodite begins. The tact of the Phaeacians, as well as their natural joie de vivre, is reflected in the choice of subject. It is obvious that serious songs about the Trojan war grieve their guest; furthermore, there has been an unpleasant scene between Odysseus and the young Phaeacians. Demodocus' song is light and amusing enough to dispel these tensions and to improve the atmosphere of the gathering.<sup>1</sup>

But it is with the song itself and its structure that we are primarily concerned. Demodocus' lay is particularly interesting since this is the only case in Homer in which a long digression is attributed to a professional bard. Furthermore, it is possible that in depicting the work of a court singer, Homer makes use of different techniques and styles. In our examination of the structure of this long digression we will attempt to discover what stylistic peculiarities (if any) exist and to see how the typical bard - as opposed to Homer himself - might have set about constructing his song.

The story consists of three long sections, with an introduction and corresponding conclusion.<sup>2</sup> The three sections are: Hephaestus' trick (270-99), the arrival and comments of the other gods (300-42), and the release of Ares

1. There is a mild amount of controversy about this song, as about other humorous or risqué passages in Homer (particularly the seduction of Zeus in Iliad XIV), but few critics are disturbed enough about the passage to suggest that it is an interpolation. Walter Burkert has a helpful article on the function of humour in Homer, and in particular, the relation of this story to the seduction of Zeus and the battle of the gods in Iliad XX. ("Das Lied von Ares und Aphrodite," Rh. Mus. 103, pp. 130-44.) Monro is less sympathetic to the passage: "The whole tone and style of this piece is unworthy of Homer, and indeed is below the level of serious epic poetry." (Monro ed., Odyssey, vol. 2, p. 318.)

2. See pp. 84a-85a.

and Aphrodite (343-66). The song is ordered according to a form of the repeated theme style, for its structure depends on the many comings-and-goings of the various characters.

The first section, which describes the wives of Hephaestus, is itself broken into two sub-sections, each of which is composed of three tiny parts. Each of the six parts, then, is introduced and divided from the rest of the story by some expression describing the arrival or departure of one of the characters. The expressions used are: βῆ ῥ' ἔμεν ἐς χαλκιδνα in 273, βῆ ῥ' ἔμεν ἐς θάλαμον in 277, εἶσατ' ἔμεν ἐς Ἀημιον in 283, βῆ ὀ' ἔμεναι πρὸς δῶμα περικλυτοῦ Ἡφαίστοιο in 287, ἐρχομένη κατ' ἄρ' ἕζεθ' in 290, and τῷ ὀ' ἐς δέμνια βάντε κατέδραθον in 296. Each of these phrases comes at the beginning of a line, although not necessarily at the beginning of a sentence (see diagram). The most common is some form of βῆ ῥ' ἔμεν, with the alternate εἶσατ' ἔμεν in 283, but it is not imperative that the verb in all cases be the same.

The use of this idea is not quite so striking in the last two sections of Demodocus' song, but it is still present and effective. The arrival of the other gods (300-42) has three short sub-sections, two of which are introduced by the coming-and-going theme - βῆ ὀ' ἔμεναι πρὸς δῶμα in 303 and ἦλθε Ποσειδῶν γαιήροχος, ἦλθ' ἐριούνης/Ἑρμείας, ἦλθεν δὲ ἕναξ ἑκάεργος Ἀπόλλων in 322-23. The third sub-section describes jocular remarks on the occasion by Apollo and Hermes.

In the final long section of the story we find two shorter sub-sections - the first a conversation between Hephaestus and Poseidon (343-48), and the second an account of Hephaestus' release of the culprits, and their subsequent hasty departures (βεβήκει in 361 and ἔκανε in 362).

The consistent use of this simple stylistic device over a space of nearly

a hundred lines might appear to be dull and monotonous after a time. This is not so for two principal reasons. First, the device is very well suited to the story in which it occurs; much of the point of the tale is involved with the many and sometimes simultaneous arrivals and departures of the several gods - Hephaestus' pretended departure for Lemnos, Ares' arrival at the home of Hephaestus, Hephaestus' return, the arrival of the other gods, and so on. The amusing climax is reached in the last section, with the speedy and none too decorous flight of Ares and Aphrodite from the scene of the crime. Homer (in the person of Demodocus) has chosen to exploit this natural pattern in his story and has added some arrivals and departures of his own in the first section to emphasize this aspect of the tale.

Monotony is also avoided for the simple reason that Homer always has more than one string to his bow. We do not have the almost contrapuntal use of different structural patterns here which was observed in some of the digressions in the Iliad, but there are still some subordinate devices at work in this story. The principal device is the use of the sun as a messenger to Hephaestus. This occurs at the beginning of the first section (270-71) before Hephaestus forges his net, as well as at the beginning of the second section (302) before Hephaestus summons the other gods. The motif is humorously reflected in the behaviour of Ares after the pretended departure of Hephaestus to Lemnos. The three relevant passages are:

... ἄφαρ δέ οἱ ἄγγελος ἦλθεν

"Ἥλιος, ὃ σφ' ἔνοησε μιγαζομένους φιλότῃτι (270-71)

οὐδ' ἀλασκοκιῆν εἶχε χρυσήνιος Ἄρης,

ὣς ἴδεν Ἥφαιστον κλυτοτέχνην νόσφι κιδόντα (285-86)

'Ἡέλιος γάρ οἱ σκοκιῆν ἔχεν εἶπέ τε μῦθον (302).



Ares, of course, is no messenger, but he does keep watch; in turn, of course, the sun observes the actions of Ares and Aphrodite and reports them to Hephaestus.

Conversation is also an important element in the story; the serious talk of Hephaestus and Poseidon is balanced by the light banter of Apollo and Hermes. In connection with this latter passage, it is worthwhile to note the humorous use of epithets between the gods. The ornamental epithet which generally has the effect of dignifying its subject is used here with intentional incongruity. Hermes addresses Apollo as ἕναξ ἑκατηβόλ' Ἄπολλον (339), which might or might not be an ironic use of the usual epithet for Apollo, but the long-winded proliferation of epithets which Apollo applies to Hermes cannot be anything but deliberate humour: Ἑρμεία, Διὸς υἱέ, Διάκτορε δῶτορ ἔδων (335).

The arrival and departure motif which orders the story is a type of repeated theme. It differs from the other repeated themes which we have considered in that it occurs so often within a few lines (usually a repeated theme occurs at most three or four times in the course of a story) and that it occurs so often in the same words. This continual and frequent repetition of the theme makes the device obvious to the reader or audience and in a story of this frivolous type it seems not unlikely that the technique is used for humorous effect.

Thus, the use of ordering devices is different (at least in emphasis and effect) from that of the other stories employing the repeated theme technique. This is particularly interesting since this is also the only occasion in Homer upon which we are given a verbatim account (fictitious as it is) of the work of another singer.

No one imagines that Homer was the only oral poet of his age: he worked

within the framework of a long poetic tradition, and no doubt shared the heritage with many of his contemporaries. Why then, did Homer's creation survive, while the works of all these others perished? The answer, obviously, is to be found in his literary genius and his ability to surpass the tradition which he had inherited. His rival poets, one may well imagine, would have seemed as important and as relevant to us as their modern Yugoslavian counterparts. Bearing these things in mind as we examine "Demodocus" lay we may consider the possibility that Homer has composed it in the style of a "typical" oral poet.

The song of Ares and Aphrodite is of high quality, but the style in which it is composed could easily become monotonous and flat, and no doubt often did, in the hands of a mediocre poet. The simple stylistic device - "he came" and "she came" - is one which even the most talentless singer might master after a fashion; it is for Homer to find its appropriate niche and to take advantage of its humorous possibilities. Perhaps it is not too far-fetched to imagine that in the song of Ares and Aphrodite Homer was making a conscious parody of his rival singers and their techniques.

Demodocus sings two other songs in Book 8 of the Odyssey, although these are only summarized by Homer. The first of these, concerning the quarrel of Odysseus and Achilles (72-82) is too short for analysis; it is the briefest possible summary of a much longer tale. The song of the wooden horse (499-521), although it is also a summary, is longer and lends itself better to structural analysis.

The structure of the tale of the wooden horse is simple, consisting as it does of three short sections, framed by introductory and concluding sections in

the cyclic style.<sup>1</sup> The principal device used to order this summary is the use of the verb "to sing," which is repeated twice at suitable points in the story. This device is closer to Otterlo's Ritournellkomposition than it is to the technique used in the song of Ares and Aphrodite. The repeated verb is not a part of the story like the verbs of arrival and departure in the longer passage, but rather an external ordering device. For this reason, it would be possible to repeat it an indefinite number of times, and to add to the story any number of details, in the catalogue style. Furthermore, the use of the repeated verb serves to remind the audience that this is only a summary; one is kept from becoming too deeply involved in the story, and is constantly aware that the scene is still the court of Alcinous, and not Troy. This is also different from the technique in the longer story, in which the audience is deliberately transported to Olympus and kept there for the duration of the song.

The subject matter of the two short summaries is entirely different from that of the longer lay. The theme is the Trojan war and the part Odysseus has played in it. If the song of Ares and Aphrodite was a diversion and an escape, these songs are just the opposite. It is important for the audience to know of Odysseus' past, and the poet exploits his opportunity of giving this information in the presence of the hero himself so that we may observe its effect upon him. This is the reason for the brevity of the lays; Homer does not intend for our attention to stray too far from the immediate scene and Odysseus' part in it. By this device he is able to present the character of his hero in more than one dimension.

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1. See p. 86a.

SECTION VIII: FANTASY IN THE ODYSSEY

## CHAPTER 16

## THE TALES OF MENELAUS AND HELEN

In this section as in the last there are two genres to be discussed, for while the long story of Proteus is sheer fantasy, the two companion tales of Menelaus and Helen are historical - their world (like that of the two short lays of Demodocus) being that of the Trojan war. But because all the stories together form a unit comprising the entertainment of Telemachus in Sparta, it is convenient to consider them together.

From Pylos Telemachus proceeds to Sparta, where he is to be entertained for some time by Menelaus and Helen. This visit, like the earlier visit with Nestor, is important both for the information it gives to the audience and for its influence upon the development of the character of Telemachus in the poem. Thus, from Telemachus' conversations with Menelaus and Helen we learn several things about the course of events from the fall of Troy to the "present." Some of the information is new in this book - such as the circumstances of the Locrian Ajax' death or Menelaus' wanderings in Egypt -, but use is also made of themes introduced in Book 3, particularly the Oresteia story, and the captivity of Odysseus. Most important of all, however, is the opportunity to see the famous (but not really repentant) Helen in her domestic surroundings. Nothing could be a better example of the differences between the two poems than the change of Helen from the tragic heroine of the Iliad to the domestic chate-laine of the Odyssey.

Book 4 is also important from Telemachus' standpoint - in terms of his own character development in the poem as well as for the news he receives of his father. If Ithaca is rough and provincial, and Pylos a stronghold of sound

(if not exciting) advice, then Sparta is a sophisticated and glamorous place indeed. From his visit to the elegant kingdom of Menelaus, Telemachus is to gain polish and experience of the world.<sup>1</sup> The change from Ithaca and Pylos is an important one in his development from a willing but diffident boy to Odysseus' confident partner in the slaying of the suitors. Telemachus is truly Odysseus' son and he must make his own odyssey before he is completely ready to take part in the great deeds of his father. In his wanderings he must gain both knowledge of the world and an understanding of the nature of Odysseus.

To that end, then, three tales are told in this book - Helen's story of Odysseus' spying expedition into Troy (240-64), Menelaus' story of Odysseus' cleverness in the wooden horse (265-89) and Menelaus' long story of his encounter with Proteus (347-592). The first two form a single scene, and for that reason will be considered together.

#### The Tales of Menelaus and Helen

These stories are told at the feast on the first night of Telemachus' visit to Sparta. The occasion is an emotional one, since it has reminded each of the characters of the personal losses sustained during the Trojan war and the return of the Greeks. When they have finished weeping Helen introduces a drug into their wine to make them forget their sorrows, and suggests that they tell stories for entertainment. She begins.

Helen's story is brief and straightforward in structure. There is no hint of the cyclic style, and one event follows another in natural and orderly succession.<sup>2</sup> The tale consists of an introduction (240-43), and three short

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1. See also Wilamowitz, Die Heimkehr des Odysseus, pp. 106-107, and Woodhouse, The Composition of the Odyssey, pp. 209-10.

2. See p. 87a.

sections distinguished from each other by introductory expressions. There is no consistent use of the same expression, for each of the sections is introduced differently.

After the introduction Helen passes rather abruptly into the story with the line: αὐτόν μιν κληγῆσιν ἀεικελίησι δαμάσσας (244). Whether or not this is a case of asyndeton, it is certainly a strong break from what has preceded it, and serves to separate the story itself clearly from the introduction and Helen's general remarks about Odysseus' achievements. In this brief section (244-51), she tells how Odysseus came in disguise to Troy, and how she alone recognized him, although he evaded her questions.

In the next section (252-58) Odysseus relents after enjoying Helen's hospitality: ἀλλ' ὅτε δῆ μιν ἐγὼ λῶσον καὶ χρῆτον ἐλαίῳ (252). He tells her the strategy of the Greeks, kills many Trojans, and returns to the Greek camp.

The final section (259-64) is introduced still differently: ἔνθ' ἄλλαί Τρωαὶ λγ' ἐκώχον (259). All of the Trojan women were grieved, but Helen rejoiced since she now wanted to return to Menelaus.

Menelaus' tale is similar in structure to Helen's.<sup>1</sup> It also has an introduction and three sections, each of which is introduced by some adverbial device. In the first section (274-79) Helen tries by a trick to make the Greeks inside the wooden horse give themselves away. In the last two sections (280-84 and 285-89) Menelaus tells how Odysseus twice saved the Greeks from succumbing to Helen's trick. These two short sections are similar to each other both in style and in content - with the first part of each relating how some of the Greeks wanted to answer Helen, and the second part telling how Odysseus prevented them. The passages begin differently (αὐτὰρ ἐγὼ in 280

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1. See p. 87a.

and  $\xi\nu\theta'$  in 285), but Odysseus' action is introduced in the same way on both occasions -  $\acute{\alpha}\lambda\lambda'$   $\text{'Οδυσσεύς}$  (284 and 287).

Neither of these stories is of great interest in itself, but together they form an artistic unity in both style and content. The stories are exactly the same length (twenty-four lines) and each is preceded by similar remarks from the two story-tellers.

πάντα μὲν οὐκ ἂν ἐγὼ μυθήσομαι οὐδ' ὀνομήνω,  
 ὅσοι  $\text{'Οδυσσεύς}$  ταλασίφρονος εἶσιν ἀέθλοι·  
 ἄλλ' οἷον τόδ' ἔρεξε καὶ ἔτλη καρτερὸς ἀνήρ  
 δῆμῳ ἔνι Τρώων ... (240-45)

ἄλλ' οὔ πως τοιοῦτον ἐγὼν ἴδον ὀφθαλμοσιν  
 οἷον  $\text{'Οδυσσεύς}$  ταλασίφρονος ἔσκε φίλον κῆρ.  
 οἷον καὶ τόδ' ἔρεξε καὶ ἔτλη καρτερὸς ἀνήρ  
 Ἴπκῳ ἔνι ξεστῷ ... (269-72).

Even where there are differences in these two introductory passages, these are carefully balanced against each other -  $\text{Ἴπκῳ ἔνι ξεστῷ}$  in 272, for example, corresponding to  $\text{δῆμῳ ἔνι Τρώων}$  in verse 243 above. This use of similar sections standing at the head of the two stories has an effect like that of the repeated theme in Nestor's tales in Book 3. It also brings the stories closer together and unifies the whole scene. The structure of both stories is the same, for each consists of three short sections, separated from each other by introductory expressions. Neither story has a formal conclusion stated by the teller; they both end abruptly. It is interesting to note, however, that there is an intermediate conclusion to Helen's tale given by Menelaus and a final conclusion to both tales made by Telemachus. At the end of Helen's story, and before beginning his own tale, Menelaus says:  $\nu\alpha\acute{\iota}$

οἷ ταῦτά γε πάντα, γύναι, κατὰ μοῖραν ἔειπες (266). Telemachus' conclusion to the whole is more significant:

Ἄτρεΐδῃ Μενέλαε διοτρεφέε, ὄρχαμε λαῶν,  
 ἄλγιον· οὐ γάρ οἱ τι τὰ γ' ἤρκεσε λυγρὸν ὄλεθρον,  
 οὐδ' εἰ οἱ κραδίη γε σιδηρῆ ἐνδοθεὲν ἦεν (291-93).

The stories of Helen and Menelaus, however, in spite of their similarity and apparent simplicity are at the same time more different and more subtle than one might at first suppose. Ostensibly each tale is concerned with the daring exploits of Odysseus, but the real subject is his cunning and how it is played off against that of Helen.

In Helen's story Odysseus enters the city in disguise and is found out by Helen. In Menelaus' story Helen's trick of imitating the voices of the wives of the Greeks inside the horse is recognized by Odysseus. Thus, both Helen and Odysseus are revealed as crafty deceivers and recognizers of deceit, with their roles changing in the two stories. In Helen's story it is Odysseus the deceiver and Helen the undeceived and in Menelaus' story the opposite. But of course, in Menelaus' story the principal cunning is not Helen's but rather Odysseus', since he was the contriver of the wooden horse; Helen's trick is subordinate to the greater deception.

In this light then, Menelaus' story is an extension of the previous tale. In the first story, Odysseus enters Troy in disguise and is detected by Helen. In the second, Odysseus once again enters the city in disguise (that is, inside the horse), but this time is undetected by Helen, who cannot penetrate his disguise.

Moreover, the two stories reveal not only the craft of Odysseus, but also the duplicity of Helen, who cannot refrain from playing both ends against the middle. In her own story she is sympathetic (so she says) to the Greeks and



aids Odysseus in his reconnaissance and slaughter. But in Menelaus' story, the action of which must take place after that in Helen's story, she has changed sides again and is trying to help the Trojans against the Greeks. And so far from yearning for her husband Menelaus, she is now escorted around the horse by Deiphobus.<sup>1</sup>

### Menelaus in Egypt

After the tales of Helen and Menelaus Telemachus comments that all of Odysseus' cleverness was not enough to save him, and suggests retiring for the night (290-95). The next morning he asks Menelaus for news of his father, and in reply Menelaus tells the story of his own adventures in Egypt and his encounter with Proteus, the old man of the sea.

Merkelbach notes that there are certain parallels between the events in Menelaus' story and the general situation of Odysseus and particularly his encounter with Teiresias in Book 11.<sup>2</sup> Both men are trapped in a desolate place by adverse winds (Menelaus on Pharos and Odysseus on the island where the cattle of the sun are kept; both consult a mysterious semi-divine creature concerning their return home and the wrath of the gods which delays them. There is, in addition, the general similarity between Telemachus' behaviour with Helen and Menelaus with Odysseus' behaviour at the court of the Phaeacians. Both are told stories of Odysseus; both weep and cover their faces with their cloaks; in both cases their distress is noticed by a kindly host. The

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1. The scholiasts HQ (Dindorf, vol. 1, pp. 200-201) athetize line 276, since the marriage of Helen to Deiphobus is supposed to be later. Such a marriage is, however, implied in Demodocus' story of the wooden horse in Book 8, verses 517-18:

αὐτὰρ Ὀδυσσεῖα πρὸτ' ὀφθαλμοῖσιν  
βῆμεναι, ἥστ' Ἄρηα, σὺν ἀντιθέῳ Μενελάῳ.

2. Reinhold Merkelbach, Untersuchungen zur Odyssee, pp. 179-81.

argument which Merkelbach draws from all this is that the section concerning Telemachus in Sparta (including Menelaus' story) is modeled after the corresponding scenes of Odysseus in Phaeacia (including Odysseus' long story of his wanderings). The Telemachus portions of the poem must be in imitation of the Odysseus portions because they are far less suitable to their context.<sup>1</sup> He distinguishes two poets here - A, "Dichter der Älteren Odyssee," and T, "Dichter der Telemachie."

In order to understand the relationship between the two portions of the poem, we must consider two points: what similarities actually exist, and how these may be accounted for. In his argument Merkelbach has lumped together the tales of Odysseus and Menelaus with the behaviour of Odysseus and Telemachus at their respective hosts', but the two are not the same and must be considered separately.

An examination of Menelaus' story in Book 4 (351-586) and Odysseus' account of his encounter with Teiresias (11.100-37) and his story of the cattle of the sun (12.260ff.) reveals certain general similarities of plot between the Telemachus and the Odysseus sections of the poem.

In the underworld Teiresias tells Odysseus to avoid the cattle of the sun if he wants to get home safely. He then describes the situation in Ithaca, and tells Odysseus how he must make one more journey in order to propitiate Poseidon, so that he may enjoy a long and prosperous life and an easy death. Proteus in the corresponding passage (4.60-570) tells Menelaus how to get home, what has happened at home (as well as the fates of Ajax and Odysseus), and how he will be transported alive to the Elysian fields.

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1. "Da aber die Szenenführung in beiden Fällen sehr ähnlich ist, ist es kaum denkbar, dass sie unabhängig voneinander entstanden sind. Der Hergang bei den Phäaken ist viel eindrucksvoller als die zwar hübsche, aber kurze und etwas blasse Szene der Telemachie; das Motiv ist schon etwas abgebraucht. Dass Telemach erkannt wird, ohne selbst ein Wort zu sagen, ist kaum der ursprüngliche Hergang, sondern eine Variation der anderen Szene." Ibid., pp. 179-80.

Less similar is the situation of the two heroes on their respective islands (4.351-69 and 12.303-34). Both men are trapped by contrary winds (Menelaus by calm, and Odysseus by gales), and their men are driven to fishing to avert starvation.<sup>1</sup> At this crucial point each hero leaves his men and goes to another part of the island (4.367 and 12.333-37). Now of course, the stories diverge, since Menelaus meets the nymph Eidothea, but Odysseus' men slaughter the cattle of the sun.

Two questions now arise. First, are these general similarities strong enough to be important? If they are, how is one to account for them? As we have noted in the discussion above, the resemblance between the wanderings of Odysseus and Menelaus is a general one. The plot of the two stories is very roughly the same, but the specific details are not identical, nor are lines or whole passages (except for 4.369 and 12.332) repeated in them. Even so, the abundance of parallel events, as well as the similarities in the conversation of Teiresias and Proteus make one inclined to believe that there is a genuine resemblance between the two passages which ought to be accounted for.

It does not, however, appear necessary to adopt Merkelbach's solution of a second poet aping the work of the primary composer. In any case where imitation and borrowing is alleged, it is usually legitimate to counter with the suggestion of a common source. The units employed by a traditional poet are not words only, but formulae and themes as well.<sup>2</sup> The use of composition by theme is clear in cases of assemblies, sacrifices, landing a ship and so on, but it can also be part of the poet's stock-in-trade when he is telling a story. In the present case, there are two such themes - the stranded sailor, and the

1. 4.369 is the same as 12.332:

γυναῖκτοῖς ἀγκίστροισιν, ἔπειρε δὲ γαστέρα λιμός.

2. See Lord, The Singer of Tales, and Bowra, Heroic Poetry, pp. 179-214.

wanderer's consultation of a prophet.<sup>1</sup> The general outline of events is more or less subject to a general pattern, just as the poet has a standard pattern to follow when he is describing a sacrifice or an assembly. But even though the events are fairly similar the poet is at liberty to remodel the theme to suit its place in his story and he may use it as many times as he needs to. This can be seen in many of the so-called "doublets" in the Odyssey - Circe-Calypso, Eidothea-Leucothea, as well as Teiresias-Proteus. Such employment of story-patterns in various places in the poem is inconsistent neither with literary merit in the poems nor with unitarian authorship.

The same solution can easily apply to the similarities between Telemachus in Sparta and Odysseus in Phaeacia. Their behaviour is really quite alike, although the wording is not particularly close.

Ἔς φάτο, τῷ δ' ἄρα πατρός ὑφ' ἕμερον ὄρσε γόοιο  
 δάκρυ δ' ἀπὸ βλεφάρων χαμάδις βάλε πατρός ἀκούσας,  
 χλαῖναν κορφυρέην ἄντ' ὀφθαλμοῖν ἀνασχῶν  
 ἀμφοτέρησιν χερσὶ· νόησε δέ μιν Μενέλαος (4.113-16)

ταῦτ' ἄρ' ἀοιδὸς ἔειθε κερικλυτὸς: αὐτὰρ Ὀδυσσεύς  
 κορφύρεον μέγα φᾶρος ἔλων χερσὶ στιβαρῆσι  
 κὰκ κεφαλῆς εἴρυσσε, κάλυψε δὲ καλὰ πρόσωπα (8.83-85)

...

Ἄλκίνοος δέ μιν οἶος ἐπεφράσατ' ἧδ' ἐνόησεν (8.94).

Here, however, it seems not too far-fetched to imagine that the poet is recasting his theme of the weeping hero for a conscious artistic purpose. Reading of Odysseus' weeping and covering his face with his cloak in Book 8, one is

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1. "Theme" is perhaps not the best word for this, as it is so closely associated with static rather than narrative units in the story, and with places where close similarities in wording as well as thought are found. A better expression might be "story patterns."

strongly reminded of Telemachus in Book 4. The poet is fond of insisting upon the likeness between father and son (3.121-25 and 4.142-46), and he can increase the resemblance between them if their behaviour is conspicuously similar.

Menelaus' long story to Telemachus consists of an introduction and conclusion and five intermediate sections of varying lengths - Menelaus' plight (351-62), Eidothea (363-430), the capture of Proteus (431-59), Proteus (460-570), and the resolution of Menelaus' plight (571-86).<sup>1</sup>

#### MENELAUS' PLIGHT (351-62)

The first section (A in the diagram) describes the island on which Menelaus and his men are marooned by the gods. It is an example of the simple annular style, with a single ring:

Ἀΐγυπτῶ μ' ἔτι δεῦρο θεοῖ μεμαῶτα νῆσσοι

ἔσχον ... (351-52)

ἔνθα μ' ἐδέκασιν ἡματ' ἔχον θεοῖ ... (360).

These bracket the description of Pharos. This section (and hence the story as a whole) is begun with asyndeton (see line 351 above). This figure of speech, however, is contained in the first member of the ring which encircles the section; the central part, the description of the island, is introduced by another strong expression: νῆσος ἔπειτ' τίς ἔστι (354).<sup>2</sup> Section A then, is composed of familiar elements - cyclic style, asyndeton, and a variation of the ἔστι δέ τίς device -, but it is the only section of the story so constructed.

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1. The prologue (332-46) in which Menelaus predicts the destruction of the suitors is not relevant to the story. See pp. 88a-93a for diagrams.
  2. This is a familiar expression. A similar and more usual phrase, ἔστι δέ τίς, is often used (3.293, XI.711 and 722) in the same way - to introduce a section or sub-section by leading into a description of a place.

## EIDOTHEA (363-430)

In the next section (363-430), Menelaus describes his encounter with the nymph Eidothea and his conversation with her. There are three sub-sections - Menelaus' meeting with Eidothea (363-69), the conversation (370-425) and Menelaus' return to his companions (426-30). It is in section B that the symmetry characteristic of Menelaus' tale first asserts itself, for the first and third sub-sections balance each other in content. The first sub-section is primarily concerned with two ideas - the hunger of the stranded Achaeans (a), and Menelaus' meeting with Eidothea (b). These ideas appear in the order aba. After talking to Eidothea Menelaus returns to his men and they eat and go to bed. His return is balanced against the meeting with the nymph, and the meal which he enjoys with his men corresponds to their former hunger.

In between, of course, is Menelaus' long conversation (370-425) with Eidothea. Conversation is not unheard-of in the digressions,<sup>1</sup> but usually it is confined to one or two exchanges, and never reaches the length and complexity which this reported conversation (as well as the one with Proteus later in the story) achieves. There are five speeches, in the order E-M-E-M-E, and the long sub-section is ordered around the conversation and the changes of speaker. Any other ordering device is unnecessary, when the pattern ready-made and dictated by the content is so well suited for the purpose. Each of the changes

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1. See, for example, the conversation of Hephaestus and Poseidon and Apollo and Hermes in the Lay of Ares and Aphrodite (8.335-58), of Eurycleia and Autolykus in the story of the scar (19.403-12) and of the nurse and the Phoenicians in Eumaeus' story (15.424-37). In the Iliad there is no real conversation in the digressions except for the single exchange of Zeus and Hera in Agamemnon's story of Zeus' ate (XIX.101-13), although single speeches are sometimes reported (as in Nestor's account of Menoitios' advice to Patroclus - XI.786-89).

of speaker is introduced with standard lines. For Menelaus it is:

ὣς ἔφατ', αὐτὰρ ἐγὼ μιν ἀμειβόμενος προσέειπον (375, 395).

For Eidothea:

ὣς ἐφάμην, ἣ δ' αὐτίκ' ἀμείβετο δῖα θεῶν\*

τοιοῦτο ἐγὼ τοι, ξεῖνε, μᾶλ' ἀτρεκέως ἀγορεύσω (382-83 and 398-99).

These lines are obviously formulaic, but they serve a stylistic as well as a purely technical role. They are repeated rather like a refrain, and they also indicate the changes of speaker in a consistent way.

The conversation itself follows an interesting spiral development. The first part of a speech answers what has gone before, and the second adds something new; in the next speech the same process is followed. This process can be represented a-ab-bc-cd-etc. For example, in Eidothea's first speech (370) she reproaches Menelaus for staying cooped up on Pharos(a). He replies by saying that he does not stay willingly (a) and goes on to ask which god is hindering his return (375-81) (b). She answers this question by saying that Proteus will tell him how to get home (b) and goes on to say that he will tell Menelaus what has happened at home in his absence (382-93) (c). The last two speeches each contain only one idea; Menelaus asks (394-97) how to catch Proteus and Eidothea tells him (398-425). Now it is obvious that this is the natural pattern which a conversation follows if it is to achieve any result, but it is this very naturalness which shows the sophistication and the skill of the poet. The whole exchange between Menelaus and Eidothea is not debate or rhetoric with blocked-out set speeches, but rather a free-flowing spontaneous conversation.

Eidothea's last speech (398-425) is the longest of the five speeches in the conversation, and its structure is the most interesting. It falls into three sub-sections (400-409, 410-19 and 420-24), and the order of events is

indicated in each by introductory and time expressions, which are consistent within the section. In the first sub-section, for example, time is the operative factor. Eidothea says that Proteus and the seals will come out of the water at noon (400). After describing this for a few lines, she says that she will take Menelaus and his companions to the spot at dawn (407). In the second sub-section introductory expressions are used. First (πρῶτον) Proteus will count his seals, but when (αὐτὰρ ἔκην) he has counted them, he will lie down. When (ἔκην) Menelaus sees that he is asleep, he is to take hold of him.

#### THE CAPTURE OF PROTEUS (431-59)

The next principal unit of the story (C, 431-59) is concerned with Menelaus' capture of Proteus. It also has three sub-sections (the placing of the ambush 431-46, the siesta of Proteus and the seals 447-53 and the capture of Proteus 454-59). Once again time and introductory expressions indicate the structure and marshal the events. The first sub-section concerns placing the ambush at dawn (431), and the second the arrival of Proteus at noon (450). This is a reversal of the order of events as Eidothea has described them above (400-409). Menelaus and his men then fall upon Proteus and hold him although he changes his shape many times. It is perhaps worth noting here that the poet has not made use of an obvious opportunity for repetition, since the metamorphoses of Proteus are not described here in the same way as they were by Eidothea above (417-18). She merely warns Menelaus that her father will change his shape "by turning into everything that moves on the earth, and water and terrible fire." But when Menelaus actually has Proteus in his grip, the old man turns into all kinds of things not specifically predicted by Eidothea. This increases the interest and suspense of the passage, and may be



seen as at least a slight departure from the more usual epic practice of repetition.

PROTEUS (460-570)

Now follows the longest section in the story, Menelaus' conversation with Proteus (D, 460-570). There are three sub-sections: Menelaus' return (460-80), the returns of the other Greeks (481-540) and the fates of Odysseus and Menelaus (541-70). Each of these sub-sections contains three speeches, so that the order of the whole is PMP-MPM-PMP. This conversation is of course much longer than the earlier one with Eidothea, but the plan of its structure is similar, and the exchanges of the two speakers follow the same natural form. More variety is introduced into the lines which indicate a change of speaker, but the most familiar ones are:

Menelaus: ὡς ἔφατ', αὐτὰρ ἐγὼ μιν ἀμειβόμενος προσέειπον (464)

Proteus: ὡς ἐφάμην, ὃ δέ μ' αὐτίκ' ἀμειβόμενος προσέειπεν (471, 491, 554).

These lines are the ones ordinarily used, but when there is a difference in the situation (as when Menelaus weeps) the line is changed to take this into account.

In the first section (460-80), Proteus tells Menelaus that he must go to Egypt and sacrifice to the gods before he can arrive home. The most interesting part of this section is Menelaus' speech (464-70) which is actually a conflation of the first speeches of Menelaus and Eidothea to each other in the earlier conversation.

Eidothea: ὡς δὴ δῆθ' ἐνὶ νῆσφ' ἐρῦκαί, οὐδέ τι τέκμων  
εὐρέμεναι δύνασαι, μινύθει δέ τοι ἦτορ ἑτάιρων (373-74)

Menelaus: ἀλλὰ σὺ κέρ μοι εἶπέ θεοὶ δέ τε πάντα ἴσασιν,  
ὅς τις μ' ἀθανάτων πεδῶα καὶ ἔδησε κελεύθου,  
νόστον θ', ὡς ἐπὶ πόντον ἐλεύσομαι ἰχθυόεντα (466-70)

## Menelaus to Proteus:

Ὡς δὴ δῆθ' ἔνι νήσῳ ἔρυσκομαι, οὐδέ τι τέκμων  
 εὐρέμεναι δύναμαι, μινύθει δέ μοι ἔνδοθεν ἦτορ.  
 Ἄλλὰ σὺ κέρ μοι εἶπε, θεοὶ δέ τε πάντα ἴσασιν,  
 ὅς τις μ' ἀθανάτων πεδάσσει καὶ ἔδῃσε κεύθευ,  
 νόστον θ' ὧς ἐπὶ πόντον ἐλεύσομαι ἰχθυόεντα (466-70).

In 470 is the fourth and final occurrence of this verse. It also comes at the end of Menelaus' first speech to Eidothea (381) when he asks which god is hindering his return, in her next speech when she says the old man of the sea will tell him about his return (390), and in her final speech when she says that Menelaus is to ask Proteus about his return (424). Even though the line occurs so frequently in the story it seems to serve no definite and consistent structural purpose, although it usually comes at the end of a speech (in 390 at the end of the first section of a speech). Rather, it is an almost balladic refrain, the repetition of which serves to emphasize Menelaus' anxiety and sense of urgency about returning home. The refrain is no longer necessary once he has asked Proteus to tell him how to return, and indeed, the whole conversation changes to a different theme, the return of the Greeks, and the future of Menelaus.

The second section of the conversation (481-540) is concerned with the fates of Ajax and Agamemnon. In this section the lines used to introduce changes of speaker are most effectively employed, and the symmetry which governs Menelaus' whole story can be seen to be at work here as well. After Proteus' advice that Menelaus sacrifice to the gods in Egypt at the end of the preceding section, Menelaus is grieved, and at first unable to speak. The usual formulaic change-of-speaker lines always have two functions in the speeches of this story. They finish off the preceding speech ("thus he spoke")

and introduce the new one ("but I replied"). In Menelaus' remarks here, the functions are split up between two separate lines. His section begins: ὣς ἔφατ', αὐτὰρ ἐμοί γε κατεκλάσθη φίλον ἦτορ (481), and only two lines later does the reply come: ἀλλὰ καὶ ὣς μιν ἔπεσιν ἀμειβόμενος προσέειπον (484). After Proteus tells of the fate of Agamemnon Menelaus is again distressed, and line 538 is the same as 481 above. Indeed, Menelaus is so grieved at the news of his brother's death that he is unable to do anything but weep, so that this final section is more a reaction than an utterance.

The same pattern of replying to the words of the previous speaker and then bringing up a new theme is found in Menelaus' first speech of this section (481-90). Here he agrees to do as Proteus has told him, and goes on to ask about the fate of the other Greeks.

Proteus replies by saying that two of the Greek leaders perished en route, and that a third was alive but unable to get home. In this section he is concerned only with the two who perished - Ajax and Agamemnon. His speech (491-37) thus falls into two sections. The section describing the death of Ajax is naturally shorter and subordinated to the more important death of Agamemnon, but there are certain similarities in the fates of the two heroes. Both are saved from the sea by a god (Ajax by Poseidon and Agamemnon by Hera) only to be destroyed in the end. There are differences, however, in the way the two men come to meet their fates. Ajax brings disaster upon himself by boasting that he escaped the sea against the will of the gods. Poseidon is angry and kills him. Agamemnon, of course, is guilty of no such act in Homer, but his fate is even more ironic than that of Ajax. He is saved twice (once by Hera and again by a change in the wind) from disaster at sea only to arrive home to death at the hands of Aegisthus. The sequence of events in Proteus' story of

Agamemnon's death is indicated by various introductory expressions - ἄλλ' ὅτε δῆ in 514 and 519, αὐτίκα in 529 and αὐτὰρ ὁ βῆ in 532.

The story of the Greek return is often alluded to in the Odyssey, but the same events are never told more than once. As Odysseus says to the Phaeacians (12.452-53):

... ἐχθρὸν δέ μοι ἔστιν

αὖτις ἀριζήλως εἰρημένα μυθολογεῖν.

The same stories are mentioned, but they are told each time in a different way, and with a different emphasis. The Oresteia story, for example, appears in Book 3, but there only the treachery of Aegisthus in seducing Clytemnestra and the revenge of Orestes are related. The death of Agamemnon is saved to be told (through Proteus) by Menelaus in Book 4.

The final section (541-70) of this long conversation is concerned with the whereabouts of Odysseus and the future of Menelaus. Here still more variety is introduced into the change-of-speaker lines. The lines are different to indicate different emotional climates in the conversation. For example, Proteus' first speech is introduced thus: "when I had finished weeping the old man of the sea spoke" (541-42). Proteus' words are comforting to Menelaus, a fact which is taken into account in 548-50.

The conversational style (a-ab-bc-etc.) is also evident in this section. Proteus, commenting on Menelaus' grief in the preceding section, says, "Do not weep." He then goes on to tell him to go home and to take part in Aegisthus' funeral feast (a). Menelaus says he understands all this (a), but who is the third man (b)? Proteus replies that the third man is Odysseus (b), and goes on to describe how Menelaus will be transported by the gods to the Elysian fields (c). The pattern is natural to conversation, but it is also very effective in building the Eidothea and Proteus sections of the digression.

After predicting Menelaus' future, Proteus disappears again into the sea, just as Eidothea had done at the close of her earlier conversation with the hero:

Ὡς εἰπὼν ὑπὸ πόντον ἔδύσετο κυμᾶνοντα (425, 570).

This serves to link the two passages and to emphasize the balance which exists between them.

#### THE RESOLUTION OF MENELAUS' PLIGHT (571-86)

In the last section of this tale (E 571-86) Menelaus returns to his companions. At dawn of the next day they set sail for Egypt, perform the prescribed sacrifices and are at last able to return home. The beginning of the section (571-76) is nearly the same as the beginning of the section which described Menelaus' return from Eidothea (426-31):

Return from Proteus:

αὐτὰρ ἐγὼν ἐπὶ νηας ἄμ' ἀντιθέοις ἐτάροισιν  
 ἦρα, κολλὰ δέ μοι κραδίη πόρφυρε κιδόντι.  
 αὐτὰρ ἐπεὶ ῥ' ἐπὶ νηα κατήλθομεν ἠδὲ θαλάσσαν,  
 δόρπον θ' ὀπλισάμεσθ' ἐπὶ τ' ἤλυθεν ἀμβροσίη νύξ.  
 οἷ τὸτε κοιμήθημεν ἐπὶ ῥηγμῆνι θαλάσσης  
 ἦμος δ' ἠριγένεια φάνη ῥοδοδάκτυλος Ἥως (571-76).

Return from Eidothea: two differences appear here:

- 1) αὐτὰρ ἐγὼν ἐπὶ νηας, ὅθ' ἕστασαν ἐν ψαμάθοισιν (426).
- 2) κατήλυθον in 428, but in 573 κατήλθομεν.

Development is shown, however, since Menelaus' actions on the two dawns (431-576) are different. In the first case he prepares to ambush Proteus, and in the second he sets sail for Egypt with his companions.

## SUMMARY

The symmetrical form of Menelaus' speech has been discussed in relation to the various sections, but it may be helpful to examine it in relation to the whole story.<sup>1</sup> The plight of Menelaus in A is balanced by its resolution in E, and obviously the conversation of Menelaus with Eidothea and Proteus balance each other. These are the most important symmetrical relations, but they are enhanced and emphasized by other parallel features in the story. In section B, for example, the hunger of Menelaus' men and his encounter with the nymph are answered by his return from the nymph and the partial resolution of their plight with a meal (B.3). But B.3 is also symmetrical with the final section of the story, for the return from Eidothea and the return from Proteus are described in nearly the same words (426-31 and 571-86). The conversations not only balance each other, but they are themselves formed from parallel elements, since the various speeches are symmetrically arranged together to form the whole. This is important, for over a hundred and fifty lines of the story are taken up with the two conversations.

Menelaus' story uses some of the same structural devices as the other digressions of the Odyssey (particularly introductory and time expressions to indicate the order of events), but it is unique among the digressions in conception and over-all structure. The form of the tale is symmetrical as we have seen, with events and blocks of the story balanced against each other, and repetitions used to indicate the symmetrical structure. The most important characteristic resulting from this form is the freedom allowed to the poet in developing his narrative, for the symmetric style allows the composer far more latitude than either the cyclic style of the Iliad or the more usual repeated theme technique of the Odyssey. The symmetry governs the whole

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1. See summary diagram, p. 93a.

digression, but the individual units of the story are not tightly organized. Because the tale is so well balanced, they fall into place of their own accord. In long sections the structure is often determined by the content, as sections B and D have only to follow the conversational pattern of exchanges between Menelaus and Eidothea and Menelaus and Proteus. In cases where there is no ready-made ordering device the poet returns to the Odyssean employment of introductory and time expressions, and on occasion to ring composition.

A further sign of sophistication is shown in Menelaus' account of his conversations with Eidothea and her father. These are longer than any other conversations to appear in the digressions of the two poems but they are constructed naturally and reveal in their freshness and spontaneity a poet who is the master of his art.

## CHAPTER 17

## CONCLUSION

In this study we have examined and classified the principal digressions of the Iliad and the Odyssey considering their individual structure as well as their general relevance to the poems. As yet, however, we have not attempted to answer the main questions posed by these investigations: Is the structural composition of the digressions homogeneous within each poem? Is it homogeneous for both poems? Are there strong stylistic differences or similarities between the two poems which would lead to any conclusions as to their authorship - that is whether they were composed by the same or different poets?

In order to deal with these questions it is first necessary to review and summarize the observations which have been made concerning the style and content of the digressions, tracing the use of different structural devices in the two poems. The three styles to be discussed are ring composition, Ritournell-komposition, and the repeated theme. There are several techniques contributing to these styles - including repetition, use of introductory expressions, and hysteron-proteron.

Ring composition is the most common style in the digressions. It is well suited for this role, since it is possible by means of a tag line at the beginning and end of an episode to move easily from the situation at hand into the digression and back again. The finite digression is enclosed neatly in its ring and is separable in structure from the context in which it appears.

A one-ring pattern the symmetry of which consists in the repetition of phrases is the simplest and most general form of the cyclic style. It is used to order all of the genealogical digressions, with the exception of the geneal-



ogy of Diomedes in which the symmetry depends upon repetition of thought.<sup>1</sup> The single ring is also one of the principal styles in most of the catalogue digressions - those of Dione, Zeus, the Nereids and Calypso.<sup>2</sup> The longer and more complex Catalogue of Ships is encircled by a single ring (II.487/760) and the simple annular style is also used in several of the individual entries - particularly for the Phthians, Philoctetes and Protesilaos.<sup>3</sup> The style has no part in the structure of the catalogue of heroines or the Nekyia.

The single ring is used somewhat more sparingly in the historical tales of the Iliad, where it governs only Nestor's story of Menoitios' advice to Patroclus (XI.765/90)<sup>4</sup> and Glaucus' story of his ancestor Bellerophon (VI.150-51/211).<sup>5</sup> In the tales of the gods in the Iliad a single ring encircles the short tale of how Zeus once bound Hera.<sup>6</sup>

In the Odyssey the simple cyclic style governs only two complete digressions (Calypso's catalogue, and Odysseus' story of the cloak),<sup>7</sup> although it is occasionally employed for part of a digression. This usage is found in two sub-sections of Odysseus' story to Eumaeus in Book 14 (199-206 and 320-33).<sup>8</sup>

1. See distribution tables on pp. 94a-96a, and pp. 1a-8a for diagrams.
2. See pp. 21a, 22a, 23a, 24a.
3. See pp. 19a, 13a and 14a.
4. See p. 37a.
5. See pp. 45a-46a.
6. See p. 48a.
7. For the story of the cloak see p. 70a.
8. See pp. 63a and 67a.

It also occurs in the introductory and concluding sections of Odysseus' third story to Penelope in Book 19 (262-68 and 300-307),<sup>1</sup> and in the first section (4.351-62) of Menelaus' story of his adventures with Proteus.<sup>2</sup> The style is also employed in the first section of Penelope's account of the deception of the suitors by the web (19.129-36).<sup>3</sup>

Complex cyclic composition (two or more concentric rings where symmetry may depend upon thought as well as word repetition) is found in both poems. In the Iliad it occurs in the story of how Nestor slew Ereuthalion, where there are four rings.<sup>4</sup> It is also found in Nestor's appeal to Patroclus in which there are two rings and in the story of Nestor's youthful prowess in which there are three.<sup>5</sup> In Odysseus' story of the portent at Aulis the whole digression is encircled by a ring, and each of the two component sections is cyclic, the first employing two concentric rings.<sup>6</sup> In Agamemnon's story of Tydeus there are two concentric rings, in Andromache's story two, in the legend of Niobe three, in Diomedes' story of Lycurgus three, and in the story of Hephaestus' debt to Thetis two.<sup>7</sup> Phoenix' speech to Achilles is extremely complex in style, and concentric rings about some of the sections contribute to its complexity.<sup>8</sup>

1. See pp. 74a-75a.
2. See p. 88a.
3. See p. 82a.
4. See p. 31a.
5. See pp. 32a and 38a.
6. See p. 39a.
7. See pp. 41a, 42a, 43a, 44a and 48a.
8. See pp. 49a-52a (especially 52a).

In the Odyssey, the complex cyclic style is used for only three complete digressions - the genealogy of Theoclymenus, the story of the scar and the story of the bow -, but it governs one section of a fourth digression, Nestor's account of the Greek sufferings (3.165-83).<sup>1</sup>

There are great variations even within the cyclic style. The complex cyclic style is generally found in short digressions. (With the exception of the long and involved speeches of Nestor in XI and Phoenix in IX none of the complex annular digressions is longer than thirty-seven lines.) This is so because of the difficulty of composing a lengthy episode which is sustained by a series of concentric rings. In a long digression the pattern would be difficult for a poet to maintain and nearly impossible for the reader or audience to appreciate. In episodes in which the complex cyclic style is the governing factor there is usually no other significant technique to be taken into account. Again an exception to this is the long speech of Nestor in XI; here the many individual episodes are held together by repetitions and patterns unique to this digression. Still another variation is found in the long story of Phoenix, in which not the whole story but rather the component sections are enclosed in rings, with the sections, like those of Nestor's speech, following unique patterns based on repetition of thought and wording.<sup>2</sup>

In the simple cyclic style, however, there is much more room for variation of technique; the ring merely determines the boundary of the episode, and the internal structure may be subject to any number of styles. In the catalogues and genealogies enclosed by a single ring, the inner structure often depends upon Ritournellkomposition, although two of the longer catalogues (the Catalogue

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1. See pp. 8a, 54a-55a, 56a and 58a.

2. See pp. 49a-52a.

of Ships and the catalogue of heroines) are characterized by pattern composition - in which a number of entries which all must contain certain facts (such as the number of ships, the commander, the nation, etc) are varied by the arrangement of these facts into different orders and patterns.<sup>1</sup> In some cases, as in Menoitios' advice to Patroclus (XI.765-803, a part of Nestor' long speech), the internal structure depends upon a repeated verb (this is not Ritournellkomposition since the verb may occur anywhere in the sentence.)<sup>2</sup>

In the case of Meriones' helmet, on the other hand, the two sections of the story are virtual doublets in content, so that the structure of this digression depends upon the symmetry of its component parts.<sup>3</sup> In some of the digressions of the Odyssey individual sections are encircled by a single ring even though neither the digression nor the section is cyclic in character. This differs from the technique discussed above in the case of Phoenix' speech to Achilles, for in the digressions of the Odyssey, not all of the sections in a particular episode are cyclic; the use of the simple annular style is sporadic.

From this brief review of the uses of ring composition it is clear that there are some differences in style between the two poems. Of the twenty-three digressions discussed in the Iliad either simple or complex ring composition entirely governs nineteen.<sup>4</sup> Of the remaining four digressions - the genealogy of Diomedes, the Trojan catalogue, Menelaus and Odysseus in Troy, and Agamemnon's allegory - only one, Menelaus and Odysseus in Troy, has no cyclic element whatsoever; in the other three the annular style is dependent upon repetition

1. See Chapter 3, especially the conclusion.

2. See p. 37a.

3. See p. 3a.

4. See pp. 94a-96a.

of thought.<sup>1</sup> Of the twenty-seven digressions of the Odyssey, on the other hand, only two are governed by the simple and three by the complex cyclic style, while parts of five others have some cyclic influence.<sup>2</sup>

Ring composition, then, is much more prevalent in the Iliad than in the Odyssey, but what of the other major styles which we have discussed? Here the problem becomes more complex because it is possible for several styles and techniques to be at work simultaneously in the same digression. In the catalogues, for example, the simple cyclic style is used to divide the digression from its context, but within the catalogue itself the entries are ordered according to a different method. For this reason it will be necessary to discuss some of the digressions several times from different aspects.

In Ritournellkomposition a number of sections are introduced by a virtually identical repeated sentence or phrase. This phrase may be a sentence or merely a cluster of introductory formulae. The most general use of the style is in catalogues.<sup>3</sup> It is used for Dione's catalogue, Zeus' catalogue, Calypso's catalogue, and the catalogue of heroines (as well as the other catalogues of the Nekyia), and for individual catalogue sections of longer digressions (e.g. the catalogue of suppliants, IX.574-95, in Phoenix' speech, and the catalogue of dead Achaeans, 3.102-29, in Nestor's story of the Greek sufferings). A rather specialized use of it occurs in Antenor's story of how Menelaus and Odysseus came to Troy. This is not a catalogue, but each new part of the episode is begun with the repeated introductory expression ἄλλ' ὅτε δῆ.

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1. See pp. 6a, 20a, 40a and 53a.

2. See p. 96a.

3. See p. 97a.

There is no difference in the use of Ritournellkomposition in the two poems, for both employ it for catalogues whenever these occur (except for the Catalogue of Ships and the Trojan catalogue).

Repeated theme composition (in which a recurrent motif is placed at the beginning of each of a series of events) is not found in the Iliad, but it governs more of the digressions of the Odyssey than any other single style, for of the twenty-seven digressions thirteen are dependent for their structure upon the repeated theme.<sup>1</sup> The repeated theme is a more flexible device than either ring composition or its own cousin Ritournellkomposition, for its presence does not depend upon exact repetition of wording but only upon the repetition of a simple theme which is ordinarily general enough to permit considerable variety in structure and content in the sections it governs. One favourite theme, for example, is the intervention of the gods in human affairs; this appears in three of the digressions - Nestor's account of the Greek sufferings, Odysseus' story to Eumaeus and Odysseus' story to Antinous.<sup>2</sup>

Because the repeated theme technique is so flexible, there is a need for other techniques as well in the digressions which it governs. Very occasionally (as in parts of Nestor's account of the Greek sufferings, Odysseus' story to Eumaeus, Penelope's account of the web and Odysseus' third story to Penelope) the cyclic style is used for this purpose. More often, however, use is made of introductory expressions and expressions of time.

Thus introductory expressions are often used in conjunction with the repeated theme to mark the structural divisions in a digression and to indicate the order of events. The expressions most frequently used for this purpose

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1. See pp. 98a and 101a.

2. See pp. 57a-59a, 63a-69a and 71a.

are αὐτόρ, ἀλλ' ὅτε δῆ, and ἔνθα, although others are sometimes used. (There is also a certain amount of variation in the three expressions themselves, for occasionally it is αὐτόρ ἐπεὶ rather than αὐτόρ or ἀλλ' ὅτε for ἀλλ' ὅτε δῆ.) In most cases it does not seem to be important for the structure which expression is used, and it does not appear that the poet (or poets) made a concentrated attempt to be consistent within a digression or even within the sections of a digression. The principal exception to this is the long story to Eumaeus in which the introductory expressions are used consistently and in patterns throughout.

Precise indications of time are also an important factor in the structure of many of the repeated-theme stories, and these may be used either with or in place of the introductory expressions. In Nestor's story of Orestes' revenge,<sup>1</sup> for example, the second section contains three shorter sub-sections. The first two sub-sections are introduced with ἀλλ' ὅτε (the second actually with ἀλλ' ὅτε δῆ) and the second is further divided by various introductory expressions (ἔνθα, ἔστι δέ τις,<sup>2</sup> and αὐτόρ). The third sub-section, however, is introduced with a time expression (ἐπτάετες) and subdivided by two others (... ὀγδοῶτω ..., and αὐτήμαρ).

Often introductory and time expressions may be the sole ordering forces in a story and are used without the repeated theme. This occurs in seven episodes - Menelaus' and Helen's stories of Odysseus, how Odysseus came to Scheria, the story of the cloak, Eumaeus' story, Amphimedon's account of Penelope's web and Odysseus' second story to Laertes.<sup>3</sup> In all of these cases the

1. See pp. 60a-61a.

2. See discussion of ἔστι δέ τις below.

3. See p. 99a for table, and diagrams on pp. 87a, 77a-78a, 70a, 79a-80a, 83a, and 76a.

devices are the same as in the repeated theme stories, except that there is no repeated theme.

There are also other uses of introductory expressions in the poems. As we have seen above, introductory expressions are used in both poems as an adjunct to Ritournellkomposition. A further interesting use of introductory expressions not so far discussed occurs in the Iliad - in the descent of Agamemnon's staff, and in the catalogue of Nereids. Each of these digressions is essentially a list, the one of the owners of Agamemnon's staff and the other of the daughters of Nereus.<sup>1</sup> The list in each case is punctuated by introductory expressions. The descent of Agamemnon's staff is divided into thirds by αὐτάρ, and the list of Nereids is punctuated by ἔνθ' ἄρ' ἔην and ἔνθα δ' ἔην. At other times introductory expressions are even found as a part of the cyclic style, as in Nestor's appeal to Patroclus in which the expression αὐτάρ Ἀχιλλεύς (in XI.664 and 762) indicates the outer ring which encircles the whole story of the war with the Epeians.<sup>2</sup> A similar example is found in Phoenix' speech to Achilles, in which the phrase ἀλλ' Ἀχιλλεῦ encircles the allegory of the prayers and Ate.<sup>3</sup> A different appearance of introductory expressions within the cyclic style is found in Odysseus' story of the cloak in the Odyssey. The cyclic style here depends on repeated sentiments about the great age of the beggar, but the events within the story are ordered by introductory expressions.<sup>4</sup> A similar case is the repeated use of ἔνθα to indicate structural divisions in Odysseus' complex cyclic tale of the portent at Aulis in

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1. See p. 99a and p. 1a.

2. See pp. 32a-36a.

3. See p. 50a.

4. See p. 70a.



the Iliad.<sup>1</sup>

One other technique which is worth discussing in relation to the two poems is the use of ἔστι δέ τις or one of its variations. The technique is used in both poems, independently of the style which may otherwise govern a digression. The phrase ἔστι δέ τις, for example, occurs at II.811 to lead into the Trojan catalogue. In the cyclic style it appears twice in Nestor's account of the war with the Epeians (XI.711 and 722), where it is used as a part of the complex structure of that digression. It is also used within the framework of the repeated theme style, for in the story of Orestes' revenge ἔστι δέ τις is used almost as an introductory expression, since it appears with ἐνθα and ἀντίο to subdivide a portion of the digression. There are several variations of the phrase which (with one exception) occur in the Odyssey. The exception - ἔστι πάσις Ἐφύρη occurs in Book VI (152) to introduce Glaucus' account of his lineage. Three digressions in the Odyssey are introduced with similar expressions. The story of how Odysseus arrived in Scheria opens with Ἐγγύτη τις νῆσος (7.244); Eumaeus' story begins νῆσος τις Συρίη (15.403), and Odysseus' first tale to Penelope begins Κρήτη τις γὰρ ἔστι (19.172). In Menelaus' story of Proteus the phrase νῆσος Ἐπειτά τις ἔστι (4.354) is used to introduce a description of the island on which Menelaus is marooned.

From this examination of the structural styles and techniques it becomes clear that the digressions in the two poems are different in character primarily because of the different proportion of styles represented in them. The Iliad is the more homogeneous in style, for as we have seen, nineteen of the twenty-three digressions discussed are governed entirely by simple or complex

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1. See discussion in Chapter 5.

ring composition, while this style plays some part in three of the four remaining digressions.<sup>1</sup> In the Odyssey, however, several different styles are represented.<sup>2</sup> The repeated theme governs thirteen of the twenty-seven digressions, while introductory expressions (used by themselves and not in conjunction with the repeated theme) account for seven more. The complex cyclic style, so prevalent in the Iliad, is used more sparingly in the Odyssey, for it governs only three full digressions. Ritournellkomposition governs two. The two remaining digressions fall outside of any of these categories - the story of the quarrel of Odysseus and Achilles in Book 8 because it is too short for analysis, and the long tale of Menelaus in Book 4 because it is far more sophisticated in structure than any of the other digressions, employing styles and techniques not found elsewhere in the poems.<sup>3</sup>

Thus, the poems differ from each other in two important respects. First, the digressions of the Iliad are essentially homogeneous in style, while those in the Odyssey are governed by several different styles. Moreover, while the Iliad is cyclic, the digressions in the Odyssey are largely governed by styles not significant in the style of the Iliad. The repeated theme appears to be confined to the Odyssey, while only Odysseus' story of the portent at Aulis in Iliad II is parallel to the digressions of the Odyssey in its use of introductory expressions. Together these two Odyssean techniques govern eighteen of the twenty-seven digressions.

On the grounds of style, then, significant differences have been observed between the digressions of the two poems, but the literary aspects of the digressions must also be considered here. For convenience in the discussion of

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1. See p. 96a.

2. See p. 101a.

3. See Chapter 16.

the digressions, the episodes were grouped according to genre - genealogies, catalogues, historical tales and so forth. Now it seems that the poet's choice of style has little to do with the genre or content except for the obvious exceptions, the genealogy and catalogue tales. Most of the stories in the Iliad are cyclic, regardless of subject, and a significant proportion (twenty of twenty-seven) of those in the Odyssey are governed by repeated theme and introductory expressions, regardless of subject.

All of the genres discussed in the Iliad also appear in the Odyssey, although with some modifications. Both catalogues and genealogies (particularly the latter) are less common in the Odyssey. Historical tales in the Iliad all have a dramatic date before the Trojan War, while those in the Odyssey (with the interesting exception of the two complex cyclic stories of the Bow and the Scar) all occurred after the Trojan War. Tales of the gods occur in both poems, but while those in the Iliad are brief and extremely serious, the primary tale of the gods in the Odyssey is the farcical, almost parodying song of Demodocus concerning the loves of Ares and Aphrodite.

The Odyssey also introduces two new genres - fiction and fantasy. The fiction in the Odyssey comprises all of the tales which are not represented as the truth - in particular the lies of Odysseus. Fantasy appears in the extraordinary tale of Menelaus and Proteus. The world of this tale is imaginary, its characters and events fantastic. Significantly, the structure of this story is as unparalleled as the substance by any other digression in either poem. The sophistication of the style and the delicately balanced symmetrical structure (not ring composition) set it apart from the other digressions. It is nearly long enough to have been a separate poem; whether or not this was ever the case, it is clearly a masterpiece of the poet's art.

Thus it has been shown that there are significant differences in structure

between the digressions of the Iliad and the Odyssey, as well as developments and additions in genre. Now we must attempt to discover the reasons behind these differences and to evaluate their implications for the composition of the poems.

Clearly all of the stylistic techniques identified in the digressions have a practical as well as an artistic function. They are aids to composition (whether this be oral and traditional or literary and traditional). Ring composition, for example, serves at least two functions. A simple ring encircling an episode is an excellent way to insert a short passage into the larger fabric of the poem, or merely to indicate the beginning and end of a digression. Complex cyclic composition gives the poet a means by which he may lead into the heart of an episode and back to the main stream of the poem through a series of concentric circles. Moreover, both types of the cyclic style are convenient mnemonic devices for both the poet and his public.

Ring composition, however, is quite formal in nature and imposes certain restrictions upon the poet which sometimes may be difficult to follow. The style is not really appropriate for describing the events of a story, for these ordinarily progress in linear rather than cyclical fashion. It demands at the very least that the poet end his episode in the same way as he began it, and this doubling-back by itself is often a hindrance to the forward flow of the story. An indication that the limitations of ring composition were felt in the composition of the Iliad is found in the long story of Nestor in Book XI. Here, in one section of the cyclic story the poet has made use of developing ring composition,<sup>1</sup> in which the extremities of the section are

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1. See p. 36a and the discussion in Chapter 4. Another example of developing ring composition occurs in Phoenix' speech to Achilles (IX.553-54 and 538-39). See p. 51a.

very similar in language, but do not actually describe the same circumstances. Rather, a development has occurred from the first occurrence of the ring motif to the second. The relevant lines are:

συμπερόμεσθα μάχη Διὶ τ' εὐχόμενοι καὶ Ἀθήνη  
 ἄλλ' ὅτε δὴ Πυλίων καὶ Ἐπειῶν ἔκλετο νεῖκος,  
πρῶτος ἐγὼν ἔλον ἄνδρα, κόμισσα δὲ μώνυχας Ἴκκου (XI.736-38)  
 ἔνθ' ἄνδρα κτείνας κῆματον λίπον αὐτὰρ Ἀχαιοὶ  
 ἄψ ἀπὸ βουκρασίοιο Πύλονδ' ἔχον ὀκέας Ἴκκου,  
πάντες δ' εὐχετόωντο θεῶν Διὶ Νέστορι τ' ἀνδρῶν (759-61).

In this way the poet is able both to preserve the illusion of ring composition without in fact adhering to it, and to avoid doubling-back.

A need still existed, however, for a more flexible style, one which would not restrict the forward progress of the narrative and which at the same time would provide a strong structural basis for the story. The germ of such a style is present in the Ritournellkomposition of the catalogues, for with this the poet is able to add an almost unlimited number of items to a series simply by prefacing each addition with a tag line or phrase. This technique may be applied to a catalogue, or as we have seen, to a whole episode, such as Agamemnon's mustering of the troops in Iliad IV.

From this it is but a small step to composition by repeated theme, in which unity is preserved in a narrative by the repetition of a rather general motif at the head of each episode. The motif need not be repeated in the same words each time; more often it is not. It is usually not related very closely to the story itself, but has a remote and generalising quality. This general character of the theme is an advantage to the poet, for he is able to use it almost at will in constructing a long story, without too much attention to the actual content. The general nature of the motif, however, together

with the fact that it is not always phrased in the same words, requires the addition of subordinate techniques to indicate more clearly the structure of the story. Such a technique is the use of introductory expressions, which set in order the specific incidents of a long episode governed by a repeated theme. Sometimes in shorter digressions, as we have seen, the introductory expression may itself be sufficient for the structure and may exist without the repeated theme.

All of these changes then may be visualized as part of an evolutionary process in the development of the epic style. The structure exists for the benefit of the poet and his public; as their requirements change and expand, the style must also continue to develop if the creation of epic is to remain a living art.

The genre changes may be explained in a similar manner, particularly when one appreciates the basic differences in subject matter between the two poems. The Iliad is primarily a battle epic, the Odyssey a domestic epic. In the one the heroic ideal is all-important; to that end then, it is necessary for the poet to list the heroes' qualifications, particularly their pedigrees and their past deeds of valour. All of this lends dignity to the characters. The Odyssey, however, is non-heroic in this sense, and there is little need for the genealogy or the historical tale. (The only character who tells historical tales is Nestor, who is himself almost an heroic anachronism in the Odyssey.) The Odyssey is concerned with different problems from those of the Iliad. It is a different world in some ways from that of the heroes; now not the protagonist's military virtues are emphasized, but his wanderings and his adaptability to new circumstances. In the Iliad the plot is simple, but in the Odyssey there are many twists in the story, each of which is vital to the understanding of the final outcome. For these reasons then, the new

world of the Odyssey has created a need for a new genre, that of fiction.

We conclude, therefore, that the differences in style and genre have resulted from the evolutionary nature of poetic style and the attendant need to modify stylistic techniques to suit narrative requirements, as well as from the different subject matter of the two poems. It is relatively easy to picture the circumstances which forced a change in style, as we have seen, but the question of authorship still remains in doubt - for there are three possible interpretations of the differences between the two poems. The first and most natural inference is that they were composed by two different poets. A second possibility is that both poems were composed by several poets - the similarities within each poem being accounted for by the fact that the poets were a part of the same tradition, and the differences between the poems by the changing requirements for narrative verse. A final and rather attractive explanation is that a single poet was responsible for both works, with the differences in structure representing only an evolution and diversification of his compositional techniques - perhaps in the course of a long life-time.

Since the differences between the digressive episodes in the poems seem consistent with each of these theories, a study of the digressions alone cannot provide a conclusive answer to the general question of authorship. Such an answer would require a full comparative analysis of the structure and content of the poems, in which the present study can serve as a single chapter, perhaps suggesting a method of approach to the more general problem.

APPENDIX A  
THE SHIELD OF ACHILLES

It remains, finally, to examine briefly some episodes which have not so far been discussed. This appendix then, will concern the description of Achilles' shield (XVIII.478-608), which is not really a digression in the same sense as the catalogues, genealogies, and stories which were examined in the body of this study. It is, rather, a part of the present action in the poem, and it resembles other interludes such as the marshalling of the troops by Agamemnon (IV.250-421) or the Teichoskopia of Book III (171-244). Appendix B will consider briefly the Homeric Hymns, in order to see if the structural principles found to exist in the Iliad and the Odyssey have any parallels in these works.

The long description of Achilles' shield (XVIII.478-608) is one of the great set-pieces of the Iliad<sup>1</sup> and is of special interest to almost every field of Homeric studies - to archeology (in dating and attempting to picture a coherent arrangement of the scenes), to social history, philology, and finally to literature, for surely the shield scene is an important crux in the artistic development of the poem and has a strong symbolical significance for the hero. Our own interest in the shield, however, is to be more limited and will take into account only the structure of the digression.

The account of the shield is formal in its structure, with a strong balance

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1. It is said that Zenodotus athetized the description of the shield, (Ζηνόδοτος ἠθέτηκεν ἀπὸ τοῦτου τοῦ στίχου τὰ λοιπὰ, ἀρκεσθεῖς τῆι κεφαλαιῳδῶει προεχθέσει. Ὅμηρος δὲ οὐκ ἂν προετραγῳίδησε τὰ κατὰ τὰς φύσας, εἰ μὴ καὶ τὴν τῆς ποικιλίας κατασκευὴν ἐμελλε διατίθεσθαι. Bekker, Scholia in Homeri Iliadem, on line 483), but of the modern scholars even Leaf is willing to accept it (Leaf ed. Iliad, vol. 2, p. 607).



of scene against scene and use of the familiar device of Ritournellkomposition to bind the various elements together. There are three principal groups of scenes - the cities at war and at peace (490-540), the scenes of the field (541-89) and the dance (590-606). These scenes of human activity are framed by representations of the physical world - the earth, the sea and the constellations (which are described at the end of the introduction in 483-89), and the great river of Ocean (607-608) which forms the conclusion to the whole. The attempt to place all of these elements into some order on a real shield (of whatever shape) is doomed to failure,<sup>1</sup> for surely such a shield exists only in the imagination, and however related to genuine archeological discoveries (such as the Warrior Vase, or the technique of metal inlay) some of its elements may be, the totality remains as elusive as ever. That one is still tempted to such a reconstruction is a tribute to the poet's realistic description, for it seems that the clear symmetrical structure of the scenes and their unification by Ritournellkomposition give to the fanciful account an aura of substance and a certain matter-of-fact quality which it would not otherwise possess.

Thus the three principal sections of the digression as well as the introduction and conclusion<sup>2</sup> are ordered primarily by Ritournellkomposition, with each of the component units (whether sections or sub-sections) introduced in the same way, with a reference to the application to the shield of some scene or picture. The account of the earth, sea and stars is introduced by ἐν μὲν γαῖαν ἔτευξε' (483), that of the cities by ἐν δὲ θυῶ ποίησε πόλεις (490),

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1. Leaf has attempted such a reconstruction (Leaf, Iliad, vol. 2, pp. 602-14), but others regard the shield as primarily a work of the poetic imagination and one which may not be related too closely to any real object. See especially Frank Stubbings in A Companion to Homer, pp. 512-13 and Webster, From Mycenae to Homer, p. 214.

2. See pp. 102a-104a.

while the tasks of the field are introduced separately (ἐν δ' ἑτίθει in 541, 550 and 561, but ἐν δ' ἀγέλην κοίησε in 573 and ἐν δὲ νομόν κοίησε in 587.) The dance scene begins ἐν δὲ χορόν κοίησε (590), and the stream of Ocean is introduced by ἐν δ' ἑτίθει (607).<sup>1</sup>

Ritournellkomposition is the natural style for such a digression, which is virtually a list of many different pictures and scenes; the parallel with the use of this technique in the catalogues is obvious. In addition to this, however, the technique also serves a literary purpose, for the repeated tag lines ("and on it he wrought," etc.) interrupt the description and keep returning the attention of the audience to Olympus and the fact that the shield is in the process of being created while the poet describes it. The technique is reminiscent of that used in the Nekyia, as Odysseus relates the sights of the underworld. In that case Odysseus' use of the expressions like "then I saw" or "then came so-and-so", which punctuate his long catalogue, correspond to the tag lines used here for the shield. In both cases the poet manages to achieve vividness in a long passage of imaginative description without shifting the scene from that of the principal narrative.

Thus Ritournellkomposition is an important device in the ordering of the description of the shield, but there are other important structural techniques also to be considered; to do this it will be necessary to discuss each of the sections of the digression in some detail.

The introduction (478-89) consists of two sub-sections corresponding to a

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1. Webster (From Mycenae to Homer, p. 214) notices the change of verbs in the tag lines and relates the five areas of the shield (rim, central boss, and three sets of scenes) to the five layers of the shield, with the different verbs indicating the principal areas. Such a technique, as he points out, is similar to that used in the Nekyia, in which the scenes are accented with an alternation of verbs of "coming" and verbs of "seeing."

general account of the nature and physical construction of the shield (478-82) and to his placing upon it the earth, sea and the constellations (483-89).

The first of these sub-sections is definitely cyclical:

κοίρει δὲ πρῶτιστα σάκος μέγα τε στιβαρόν τε  
πάντοσε δαίδαλλων ... (478-79).

... αὐτὰρ ἐν αὐτῷ

κοίρει δαίδαλα πολλὰ ἰδύμεσι κρακίδεσσιν (481-82).

It is also interesting to note that the expression used to introduce the various scenes is anticipated in the general account of the making of the shield (... ἐν αὐτῷ/κοίρει δαίδαλα πολλά 481-82). The second sub-section, as we have seen, opens with the tag expression.

Perhaps the most memorable scenes on the great shield are those of the next section (490-540) - the city at peace and the city at war. In the city at peace (491-508) there are two scenes - a wedding (491-96) and a law suit (497-508). These two scenes are very artfully balanced against each other with repetitions of words and phrases used to reinforce the symmetry. For example, in the second scene the strife of the two opponents rises (ὄρωρετ 498) just as in the first it is the wedding song which rises (ὄρωρετ 493). The wedding section is closed with a description of the women in the city who stand in their doorways watching the wedding procession:

... αἱ δὲ γυναῖκες

ἰστάμεναι θαύμαζον ἐπὶ προθύροισιν ἑκάστη (495-96).

This corresponds closely to another picture in the description of the quarrel:

... οἱ δὲ γέροντες

εἶπ' ἐπὶ ξεστοτοῖσι λίθοις ἱερῷ ἐνὶ κύκλῳ (503-504).

The functions of the two descriptions of the women and the elders are not

identical in the two sub-sections, for although both come near the end, in the wedding the lines close the sub-section, and in the law suit they begin a new sub-section (see diagram). This is so because in the account of the legal dispute there are two shorter passages - the quarrel (497-502) and the judgment (503-508). The first of these is cyclic, for the description of the dispute is encircled by the following lines:

λαοί δ' εἰν ἀγορῇ ἔσαν ἄθροοι ... (497)

λαοί δ' ἀμφοτέροισιν ἐπήλυον ... (502).

The description of the city at war (509-40) is of necessity more complex than that of the city at peace, for instead of a small number of separate scenes it describes a more connected succession of pictures which together form a story. The story is told in eight stages, with all except for the first and last sub-sections introduced by a similar expression consisting of the plural pronoun and a verb or introductory expression (οἱ δ' οὐ<sup>πω</sup> in 513, οἱ δ' ἔσαν in 516, οἱ δ' ὅτε in 520, οἱ δὲ τάχα in 525, οἱ μὲν in 527, and οἱ δ' ὡς in 530). This technique is very reminiscent of that used in Demodocus' song in *Odyssey* 8, in which each of the many events was introduced by some verb of coming or going.<sup>1</sup> It is a necessary device here, in order to preserve a sense of unity in a welter of shifting scenes and characters. The last sub-section (535-40) does not make use of this device, but conforms to a cyclic pattern:

ἐν δ' Ἔρις, ἐν δὲ Κυδοιμὸς ὀμλέων, ἐν δ' ὀλοή Κηρ (535)

ὀμλέων δ' ὡς τε ζωοὶ βροτοὶ ἠδὲ μάχοντο (539).

The next major section in the digression is the description of the tasks

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1. See pp. 84a-86a.

of the field (541-89). Its five component sub-sections are all introduced in a similar manner, as we have seen above. They are: Ploughing (541-49), Reaping (550-60), the Vineyard (561-72), the Herd (573-86) and the Flocks (587-89). The point of principal interest here is the brief passage at the end which describes the flocks. As Leaf points out,<sup>1</sup> the sub-section is disproportionately short when compared with the other four, and it also spoils any visualization of the tasks as corresponding to each of the four seasons of the year. The short section is curious, but not to be rejected on that account. One is inclined to accept Leaf's suggestion that each of the first three sub-sections corresponds to a season of the year (ploughing to spring, reaping to early summer, vintaging to late summer) and that the last two be grouped together to take place in winter. This seems most sensible, for surely herding cattle and tending sheep are at least related occupations, and the closeness of the two sub-sections is emphasized by the repeated verb *κοίησε* (*ἐν δ' ἀγέλην κοίησε* in 573 and *ἐν δὲ νομόν κοίησε* in 587). The other three sub-sections, on the other hand, use the verb *ἐτίθει*.

The third major section describes the dance (590-606): *ἐν δὲ χορόν κοίκιλλε* (590). There are three sub-sections here - the description of the dance floor (590-92), the description of the men and girls (593-98) and the dance (599-606). The description of the dancers is perhaps the most interesting, for it follows an a-b-a-b structure, as the poet tells how the girls wore long robes (a), but the men chitons (b), the girls had garlands (a), but the men daggers (b). In the last sub-section there is use of cyclic structure in the repetition of the verb *θρόεσσον* from 599 to 602. In between is a simile likening the running of the dancers to the potter testing his wheel.

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1. Leaf, ed., *Iliad* (vol. 2), p. 609.

Thus, it is apparent that the description of the shield of Achilles makes use of techniques already familiar from our examination of the structure of the Iliad - Ritournellkomposition (for the description is in many respects a catalogue) and ring composition.

APPENDIX B  
THE HOMERIC HYMNS

It is obviously impossible to make any definitive study here of the structure of the Homeric Hymns, but it is still necessary to examine them at least briefly in order to determine whether they contain any parallels to the structural principles found in the digressions of the epic. To that end then, two hymns have been selected for analysis - the Hymn to Aphrodite and the Hymn to Dionysus - the one of great age<sup>1</sup> and length (nearly three hundred lines) and the other of undetermined date<sup>2</sup> and comparative brevity (fifty-nine lines).

The Hymn to Aphrodite

The long Hymn to Aphrodite is perhaps the most "homeric" of the Hymns. In subject matter it reminds one of the lay of Demodocus in Odyssey 8, for once again the amorous adventures of the goddess are related - this time of course not with the god Ares, but with the mortal Anchises. It is also similar to the epics in diction, for according to T. W. Allen:

"twenty verses are taken from Homer with almost no alteration, and the poem abounds in hemistichs and formulae; out of 293 verses about 160 end in a Homeric formula."<sup>3</sup>

This fact taken together with the statistics concerning the observances and neglects of the digamma have led Allen to consider it one of the oldest of the hymns.<sup>4</sup> Because of its presumed age, therefore, as well as its similarities

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1. T. W. Allen and W. R. Halliday eds., The Homeric Hymns, pp. cv-cvi.
  2. Ibid., pp. cvii and 379-80.
  3. Ibid., p. cvi.
  4. Ibid., p. 351. He considers it to be not later than 700 B.C.

to the epics it seems a good hymn to study for resemblances in structure to the digressions in the longer poems.

#### I. APHRODITE'S POWERS (1-44)

The poem consists of five major sections,<sup>1</sup> and like most of the hymns has a brief introduction and conclusion. The introduction is cyclic:

Μοῦσα μοι ἔννεπε ἔργα πολυχρύσου Ἀφροδίτης (1)

κῆσιν δ' ἔργα μέμηλεν ἔσστεφάνου Κυθερείης (6).

The conclusion balances the introduction, but does not form a ring with it:

χαῖρε θεὰ Κύπριοιο ἔσκτιμένης μεδέουσα

σεῦ δ' ἐγὼ ἀρξάμενος μεταβήσομαι ἕλλον ἐς ὕμνον (292-93).

The first major section of the hymn (1-44) is devoted to a discussion of the powers of the goddess. In the introduction (1-6) mentioned above, the poet says that every creature is subject to her. The second sub-section (7-33) is a brief catalogue of the three goddesses who manage to resist the influence of Aphrodite - Athena, Artemis, and Hestia. This catalogue is cyclic:

τρισοῶς δ' οὐ δύναται κεκιθεῖν φρένας οὐδ' ἀπατῆσαι (7)

τάων οὐ δύναται κεκιθεῖν φρένας οὐδ' ἀπατῆσαι (33).

The three entries are not introduced in the almost identical way characteristic of the Ritournellkomposition used for catalogues in the epics, although there are some similarities to be observed. For example:

κούρην τ' αἰγιόχοιο Διὸς γλαυκῶπιν Ἀθήνην

οὐ γάρ οἱ εὔαδεν ἔργα πολυχρύσου Ἀφροδίτης (8-9)

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1. See pp. 105a-109a.



οὐδέ ποτ' Ἀρτέμιδα χρυσηλάκατον κελαδεινήν  
δαμναται ἐν φιλότῃ φιλομμειδῆς Ἀφροδίτῃ (16-17)

οὐδέ μὲν αἰδοίῃ κόουρη ἕδεν ἔργ' Ἀφροδίτης  
Ἰστῆ, ἣν πρώτην τέκετο Κρόνος ἀγκυλομήτης (21-22).

The last two introductions are most similar with οὐδέ μὲν in 21 parallel to οὐδέ ποτ' in 16, but the most important link connecting the three entries is the repetition of the verb "to please" - εὔαδεν in 9, ἕδον in 10 for Athena, ἕδε in 18 for Artemis, and ἕδεν in 21 for Hestia. Only in the entry for Artemis does the verb not occur in the introduction.

Athena's entry (8-15) is the most complex in structure. Athena, says the poet (10-11) is unconcerned with love, for she is wholly devoted to two things - war and crafts. In the next four lines he tells how the goddess taught these things to mortals. There are two very short parallel sub-sections. In the first (12-13) she taught (ἐδίδαξε) men the works of war; in the second she taught (ἐδίδαξεν) maidens ἀγλαὰ ἔργα.<sup>1</sup> Thus, a certain balance appears even in these few lines. The two pairs are brought together by the repeated verb and the concepts of men and war are balanced against those of women and handiworks.

In the third sub-section (34-44) the poet returns to the theme of the introduction: Aphrodite is irresistible. Even Zeus cannot withstand her influence. Thus, the first long section of the poem, while not cyclic in its entirety, yet shows a concern for balance and symmetry. This is brought out also in a smaller way, as we have seen, in the short sub-section describing the functions of Athena.

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1. The expression ἀγλαὰ ἔργα is also used above in 11 as the epithet for the crafts which are the province of the goddess.

## II. APHRODITE FALLS IN LOVE WITH ANCHISES (45-91)

The second long section (45-91) tells of Aphrodite's falling in love with Anchises and her journey to Ida. She did not fall in love of her own will, but Zeus forced it upon her, in revenge for her dominance of him and the other gods in the past. Thus the first section (1-44) which might at first seem to be a mere catalogue of the goddess' powers, now is shown to provide the necessary motivation for what follows.

This section consists of two sub-sections. In the first of these (45-57) the poet strengthens the connection with the long first section by saying that Zeus wanted Aphrodite to love a mortal for the sake of revenge. Indeed the sub-section falls into two parts - the first (45-52) giving Zeus' motives and the second (53-57) telling of Aphrodite's reactions upon falling in love with Anchises. The two are introduced in similar language:

τῆ δὲ καὶ αὐτῆ Ζεὺς γλυκὺν ἡμέρον ἔμβαλε θυμῷ (45)

'Αγχίσειω δ' ἄρα οἱ γλυκὺν ἡμέρον ἔμβαλε θυμῷ (53).

Furthermore, the part concerning Aphrodite's emotions is cyclic, for line 57 balances 53 quoted above:

... ἐκπάγλως δὲ κατὰ φρένας ἡμέρος εἶλεν (57).

In the second sub-section (58-91) Aphrodite adorns herself (58-67) and makes the journey to Ida (68-91). The chief stylistic characteristic is the repetition of verbs of motion to separate the various parts of this sub-section. It is begun:

ἔς Κύπρον δ' ἔλθοῦσα θυώδεα νηὸν ἔδουνεν

ἔς Πάφον (58-59).

After the description of her adornment, she begins her journey. First she arrives (ἔκτανεν in 68) on the mountain. This is followed by a description of the animals which joyfully flock around her (68-74). Then she arrives at

the hut of Anchises (ἄφικανε in 75). The final stage is her appearance before him (στῆ in 81). This is a logical and effective organizational device in a passage of this kind, and of course the verbs of motion help to maintain the impression that a journey is actually taking place. One is still reminded, however, that this is also the most noteworthy structural feature of the digression concerning Aphrodite and Ares in the Odyssey. No doubt the parallel is more apparent than real, however, since in the Odyssey the device is used to sustain a long digression, whereas in this case it is used for only a few lines. Furthermore, in the Odyssey the usual expression for this going-and-coming idea is βῆ (as in βῆ δ' ἔμεν etc.)<sup>1</sup>

### III. THE CONVERSATION OF APHRODITE AND ANCHISES (92-154)

The third major section (92-154) contains the conversation of Anchises and the goddess. There are three exchanges, and the long speech (107-42) of Aphrodite is bracketed between two shorter ones of Anchises (92-106 and 143-54). In form this is reminiscent of the first major section of the hymn in which the long description of the three goddesses impervious to Aphrodite was bracketed between two shorter accounts of her powers. In his first speech then, Anchises says that Aphrodite (who is of course disguised as a mortal) must be some sort of goddess, and that he will sacrifice to her. Aphrodite replies with her story that she is a mortal, snatched up from her home by Hermes and brought to Ida because she was destined to marry Anchises. Her speech falls into three sub-sections. In the first (107-16) she tells Anchises who she is - supposedly the daughter of a Phrygian king. There is a cyclic element in this passage:

γλῶσσαν δ' ὑμετέρην καὶ ἡμετέρην σάφα οἶδα (113)

ὣς δῆ τοι γλῶσσαν γε καὶ ὑμετέρην εἶ οἶδα (116).

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1. See Chapter 15, and pp. 84a-85a.

In the second sub-section (117-29) she says that Hermes brought her to Ida. The two parts of this sub-section are introduced in similar fashion:

νῦν δέ μ' ἀνήπαξε χρυσόρρακις Ἀργειφόντης (117)

ἔνθεν μ' ἤρπαξε χρυσόρρακις Ἀργειφόντης (121).

This of course is like the device found at the beginning of Section II, in which the two sub-sections are introduced in similar language (45 and 53). This kind of anaphora is not Ritournellkomposition as it was observed in the epics, principally because in both cases there are only two items in the "list" and because the repetition seems to be used for emphasis rather than with the idea of being able to add some indefinite number of items. For indeed the possibilities of adding on in both cases are limited by the repetitions themselves ("so Zeus put love in her heart" or "so Hermes snatched me.")

After Aphrodite's speech, Anchises replies briefly (143-54) that if she is a mortal nothing will prevent him from marrying her.

#### IV. APHRODITE AND ANCHISES (155-90)

In the fourth long section (155-90) the poet describes the entire course of this brief love affair - from the love scene (155-76) to Aphrodite's preparations to depart on the following morning (168-76) and Anchises' reactions upon recognizing her as a goddess (177-90). Of these three sub-sections the second is the most interesting in structure, for it is cyclic:

τῆμος ἄρ' Ἀγχιση μὲν ἐπὶ γλυκύν ὕπνον ἔχευε (170)

ἐξ ὕπνου τ' ἀνέγειρεν ... (176).

#### V. APHRODITE'S FINAL SPEECH (191-291)

In the fifth major section of the hymn Aphrodite makes her final speech (191-291). This falls into three sub-sections. In the first (191-99) she

tells Anchises not to fear, for he is dear to the gods. In the second (200-4,6) she tells the stories of two other Trojans who found favour with the immortals because of their beauty. The two stories are introduced in a similar way:

ἦ τοι μὲν Ξανθὸν Γανυμήδεα μητίετα Ζεὺς  
ἤρπασεν ... (202-203)

ὥς δ' αὖ Τιθωνὸν χρυσόθρονος ἤρπασεν Ἥως (218).

This technique differs from that described in the third section for here the repetition has a strong structural purpose and could be used to append any number of entries in the list. It is almost as if we have in this poem a stage of transition in the development of style. Ritournellkomposition is still used, for its function seems to be only half-understood, with the result that it is used once in the manner familiar from the epics - that is, to introduce a series of entries in a catalogue -, but twice merely for artistic emphasis.

The passage describing the fate of Tithonus is the more interesting in structure. Here for the first time in the hymn order is imposed through the use of introductory expressions: βῆ ῥ' ἔμεν in 220, τὸν δ' ἦ τοι εἴως μὲν in 225, αὐτὰρ ἔπει in 228, ἀλλ' ὅτε δῆ in 233. There is no preference of one expression over another and no attempt to make patterns by repeating expressions, but at least three of the phrases used (220, 228, 233) are familiar from the epics.

In the third sub-section (247-91) Aphrodite returns to the subject of Anchises and the child which she is to bear. The most striking passage in this sub-section is 256-73, her description of the nymphs who are to rear the child Aeneas. This passage is cyclic:

νόμοι μὲν θρέψουσιν ... (256)

αἶ μὲν ἔμδν θρέψουσι καρὰ σφίσιν ὕιδν ἔχουσαι (273).

#### SUMMARY

From this brief examination of the hymn two points emerge. First, several of the stylistic devices identified for the epics are also found here - ring composition, Ritournellkomposition, and the use of introductory expressions. Secondly, the hymn differs in structure from the digressions of the epics in that it is dominated by no one style. The ring composition occurs most often, but it governs only sections and brief passages. Ritournellkomposition, as has been observed above, seems to have been in a state of transition, while introductory expressions were used to govern only one brief passage in the poem. It appears then, that the stylistic techniques of the epic digressions were familiar to the composer of the hymn, but that he did not rely upon them (or any one of them) completely or attempt to use them in the same way as they had been used in the longer poems.

#### The Hymn to Dionysus

The Hymn to Dionysus has been chosen for analysis here for two reasons. First, it is brief - about as long as most of the digressions of the epics. Moreover, its date is controversial.<sup>1</sup> This last feature made it seem desirable to see whether any indications of date could be arrived at through an analysis of structure.

Like the Hymn to Aphrodite and indeed most of the other hymns, the poem has a brief introduction and a corresponding conclusion (1-2 and 58-59). There are three principal sections - Dionysus' capture by the pirates (1-16), the

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1. See Allen's discussion, pp. 379-80 (The Homeric Hymns). He feels that there is no evidence which demands that it be dated later than the sixth or seventh century.

dispute of the pirates (17-31) and the performance of the miracles (32-57). The first section is singularly uninteresting in structure, and none of the stylistic devices familiar from the epic and found even in the Hymn to Aphrodite is present. In the second section there are two speeches - those of the helmsman (17-24) and of the captain (25-31). They are begun with the same word (Δαίμονιός in 17 and Δαίμονι' in 26).

Most interesting, however, is the third and final section of the hymn - that relating the miracles of the captured god. The chief point here is the technique used in relating the miracles on the one hand and the response of the sailors on the other. There are four miracles and each is followed by a different reaction on the part of the pirates. The miracles are introduced κρότιστα in 35, αὐτίκα δ' in 38, ὁ δ' ἄρα in 44 and ὁ δ' ἐξαπίνης in 50. The first two miracles concern the vegetation which Dionysus spreads all over the ship, and the second two deal with the animals he creates. Thus, the four miracles seem to fall into two groups on the basis of style and subject matter, with the κρότιστα-αὐτίκα miracles dealing with vegetation and the ὁ δ' ἄρα-ὁ δ' ἐξαπίνης miracles with wild animals. The reactions of the sailors, on the other hand, are introduced: ναύτας δὲ τάφος λάβε πάντας ἰδόντας in 37, οἱ δὲ ἰδόντες in 42, οἱ δ' εἰς κρύμνην ἐφόβηθεν in 48 and οἱ δὲ in 51. The repetition of οἱ δὲ is the most striking feature; it seems almost a leitmotif for the sailors and their fearful reaction to the miracles performed by the captive god.

#### SUMMARY

Thus it appears that the Hymn to Dionysus, unlike the Hymn to Aphrodite, bears little resemblance in structure to the digressions of the epics. Both ring composition and Ritournellkomposition are absent from the poem. Of the techniques familiar from the epics only the introductory expression is found

here. The formation of patterns by introductory expressions is reminiscent of the use of the expressions in the story of Odysseus to Eumaeus in the Odyssey; otherwise no parallels are to be found.

Of course, there are many factors to be taken into account in the dating of this poem, but on the basis of structure alone, there are at least some indications that it is not of the same tradition as the longer poem.

Finally, it appears that neither hymn is largely dependent upon the structural principles found to exist in the digressions of the epics, although in the longer hymn definite examples of these styles are present. From this brief examination it is of course impossible to discover what relation (if any) existed between the epics and the hymns, although it is clear that many changes in style (perhaps in the course of some considerable length of time) have taken place between them.



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## The Descent of Agamemnon's Staff (II. 100-109)

... ἀνὰ δὲ κρείων Ἀγαμέμνων  
 ἔσθη σκηπτρον ἔχων ... (100-101).

Ἥφαιστος μὲν δῶκε ... (102).

αὐτὰρ ἄρα Ζεὺς δῶκε ... (103).

Ἑρμείας δὲ ἄναξ δῶκεν ... (104).

αὐτὰρ ὁ αὖτε Πέλοψ δῶκε ... (105).

Ἄτρεὺς δὲ θνήσκων ἔλιπεν ... (106).

αὐτὰρ ὁ αὖτε θυέσθ' Ἀγαμέμνονι λείπε φορῆναι, (107).

τῷ δ' ἄγε γ' ἐρυσσάμενος ἔκε' Ἀργεῖοισι μετηύδα\* (109).

## Ereuthalion's Armour (VII. 136-50)

(a)

τοῖσι δ' Ἐρευθαλίῳν πρόμος ἴστατο, ἰσάθεος φῶς,

τεύχε' ἔχων ὤμοισιν Ἄρηιθόοιο ἔνακτος, (136-37).

(b)

(c)

(c) Areithoos the mace man (138-42).

(τὸν Λυκόδοργος ἔκεφνε δόλω, οὐ τι κράτεϊ γε, 142.)

The ambush and the armour (143-46).

(b) { (τεύχεα δ' ἐξενάριξε, τὰ οἱ κόρε χάλκεος Ἄρης. 146.)

Descent of the Armour to Ereuthalion (147-49).

τοῦ δ' γε τεύχε' ἔχων προκαλίζετο πάντας ἀρίστους. (150).

(c)

(b)

(a)

## Meriones' Helmet (X. 254-72)

ὣς εἰπόνθ' ὅπλοισιν ἔνι δεινοῖσιν ἔδύτην. (254).

A. Diomedes is armed (255-59).

- 1) Thrasymedes equips him with a sword and shield (255-57).
- 2) He gives him a helmet (... ἀμφὶ δέ οἱ κυνέην κεφαλῆφιν ἔθηκεν 257) (257-59).

B. Odysseus is armed (260-72).

- 1) Meriones gives him a bow and quiver and sword (260-61).
- 2) The helmet (261-71).

... ἀμφὶ δέ οἱ κυνέην κεφαλῆφιν ἔθηκεν (261).

Description of the helmet (258-65).

Descent of the helmet (266-70).

οἷ τὸτ' Ὀδυσσεὺς πύκασεν κάρη ἀμφιτεθεῖσα. (271).

τῷ δ' ἐπεὶ οὖν ὅπλοισιν ἔνι δεινοῖσιν ἔδύτην, (272).

## The Silver Mixing-Bowl (XXIII. 740-49)

Πηλεΐδης δ' αἶψ' ἔλλα τίθει ταχυτήτος δέθλα, (740).

[description of the bowl (741-43).]

The Sidonians made it.

The Phoenicians brought it over the sea and gave it to Thoas.

Euneos (Jason's son) gave it as ransom for Lycaon to Patroclus.

καὶ τὸν Ἀχιλλεύς θηκεν δέθλιον οὐ ἑτάροιο,

[ὅς τις ἐλαφρότατος ποσσὶ κραιπνοῖσι κέλοιτο] (748-49).

## The Genealogy of Glaucus (VI. 150-211).

εἰ δ' ἐθέλεις καὶ ταῦτα δαήμεναι, ὄφρ' εὖ εἰδῆς  
 ἡμετέραν γενεὴν· πολλοὶ δὲ μιν ἄνδρες ἴσασιν· (150-51).

- A. Genealogy from Sisyphus to Bellerophon (152-55).
- B. Bellerophon's rise to fortune (156-95).
- C. The fate of Bellerophon and his children (196-205).
- D. Hippolochus the father of Glaucus (206-10).

ταύτης τοι γενεῆς τε καὶ αἵματος εὖχομαι εἶναι. (211).



## The Genealogy of Diomedes (XIV. 110-27)

ἔγγυς ἀνὴρ - οὐ δῆθ' ἀματεύσομεν, - αἶ κ' ἐθέλητε  
 κείθεσθαι καὶ μὴ τι κῶτω ἀγάσῃσθε ἕκαστος,  
 οὐνεκα δὴ γενεῆφι νεώτατός εἰμι μεθ' ὑμῖν\* (110-12).

πατρός δ' ἐξ ἀγαθῶν καὶ ἐγὼ γένος εὐχομαι εἶναι  
 Τυδέος, δὲν θήβησι χυτὴ κατὰ γαστρά κάλυψε. (113-14).

A. Fortheus and his sons (115-18).

(... ἀρετῇ δ' ἦν ἕξοχος αὐτῶν 118).

B. Tydeus (119-25).

(... κέκαστο δὲ πάντας Ἀχαιούς/ἐγχεῖη 124-25).

τῶ οὐκ ἂν με γένος γε κακόν καὶ ἀνάλκιδα φάντες (126).

μῦθον ἀτιμήσαιτε πεφασμένον, δὲν κ' ἐγὼ εἶπω. (127).

EMMA STRONG

## The Genealogy of Aeneas (XX. 213-41)

εἰ δ' ἐθέλεις, καὶ ταῦτα δαήμεναι, ὕφρ' εὖ εἰδῆς  
 ἡμετέρην γενεήν, πολλοὶ δέ μιν ἄνδρες ἴσασι· (213-14).

## A. Dardanus (215-18).

Δάρδανον αὖ πρῶτον τέκετο νεφεληγερέτα Ζεὺς, (215).

Dardanus founded Troy (215-18).

## B. Erichthonios (219-29).

Δάρδανος αὖ τέκεθ' υἱὸν Ἐριχθόνιον βασιλῆα, (219).

1) How Boreas lay with the mares of Erichthonios (219-25).

2) The foals (226-29).

## C. Tros and his Descendants (230-40).

Τρῶα δ' Ἐριχθόνιος τέκετο Τρώεσσιν ἄνακτα· (230).

1) Ganymede was snatched by the gods (233-35).

2) Ilos was the grandfather of Priam (236-38).

3) Assaræus was the grandfather of Anchises (239-40).

ταύτης τοι γενεῆς τε καὶ αἵματος εὖχομαι εἶναι. (241).

## The Genealogy of Theoclymenus (XV. 223-57)

... σχεδόνθεν δέ οἱ ἤλυθεν ἀνήρ (223).

[Continuation 224-25: he was a prophet and a fugitive.]

## A. Melampus (225-42).

Melampus was wealthy among the Pylians (225-27).

οἷ τότε γ' ἄλλων δῆμον ἀφίκετο, πατρίδα φεύγων (228).

1) Neleus confiscated his property while he was imprisoned by Phylacus (228-34).

2) He escaped and had revenge on Neleus (235-38).

ὁ δ' ἄλλων ἔκετο δῆμον (238).

He arrived in Argos and started a new life; his sons were Antiphates and Mantius (238-42).

## B. The Descendants of Antiphates (243-48).

1) Antiphates begat Oicles and Oicles Amphiaraus (243-44).

2) Amphiaraus, though dear to Zeus and Apollo, perished in Thebes because of a gift to a woman (245-47).

3) His sons were Alcmaeon and Amphilochus (248).

## C. The Descendants of Mantius (249-55).

1) Mantius begat Polyphides and Cleitus (249).

2) Cleitus died young (250-51).

3) Polyphides was a prophet and withdrew to Hyperesia in anger at his father (252-55).

τοῦ μὲν ἄρ' υἱὸς ἐπήλυθε, θεοκλύμενος δ' ὄνομ' ἦεν,

ὅς τότε Τηλεμάχου πέλας ἴστατο ... (256-57).

## Classification of Structural Forms in the Catalogue of Ships (II. 494. 759)

- A. a) plural relative pronoun (οἱ) + verb "to hold or inhabit" + place [n times].  
 b) genitive plural pronoun (τῶν) + verb "to lead" + leader(s) [n times].  
 c) story of leader(s).  
 d) dative of leader(s) + verb + number of ships.
- A<sub>1</sub> another story after a) in which case c) may be omitted.  
 A<sub>2</sub> repetition of genitive plural after c).  
 A<sub>3</sub> incorporates number of ships in b) and omits d).
- B. a) genitive plural of nation + leader + verb.  
 b) plural relative pronoun + verb "to hold or inhabit" + place [n times].  
 c) genitive plural pronoun (τῶν) + number of ships + verb.
- B<sub>1</sub> dative of leader may replace genitive of nation in c).  
 B<sub>2</sub> story may be included after b.
- C. a) leader(s) + verb + nation in genitive.  
 b) plural relative pronoun (οἱ) + verb "to hold or inhabit" + place [n times].  
 c) genitive plural of nation (or τῶν) + leader + verb.  
 d) dative of leader + number of ships + verb.
- C<sub>1</sub> accusative in a) instead of genitive plural.

- D. a) leader + place (Ѧк) + number of ships + verb (not necessarily in 1 line).  
b) relative pronoun + verb "to hold or inhabit" + place(s).  
c) genitive plural of nation + leader + verb.  
d) story.

D<sub>1</sub> omits b) and c).

## Classification of Peoples in the Achaean Catalogue by Structural Patterns

- A.
- A Minyans (511-16)
  - Abantes (536-45)
  - Doullichion & the Echinean Islands (625-30)
  - Sporades (676-80)
  - Lands of Protesilaos (695-710)
  - Sons of Asclepios (omits story but see 732) (729-33)
  - Eurypylos (omits story altogether) (734-37)
  - Polypoites (738-47)
  - A<sub>1</sub> Athenians [includes Ajax lines 557-58] (546-58)
  - Pylians (591-602)
  - A<sub>2</sub> Argos and Tiryns (559-68)
  - A<sub>3</sub> Mycenae (569-80)
  - Lacedaemon (581-90)
  - Arcadia (603-14)
  - Bouprasion & Elis (special case) (615-24)
  - Thessaly [Achilles] (681-94)
  - Pherai (711-15)
  - Lands of Philoktetes (716-28)
- B.
- B Boeotians [includes number of men per ship] (494-510)
  - B<sub>1</sub> Phocians [includes two lines to describe marshalling of ships] (517-26)
  - Aetolians [B<sub>1</sub>] (638-44)
  - Locrians (special case) (627-35)

- C.  
 C Cretans (645-52)  
 Magnetes (756-59)  
 C<sub>1</sub> Kephallenians (631-37)
- D.  
 D Rhodians (653-70)  
 Gouneus from Kyphos (748-55)  
 D<sub>1</sub> Syme (671-75)  
 [Salamis (557-58)]

## List of Peoples in Catalogue of Ships

- |  |   |
|--|---|
| 494-510 Boeotians (B)                        | 638-44 Aetolians (B <sub>1</sub> )            |
| 511-16 Minyans (A)                           | 645-52 Cretans (C)                            |
| 517-26 Phocians (B <sub>1</sub> )            | 653-70 Rhodes (D)                             |
| 527-35 Locrians (B <sub>1</sub> )            | 671-75 Syme (D <sub>1</sub> )                 |
| 536-45 Abantes (A)                           | 676-80 Sporades (A)                           |
| 546-58 Athenians (A <sub>1</sub> )           | 681-94 Thessaly (A <sub>3</sub> )             |
| 557-58 Salamis (D <sub>1</sub> )             | 695-710 Lands of Protesilaos (A)              |
| 559-68 Argos & Tiryns (A <sub>2</sub> )      | 711-15 Pherai, etc. (A <sub>3</sub> )         |
| 569-80 Mycenae (A <sub>3</sub> )             | 716-28 Lands of Philoktetes (A <sub>3</sub> ) |
| 581-90 Lacedaemon (A <sub>3</sub> )          | 729-33 Sons of Asklepios (A)                  |
| 591-602 Pylians (A <sub>1</sub> )            | 734-37 Eurypylos (A)                          |
| 603-14 Arcadians (A <sub>3</sub> )           | 738-47 Polypoites (A)                         |
| 615-24 Bouprasion & Elis (A <sub>3</sub> )   | 748-35 Gouneus from Kyphos (D)                |
| 625-30 Doulicheon & and Echinean Islands (A) | 756-59 Magnetes (C)                           |
| 631-37 Kephallenians (C <sub>1</sub> )       |   |

## Thessaly and the Phthians\* (II. 681-94)

- 1 { Νῦν αὖ τοῖς ὄσοι τὸ Πελασγικὸν Ἄργος ἔνατον  
 οἷ τ' Ἄλον, οἷ τ' Ἀλόπην οἷ τε Τρηχῆν' ἐνέμοντο  
 οἷ τ' εἶχον θούην ἠδ' Ἑλλάδα καλλιγύναϊκα (681-83).
- 2 τῶν αὖ πεντήκοντα νεῶν ἦν ἀρχὸς Ἀχιλλεύς (685).

686-94 The story of Achilles.

[Transition 686-87: the Phthians did not think of battle.]

- 3 { 688-89 κεῖτο γάρ ἐν νήεσσι ποδάρκης ὄτος Ἀχιλλεύς,  
κούρης χωόμενος Βρισηΐδος ἠΰκόμοιο.  
 How he captured Briseis (690-93).  
 694 τῆς δ' γε κεῖτ' ἀχέων, τάχα δ' ἀνστήσεσθαι ἔμελλον.

\* Pattern A<sub>3</sub> (see also page 2a)

- 1) plural pronoun + verb "to hold or inhabit" + place
- 2) genitive plural pronoun (τῶν) + verb "to lead" + leader(s) + number of ships.
- 3) story of leader(s).



## Philoctetes\* (II. 716-28)

1 οἱ δ' ἄρα Μηθώνην καὶ Θαυμακίην ἐνέμοντο (716).

2 { τῶν δὲ φιλοκτήτης ἦρχεν τόξων εὖ εἰδώς  
ἐπιτὰ νεῶν\* (718-19).

721-28 The story of Philoctetes.

3 { ἀλλ' ὁ μὲν ἐν νήσῳ κεῖτο κρατέρ' ἄλγεα πάσχων, (721).

How he was wounded and deserted (722-723).

ἔνθ' ὃ γε κεῖτ' ἀχέων\* τάχα δὲ μνήσεσθαι ἔμελλον

\* Ἀργεῖοι ... (724-725).

Their temporary leader (726-28).

\* Follows Pattern A<sub>3</sub>.

## Protesilaos\* (II. 695-710)

1 οἱ δ' εἶχον φυλάκην καὶ πύρασον ἀνθεμόεντα, (695).

2 τῶν αὖ Πρωτεσίλαος Ἄρητος ἡγεμόνευε. (698).

The story of Protesilaos (699-709).

699-702 his death.

3 { οὐδὲ μὲν οὐδ' οἱ ἀναρχοὶ ἔσαν, πόθεν γε μὲν ἀρχόν\* (703).

His brother Podarkes led them (704-708).

... οὐδέ τι λαοὶ

δεύονθ' ἡγεμόνος, πόθεν γε μὲν ἔσθλόν ἔοντα\* (708-709).

4 τῷ δ' ἅμα τεσσαράκοντα μέλαιναί νηες ἔποντο. (710).

\* Pattern A

1) plural pronoun + verb "to hold or inhabit" + place.

2) genitive plural pronoun ( τῶν ) + verb "to lead" + leader(s) + number of ships.

3) story of leader(s).

4) dative of leader(s) + verb + number of ships.

## The Athenians\* (II. 546-56)

- 1 Οἱ δ' ἄρ' Ἀθήνας εἶχον, ἐσκήτιμενον πτολίεθρον (546).  
 2 story of Erechtheus & Athena (547-51).  
 3 τῶν αὖθ' ἡγεμόνευ' υἱὸς Πετεῶο Μενεσθεύς (552).  
 4 second only to Nestor at marshalling men and horses (553-55).  
 5 τῷ δ' ἅμα πεντήκοντα μέλαιναί νῆες ἔποντο (556).

\* Pattern A<sub>1</sub>

- 1) plural pronoun + verb "to hold or inhabit" + place.  
 2) story.  
 3) genitive plural pronoun (τῶν) + verb "to lead" + leader(s).  
 4) story of leader(s).  
 5) dative of leader(s) + verb + number of ships.

## Ajax and Salamis\* (II. 557-58)

- 1 { Ἀίας δ' ἐκ Σαλαμῖνος ἄγεν δυοκαίδεκα νῆας,  
 ὀστῆσε δ' ἄγων Ἴν' Ἀθηναίων ἴσταντο φάλαγγες.

\* Pattern D<sub>1</sub>

- 1) leader + place (ἐκ) + number of ships + verb.

## Classification of Structural Forms in Trojan Catalogue (II. 816-77)

A.

- a) nominative plural pronoun + verb + place.
- b) genitive of nation + verb + leader.
- c) story.

$A_1$  omits c).

B-C.

- a) leader + verb + nation (accusative or genitive).
- b) nominative plural pronoun + verb + place.
- c) genitive of nation + verb + leader.

$B-C_1$  story follows c).

D.

nation + leader + verb + explanatory detail.

$D_1$  nation in dative.

$D_2$  nation in genitive.

$D_3$  nation in accusative.

$D_3'$  no explanatory detail.

Note: Patterns correspond to those for Achaean catalogue.

A = A

B-C =  $\begin{cases} B \\ C \end{cases}$

D = D

## Classification of Peoples in the Trojan Catalogue by Structural Patterns

A. A Adrestos & Amphias (828-34)

Asios (835-39)

A<sub>1</sub> Troes (824-27)

B-C. BC Pelasgians (840-43)

BC<sub>1</sub> Karians (867-75)

D. D<sub>1</sub> Trojans (816-18)

Maionians (864-66)

D<sub>2</sub> Dardanians (819-23)

Paphlagonians (851-55)

Mysians (858-61)

Cicones (846-47)

Alizones (856-57)

Lycians (876-77)

D<sub>3</sub> Thracians (844-45)

Paionians (848-50)

Phrygians [D<sub>3</sub>] (862-63)

## List of Peoples in Trojan Catalogue

- 816-18 Trojans (D<sub>1</sub>)  
 819-23 Dardanians (D<sub>2</sub>)  
 824-27 Troes (A<sub>1</sub>)  
 828-34 Adrestos & Amphios (A)  
 835-39 Asios (A)  
 840-43 Pelasgians (BC)  
 844-45 Thracians (D<sub>3</sub>)  
 846-47 Cicones (D<sub>2</sub>)  
 848-50 Paionians (D<sub>3</sub>)  
 851-55 Paphlagonians (D<sub>2</sub>)  
 856-57 Alizones (D<sub>2</sub>)  
 858-61 Mysians (D<sub>2</sub>)  
 862-63 Phrygians (D<sub>3</sub>)  
 864-66 Maonians (D<sub>1</sub>)  
 867-75 Karians (BC<sub>1</sub>)  
 876-77 Lycians (D<sub>2</sub>)

## Analysis of Trojan &amp; Achaean Catalogues in their Contexts (II. 441 - III. 14)

## II. 1-431

Dream, assembly, speeches, sacrifices, etc.

## 432-40. Transitional

Nestor urges Agamemnon to battle.

441-785. Achaeans

## 441-54

The troops are marshalled.

## 455-83. Massed similes of the Greeks in motion.

455-58. Their armour gleams like a forest fire.

459-66. Their numbers are as great as those of flocks of birds.

467-68. They are as many as leaves or flowers.

469-73. They are as many as flies around milk pails.

474-79. They are marshalled as the herder separates his goats.

480-83. As a bull is preeminent in the herd, so Agamemnon in the host.

484. Tell me muses ("Εσχετε νῦν μοι, Μοῦσαι ... 484).

487. οἱ τινες ἡγεμόνες Δαναῶν καὶ κοῦρανοὶ ἦσαν.

494-759 Catalogue of Ships.

760. οὗτοι ἄρ' ἡγεμόνες Δαναῶν καὶ κοῦρανοὶ ἦσαν.

761-62. Tell me muses.

τίς τ' ἄρ τῶν ὄχ' ἄριστος ἔην, σύ μοι ἔννεπε Μοῦσα,

αὐτῶν ἧδ' ἱππῶν, οἱ ἄμ' ἄτρετ<sup>δ</sup>ησιν ἔκοντο.

{ horses (763-67).

{ Ajax the bravest (768).

Achilles the bravest and had best horses (769-79).

## 780-85. Similes of the Greeks in motion.

780. They marched as if the whole earth was on fire.

781-85. The earth groaned underfoot as if at Zeus' thunder.

II. 786 - III.7. Trojans

786-810. Action: Iris interrupts the Trojan assembly; the Trojans  
march out.

811-15. The Bateian mound.

811 Ἔστι δὲ τις προκάρριθε πόλιος αἰκετα κολώνη.

815 Ἐνθα τότε Τρῶές τε διεκρίθεν ἠδ' ἐπίκουροι.

816-77. The Trojan Catalogue.

III. 1-7. Action:

1. Αὐτὰρ ἐπεὶ κόσμηθεν ἄμ' ἠγεμόνεσσιν ἕκαστοι.

2-7. Simile: they were as noisy as migrating cranes.

III. 8-9. The Greeks marched out in silence.

10-14. Simile: the dust rose up under their feet like mountain mist.

## Catalogue of the gods sufferings (V. 381-404)

381-84. Introduction.

{ τέτλαθι ... (382).{ πολλοὶ γὰρ οἱ τλημεν Ὀλύμπια δώματ' ἔχοντες (383).τλη μὲν Ἄρης ὅτε μιν ... (385).

Ares is bound by Otus and Ephialtes, but released by Hermes (385-91).

τλη δ' Ἥρη ὅτε μιν ... (392).

Hera is wounded by Heracles (392-94).

τλη δ' Ἄϊδος ... (395).

Hades is wounded by Heracles, but healed by Paieon (395-404).

403-404.

{ σκέτλιος, ὄβριμοεργός, δς οὐκ ἔθετ' αἰσυλα ῥέζων,  
δς τόξοισιν ἔκηδε θεοῦς, οἱ Ὀλυμπον ἔχουσιν.



## Zeus' Catalogue of his Amours (XIV.313-28)

312-14. Let us know go to bed.

315-16. οὐ γάρ πῶ ποτέ μ' ᾤδε θεῶς ἔρος οὐδέ γυναικὸς  
θυμὸν ἐνὶ στήθεσσι περιπροχυθεὶς ἐδάμασσεν.

οὐδ' ὅπότε ... (317).

Not when I desired the wife of Ixion who bore Perithoos (ἦ τέκε ... 318).

οὐδ' ὅτε περ ... (319).

Not when [I desired] Danae who bore Perseus (ἦ τέκε ... 320).

οὐδ' ὅτε ... (321).

Not when [I desired] the daughter of Phoinix who bore Minos and  
Rhadamanthys (ἦ τέκε μοι ... 322).

οὐδ' ὅτε περ ... (323).

Not when [I desired] Semele or Alkmene and the latter bore Heracles  
and the former Dionysus

(324. ἦ ... γείνατο ... )

(325. ἦ ... τέκε ... ).

οὐδ' ὅτε ... (326).

Not when [I desired] Demeter.

οὐδ' ὅπότε ... (327).

Not when [I desired] Leto, nor you yourself.

328. ὡς σέο νῦν ἔραμαι καὶ με γλυκὺς ἕμερος αἶρετ.

## Catalogue of Nereids (XVIII. 37-50)

..... θεαί δέ μιν ἀμφαγέροντο

πᾶσαι, ὅσαι κατὰ βένθοσ ἀλός Νηρηίδεσ ἦσαν. (37-38)

Ἐνθ' ἔρ' ἔην ... (39)

lists

Ἐνθα δ' ἔην ...

lists

ἄλλαι θ' αἱ κατὰ βένθοσ ἀλός Νηρηίδεσ ἦσαν.

τῶν δέ καί ἀργύφειον κλητῶ σπέος ... (49-50).

Theogony (240-64) Catalogue of Nereids

Νηρηόσ δ' ἐγένοντο μεγήρατα τέκνα θεάων

πόντῳ ἐν ἀτρυγέτῳ καί Δωρίδοσ ἠδκόμοιο,

κούρησ Ὠκεανοτο, τελήεντοσ ποταμοτο, (240-42).

lists

καί Μελίτη χαρίεσσα ... (246)

lists

καί Ψαμάθη χαρίεσσα ... (260)

lists

αὗται μὲν Νηρηόσ ἀμύμονοσ ἐξεγένοντο

κοῦραι πεντήκοντα, ἀμύμονα ἔργα ἰδύται. (263-64)

## Calypso's Catalogue (5. 118-29)

## 118-20. Introduction.

Σχέτλιοι έστε, θεοί, ζηλήμονες έξοχον άλλων,  
οί τε θεαίτε ήγάσθε καρ' άνδράσιν εύνάζεσθαι.

Ως μέν υτ' 'Ωρίων'... (121).

When Dawn took Orion, the gods begrudged ( ήγάσθε ) it and  
Artemis killed him ( κατέκεφνε ) (121-24).

Ως δ' όπότ'... (125).

When Demeter lay with Iasion, Zeus killed him ( κατέκεφνε ) (125-28).

129. Ως δ' αυ νυν μοι ήγάσθε, θεοί, βροτόν άνδρα καρείναι.

Sequence of Events in the Nekyia - Odyssey 11

- 1-35. Arrival and sacrifice.  
 36-50. The shades arrive, but Odysseus will not let them drink before seeing Teiresias.

ἤμην, οὐδ' εἶων νεκῶν ἀμενηνὰ κάρηνα  
 αἵματος ἄσσον ἔμεν, πρὶν Τειρεσίῃο κυθέσθαι (49-50).

Scene I. (51-224) Elpenor, Teiresias, Anticleia

A. Elpenor (51-83).

Πρώτη δὲ ψυχὴ Ἐλπήνορος ἦλθεν ἑταίρου (51).

{ τὸν μὲν ἐγὼ δάκρυσα ἰδὼν ἐλέησά τε θυμῷ,  
 καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδων (55-56).  
 Conversation (57-80).

Νῶϊ μὲν ὡς ἐπέεσσιν ἀμειβομένῳ στυγεροῖσιν (81).

B. Anticleia (84-89).

Ἦλθε δ' ἐπὶ ψυχῆ μητροῦς κατατεθνηυῖνης (84).

τὴν μὲν ἐγὼ δάκρυσα ἰδὼν ἐλέησά τε θυμῷ (87).

Anticleia approaches, but Odysseus will not let her drink (88-89).

C. Teiresias (90-151).

Ἦλθε δ' ἐπὶ ψυχῆ θηβαίου Τειρεσίαο (90).

D. Anticleia (152-224).

Anticleia drinks the blood and talks to her son.

## Scene II (225-329) Catalogue of Heroines

## Introduction (225-34).

The women approach and drink the blood in turn, each telling her lineage.

## Tyro (235-59)

Ἐνθ' ἦ τοι πρώτην Τυρῶ ἔδον εὐπατέρειαν. (235).

- a) she said she was the daughter of Salmoneus and wife of Cretheus (235-37).
- b) her affair with Poseidon (238-53).
- c) Tyro's children (254-59).

to Poseidon she bore Neleus and Pelias.

to Cretheus she bore Aeson, Pheres, and Amythaon.

## Antiope (260-65)

Τὴν δὲ μέτ' Ἀντιόπην ἔδον, Ἀσωπίοιο θυγάτρα. (260).

- a) the daughter of Asopus.
- b) she claimed to have rested in the embrace of Zeus (261).
- c) her children, Amphion and Zethus, founded Thebes (262-65).

## Alkmene and Megare (266-70)

Τὴν δὲ μέτ' Ἀλκμήνην ἔδον, Ἀμφίτρονονος ἄκοιτιν. (266).

- a) the wife of Amphitryon.
- b) mother of Heracles.
- c) rested in the arms of Zeus.

καὶ Μεγάρην, Κρεῖοντος ὑπερθύμοιο θυγάτρα. (269).

- a) daughter of Creon.
- b) wife of Heracles.

## Epicaste (271-280)

Μητέρα τ' οἰδικόδοσος Ἴδου, καλήν Ἐπικάστην. (271).

story of incest and Epicaste's suicide.

## Chloris (281-297)

Καὶ Χλωρίν εἼδου περικαλλέα ... (281).

a) wife of Neleus.

b) daughter of Amphian.

c) Chloris' children:

(1) Nestor, Chromios, Periclymenos.

(2) Pero.

story of Pero and Melampus [told in elliptical style].

## Leda (298-304)

Καὶ Λήδην εἼδου, τὴν Τυνδαρέου παράκοιτιν (298).

a) wife of Tyndareus.

b) her children are Castor and Polydeuces.

[note: no mention of Helen and Clytemnestra, or Zeus as their father]

## Iphimedeia (305-20)

Τὴν δὲ μέτ' Ἰφιμέδειαν, Ἄλωηος παράκοιτίν,  
εἼσιδου ... (305-306).

a) wife of Aloeus.

b) affair with Poseidon.

c) her children are Otus and Ephialtea.

(story).

## Phaedra, Procris, and Ariadne (321-25)

Φαίδρην τε Πρόκριν τε Ἴδου καλὴν τ' Ἀριάδνην, (321).

Ariadne, the daughter of Minos, whom Theseus carried away.

## Maera, Clymene, and Eriphyle (326-27)

Μαίραν τε Κλυμένην τε Ἴδου στυγερὴν τ' Ἐριφύλην. (326).

Eriphyle, who took gold for her husband's life.

## Conclusion (328-29)

πάσας δ' οὐκ ἔν ἐγὼ μυθήσομαι οὐδ' ὀνομήνω,  
 ὄσσας ἡρώων ἀλόχους Ἴδου ἠδὲ θυγατρᾶς\* (328-29).

## Intermezzo (330-84)

Conversation with the Phaeacians (330-80).

Odysseus resumes: I will tell you about the sad fate of my companions, who survived the war, only to perish on the way home through the ill-will of a wicked woman. (381-84).

## Scene III (385-567) Agamemnon, Achilles, Ajax

[Transition (385-86): Persephone drives off the shades of the heroines.]

## Agamemnon (387-466)

ἦλθε δ' ἐπὶ ψυχῇ Ἀγαμέμνονος Ἀτρέϊδος (387)  
 ἀχνυμένη\* (388).

Agamemnon drinks the blood and recognizes Odysseus.

## Agamemnon (continued)

τὸν μὲν ἐγὼ δάκρυσα ἰδὼν ἐλέησά τε θυμῷ,  
καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδων\* (395-96).

Conversation 397-464.

Νῶϊ μὲν ὡς ἐπέεσσιν ἀμειβομένω στυγεροῖσιν  
ἔσταμεν ἀχνύμενοι, θαλερὸν κατὰ δάκρυ χέοντες\* (465-466).

## Achilles and Ajax (467-567)

Achilles { ἦλθε δ' ἐπὶ ψυχῇ Πηληϊάδῃσιν Ἀχιλλῆος  
(and Patroclus, Antilochus, and Ajax).  
471 Ἐγὼ δὲ ψυχῇ με ποδώκεος Λίαιτιάδῃσιν (471).  
Conversation with Achilles (473-540).

Scene with Ajax (541-67).

## Scene IV (568-626)

Minos (568-71).

\*Ἐνθ' ἦ τοι Μίνωα ἴδον, Διὸς ἀγλαὸν υἱὸν, (568).

Orion (572-75).

Τὸν δὲ μέτ' ὄρβωνα πελώριον εἰσενόησα.

shades  
under-  
going  
punish-  
ment { Tityos (576-81).  
καὶ Τιτυὸν εἴδον, Γαίης ἐρικυδέος υἱὸν, (576).  
Tantalos (582-92).  
καὶ μὴν Τάνταλον εἰσεῖδον χαλέπ' ἄλγε' ἔχοντα, (582).  
Sisyphus (593-600).  
καὶ μὴν Σίσυφον εἰσεῖδον κρατέρ' ἄλγε' ἔχοντα, (593).



Heracles (601-27).

Τὸν δὲ μέτ' εἰσενόησα βίην Ἡρακλεῖην, (601) .

Ἔγγω δ' αὐτίκα κείνος, ἐπεὶ ἴδεν ὀφθαλμοῖσι (615).

Heracles addresses Odysseus (616-26) .

Odysseus is frightened by a multitude of shades, and flees. (627-40).

BULSTON

ESTER STRONG

## How Nestor Slew Ereuthalion (VII. 123-60)

A Introduction: Rebuke of Achaean Cowardice (123-31).

If Peleus heard of this cowardice, he would wish himself dead.

B If only I were young again ... (132-33).

αἶ γάρ, Ζεῦ τε πάτερ καὶ Ἀθηναίη καὶ Ἄπολλον,  
ἦβώμ', ὥς ὄτ'... (132-33).

[Transition 133-35: Nestor describes the battle scene.]

C Ereuthalion steps forward (136).

Ereuthalion's Armour (137-50).

D τεύχε' ἔχων ὁμοίῳ Ἄρηϊθόδοιο ἔνακτος (137).abE b Areithoos the mace-man (138-45).

a The armour and its pedigree (146-49).

D<sub>1</sub> τοῦ ὄ γε τεύχε' ἔχων προκαλιζέτο πάντας ἄριστους (150).C<sub>1</sub> Nestor <sup>b</sup>alone dares <sup>a</sup>to face Ereuthalion, and kills him (151-56).B<sub>1</sub> If only I were young again ... (157-58).

εἴθ' ὡς ἦβώοιμι, βῆη δέ μοι ἔμπεδος εἴη (157).

[Continuation 158: then Hector would find an antagonist.]

A<sub>1</sub> Conclusion: Rebuke of their Cowardice (159-60).

None of the Achaean chiefs is eager to fight Hector.

## Summary of Part I of Nestor's Appeal to Patroclus (XI. 655-764)

Why does Achilles grieve for the Achaeans?

Catalogue of Wounded.

A

But Achilles (Αὐτὸς Ἀχιλλεύς) does not care; he will wait until the ships are on fire.

B If only I were young again.

Battles with the Epeians (670-761).

- C {
1. Cattle raid.
  2. Distribution of spoils.
  3. Preparation for second engagement.
  4. The Battle.

B<sub>1</sub> I was such a man once.

A<sub>1</sub>

But Achilles (Αὐτὸς Ἀχιλλεύς) will benefit alone from his valour, and he will weep hereafter when the people perish.

## Nestor's Appeal to Patroclus (XI. 655-803)

## I. Nestor's Past (655-764).

## Introduction (655-68).

Why does Achilles grieve for the Achaeans, who are wounded with missiles (ὄσσοι δὴ βέλεσιν βεβληῖσθαι) [655-57]?

{ He does not know the extent of our misery, for the best men are wounded with missiles ( βεβλημένοι οὐτάμενοί τε) [657-59].

Catalogue of the wounded (all βεβλημένοι or οὐτάμενοί) [660-64].

{ But Achilles ( Ἀχιλλεύς ) does not care or pity; he will wait until the ships are on fire (664-68).

## The War with the Epeians (668-762).

My strength is not what it used to be (668-71).

(εἶθ' ὧς ἠβώοιμι βίη τέ μοι ἔμπεδος εἶη/ὧς ὀπότ'... 670-71).

1) Cattle raid (670-84).

a I killed Itymeneus while driving off spoil ( ῥύσι' ἐλαυνόμενος) [670-74].

b He fell, protecting his cattle (674-76).

a We drove off much booty ( ληϊδα δ' ἐκ πεδίου συνελῶσσομεν ἦλιθα πολλήν) [677].

c Catalogue of booty (678-81).

a This booty we drove [by night] to Neleus ( καὶ τὰ μὲν ἦλασάμεσθα ) [682-83].

[Transition 683-84: Neleus was pleased.]

## 2) Division of Spoils (685-707).

- a At dawn the heralds assemble those to whom a debt was owed in Elis.  
 (... χρετος ὀφείλετ' ἐν Ἡλιδοι δόη 685-86.)
- b The chief citizens divide (δαίτρευον) the spoils, for  
 the Epeians owed a debt to many
- a  
 (... κολέσιν γὰρ Ἐπειοῖ χρετος ὀφείλον). [687-88].
- c Reason for this: the plundering by Heracles (688-95).
- b<sub>1</sub> Neleus took (εἴλετο) a share, for  
 a debt was owed to him in Elis
- a  
 (... τῷ χρετος μέγ' ὀφείλετ' ἐν Ἡλιδοι δόη). [696-98].
- c Reason for this: loss of chariot (699-702).
- b<sub>1</sub> Wherefore, he took (εἴλετ') much,  
b and gave the rest to the people to divide (δαίτρευσεν) [703-705].

[Transition 706-707: we did these things and sacrificed to the  
 gods.]

## 3) Preparation for the Second Engagement (707-34).

## Epeians (707-13).

- a { On the third day, the Epeians come in force.  
 Among them are the Moliones, unexperienced in war (707-10).  
b Ἔστι δέ τις θρυόεσσα πόλις ... (711).  
c τὴν ἀμφεστρατόωντο διαρραῖσαι μεμαῶτες. (713).

## Pylians (714-32).

- a { Athena rouses the Pylians (by night).  
 They arm eagerly.  
 Neleus considers Nestor untrained for battle, but he is distinguished,  
 So Athena led the strife.  
b Ἔστι δέ τις ποταμὸς Μινυήϊος ... (722).  
c { There we waited for dawn.  
At noon we arrived at the river Alpheios, sacrificed, and went to bed.

## Epeians (732-34).

- c { ... ἀτὰρ μεγάθυμοι Ἴεκειοὶ  
 ἀμφίσταντο δὴ ἄστυ διαρραῖσαι μεμαῶτες (732-33).

## 4) The Battle (735-61).

At dawn they join battle.

συμφορέμεσθα μάχη, Διὲ τ' εὐχόμενοι καὶ Ἀθήνη.

πρῶτος ἐγὼν ἔλον ἄνδρα, κόμισσα δὲ μῶνυχας Ἴππους. (736-38).

Nestor's Prowess (737-52).

Nestor kills Mulius.

Who Mulius was.

Nestor killed this man and took his chariot.

The Epeians were terrified.

Nestor swept on like a hurricane.

The Moliones escape him.

The Pursuit (753-58).

Zeus gives glory to the Pylians.

They pursue the Epeians.

Athena turns them back.

ἔνθ' ἄνδρα κτείννας κύματον λίπον· αὐτὰρ Ἀχαιοὶ

ἔψ' ἀπὸ Βουκρασίοιο Πύλονδ' ἔχον ὄκλας Ἴππους

πάντες δ' εὐχετόωντο θεῶν Διὲ Νέστορι τ' ἄνδρῶν (759-61).

Regret for lost youth.

ὦς ἔον, εἴ ποτ' ἔον γε, μετ' ἀνδράσιν ... (762).

Conclusion (762-64).

But Achilles (αὐτὰρ Ἀχιλλεύς) alone will benefit from his valour  
and he will weep when the people perish.

## II. Patroclus' Responsibility (765-803).

## A. Nestor recalls Menoitios' advice (765-90).

ὃ κέκον, ἧ μὲν σοὶ γε Μενότιος ὧδ' ἐπέτελλεν (765).

Odysseus and I heard how he urged you (ὧς ἐπέτελλε) [768].

1) Arrival and Welcome in Phthia (769-81).

2) The advice (782-89).

σφῶ δὲ μάλ' ἠθέλετον, τῷ δ' ἄμφω πολλ' ἐπέτελλον (782).

a) Peleus advises (ἐπέτελλ') Achilles (783-84).

b) σοὶ δ' αὖθ' ὧδ' ἐπέτελλε Μενότιος  
"Ἀκτορος νείδος (785).

His advice (785-89).

ὧς ἐπέτελλ' ὁ γέρων, σὺ δὲ λήθεαι (790).

## B. What Patroclus should do (791-803).



## Nestor's Youthful Prowess (XXIII. 624-50)

A Nestor is glad to take the cup (624-25).

Ὡς εἰπὼν ἐν χερσὶ τέθει· ὁ δὲ δέξατο χαίρων (624).

B You have spoken these things justly (626).

I am no longer young (627-33).

οὐ γὰρ ἔτ' ἔμπεδα γυῖα, φίλος, πόδες, οὐδ' ἔτι χεῖρες  
ἄμων ἀμφοτέρωθεν ἐπαῖσσονται ἑλαφραί.

εἴθ' ὧς ἠβώοιμι βίη τέ μοι ἔμπεδος εἴη,  
ὧς ὁπότε ... (627-30).

C

[Transition 630-33: describing scene of games.]

The Contests (634-42).

D He won at boxing, wrestling, running and spear throwing,  
but lost to the Molione at chariot racing.

I am no longer young (643-45).

Ὡς ποτ' ἔον ... (643).

C<sub>1</sub>

B<sub>1</sub> Come let us bury Patroclus (646).

I am glad to take the cup (647-50).

τοῦτο δ' ἐγὼ κρόφρων δέχομαι, χαίρει δέ μοι ἦτορ (647).

A<sub>1</sub>

I will not forget this honour (648-50).

## Odysseus Tells of the Portent at Aulis (II. 299-332)

Endure, and wait (μείνετε) until we learn whether Calchas spoke truly (299-300).

[Transition 301-304: you all witnessed the event.]

## A. The Portent (305-21).

{ ἡμεῖς δ' ἀμφὶ κερὶ κρήνην ἱεροῦς κατὰ βωμοῦς  
 ἔρδομεν ἀθανάτοισι τεληέσσας ἑκατόμβας (305-306).

[Transition 307: description of the place.]

{ Zeus makes the snake appear (308-10).

{ The snake devours the eight fledglings and their mother (311-16).

{ Zeus turns the snake to stone (317-19).

{ ἡμεῖς δ' ἐσταότες θαυμάζομεν, οἷον ἐτύχθη.  
 ὥς οὖν δεινὰ κέλωρα θεῶν εἴσηλο' ἑκατόμβας (320-321).

## B. Calchas' Interpretation (322-30).

{ Κάλχας δ' αὐτίκ' ἔπειτα θεοπροπέων ἀγόρευε (322).

{ In the tenth year the Greeks will take Troy (323-29).

{ κείνος τῶς ἀγόρευε ... (330).

But wait (μείνετε) until we take Troy (331-32).

## Menelaus and Odysseus in Troy (III. 204-24)

## Introduction (204-208).

Odysseus and Menelaus once came to Troy and I became familiar with the appearance and counsel of both.

## A. Their Appearance (209-11).

ἀλλ' ὅτε δῆ ... (209).

Menelaus was broad-shouldered, but Odysseus was more lordly.

## B. Their Counsel (212-24).

## 1) Menelaus (212-15).

ἀλλ' ὅτε δῆ ... (212).

Menelaus spoke well.

## 2) Odysseus (216-24).

ἀλλ' ὅτε δῆ ... (216).

When Odysseus rose to speak he looked like a fool (216-20).

ἀλλ' ὅτε δῆ ... (221).

When he began to speak, no one could match him (221-24).

## Agamemnon Tells Diomedes about Tydeus (IV. 370-400)

Why do you cower (370-71)?

They say Tydeus excelled the rest in battle (372-75).

A. Embassy 1 (376-81).

- 1) Tydeus (as a ξεινος) comes to Mycenae to recruit allies (376-78).
- 2) The people are eager, but Zeus shows adverse omens (379-81).

B. Embassy 2 (382-98).

- 1) Tydeus (a ξεινος) is sent as a messenger to Thebes (382-86).
- 2) He challenges and defeats the Cadmeians, with Athena's aid (387-90).
- 3) The Cadmeians set an ambush, but he kills them all, except for one man (θεῶν τεράεσσι πιθήσας).

τοτος ἔην Τυδεύς Αἰτώλιος ... (399).

{ ... ἀλλὰ τὸν υἱὸν

{ γείνατο εἶο χέρεια μάχη, ἀγορή δέ τ' ἀμείνων (399-400).

## Andromache Tells How Achilles Sacked Her Father's City (VI. 407-432)

A δαιμόνιε, φθίσει σε τὸ σὸν μένος, οὐδ' ἐλεαίραις  
κατὰ τε νηπλάχον καὶ ἔμ' ἄμμορον, ἢ τάχα χῆρη  
σεῦ ἔσομαι (407-409).

[Soon the Achaeans will kill you, and there will be no  
 comfort for me when you are dead (409-12)].

B ... οὐδέ μοι ἔστι πατήρ καὶ πότνια μήτηρ (413).

The Story (414-28).

{ Achilles killed my father (414-20).

{ Achilles killed my brother (421-24).

{ My mother died after Achilles released her (425-28).

B<sub>1</sub> Ἔκτορ, ἄτάρ σὺ μοι ἔσει πατήρ καὶ πότνια μήτηρ  
 ἠδὲ κασίγνητος, σὺ δέ μοι θαλερὸς παρακοίτης (429-30).

A<sub>1</sub> ἀλλ' ἄγε νῦν ἐλεαίρε καὶ αὐτοῦ μίμν' ἐπὶ κύργῳ,  
 μὴ κατὸ δ' ὄρφανικὸν θῆης χῆρην τε γυναῖκα (431-32).

## The Legend of Niobe (XXIV. 599-620)

A Your son is released; tomorrow you may take him away (599-601).

B ... νῦν δὲ μνησώμεθα δόρα. (601).

C καὶ γάρ τ' ἠΰκομος Νιόβη ἐμνήσατο σίου (602).

Apollo and Artemis kill the children (603-609).

D { They lie unburied for nine days, but on the tenth  
the gods bury them (610-12).

E ἡ δ' ἄρα σίου μνήσατ', ἐπεὶ κάμει δάκρυ χέουσα (613).

[Transition 614-17: Niobe is turned to stone.]

E ἄλλ' ἄγε δὴ καὶ νῦν μεδῶμεθα, ὅτε γεραιέ,  
σίου\* (618-19).

A You may weep for your son when you take him to Troy (619-20).

## Glaucus and Diomedes (VI. 119-236)

## I. The Story of Lycurgus (119-43).

[119-23: Glaucus and Diomedes meet, and Diomedes speaks.]

τίς δέ σὺ ἔσσι, φέριστε, καταθνητῶν ἀνθρώπων; (123).

[Continuation 124-27: Unhappy are the parents whose sons have withstood me.]

εἰ δέ τις ἀθανάτων γε κατ' οὐρανοῦ εἰλήλουθας,  
οὐκ ἂν ἐγὼ γε θεοῖσιν ἐκουρανίοισι μαχοίμην. (128-29).

Lycurgus and Dionysus (130-40).

οὐδέ γάρ οὐδέ Δρύαντος υἱὸς κρατερὸς Λυκόδοργος  
δὴν ἦν, ὅς ῥα θεοῖσιν ἐκουρανίοισιν ἔριζεν\* (130-31).

D Lycurgus frightened Dionysus and the Maenads and  
angered the gods, and Zeus struck him blind (132-39).

... οὐδ' ἄρ' ἔτι δὴν

C<sub>1</sub> ἦν, ἐπεὶ ἀθανάτοισιν ἀπήχθετο πᾶσι θεοῖσιν\* (139-40).

B<sub>1</sub> οὐδ' ἂν ἐγὼ μακάρεσσι θεοῖς ἐθέλοιμι μάχεσθαι. (141).

A<sub>1</sub> But if you are a mortal, I will slay you (141-43).

## II. Glaucus' Story (144-211).

## Introduction (144-51).

Τυδεΐδη μεγάθυμε, τί ἤ γενεὴν ἐρεεῖνεις; (145).

The generation of man is like that of leaves.

εἰ δ' ἐθέλεις, καὶ ταῦτα σαήμεναι, ὄφρ' εὖ εἶδῃς  
ἡμετέρην γενεὴν, πολλοὶ δέ μιν ἄνδρες ἴσασιν. (150-51).

## The Story (152-210).

ἔστι πόλις Ἐφύρη ... (152).

[Genealogy from Sisyphus to Bellerophon: 152-55.]

## A. Bellerophon in Argos (156-70).

Proitus drives Bellerophon from Argos (156-59).

Anteia's lust and revenge (160-66).

Proitus sends Bellerophon to Lycia with the  
σηματα λυγρὰ (167-70).

## B. Bellerophon in Lycia (171-99).

1) He is entertained for nine days and on the tenth  
shows the tablets to the king (171-77).

2) Bellerophon's exploits (178-90).

a) The Chimaera (178-83).

πρῶτον μὲν ῥα χίμαιραν ἀμαιμακέτην ἐκέλευσεν  
κεφνέμεν ... (179-80).

Description of the Chimaera (180-82).

καὶ τὴν μὲν κατέκεψε θεῶν τεράσσει πιθήσας  
(183).



b) Solymoi (184-85).

δεύτερον αὖ Σολύμοισι μαχήσατο κυδαλίμοισιν  
(184).

c) Amazons (186).

τὸ τρίτον αὖ κατέπεφνεν Ἀμαζόνας ἀντιανείρας  
(186).

[d] The Ambush (187-90).

3) Bellerophon's rise to fortune (191-99).

He marries the king's daughter and gets half the  
kingdom (191-95).

His three children are Isander, Hippolochus, and  
Laodameia (196-99).

C. Bellerophon's Fall (200-205).

He becomes hateful to the gods and wanders alone on the  
Aleion Plain (200-202).

Ares kills Isander and Artemis Laomedeia (203-205).

[I am Hippolochus' son 206-10.]

Conclusion (211).

ταύτης τοι γενεῆς τε καὶ αἵματος εὐχομαι εἶναι.

## III. Diomedes' Reply (212-36).

[Transition 212-14: Diomedes answers.]

- a { ἦ ῥά νύ μοι ξεῖνος πατρώιδος ἔσσι παλαιός (215).  
 Oineus entertained Bellerophon and they exchanged gifts (216-21).  
b (I do not remember Tydeus 222-23).  
a { τῷ νῦν σοὶ μὲν ἐγὼ ξεῖνος φίλος Ἄργεῖ μέσσω  
 εἰμί, σὺ δ' ἐν Λυκίῃ, ὅτε κεν τῶν δῆμον ἴκωμαι. (224-25).  
c Let us avoid each other in the fray, and exchange armour (226-30).  
a { ... ὄφρα καὶ οἴδε  
 γνῶσιν, ὅτι ξεῖνοι πατρώιοι εὐχόμεθ' εἶναι. (230-31).

233-36 They exchange armour.

## How Zeus Bound Hera (XV. 14-33)

Introduction (14-17).

I will punish you for your deceit.

ἦ οὐ μέμνη, ὅτε τε κρέμω ὑψόθεν ... (18).

A. How he hanged Hera (18-24).

B. How Hera wrecked Heracles (24-30).

τῶν σ' αὖτις μνήσω ... (31).

[Continuation 31-33: cease from deceit; your lovemaking will not benefit you.]

## Hephaestus' Debt to Thetis (XVIII. 393-409)

I revere Thetis, who is now inside my house (394).

ἦ μ' ἐσώσα', ὅτε μ' ἄλγος ἀφίκετο τηλε πεισόντα (395).

[Thetis and Eurynome saved me when Hera hurled me from Heaven 395-99.]

I served them for nine years (400-403).

... οὐδέ τις ἄλλος

ἤδεεν οὔτε θεῶν οὔτε θνητῶν ἀνθρώπων,

ἀλλὰ θεῆτις τε καὶ Εὐρονόμη ἴσαν, αἶ με σάωσαν. (403-405).

She is here now and I will entertain her (406-409).

## Phoenix' Speech to Achilles (IX. 434-605)

## I. Phoenix' Youth (434-95).

## A. Do not leave me (434-45).

[If you are determined to leave and not to defend the ships,]

πῶς ἂν ἔπειτ' ἀπὸ σετο, φίλον τέκος, αὔθει λιποσύμην

οἶος; (437-38).

a<sub>1</sub>) Peleus sent [πέμπευ ] me with you because you were inexperienced in war and counsel (438-41).

a<sub>2</sub>) Wherefore he sent [προέηκε ] me to teach you to be a speaker of words and a doer of deeds (442-43).

ὡς ἂν ἔπειτ' ἀπὸ σετο, φίλον τέκος, οὐκ ἐθέλοιμι

λείπεσθ' (444-45).

## B. The quarrel and flight (445-84).

[Transition 445-46: Phoenix' own youth.]

οἶον ὅτε πρῶτον λίσσον Ἑλλάδα καλλιγύναικα

φεύγων νεύκεια πατρὸς Ἀμύντορος Ὀρμενίδας. (447-48).

a) Quarrel with Amyntor (447-61).

Provocation (447-53).

Amyntor's wrath and curse (453-57).

Phoenix refrains from patricide (458-61).

b) Phoenix flees (462-80).

His companions restrain him for leaving (462-69).

For nine nights they guard him (470-73).

But on the tenth, he escapes to Phthia (474-80).

φεύγον ἔπειτ' ἀπάνευθε οἶ' Ἑλλάδος εὐρυχόροιο,

φθίην δ' ἐξικόμεν ἔριβόλακα, μητέρα μήλων,

ἔς Πηληα ἄναχθ'. (478-80).

[Continuation 480-84: Peleus treats him like a son.]

## C. Phoenix in Phthia (485-95).

καί σε τοσοῦτον ἔθηκα, θεοῖς ἐπιείκελ' Ἀχιλλεύ. (485).

Achilles as a child (486-94).

... ἄλλ' σέ παῖδα, θεοῖς ἐπιείκελ' Ἀχιλλεύ,

κοιεύμην ... (494-95).

## II. The Allegory (496-523).

## Introduction (496-501).\*

a) ἄλλ' Ἀχιλλεύ, overcome your wrath (496).

b) The gods are placable; men who have erred placate them, beseeching (λιτσοόμενοι) them with prayers and sacrifices (496-501).

## A. Allegory (502-507).

1) Nature of Prayers (502-504).

2) Nature of Ate (505-507).

## B. General application of allegory (508-12).

1) If a man honours prayers, they prosper him (508-509).

2) If he turns them away, they beseech (λιτσοονται) Zeus to send Ate upon him (510-12).

## C. Specific application to Achilles (513-23).

ἄλλ' Ἀχιλλεύ, honour the daughters of Zeus (513-14).

1) If Agamemnon reviled you and did not send gifts, I would not urge you to protect the Achaeans (515-18).

2) But he will give much and has sent your friends to beseech (λιτσοεσθαι) you (519-22).

Do not bring disgrace upon their mission (522-23).

\* Note that sections A. B. and C. all begin with a reference to the "daughters of Zeus", in verses 502, 508, and 513.

## III. The Story of Meleager (524-599).

## Introduction (524-28).

Of old, heroes could be won over by words and gifts.

## A. The War and its cause (529-49).

Κουρήτες τ' ἐμάχοντο καὶ Αἰτωλοὶ μενεχάρματι (529).

[the battle 529-532.]

καὶ γὰρ τοῖσι κακὸν χρυσόθρονος Ἄρτεμις ὄρσεν,

χλωσαμένη ... (533-34).

Oineus forgot to sacrifice (534-37).

ἦ δὲ χολωσαμένη δῖον γένος ἰοχέαιρα

ὄρσεν ἐπι χλοῦνην σὺν ἄγριον ἀργεδοῦντα (538-39).

Ravages of the Boar (540-42).

The hunt (543-45).

Ravages of the Boar (546).

Artemis (ἦ) rouses up strife (547-48).

Κουρήτων τε μεσηγὺ καὶ Αἰτωλῶν μεγαθύμων (549).

[Summary of 529-49.]

## Battle

## Artemis

Anger

Oineus

Anger

## Artemis

Ravages of boar

Hunt

Ravages of boar

## Artemis

## Battle

B. Meleager retires from the battle (550-74).

A While Meleager fights it is the worse for the Kouretes (550-52).

B His anger at his mother (553-55).

C κείτο παρὰ μνηστῆ ἀλόχῳ ... (556).

D Kleopatra's mother (557-64).

C τῆ δ γε παρκατέλεκτο ... (565).

B His anger at his mother's curse (565-72).

[Curse 566-72.]

A The battle din rises (573-74).

C. Meleager is persuaded (574-99).

Catalogue of Suppliants (574-95).

... τὸν δὲ λίσσοντο γέροντες

Αἰτωλῶν ... (574-75).

The promised gifts (575-80).

πολλὰ δὲ μιν λιτάνευε γέρον ἱππηλάτα Οἰνεύς (581).

Oineus shakes the doors (582-83).

πολλὰ δὲ τὸν γε κασίγνηται καὶ πότνια μήτηρ

ἔλλίσσονθ' ... (584-85).

These he denies (585).

... πολλὰ δ' ἔτατροι (585).

He is not persuaded and the Kouretes begin to sack the city (587-89).

καὶ τότε δὴ Μελέαγρον ἐϋζωνος παρὰκοιτις

λίσσετ' ὄδυρομένη ... (590-91).

She lists the evils of a fallen city (591-94).

Meleager is persuaded (595).

[He saves the Aetolians, but receives no gifts 596-99.]

Conclusion (600-604).

Let this be a lesson to you, since you will have no honour if you enter the battle later without gifts.

## Allegory in Book XIX: How Hera Deceived Zeus (86-136)

## I. The Allegory (86-94).

- a { ... ἐγὼ δ' οὐκ αἴτιός εἰμι  
 { ἀλλὰ Ζεὺς καὶ μοῖρα καὶ ἠεροφοῦτις ἔρινός (86-87).  
b They placed Ate in my heart in the assembly (88-89).  
a ἀλλὰ τί κεν ῥέξαιμι; θεὸς οἶδ' πάντα τελευτᾷ. (90).  
b The Nature of Ate (91-94).

## II. The Deception of Zeus (95-133).

## A. The Oath (95-113).

- a καὶ γὰρ δὴ νῦν ποτε Ζῆν' ἔσατο ... (95). [95-96].  
b Hera deceived him ("Ἥρη θῆλυς ἐοῦσα δολοφροσύνης  
 ἀπάτησεν 97). [96-99].  
a Zeus' boast (100-105).  
b Hera addressed him cunningly (τόν δέ δολοφρονέουσα  
 προσήδα κότνια "Ἥρη 106).  
a She proposes an oath (106-11).  
b Zeus does not recognize her deceit (... Ζεὺς δ' οὐ τί  
δολοφροσύνην ἐνόησεν 112).  
a He swears the oath and errs (... ἔπειτα δέ κολλὸν ἄδασθη 113).

## B. Hera's Action (114-24).

- 1) Hera brings forth Eurystheus, but holds back Alcmena's labour (114-119).
- 2) She announces this to Zeus (120-124).

## C. Zeus' Grief (125-33).

Zeus is grieved (...τόν δ' ἄχος δέξυ κατὰ φρένα τύψε βαθεῖαν 125).

He swears a great oath that Ate shall not return to Heaven (126-31).

{ He always grieved over her (τὴν αἰεὶ στενάχεσθ' ... 132) when  
 { he saw his son in bondage (132-33).

And so I could not forget delusion, when once I had erred

(οὐ δύναμην λελαθέσθ' ἄτης, ἧ πρῶτον ἄδασθη 136). [134-36].



## The Story of the Scar (19. 386-470)

A Eurycleia prepares to wash Odysseus' feet, and Odysseus remembers his scar (386-91).

B νίζε δ' ἄρ' ἄσσον ἰούσα ἔναχθ' ἔδν' αὐτίκα δ' ἔγνω  
οὐλήν ... (392-93).

C οὐλήν, τὴν ποτέ μιν σὺς ἤλασε λευκῷ δόδοντι  
παρνησόνδ' ἐλθόντα μετ' αὐτόλυκόν τε καὶ νῆας (393-94).

I. Autolycus' Visit (395-412).

- 1) Autolycus' character (395-98).
- 2) He names Odysseus (399-409).
- 3) He promises Odysseus gifts (409-12).

D The Story  
of the  
Scar  
(395-466).

II. Odysseus' Visit to Parnassus (413-62).

τῶν ἔνεκ' ἦλθ' Ὀδυσσεύς, ἵνα οἱ πόροι ἀγλαὰ δῶρα.

τὸν μὲν ἄρ' αὐτόλυκός τε καὶ νῆες αὐτολύκοιο

[welcomed] (413-15).

- 1) The welcome (415-27).
- 2) The boar hunt (428-58).

(for diagram see p. 55a.)

τὸν μὲν ἄρ' αὐτόλυκός τε καὶ νῆες αὐτολύκοιο

εὐ-ἰησάμενοι ἦδ' ἀγλαὰ δῶρα κορόντες

[sent him home] (459-62).

III. Odysseus returns home (463-66).

He tells his parents:

ὣς μιν θηρεύοντ' ἔλασεν σὺς λευκῷ δόδοντι

παρνησόνδ' ἐλθόντα σὺν νῆσιν αὐτολύκοιο (465-66).

B<sub>1</sub> τὴν γρη῏ς χεῖρεσσι κατακρηνέσσι λαβδύσα  
γνώ ... (467-68).

A<sub>1</sub> She drops his foot and overturns the basin (468-70).

## The Story of the Sear (19. 386-480)

## The Boar Hunt (428-58).

## i. Tracking the boar (428-38).

a Dawn (428).

βάν ῥ' ἔμεν ἐς θήρην, ἡμὲν κύνες ἠδὲ καὶ αὐτοὶ  
 υἷες Ἀυτολύκου· μετὰ τοῖσι δὲ ὄτος Ὀδυσσεύς  
 ἦεν. (429-31).

b They arrive at the mountain (431-32).a<sub>1</sub> The sun just touches the fields (433-34).

οἱ δ' ἐς βήσαν ἕκανον ἑπακτῆρες· πρὸ δ' ἄρ' αὐτῶν  
 ἔχνη· ἐρευγῶντες κύνες ἦσαν, αὐτὰρ ὀπισθεν  
 υἷες Ἀυτολύκου· μετὰ τοῖσι δὲ ὄτος Ὀδυσσεύς  
 ἦεν ... (435-38).

b<sub>1</sub> There lay the boar (439).

## ii. Slaying the boar (440-54).

τῆν μὲν ... (440).

the boar's lair (440-43).

τὸν δ' ... (444).

the boar wounds Odysseus (444-51).

τὸν δ' ... (452).

Odysseus kills the boar (452-54).

## iii. Return to Autolycus (455-58).

τὸν μὲν ... (455).

## The Bow of Odysseus (21. 8-42)

A { βῆ δ' ἔμειναι θάλαμονδε σὺν ἀμφικόλοισι γυναῖξιν  
ἔσχατον. (8-9).

B { Catalogue of treasures (9-12).

... ἔνθα δέ οἱ κειμήλια κεῖτο ἄνακτος,

...

ἔνθα δέ τόξον κεῖτο καλίντονον ἠδὲ φαρέτρην

λοδοῦκος ... (9-12).

{ δῶρα τὰ οἱ ξεῖνος Λακεδᾶμονι δῶκε τυχῆσας

"Ιφιτος Εὐρυτίδης, ἐπιείκελος ἀθανάτοισι. (13-14).

Odysseus and Iphitus meet (ξυμβλήτην) (15-16).

{ ... ἦ τοι Ὀδυσσεύς

a) { ἦλθε μετὰ χρεῖος ... (16-17).

(16-20) { Odysseus' errand (18-19).

{ τῶν ἔνεκ' ἐξεσῆν κολλῆν δόδν ἦλθεν Ὀδυσσεύς (20).

b) { "Ιφιτος αὖθ' ἔκπους διζήμενος ... (22).

(22-31) { Iphitus' errand and death (22-30).

{ τὰς ἐρέων Ὀδυσσῆϊ συνήντετο ... (31).

He met Odysseus (συνήντετο) and gave him the bow (δῶκε δὲ  
τόξον) (31).

a) Iphitus gives Odysseus the bow (31-33).

b) Odysseus gives Iphitus a bow and spear (34-35).

Heracles killed:

{ "Ιφιτον Εὐρυτίδην, ἐπιείκελον ἀθανάτοισι

{ δς οἱ τόξον ἔδωκε ... (37-38).

B<sub>1</sub> Odysseus stored (κέσχετ') the bow at home (38-41).

A<sub>1</sub> 'Η δ' ὅτε δὴ θάλαμον τὸν ἀφίκετο ὄτα γυναικῶν, (42).

## Nestor Recounts the Greek Sufferings after Troy (3. 102-200)

## Introduction (102-129).

ὦ φίλ', ἐπεὶ μ' ἔμνησας δειζυός, ἦν ἐν ἐκείνῳ  
ὄψιν ἀνέτλημεν ... (103-104).

[Continuation 104-108: the sufferings.]

## A. Catalogue of dead Achaeans (108-112).

... ἔνθα δ' ἔπειτα κατέκταθεν ὅσοι ἄριστοι

ἔνθα μὲν Αἴας ... ἔνθα Ἀχιλλεύς

ἔνθα δὲ Πάτροκλος ...

ἔνθα δ' ἐμὸς φίλος υἱὸς ...

{ ἄλλα τε πόλλ' ἐπὶ τοῖς κἀθόμεν κακὰ ... (113).  
[Continuation 113-17: it would take years to recount our sufferings.]

## B. Odysseus in counsel (118-29).

εἰνάετες ... (118) For nine years we besieged Troy (118-19).

ἔνθ' ... (120) No one could vie with Odysseus in craft  
(120-122).

You are like your father (122-25).

ἔνθ' ... (126) Odysseus and I never disagreed in counsel  
(126-29).

## The Return of the Greeks (130-183).

... θεός δ' ἐκέδασσεν Ἀχαιοῦς,

καὶ τότε δὴ Ζεὺς λυγρὸν ἐνὶ φρεσὶ μῆδετο νόστον

Ἄργεοις ... (131-33) [because of their lawlessness 133-34].

Athena roused up strife between the sons of Atreus (134-36).

## A. The Assembly (137-52).

- 1) At sunset the Greeks assemble (137-40).
- 2) The proposals of Menelaus and Agamemnon (141-47).
- 3) The assembly breaks up (148-52).

... ἐπὶ γὰρ Ζεὺς ἤρτυε πῆμα κακοῦ (152).

## B. The First Separation (153-60).

- 1) At dawn (ἠῶθεν) they prepare // half (ἡμίσεες) remain with Agamemnon (153-56).
- 2) Menelaus' men (157-60).

Half (ἡμίσεες) set out with Menelaus (157-58).

... ἔστόρυσεν δὲ θεός μεγακῆτεα κόντον (158).

They arrive in Tenedos and sacrifice to the gods (159-60).

... Ζεὺς δ' οὐκ ἔπει μῆδετο νόστον,

σχέτλιος, ὅς ῥ' ἔριν ὄρσε κακὴν ἐπὶ δεῦτερον αὖτις (160-61).

## C. The Second Separation (162-83).

- 1) Odysseus returns to Agamemnon (162-64).
- 2) Nestor's men (165-83).

{ αὐτὰρ ἐγὼ σὺν νηυσὶν ἄολλεσιν, αἳ μοι ἔποντο,  
φευγον, ἐπεὶ γέγνωσκον δὲ δὴ κακὰ μῆδετο δαίμων (165-66).

φευγε δὲ Τυδέος υἱὸς Ἀρήϊος ... (167).

Menelaus finds them hesitating over the route (168-72).

A sign is given, and a fair wind (173-76).

They arrive in Geraestus and ... (177-79).

{ οὐδὲ γὰρ ἐπέεσσιν ἀποκρίσασθαι ποσειδάωνος γούνατο· (177-79) ...

## Conclusion (184-200).

- 1) I do not know the fate of the Achaeans, but what I know I will  
tell you (184-87).
- 2) Catalogue of Returned Heroes (188-198).
  - a) Neoptolemus with the Myrmidons (... εὖ μὲν Μυρμιδόνων).
  - b) Philoctetes (εὖ δὲ Φιλοκτήτην).
  - c) Idomeneus with the Cretans.
  - d) Death of Agamemnon and Orestes' revenge (193-200).  
  
[καὶ σὺ, φίλος, μάλα γὰρ σ' ὄρω καλὸν τε μέγαν τε,  
ἄλκιμος ἔσσι', ἵνα τίς σε καὶ ὀψιγόνων εὖ εἴπη. (199-200).]

## Nestor Relates the Story of Orestes' Revenge (3. 253-312)

## Introduction (253-61).

What would have happened if Menelaus had found Aegisthus alive?

## A. Seduction of Clytemnestra (262-75).

ἡμεῖς μὲν γὰρ κεῖθε πολέας τελέοντες ἀέθλους

ἤμεθ' ... (262-63).

- 1) Clytemnestra refuses Aegisthus' offer, because of her own good sense and the presence of the minstrel (263-68).
- 2) ἀλλ' ὅτε δὴ μιν μοῖρα θεῶν ἐπέδησε δαμῆναι, (269).  
Aegisthus succeeds (269-75).

He slays the minstrel.

He seduces Clytemnestra.

He sacrifices to the gods.

## B. Menelaus' Return (276-303).

ἡμεῖς μὲν γὰρ ἕμα κλέομεν τροίηθεν ἰόντες (276).

- 1) ἀλλ' ὅτε σοῦνιον ἱρὸν ἀφικόμεθ' ἔκρον Ἀθηνέων (278)  
Menelaus' helmsman dies and he must stay behind to bury him (278-85).
- 2) ἀλλ' ὅτε δὴ καὶ κεῖνος, ἰὼν ἐπὶ οἴνοκα πόντον (286).
  - a. Zeus sends a storm against Menelaus (286-90).
  - b. Division of the fleet (291-302).

ἔνθα ... (291).

Part of the fleet goes to Crete and the land of the Cydonians (291-92).

ἔστι δέ τις λισσὴ αἰκετὰ τε εἰς ἄλα πέτρη (293).

Some land near Phaestus (293-99).

... ἀπὸρ ... (299).

Menelaus is driven to Egypt and makes a fortune by plunder (299-303).

## C. Orestes' Revenge (304-12).

- 1) ἐπτάετες δ' ἤνασσε πολυχρῦσοιο Μυκῆνης (304).  
Aegisthus ruled for seven years (304-305).
- 2) τῷ δέ οἱ ὀγδοάτῳ κακὸν ἤλυθε ὄϊος Ὀρέστης (306).  
Orestes returned and killed him (306-10).
- 3) αὐτῆμαρ δέ οἱ ἦλθε βοῆν ἔγαθος Μενέλαος (311).  
Menelaus returned on the very day of the funeral feast (311-12).

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καὶ σὺ φίλος ... (313).

(Compare 199-200 above.)



## Odysseus' Story to Athena (13. 256-286)

κυνθανόμην Ἰθάκης γε καὶ ἐν Κρήτη εὐρέει (256).

[Continuation 257-58: I have come with these treasures.]

... λιπὼν δ' ἔτι καιοὶ τούσθτα

φεύγω, ἐπεὶ φίλον υἷα κατέκτανον Ἰδομενεύος (258-59).

## A. The Motive (258-66).

1) Description of Orsilochnus (258-61).

2) οὐνεὶά με στερέσαι τῆς ληΐδος ἤθελε πάσης (262).  
How he got his booty (262-64).

3) οὐνεκ' ἄρ' οὐχ ᾗ πατρὶ χαριζόμενος θεράπευον (265).  
I would not serve under Idomeneus at Troy (265-66).

τόν μὲν ἐγὼ κατιόντα βάλλον χαλκήρεϊ δουρεῖ (267).

## B. The Murder (267-70).

I killed him from ambush (267-70).

αὐτὸρ ἐπεὶ δὴ τόν γε κατέκτανον ὄξεϊ χαλκῷ (271).

## C. The Phoenicians (271-86).

1) I asked the Phoenicians to take me to Pylos or Elis (271-75).

2) ἀλλ' ἦ τοι ... (276).

The wind thrust them off course (276-77).

3) κεῖθεν δὲ πλαγχθέντες ἱκάνομεν ἐνθάδε νυκτός (278).

We all lay down to rest (278-81).

4) ἐνθ' ἐμέ μὲν γλυκὺς ὕπνος ἐπήλυθε κεκμηῶτα (282).

I slept, but the Phoenicians put ashore  
my treasures and sailed away (282-86).

... αὐτὸρ ἐγὼ λιπόμην ἀκαχήμενος ἦτορ (286).

## Odysseus to Eumaeus (14. 199-359)

## Introduction (199-234).

## 1) His parentage (199-206).

ἐκ μὲν Κρητῶν γένος εὖχομαι εὐραϊῶν (199).

My father honoured me even though I was illegitimate (200-203).

Κάστωρ ὕλακίδης, τοῦ ἐγὼ γένος εὖχομαι εἶναι. (204).

[Continuation 205-206: Kastor was honoured like a god.]

## 2) What happened after Kastor's death (207-15).

a. 207-13 { ἄλλ' ἦ τοι τὸν κῆρες ἔβαν θανάτοιο φέρουσαι (207).  
My brother gave me a poor portion, but I married well (207-13).

b. 213-15 { ... νῦν δ' ἤδη πάντα λέλοιπεν (213).  
I am not the man I was (213-15).

## 3) His character (216-34).

a. 216-28 { ἦ μὲν δὴ θάρσος μοι Ἄρης τ' ἔδουσαν καὶ Ἀθήνη (216).  
Prowess in war (216-21).

τοῦτος ἔα ἐν πολέμῳ· ἔργον δέ μοι οὐ φίλον ἔσκεν (222).  
I preferred war to work and thrift (222-26).

αὐτὰρ ἐμοὶ τὰ φίλ' ἔσκε τὰ που θεὸς ἐν φρεσὶ θήκεν (227).  
[Continuation 228: Different people like different things.]

b. 229-34 { κρίν μὲν γὰρ Τροίης ἐπιβήμεναι υἷας Ἀχαιῶν (229).  
Before the Trojan war I was a rich man and honoured  
among the Cretans (229-34).

His Adventures (235-359).

A. Trojan War (235-42).

ἀλλ' ὅτε δὴ τὴν γε στυγερὴν δόδον εὐρύοκα Ζεὺς

ἔφρασαθ'... (235-36).

1) Idomeneus and I led the Cretans to Troy (235-39).

2) ἔνθα μὲν εἰνάστες πολεμίζομεν υἷες Ἀχαιῶν (240).

In the tenth year we took Troy (240-42).

... θεὸς δ' ἐκέδασσεν Ἀχαιοῦς (242).

B. Egypt (243-86).

αὐτὰρ ἐμοὶ δειλῶ κακὰ μῆδετο μητίετα Ζεὺς (243).

1) Preparations and arrival (243-58).

μηνα γὰρ οἶον ἔμεινα ... (244).

... αὐτὰρ ἔπειτα (245).

After being at home for a month, I wanted  
to go to Egypt (244-48).

ἕξῃμαρ ... (249).

... αὐτὰρ ἔγῳν ... (250).

For six days we feasted and made sacrifice (249-51).

ἑβδόματι ... (252).

On the seventh we set out and had an easy journey (151-56).

πέμπτατοι ... (257).

On the fifth day of sailing we came to the  
Aegyptus (257-58).

## 2) Raid and Battle (259-72).

ἔνθ' ἦ τοι μὲν ... (259).

His men plunder the land (259-65).

... ἄμ' ἦοῦ φαινομένηφιν (266).

At dawn the Egyptian reinforcements come  
and they do battle (266-68).

... ἐν δὲ Ζεὺς τερπικέραυτος

φύζαν ἔμοις ἐτάροισι κακὴν βάλεν ... (268-64).

The Cretans are routed (268-70).

ἔνθ' ... (271).

Many are slain; others taken alive (271-72).

## 3) Rescue by the King (273-86).

αὐτὰρ ἔμοι Ζεὺς αὐτὸς ἐνὶ φρεσὶν ὤδε νόημα

ποίησ' ... (273-74).

He disarms himself (273-77).

αὐτὰρ ἐγὼ ... (278).

He throws himself on the king's mercy (278-80).

ἦ μὲν μοι ... (281).

The king protects him (... Διὸς δ' ὤπιζετο μηνιν/ξείνου)  
(281-84).

ἔνθα μὲν ἐπτάετες μένον αὐτόθι ... (285).

He stays for nine years and grows wealthy (285-86).

## C. The Phoenician Trader (287-313).

ἀλλ' ὅτε δὴ ὄγδοόν μοι ἐπιπλόμενον ἔτος ἦλθε (287).

1) He joins the trader (287-92).

[ἔνθα παρ' αὐτῷ μετὰ τελευσφόρον εἰς ἐνιαυτόν (292).]

ἀλλ' ὅτε δὴ μῆνές τε καὶ ἡμέραι ἐξετελεσθῆντο  
ἄψ περιτελλομένου ἔτεος καὶ ἐπήλυθον ὥραι (293-94).

2) They set out for Libya (293-300).

[... Ζεὺς δὲ σφίσι μῆδετ' ὄλεθρον (300).]

ἀλλ' ὅτε δὴ Κρήτην μὲν ἐλεύκομεν ...

3) Zeus wrecks the ship with a storm (301-309).

[... θεὸς δ' ἀποαίνυτο νόστον (309).]

αὐτὰρ ἐμοὶ Ζεὺς αὐτός ... (310).

4) Zeus saves him (310-313).

## D. Thesprotia (314-359).

έννημαρ φερόμην, δεκάτη δέ με νυκτί μελαίνη  
γαίη θεσπρωτῶν πέλασεν μέγα κῦμα κυλίνδον. (314-15).

Account?  
Form?

1) ἔνθα με θεσπρωτῶν βασιλευς ἔκομίσσατο Φειδῶν (316).

He is rescued by the king's son (314-20).

2) ἔνθ' Ὀδυσσεὺς ἐγὼ κυθόμην ... (320).

a) ... κείνος γάρ ἔφασκε

ξεινίσαι ἠδὲ φιλήσαι ἴδοντ' ἔς\_πατρῆδα\_γαίαν (320-21).

News of  
Odysseus  
(320-33)

b) καὶ μοι κτήματ' ἔδειξεν ... (322).

Odysseus' treasure (322-26).

c) τὸν δ' ἔς Δωδώνην φάτο βήμεναι ... (327).

Odysseus had gone to Dodona (327-30).

d) ᾠμοσε δὲ πρὸς ἔμ' αὐτόν ... (331).

The king swore that Odysseus' ship was ready and the men, who were to take him ἔς\_πατρῆδα\_γαίαν (333).

3) [Transition 334-35: he sent me off first.]

a) ἔνθ' ὁ γέ μ' ἠνώγει κέμψαι βασιλῆϊ Ἀκάστῳ (336).

The king's men plot against Odysseus (336-38).

b) ἀλλ' ὅτε γαίης πολλὸν ἀπέκλω ποντοκόρος νηΐς (339).

They strip off his garments and give him rags (339-44).

(ἔσπεριοι δ' Ἰθάκης εὐδείλου ἔργ' ἀφίκοντο 344).

The  
Escape to  
Ithaca  
(334-59)

c) ἔνθ' ἐμὲ μὲν κατέδησαν ... (345).

They bind him and go ashore (345-47).

d) αὐτὰρ ἐμοὶ δεσμὸν μὲν ἀνέγναμψαν θεοὶ αὐτοῖ (348).

He escapes the ship and swims away (348-52).

e) ἔνθ' ἀναβάς ... (353).

He hides on shore, and comes to Eumaeus' hut (353-59).

... ἐμὲ δ' ἔκρυψαν θεοὶ αὐτοῖ (357).

## Summary Diagram of Odysseus' Story to Eumaeus (14. 199-359)

## Introduction (199-234).

- 1) { γένος εὐχομαι (199)  
    γένος εὐχομαι (204)
- 2) ἀλλ' ἦ τοι (207)  
    νῦν δ' ἤδη (213)
- 3) { ἦ μὲν δὴ (repeated theme) 216  
    αὐτὰρ ἐμοῖ (repeated theme) 227  
    πρὶν μὲν γὰρ (229)

## A. Trojan War (235-42).

- 1) ἀλλ' ὅτε δὴ (repeated theme) 235
- 2) ἔνθα μὲν (time expression) 240  
    [repeated theme 242]

## B. Egypt (243-86).

- 1) αὐτὰρ ἐμοῖ (repeated theme) 243  
    μῆνα (244)  
    ἑξήμαρ (249)  
    ἑβδομάτη (252)  
    κεμπτατοί (257)
- 2) ἔνθ' ἦ τοι μὲν (259)  
    ἄμ' ἦοῖ φαινομένηφιν (266)  
    repeated theme (268-69)  
    ἔνθ' (271)
- 3) αὐτὰρ ἐμοῖ (repeated theme) 273-74  
    αὐτὰρ ἐγὼ (278)  
    ἦ μὲν μοι (281)  
    ἔνθα (time expression) 285

## C. The Phoenician Trader (287-313).

- 1) ἀλλ' ὅτε δὴ (time expression) 287  
    ἔνθα (time expression) 292
- 2) ἀλλ' ὅτε δὴ (time expression) 293-94  
    repeated theme (300)
- 3) ἀλλ' ὅτε δὴ (301)  
    repeated theme (309)
- 4) αὐτὰρ ἐμοί (repeated theme) 310

## D. Thesprotia (314-59).

- 1) time expression (314)  
    ἔνθα (316)
- 2) ἔνθ' (320)
  - ... ἐς πατρίδα γαίαν (321)
  - ἔφασκε (320)
  - ἔδειξεν (322)
  - φάτο (327)
  - ᾤμοσε (331)
  - ... ἐς πατρίδα γαίαν (333)
- 3) ἔνθ' (336)  
    ἀλλ' ὅτε γαίης (339)  
    ἔνθ' (345)  
    αὐτὰρ ἐμοί (repeated theme) 348  
    ἔνθ' (353)  
    [repeated theme 357]



## The Story of the Cloak (14. 462-506)

Introduction (462-67).

κέκλυθε νῦν, Εὐμαίε καὶ ἄλλοι πάντες ἑταῖροι (462).

He uses the wine as an excuse for his ramblings (462-67).

εἶθ' ὡς ἠβώοιμι βίη τέ μοι ἔμπεδος εἶη (468).

[Continuation 469-71: as when I was third in command under Odysseus and Menelaus.]

A. How he needed a cloak (472-82).

1) ἀλλ' ὅτε δῆ ... (472).

They set up the ambush, but night comes on (νῦξ δ' ἄρ' ἐπηλθε κακῆ Βορέαο πεισόντος 475) 472-77.

2) ἔνθ' ... (478).

He alone is without a cloak (478-82).

B. How Odysseus provided one (483-502).

1) ἀλλ' ὅτε δῆ τρίχα νυκτός ἔην ... (483).

He speaks to Odysseus (483-89).

2) ὡς ἐφάμην, ὃ δ' ἔπειτα νόσον σχέθε τόνδ' ἐνὶ θυμῷ (490).

Odysseus asks someone to go for reinforcements (491-98).

3) ὡς ἔφατ', ἄρτο δ' ἔπειτα Θόας, ἄνδρα λῆμονος υἱός (499).

Thoas departs, and the beggar has his cloak (499-502).

[... φάε δὲ χρυσόθρονος ἠώς. 502.]

ὡς νῦν ἠβώοιμι, βίη τέ μοι ἔμπεδος εἶη (503).

[Continuation 504-506: then someone would lend me a cloak.]

## Odysseus to Antinous (17. 415-44)

Introduction (415-18).

δοῦς φιλῶς· οὐ μὲν μοι δοκέεις ὁ κάκιστος Ἀχαιῶν (415).

Give generously, and I will spread your fame (415-18).

καὶ γὰρ ἐγὼ ποτε ... (419).

I was once a wealthy man and used to give to beggars (419-23).

ἀλλὰ Ζεὺς ἀλόπαξε Κρονίων ... (424).

Zeus sent me to Egypt with pirates (424-27).

1) ἔνθ' ἦ τοι μὲν (428).

My men plundered the land (428-34).

2) ... ἄμ' ἦοῖ φαινομένηφιν (435).

At dawn the Egyptian reinforcements came and the battle began (435-37).

3) ... ἐν δὲ Ζεὺς τερπικέραυτος

φύζαν ἐμοῖς ἐτάροισι κακὴν βάλεν ... (437-38).

My men were routed (437-39).

4) ἔνθ' ... (440).

Many were slain; others taken alive (440-41).

αὐτὰρ ἔμ' ἐς Κύπρον ξείνῳ δόσαν ἀντίδσαντι (442).

They gave me to Dmetor (442-44).

## Odysseus to Penelope I (19. 165-202)

## Introduction (165-71).

ὦ γύναι αἰδοῖσθαι Λαερτιάδῳ Ὀδυσσεύῳ (165).

[Continuation 166: will you never stop asking me my parentage?]

ἀλλ' ἔκ τοι ἔρῳ ... (167).

The life of a wanderer is hard (167-70).

ἀλλὰ καὶ ὧς ἔρῳ ... (171).

## A. The Land of Crete (172-84).

1) Κρήτη τις γὰρ ἔστι ... (172).

The geography and mixed population (172-77).

2) τῆσι δ' ἐνὶ Κνωσῶς, μεγάλη πόλις ... (178).

I am descended from Minos, and Idomeneus is my brother (178-84).

## B. Odysseus Arrived in Crete (185-93).

ἔνθ' Ὀδυσσεύα ἔγων ἰδομένην καὶ ξεῖνιᾶ δῶκα. (185).

1) καὶ γὰρ ... (186).

The wind drove Odysseus off course and he came to Crete (186-89).

2) αὐτίκα ... (190).

He asked for Idomeneus, but he had gone to Troy (190-93).

## C. How Aethon Entertained Odysseus (194-202).

1) τὸν μὲν ἔγω πρός δώματ' ἄγων εἶθ' ἐξεῖνισσα (194).

I entertained him and his men (194-98).

2) ἔνθα δωῶδεκα μὲν μένον ἡμέατα ὄσοι Ἀχαιοί (199).

They left me on the thirteenth day (199-202).

## Odysseus to Penelope II (19. 221-48).

## Introduction (221-24).

ὦ γύναι, ἀργαλέον τόσσον χρόνον ἀμφίς ἐόντα  
εἰπέμεν ... (221-22).

It is difficult to remember after twenty years, but I will try (221-24).

## A. Odysseus' Cloak (225-31).

χλαῖναν πορφύρεην οὖλην ἔχε ὅτος Οδυσσεύς  
διπλήν. (225-26).  
αὐτόρ ... (226).

Description of his brooch (226-31).

## B. His Tunic (232-43).

τόν δέ χιτῶν' ἐνόησα περὶ χρόε σιγαλόεντα (232).

He had a wonderful tunic, and the women admired him (232-35).

ἄλλο δέ τοι ἔρῃω ... (236).

I do not know where he got these garments (236-40).

καί οἱ ἐγὼ χάλκειον ἄορ καὶ δίπλακα δῶκα  
καλήν πορφύρεην καὶ τερμιόεντα χιτῶνα (241-2).

I gave him gifts and sent him on his way (241-43).

## C. His Herald (244-48).

## Odysseus to Penelope III (19. 262-307)

## Introduction (262-67).

ὦ γυναῖα αἰδοῖη Λαερτιάδεω Ὀδυσῆος,  
μηκέτι νῦν χροῖα καλὸν ἐναίρω μηδέ τι θυμὸν  
τῆκε πόσιν γοῶσα ... (262-64).

I don't blame you for weeping (262-67).

ἄλλὰ γόου μὲν παῦσαι ... (268).

A. Odysseus is gathering wealth (269-86).

[Transition 269: I shall tell you truly.]

ὡς ἤδη Ὀδυσῆος ἐγὼ περὶ νόστου ἄκουσα  
ἀγχοῦ, θεσπρωτῶν ἀνδρῶν ἐν πύονι δήμῳ  
ζῶον ... (270-72).

He is gathering wealth ( κειμήλια 272) by begging  
( αἰτέζων 273) (272-73).

1) Companions' Death (273-77).

{ ... ἀτὰρ ἐρίηρας ἐταίρους

{ ὤλεσε καὶ νῆα γλαφυρὴν ἐνὶ οἴνοπι κόντῳ (273-74).

They ate the cattle of the sun (275-76).

{ οἱ μὲν πάντες ὄλοντο πολυκλύστῳ ἐνὶ κόντῳ (277).

2) Odysseus (278-82).

Odysseus was entertained by the Phaeacians  
who wanted to send him home (278-82).

{ He would have been home a long time ago, but he wanted to  
beg ( ἀγυρτάζειν 284) for wealth ( χρήματ' 284) (282-84).

[Continuation 285-86: Odysseus is very clever.]

## B. What the King of the Thesprotians Said (287-99).

ὣς μοι θεσπρωτῶν βασιλευς μύθησατο φερόων (287).

1. ὤμνυε δὲ πρὸς ἔμ' αὐτόν ... (288).

He was ready to escort Odysseus home (288-92).

2. καὶ μοι κτήματ' ἔδειξεν ... (293).

Odysseus' loot (293-95).

3. τὸν δ' ἐς Δωδώνην φάτο βήμεναι ... (296).

Odysseus has gone to Dodona (296-99).

## Conclusion (300-307).

ὣς δ' ἔμην οὕτως ἔστι σόος καὶ ἔλεύσεται ἦδη

ἄγχι μάλα ... (300-301).

I swear these things are true (302-305).

τοῦ δ' αὐτοῦ λυκάβαντος ἔλεύσεται ἐνθάδ' Ὀδυσσεύς (306).

[Continuation 307: as the moon wanes and waxes 307.]

## Odysseus to Laertes I (24. 266-79)

## A. How he Entertained Odysseus (266-70).

ἄνδρα ποτ' ἐξελνισσα φίλη ἐνὶ πατρὶδι γαίῃ (266).

I entertained a man who said he was Laertes' son (266-70).

## B. The Guest Gifts (271-79).

τὸν μὲν ἐγὼ πρὸς δῶματ' ἄγων εὔ' ἐξελνισσα (271).

Catalogue of gifts: (272-79).

Seven talents of gold.

Silver wine bowl.

Twelve cloaks and rugs.

Twelve mantles and tunics.

Four women.

## Odysseus to Laertes II (24. 302-14)

## A. Parentage (302-305).

εἶμι μὲν ἐξ Ἀλύβαντος ... (304).

I am from Alybas; my father is Apheidas.

## B. His Name (305).

αὐτὰρ ἐμοί γ' ὄνομ' ἐστὶν Ἐπήριτος (305).

## C. How He Arrived (305-308).

... ἀλλὰ (305).

A god drove me here unwilling; my ship is over there.

## D. Odysseus' Visit (309-14).

αὐτὰρ Ὀδυσσῆι τόδε δὴ πέμπτον ἔτος ἐστὶν (309).

Odysseus visited Alybas five years ago.

## How Odysseus Came to Scheria (7. 241-97)

## Introduction (241-43).

It is hard to tell all my sufferings,  
but I shall tell you.

## A. Odysseus with Calypso (244-60).

## 1) Calypso (244-53).

a) 244-47 { Ἔγυγιή τις νῆσος ...  
ἔνθα μὲν Ἄτλαντος θυγάτηρ, δολόεσσα Καλυψώ  
ναίει ἑυπλόκαμος, δεινὴ θεός ... (245-46).  
Calypso mingles with neither gods nor mortals.

b) 248-50 { ἄλλ' ἐμὲ ... (248).  
She rescued me since I was shipwrecked by Zeus.

c) 251-53 { ἔνθ' ... (251).  
My companions perished, but I held on to the  
keel and was carried for nine days.

## 2) Odysseus in Ogygia (253-60).

a) 253-57 { ... δεκάτῃ δέ με νυκτὶ μελαίνῃ  
νῆσον εἰς Ἔγυγιήν πέλασον θεοί... (253-54).  
... ἔνθα Καλυψώ  
ναίει ἑυπλόκαμος, δεινὴ θεός ... (254-55).  
Calypso treated me kindly and asked me to be  
her husband.

b) 258 { ἄλλ' ἐμὸν οὐ ποτε θυμὸν ἐνὲ στήθεσσιν ἔπειθεν (258).

c) 259-60 { ἔνθα μὲν ἑπτάετες μένον ἔμπεδον ... (259).  
I stayed there in misery for seven years.



## B. The Voyage from Ogygia (261-77).

- 1) Calypso releases Odysseus (261-66).

ἀλλ' ὅτε δὴ ὑδοῶν μοι ἐπιπλόμενον ἔτος ἦλθε (261).

She released me and gave me provisions for the voyage.

- 2) Poseidon wrecks his ship (267-275).

ἑπτὰ δὲ καὶ δέκα μὲν πλεόν ἡμέατα κοντοκορευῶν (267).

On the seventeenth day Poseidon wrecked the boat.

- 3) Odysseus is saved (275-77).

... αὐτὰρ ἐγὼ γε (275).

He swims to shore.

## C. Odysseus in Scheria (278-96).

- 1) He lands (278-86).

ἔνθα ... (278).

I landed and waited until nightfall.

- 2) He sleeps (286-89).

... ὕπνον δὲ θεὸς κατ' ἀπειρονα χεῦεν (286).

[ἔνθα (287)] There he fell asleep.

δύσετό τ' ἠέλιος, καὶ με γλυκὺς ὕπνος ἀνήκεν (289).

- 3) He meets Nausicaa (290-96).

## Conclusion (297).

Although I am a grieving man I have told you the truth.

## Eumaeus' Story (15. 403-84)

## Introduction (403-14).

- 1) Νησός τις Συρρή κικλήσκειται ... (403).

The idyllic character of the island (403-11).

- 2) ἔνθα δύο πόλεις ... (412).

There are two cities; my father ruled both (412-14).

## A. The Seduction of the Nurse (415-37).

- 1) ἔνθα δὲ Φοίνικες ναυσόκλυτοι ἤλυθον ἄνδρες (415).

The Phoenician seduces the nurse, and asks who she is (415-23).

- 2) The Conversation (424-37).

[Transition 424: she points to the palace.]

- a) ἔκ μὲν Σιδωνος πολυχάλκου εὔχομαι εἶναι (425).

She was stolen by pirates (424-29).

- b) τήν δ' αὖτε προσέειπεν ἄνῆρ ... (430).

Would you like to go home with us? (430-33).

- c) τὸν δ' αὖτε προσέειπε γυνή ... (434).

Swear to bring me home safely (434-36).

- d) ὧς ἔφαθ', οἱ δ' ἄρα πάντες ἐπώμνυον ὡς ἐκέλευεν (437).

## B. The Nurse's Instructions (438-53).

αὐτὰρ ἔπειθ' ῥ' ὁμοσάν τε τελευτήσαν τε τὸν ὄρκον (438).

1) σιγῇ νῦν ... (440).

Be silent about this (440-45).

2) ἀλλ' ὅτε κεν δῆ ... (446).

When the ship is loaded, send a messenger to me (446-53).

## C. The Flight from Syria (454-76).

[Transition 454: she departs into the house.]

οἱ δ' ἐνιαυτὸν ἅπαντα παρ' ἡμῖν αὖθι μένοντες (455).

1) ἀλλ' ὅτε δῆ ... (457).

The messenger arrives (457-63).

2) The nurse departs, with Eumaeus and the valuables (464-70).

(... αὐτὰρ ἐγὼν ἐπόμεν ἄσειφροσύνῃσι 470).

3) οὐσετό π' ἠέλιος σκιδωντό τε πᾶσαι ἀγυιαί (471).

They arrive at the ship and set sail (472-75).

ἔξῃμαρ μὲν ὁμῶς κλέομεν νύκτας τε καὶ ἡμαρ (476).

## D. The Voyage to Ithaca (477-84).

1) ἀλλ' ὅτε δῆ ἑβδομον ἡμαρ ἐπὶ Ζεὺς θῆκε Κρονίων (477).

The nurse dies (477-81).

(... αὐτὰρ ἐγὼ λιπόμεν ἀκαχήμενος ἦτορ 481).

2) They sold me to Laertes in Ithaca (487-84).

## The Story of Penelope's Web

## I. Antinous Tells the Story (2. 85-128).

A. The suitors are not to blame, but rather Penelope (85-88).

ἤδη γὰρ τρίτον ἐστὶν ἔτος, τάχα δ' εἴσι τέταρτον,  
 ἐξ οὗ ἀτέμβει θυμὸν ἐνὶ στήθεσσιν Ἀχαιῶν (89-90).

Penelope sets up the loom (91-95).

She addresses the suitors (96-102).

Then (ἔνθα) she wove by day and ripped by night (103-105).

ὡς τρίτες μὲν ἔληθε δόλω καὶ ἔπειθεν Ἀχαιούσῃ  
 ἀλλ' ὅτε τέτατον ἦλθεν ἔτος καὶ ἐπήλυθον ἄραι (106-107).

One of Penelope's women betrays her and she is forced to  
 finish the shroud (108-10).

B. And so the Suitors reply to you (111-12).

{ μητέρα σὴν ἀπόκεμψον, ἄνωχθε δέ μιν γαμέεσθαι  
 νῦν ὅτεφ' τε πατήρ κέλεται καὶ ἀνδάνει αὐτῇ (113-14).

Penelope is clever (115-16).

She surpasses the heroines of the past (117-22).

She is not using her cleverness well (122).

Her wit is destroying your livelihood (123-25).

{ ἡμεῖς δ' οὐτ' ἐπὶ ἔργα κάρως γ' ἔμεν οὐτε πῆ ἄλλη  
 κρῖν γ' αὐτὴν γήμασθαι Ἀχαιῶν φ' κ' ἐθέλησι (127-28).

## II. Penelope Tells the Story (19. 123-63).

## Introduction (123-28).

I have lost my beauty.

## A. Penelope's Grief (129-36).

νῦν δ' ἄχομαι ... (129).

The suitors have come and now I pay no attention to guests  
or suppliants (130-35).

ἀλλ' Ὀδυσῆα ποθέουσα φίλον κατατήκομαι ἦτορ (136).

## B. The Web and its Aftermath (137-61).

οἱ δὲ γάμον σπεύδουσιν· ἐγὼ δὲ δόλους τολυκεύω (137).

I set up the loom (138-40).

I addressed the suitors (141-47).

Then (ἔνθα) I wove by day and ripped by night (148-50).

In the fourth year I was betrayed, and had to finish  
the shroud (151-56).

νῦν δ' οὔτ' ἐκφυγέειν δύναμαι γάμον οὔτε τιν' ἄλλην  
μητιν ἔθ' εὐρύσσω (157-58).

My parents want me to marry and Telemachus is impatient (158-61).

[Now tell me who you are (162-63).]

## III. Amphimedon Tells the Story (24. 120-90).

## Introduction (120-24).

I will tell you how we died.

## A. Penelope's Web (125-46).

μνώμεθ' Ὀδυσσεὺς δὴν οἰχομένοιο δάμαρτα (125).

Penelope sets up the loom (126-30).

She addresses the suitors (130-37).

Then (ἔνθα) she wove by day and ripped by night (138-40).

In the fourth year (ἀλλ' ὅτε) she was betrayed, and had to finish the shroud (141-46).

[Transition 147-50: Penelope washed the robe, and Odysseus returned.]

## B. The Destruction of the Suitors (151-85).

ἔνθ' ... (151).

Telemachus and Odysseus plot against the suitors (151-55).

No one recognizes Odysseus (156-61).

αὐτῶν ... (162).

Odysseus endures their taunts (162-63).

ἀλλ' ὅτε δὴ ... (164).

Odysseus has Penelope set up the archery contest (164-71).

ἀλλ' ὅτε ... (172).

The suitors refuse the "beggar" the bow (172-75).

αὐτῶν ... (176).

Odysseus shoots down Antinous (176-79).

αὐτῶν ἔπειτ' ... (180).

He destroys the other suitors (180-85).

## Conclusion (186-90).

Thus we perished and lie unburied.

## The Loves of Ares and Aphrodite (8. 266-369).

## Introduction (266-70).

Demodocus sings of the love affair of Ares and Aphrodite.

## I. Hephaestus' Trick (270-99).

## A. Hephaestus sets his trap (270-84).

... ἤφαρ δέ οἱ ἔγγελος ἦλθεν

"Ἥλιος ... (270-71).

- 1) "Ἡφαιστος δ' ὧς οὖν θυμαλγέα μῦθον ἄκουσε,  
βῆ δ' ἔμην ἐς χαλκεῶνα ... (272-73).

He forges the chains (272-75).

- 2) αὐτὰρ ἐπεὶ δὴ τεῦξε δόλον κεχολωμένος "Ἄρει,  
βῆ δ' ἔμην ἐς θάλαμον ... (276-77).  
He places the chains (276-81).  
... περὶ γὰρ δολόντα τέτυκτο (281).

- 3) αὐτὰρ ἐπεὶ δὴ πάντα δόλον περὶ δέμνια χεῦεν  
εἶσατ' ἔμην ἐς Λημνον ... (282-83).

He pretends to go to Lemnos (282-84).

## B. Ares and Aphrodite are Caught (285-99).

Ares sees Hephaestus departing (285-86).

- 1) βῆ δ' ἔμηναι πρὸς δῶμα περικλύτου "Ἡφαιστοιο (287).

Ares goes to Hephaestus' house (287-88).

- 2) έρχομένη κατ' ἄρ' ἔζεθ' ... (290).

Aphrodite has just returned from Zeus' house  
and Ares invites her to bed (289-95).

- 3) τῷ δ' ἐς δέμνια βάντε κατέδραθον ... (296).

They are caught in the net (296-99).

## II. The Gods View the Spectacle (300-42).

[Transition 300-301: ἀγχιμόλον δέ σφ' ἦλθε περικλυτὸς ἀμφιγυφίς. (300)]

Ἡέλιος γάρ οἱ σκοπιῆν ἔχεν εἶπέ τε μῦθον (302).

1) He summons the other gods (303-20).

βῆ δ' Ἴμεναι πρὸς δῶμα ... (303).

[Transition 303-5.]

δεῦθ' ἵνα ἔργα γελαστὰ καὶ οὐκ ἐπιεικτὰ ἴδῃσθε (307).

Ares is sure-footed; I am lame (308-312).

ἀλλ' ὑψεσθ' ἵνα τῷ γε καθεῦδετον ἐν φιλοδότητι (313).

I want my bride-price back (314-20).

2) Arrival of the gods (321-32).

a) ἦλθε Ποσειδάων γαίηχος, ἦλθ' Ἐριούνης

Ἑρμείας, ἦλθεν δὲ ἄναξ ἑκάεργος Ἄπολλον (322-23).

The gods come but the goddesses stay at home (321-24).

b) Evil never prospers; the slow Hephaestus has caught the fast Ares (325-32).

3) Jocular remarks by Apollo and Hermes (333-42).

a) Apollo (333-37) Would you risk this for Aphrodite?

εὔδειν ἐν λέκτροισι παρὰ χρυσῆν Ἀφροδίτην; (337).

b) Hermes (338-42) Even if there were three times as many chains.

αὐτὰρ ἐγὼν εὔδοιμι παρὰ χρυσῆν Ἀφροδίτην (342).

## III. The Release of Ares and Aphrodite (343-66).

A. Conversation between Hephaestus and Poseidon (343-58).

B. Hephaestus releases them (359-66).

αὐτίκ' ἀναΐξαντε δὲ μὲν ἠρήκηνηδε βεβήκει (361)

ἦ δ' ἄρα Κύπρον ἔκλυε φιλομειδῆς Ἀφροδίτη

ἔς Πάφον (362-63).

Conclusion (367-69).

So Demodocus sang and all were pleased.



## Demodocus Sings of the Wooden Horse (8. 499-521)

“Ὡς φάθ’, ὃ δ’ ὀρμηθεὶς θεοῦ ἦρχετο, φαίνε δ’ ἄοιδον (499).

1. The wooden horse (500-13).
  - a. Some of the Argives sailed off; the rest sat (εἶατ’... 513) in the horse with Odysseus 500-503.
  - b. The dispute among the Trojans 504-510.
  - c. Troy was fated to fall when it admitted the horse in which sat (εἶατο 512) the Argives 511-513.

ἦειδεν ... (514).

2. They poured out of the horse to ravage the city (514-15).

... ἔειδε ... (516).

3. Odysseus and Menelaus went to Deiphobus' house (516-520).

Ταῦτ’ ἄρ’ ἄοιδός ἔειδε περικλυτός ... (521).

## The Tales of Menelaus and Helen (4. 235-89)

## Introduction (235-39).

Let us tell stories. I will begin.

## I. Helen's Tale (240-264).

πάντα μὲν οὐκ εἶν ἐγὼ μυθήσομαι οὐδ' ὀνομήνω,  
 ὄσσοι 'Οδυσσεύος ταλασίφρονος εἰσιν ἄεθλοι·  
 ἀλλ' οἶον τόδ' ἔρεξε καὶ ἔτλη καρτερὸς ἀνὴρ  
 δῆμῳ ἐνὶ Τρώων ... (240-43).

1. 244-51 { αὐτόν μιν κληγῆσιν ἀεικέλησι δαμασσας (244).  
 Odysseus comes to Troy in disguise; only Helen  
 recognizes him, but he tries to evade her (244-51).

2. 252-58 { ἀλλ' ὅτε δῆ μιν ἐγὼ λῶσον καὶ κρῖον ἐλάω (252).  
 Helen swears not to betray him, and he kills  
 many Trojans (252-58).

3. 259-64 { ἐνθ' ἄλλαι Τρῳαὶ λίγ' ἐκώκυον· αὐτὰρ ἐμὸν κηρ  
 χαιρ' ... (259-60).  
 Helen was glad because she wanted to go  
 home (259-64).

## II. Menelaus' Tale (265-89).

[265-68 transitional: You are right about Odysseus; I have  
 seen many heroes, but ... ]

ἀλλ' οὐκ ἔγωγε τοιοῦτον ἐγὼν ἴδον ὀφθαλμοῖσιν  
 οἶον 'Οδυσσεύος ταλασίφρονος ἔσκε φίλον κηρ'  
 οἶον καὶ τόδ' ἔρεξε καὶ ἔτλη καρτερὸς ἀνὴρ  
 Ἴππῳ ἐνὶ ξυστῶ ... (269-72).

1. 274-79 { ἦλθες ἔπειτα σὺ κέσσε ...  
 Helen tries to trick the Greeks into revealing  
 themselves (274-79).

2. 280-84 { αὐτὰρ ἐγὼ ... (280).  
 Diomedes and Menelaus wanted to answer her (280-83).  
 ἀλλ' 'Οδυσσεύς ... (284).  
 Odysseus prevents them (284).

3. 285-89 { ἐνθ' ... (285).  
 All the Achaeans were silent except for Anticlus (285-87).  
 ... ἀλλ' 'Οδυσσεύς (287).  
 Odysseus restrained him and saved the Achaeans (287-89).

## Menelaus' Story (4. 351-586)

## A. Menelaus' Flight (351-62).

Αἰγύπτῳ μ' ἔτι δεῦρο θεοῖ μεμαῶτα νέεσθαι

ἔσχον ... (351-52) [continuation: until I should sacrifice 352-53].

νησοῦ ἔπειτ' ἅ τις ἔστι ... (354).

Description of the island (354-59).

ἔνθα μ' εἰκόσιν ἡματ' ἔχον θεοῖ, ... (360).

[continuation, and did not send wind 360-62].

## B. Eidothea (363-430).

## 1) Menelaus meets Eidothea (363-69).

καὶ νῦ κεν ... (363).

a. we would have perished

b. if Eidothea had not saved us; she met me alone.

a. we were fishing because of our hunger.

## 2) Menelaus' Conversation with Eidothea (370-425).

Eidothea (370-74).

ἦ ὁ' ἐμεῦ ἄγχι σταῖσα ἔπος φάτο φώνησέν τε. (370).

You are a fool to stay cooped up here.

Menelaus (375-81).

ὣς ἔφατ', αὐτὰρ ἐγὼ μιν ἀμειβόμενος προσέειπον. (375).

a) I do not stay willingly; I must have offended the gods (376-78).

b) Tell me which god is hindering my return (379-81).

νόστον θ', ὡς ἐπὶ κόντον ἐλεύσομαι ἰχθυόεντα (381).

Eidothea (382-93).

ὣς ἐφάμην, ἦ ὁ' αὐτίκ' ἀμείβετο δῖα θεάων·

τοιγὰρ ἐγὼ τοι, ξεῖνε, μάλ' ἀτρεκέως ἀγορεύσω (382-83).

a) If you can catch the old man of the sea he will tell: (384-90)

νόστον θ', ὡς ἐπὶ κόντον ἐλεύσεαι ἰχθυόεντα

b) He will also tell you what has happened at home (390).  
(391-93).

Menelaus (394-97).

ὣς ἔφατ', αὐτὰρ ἐγὼ μιν ἀμειβόμενος προσέειπον (394).

Tell me how to catch him (395-97).

Eidothea (398-425).

ὡς ἐφάμην, ἢ δ' αὐτίκ' ἀμείβετο ὅτα θεῶν·

τοιγὰρ ἐγὼ τοι, ξεῖνε, μάλ' ἀτρεκέως ἀγορεύσω (398-99).

ἦμος δ' ἠέλιος μέσον οὐρανὸν ἀμφιβεβήκει (400).

a.  
400-409

At noon Proteus and the seals will come out of the water (400-406).

ἔνθα σ' ἐγὼν ἀγαγοῦσα ἄμ' ἦοι φαινομένηφιν (407).

At dawn I will take you and three companions there (407-9).

b.  
410-19

πάντα δέ τοι ἐρέω ὀλοφώια τοῦτο γέρουτος (410).

... πρῶτον ... first he will count his seals (411).

αὐτὰρ ἐπὴν (412) he will lie down (412-13).

... ἐπὴν ... (414) when you see that he is asleep, hold him fast (414-19).

c.  
420-24

ἀλλ' ὅτε κεν δῆ ... (420).

When he regains his shape, release him and ask which god persecutes you, and:

νόστον θ', ὡς ἐπὶ κόντον ἐλεύσεαι  
ἰχθυόεντα (424).

ὡς εἰποῦσ' ὑπὸ κόντον ἐδύσετο κυμαίνοντα (425).

3) Menelaus returns to his companions (426-30).

αὐτὰρ ἐγὼν ἐπὶ νηας, ὅθ' ἕστασαν ἐν φαρμάθοισιν,

ἦτα (426-27).

I returned to my companions, and we feasted.

## C. The Capture of Proteus (431-59).

1. {  
431-46 { ἤμος δ' ἠριγένεια φάνη βοοδόακτυλος ἠὼς (431).  
At dawn we set out (431-434).  
τόφρα ... (435).  
They meet Eidothea with the skins and the ambush is set (435-46).  
πᾶσαν δ' ἠοίην μένομεν τετληότε θυμῷ (447).  
2. {  
447-53 { The seals appear (447-49).  
Ξυδίους δ' ὁ γέρων ἦλθ' ἐξ ἄλός ... (450).  
Proteus comes, counts the seals, and lies down (450-53).  
3. {  
454-59 { ἡμεῖς δὲ λίσχοντες ἐπεσσύμεθ' ... (454).  
Menelaus captures Proteus (454-59).

## D. Menelaus' Conversation with Proteus (460-570).

## 1) Menelaus' Return (460-80).

Proteus (460-63).

ἀλλ' ὅτε δὴ ρ' ἀνίσας ὁ γέρων ὀλοφώια εἶδώς,  
καὶ τότε δὴ μ' ἐπέεσιν ἀνειρόμενος προσέειπε (460-61).  
who showed you how to do this? (462-63).  
what do you want? (463).

Menelaus (464-70).

ὣς ἔφατ', αὐτὰρ ἐγὼ μιν ἀμειβόμενος προσέειπον (464).  
You know what I want (465).

Tell me which god is hindering my return:

νόστον θ', ὡς ἐπὶ κόντον ἐλεύσομαι ἰχθυόεντα (470).

Proteus (471-80).

ὣς ἐφάμην, ὁ δὲ μ' αὐτίκ' ἀμειβόμενος προσέειπεν (471).  
You must sacrifice to the gods in Egypt (472-80).

## 2. Nostoi (481-540).

## Menelaus (481-90).

ὣς ἔφατ', αὐτὰρ ἔμοί γε κατεκλάσθη φίλον ἦτορ (481).

Menelaus' reaction (481-83).

ἀλλὰ καὶ ὣς μιν ἔπεσσιν ἀμειβόμενος προσέειπον (484).

I will do as you order (485).

Tell me how the other Greeks fared (486-90).

## Proteus (491-37).

ὣς ἐφάμην, ὃ μ' αὐτίκ' ἀμειβόμενος προσέειπεν (491).

Two perished en route; another is alive on the sea

(492-98).

## Ajax (499-511).

Poseidon saved him from the sea.

He would have escaped death but for his ate.

Poseidon destroyed him.

## Agamemnon (512-37).

Hera saved Agamemnon from the sea (512-13).

ἀλλ' ὅτε δὴ ... (514).

Winds drove him nearly to Aegisthus' home  
(514-18).

ἀλλ' ὅτε δὴ ... (519).

The wind changed and he arrived home

(519-23).

τὸν δ' ἄρ' ἀπὸ σκοπιῆς εἶδε σκοπὸς ... (524)

The watchman told Aegisthus (524-28).

αὐτίκα ... (529).

Aegisthus orders a feast and prepares an  
ambush (529-31).

αὐτὰρ ὃ βῆ ... (532).

He summoned Agamemnon to the feast and

killed him (532-39).

## Menelaus (538-40).

ὣς ἔφατ', αὐτὰρ ἔμοί γε κατεκλάσθη φίλον ἦτορ (538).

Menelaus weeps (538-40).

## 3. Odysseus and Menelaus (541-570).

Proteus (541-47).

αὐτὰρ ἐπεὶ κλαίων τε κυλινδόμενός τε κορέσθην,  
 δὴ τότε με προσέειπε γέρων ἄλιος νημερτής (541-42).

Do not weep any more (543-44).

Go home and take part in Aegisthus' funeral feast (543-47).

Menelaus (548-53).

ὣς ἔφατ', αὐτὰρ ἐμοὶ κραδίη καὶ θυμὸς ἀγῆνωρ  
 αὖτις ἐνὶ στήθεσσι καὶ ἀχνυμένῳ περ ἱανθῆ  
 καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδων (548-50).

I understand these things (550).

Who is the third man (550-53)?

Proteus (554-70).

ὣς ἐφάμην, ὃ δέ μ' αὖτις ἀμειβόμενος προσέειπεν (554).

Odysseus is the third man (555-60).

Menelaus will be transported to Elysium (561-69).

ὣς εἰκὼν ὑπὸ πόντον ἐδύσατο κυμαίνοντα (570).

## E. Resolution of Menelaus' Flight (571-86).

1. αὐτὰρ ἐγὼν ἐπὶ νηαῖ ἄμ' ἀντιθέοις ἐτάροισιν  
 571-75 ἦτα ... (571-72).

Menelaus returns to his companions. They feast and rest (571-75).

ἦμος δ' ἠριγένεια φάνη βοῶδοδάκτυλος Ἥως (576).

They sail to Egypt and sacrifice (576-82).

2. αὐτὰρ ἐπεὶ κατέκασσα θεῶν χόλος αἰεὶ ἐόντων (583).

I built a mound for Agamemnon and returned home (583-86).

## Summary of the Structure of Menelaus' Tale (351-586).

- A. Menelaus' Flight (351-62) (cyclic structure).
- B. Meeting with Eidothea (363-430).
  - 1. Menelaus' men are starving; he meets Eidothea (363-69).
  - 2. Conversation (370-425) (EMEME).
    - (Eidothea dives into the sea 425).
  - 3. Menelaus returns to his men and they feast (426-30).
- C. Capture of Proteus (431-59) (introductory expressions).
- D. Conversation with Proteus (460-570) (PMP-MPM-PMP).
  - 1. Menelaus' return (460-80).
  - 2. Nostoi (481-540).
    - a. Ajax.
    - b. Agamemnon.
  - 3. The whereabouts of Odysseus and the future of Menelaus (540-570).
    - (Proteus dives into the sea 570).
- E. Resolution of Menelaus' Flight (571-86).
  - 571-86 equals 426-31.



## DIGRESSIONS DISCUSSED

Iliad

II.100-109	The Descent of Agamemnon's Staff
II.299-332	The Portent at Aulis
II.494-759	The Catalogue of Ships
II.816-77	Trojan Catalogue
III.204-24	Menelaus and Odysseus in Troy
IV.370-400	Agamemnon Tells Diomedes about Tydeus
V.381-404	Dione's Catalogue
VI.119-236	The Encounter of Glaucus and Diomedes
VI.407-32	Andromache Tells of the Sack of her Father's City
VII.123-60	How Nestor Slew Ereuthalion
IX.434-605	Phoenix' Speech to Achilles
X.254-72	The Descent of Meriones' Helmet
XI.655-803	Nestor's Appeal to Patroclus
XIV.110-27	The Genealogy of Diomedes
XIV.313-28	Zeus' Catalogue
XV.14-33	How Zeus Bound Hera
XVIII.37-50	Catalogue of Nereids
XVIII.393-409	Hephaestus' Debt to Thetis
XIX.86-136	Agamemnon's Allegory
XX.213-41	The Genealogy of Aeneas
XXIII.624-50	Nestor's Youthful Prowess
XXIII.740-49	The Silver Mixing Bowl
XXIV.599-620	The Legend of Niobe

## DIGRESSIONS DISCUSSED

Odyssey

2.85-112	Penelope's Web
3.102-200	Nestor Recounts the Greek Sufferings after Troy
3.253-312	Orestes' Revenge
4.240-64	Helen's Story of Odysseus
4.265-89	Menelaus' Story of Odysseus
4.347-592	Menelaus' Adventures with Proteus
5.118-29	Calypso's Catalogue
7.241-97	How Odysseus Came to Scheria
8.72-82	The Quarrel of Odysseus and Achilles
8.266-369	The Loves of Ares and Aphrodite
8.499-520	The Wooden Horse
11.225-329	The Catalogue of Heroines (and the Nekyia)
13.256-86	Odysseus' Story to Athena
14.199-359	Odysseus' Story to Eumaeus
14.462-506	The Story of the Cloak
15.225-57	The Genealogy of Theoclymenus
15.403-84	Eumaeus' Story
17.415-44	Odysseus' Story to Antinous
19.123-61	Penelope's Web
19.165-202	Odysseus' First Story to Penelope
19.221-48	Odysseus' Second Story to Penelope
19.262-307	Odysseus' Third Story to Penelope
19.386-470	The Story of the Sear
21.8-42	The Story of the Bow
24.120-90	Penelope's Web
24.266-79	Odysseus' First Story to Laertes
24.302-14	Odysseus' Second Story to Laertes

## SIMPLE RING COMPOSITION

Iliad Digressions

Agamemnon's Staff  
 Catalogue of Ships  
 Dione's Catalogue  
 [Genealogy of Glaucus]<sup>1</sup>  
 [Ereuthalion's Armour]<sup>2</sup>  
 Meriones' Helmet  
 [Menoitios' Advice]<sup>3</sup>  
 Zeus' Catalogue  
 How Zeus Bound Hera  
 Catalogue of Nereids  
 Genealogy of Aeneas  
 The Silver Mixing Bowl

Odyssey Digressions

Calypso's Catalogue  
 The Story of the Cloak

Simple Ring Composition  
Governs Sections of:

Menelaus and Proteus  
 Odysseus' Story to Eumaeus  
 Odysseus' Third Story to Penelope  
 Penelope's Account of the Web

## COMPLEX RING COMPOSITION

Iliad Digressions

The Portent at Aulis  
 [The Story of Iycurgus]<sup>1</sup>  
 The Sack of Andromache's City  
 How Nestor Slew Ereuthalion  
 Phoenix' Speech to Achilles  
 [The War with the Epeians]<sup>3</sup>  
 Hephaestus' Debt to Thetis  
 Nestor's Youthful Prowess  
 The Legend of Niobe

Odyssey Digressions

The Genealogy of Theoclymenus  
 The Scar of Odysseus  
 The Bow of Odysseus

Complex Ring Composition  
Governs Sections of:

Nestor's Account of the Greek  
 Sufferings

- 
1. The genealogy of Glaucus and the story of Iycurgus belong to the same episode, the Encounter of Glaucus and Diomedes.
  2. This is a part of a longer digression, How Nestor Slew Ereuthalion, which is governed by complex ring composition.
  3. The War with the Epeians and Menoitios' Advice to Patroclus belong to the same digression, Nestor's Appeal to Patroclus.

## RITOURNELLKOMPOSITION

Iliad Digressions

Menelaus and Odysseus in Troy

Dione's Catalogue

Zeus' Catalogue

Odyssey Digressions

Calypso's Catalogue

Catalogue of Heroines

Catalogues of the Nekyia

## RITOURNELLKOMPOSITION (Classified by Type of Catch-line)

VERB PHRASE OR SENTENCEIliad Digressions

Dione's Catalogue

Odyssey Digressions

Catalogue of Heroines

Catalogues of the Nekyia

INTRODUCTORY EXPRESSIONSIliad Digressions

Menelaus and Odysseus in Troy

Zeus' Catalogue

Odyssey Digressions

Calypso's Catalogue

## REPEATED THEME COMPOSITION

Odyssey Digressions

Antinous Tells of Penelope's Web

Nestor's Account of the Greek Sufferings

Orestes' Revenge

The Loves of Ares and Aphrodite

The Wooden Horse

Odysseus' Story to Athena

Odysseus' Story to Eumaeus

[Odysseus' Story to Antinous]<sup>1</sup>

Penelope Tells of the Web

Odysseus' First Story to Penelope

Odysseus' Second Story to Penelope

Odysseus' Third Story to Penelope

Odysseus' First Story to Laertes

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1. This is the same as the section concerning his Egyptian adventure in the Story to Eumaeus. It contains the divine intervention motif.

## USES OF INTRODUCTORY EXPRESSIONS

Ritournellkomposition

Menelaus and Odysseus in Troy  
 Zeus' Catalogue  
 Calypso's Catalogue

Repeated Theme Composition

Nestor's Account of the Greek Sufferings  
 Orestes' Revenge  
 The Loves of Ares and Aphrodite  
 The Wooden Horse  
 Odysseus' Story to Athena  
 Odysseus' Story to Eumaeus  
 Odysseus' Story to Antinous  
 Odysseus' First Story to Penelope  
 Odysseus' Third Story to Penelope  
 Odysseus' First Story to Laertes

Independently in Odyssey

Menelaus' Story of Odysseus  
 Helen's Story of Odysseus  
 How Odysseus Came to Scheria  
 [The Story of the Cloak]<sup>1</sup>  
 Eumaeus' Story  
 Amphimedon Tells of Penelope's Web  
 Odysseus' Second Story to Laertes

As Punctuation

Agamemnon's Staff  
 Catalogue of Nereids

Cyclic Style

Portent at Aulis  
 Phoenix' Speech to Achilles (the Allegory)  
 Nestor's Appeal to Patroclus

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1. The Story of the Cloak is encircled by a single ring, but its primary structure is based around the use of introductory expressions.

## USES OF ἔστι δέ τις

ἔστι δέ τις

Trojan Catalogue (II.811)

Nestor's Appeal to Patroclus (XI.711 and 722)

Orestes' Revenge (3.293)

Variations of ἔστι δέ τις

ἔστι πόλις Ἐφύρη (Genealogy of Glaucus, VI.152)

νησος ἔπειτα τις ἔστι (Menelaus and Proteus, 4.354)

νησός τις Συρίη (How Odysseus Came to Scheria, 7.244)

Ἐγυγίη τις νησος (Eumaeus' Story, 15.403)

Κρήτη τις γὰρ ἔστι (Odysseus' First Story to Penelope, 19.172)

DISTRIBUTION OF STYLES IN THE ODYSSEYRepeated Theme (13)

Antinous Tells of Penelope's Web  
 Nestor Tells of the Greek Sufferings  
 Orestes' Revenge  
 The Loves of Ares and Aphrodite  
 The Wooden Horse  
 Odysseus to Athena  
 Odysseus to Eumaeus  
 Odysseus to Antinous  
 Penelope's Web Told by Penelope  
 Odysseus' First Story to Penelope  
 Odysseus' Second Story to Penelope  
 Odysseus' Third Story to Penelope  
 Odysseus' First Story to Laertes

Introductory Expressions Alone (7)

Helen Tells of Odysseus  
 Menelaus Tells of Odysseus  
 How Odysseus Came to Scheria  
 The Story of the Cloak  
 Eumaeus' Story  
 Amphimedon Tells of Penelope's Web  
 Odysseus' Second Story to Laertes

Complex Cyclic (3)

The Genealogy of Theoclymenus  
 The Story of the Scar  
 The Story of the Bow

Ritournellkomposition (2)

Calypso's Catalogue  
 The Nekyia

Do Not Fall into any Category (2)

Menelaus' Story of Proteus  
 The Quarrel of Odysseus and Achilles



## Achilles' Shield (XVIII. 478-608)

## Introduction (478-89).

- A. 478-82 } ποίηι δὲ πρῶτιστα σάκος μέγα τε στιβαρόν τε  
 { πάντοσε δαιδάλλων ... (478-79).  
 The shield had a triple rim and was composed of five  
 thicknesses (479-81).  
 ... αὐτὰρ ἐν αὐτῷ  
 { ποίηι δαιδάλα πολλὰ ἰδύνησι κραπίδεσσιν (481-82).

- B. 483-89. ἐν μὲν γαῖαν ἔτευξ' ... (483).

He wrought on it the earth, the sea, and the  
 constellations (483-89).

- I. The Cities at Peace and at War (490-540).

ἐν δὲ δῶα κοίησε πόλεις μερόπων ἀνθρώπων  
 καλῶς (490-91).

- A. The City at Peace (491-508).

... ἐν τῇ μὲν

1. The Wedding (491-96).

... αἱ δὲ γυναῖκες

ἱστάμεναι θαύμαζον ἐπὶ προθύροισιν ἑκάστη  
 (495-96).

2. The Law-Suit (497-508).

- a. The Dispute (497-502).

λαοὶ δ' εἰν ἀγορῇ ἔσαν ἀθρόοι ... (497).

The Dispute (497-501).

λαοὶ δ' ἀμφοτέροισιν ἐπήπυον ... (502).

- b. The Judgment (503-508).

... οἱ δὲ γέροντες

εἶατ' ἐπὶ ξεστοτοῖσι λίθοις ἱερῶ ἐνὶ κύκλῳ  
 (503-504).

## B. The City at War (509-40).

τὴν δ' ἑτέραν πόλιν

1. The dispute of the invading armies (509-12).

2. οἱ δ' οὔ ... (513).

The women and children guard the city (513-15).

3. οἱ δ' ἴσαν ... (516).

The citizens set out (516-19).

4. οἱ δ' ὄτε ... (520).

They set the ambush (520-24).

5. οἱ δὲ τάχα ... (525).

The enemy approaches (525-26).

6. οἱ μὲν ... (527).

The ambushers strike (527-29).

7. οἱ δ' ὡς ... (530).

The first army hears and comes to join battle (530-34).

8. ἐν δ' Ἑρις, ἐν δὲ Κυδαίμωνος ὀμύλεον, ἐν δ'  
ὀλοή Κήρ (535).

The dread goddesses join the battle (535-38).

ὀμύλεον δ' ὡς τε ζωοὶ βροτοὶ ἦδὲ μάχοντο (539).

## II. The Tasks of the Field (541-89).

## A. Ploughing (541-49).

έν δ' έτιθαι νειδόν μαλακήν, κλειραν έρουραν (541).

1. How the ploughmen work (541-47).

2. ή δέ μελαίνετ' όπισθεν, άρηρομένη δέ έφκει  
χρυσείη κερ έουσα° τδ δή κερδ θαυμα τέτυκτο  
(548-49).

## B. Reaping (550-60).

έν δ' έτιθαι τέμενος βασιλήιον ... (550).

1. The reapers at work (550-56).

2. A banquet is prepared (556-60).

## C. The Vineyard (561-72).

έν δ' έτιθαι σταφυλησι μέγα βρέθουσαν άλωήν (561).

1. The appearance of the vineyard (561-65).

2. The happy vintagers (566-72).

## D. The Herd (573-86).

έν δ' άγέλην κολήσε βοών όρθοκραιράων (573).

1. The herd, herdsmen and dogs (573-78).

2. The lions kill the bull (579-86).

## E. The Flocks (587-89).

έν δέ νομόν κολήσε ... (587).

## III. The Dance (590-606).

έν δέ χορόν κολήσασθε ... (590).

1. The description of the place (590-92).

2. The description of the men and girls (593-98).

3. The dance (599-606).

## IV. Conclusion (607-608).

έν δ' έτιθαι ... (607).

He wrought upon it the stream of Ocean.

## Hymn to Aphrodite V

## I. Aphrodite's Powers (1-44).

## A. Introduction (1-6).

Μοῦσά μοι ἔννεπε ἔργα πολυχρύσου Ἀφροδίτης (1).

Aphrodite arouses desire in every living creature (2-5).

πᾶσιν δ' ἔργα μέμηλεν ἔσστεφάνου Κυθερείης (6).

## B. Three Goddesses are Impervious to Aphrodite (7-33).

τρισσὰς δ' οὐ δύναται κεπιθεῖν φρένας οὐδ' ἀπατησαί (7).

## 1. Athena (8-15).

κούρην τ' αἰγιόχοιο Διὸς γλαυκῶπιν Ἀθήνην

οὐ γὰρ οἱ εὔαδεν ἔργα πολυχρύσου Ἀφροδίτης (8-9).

Athena is pleased (ἔδον) by war and crafts  
(ἀγλάα ἔργα) (10-11).

a. She taught (ἔδιδάξε 12) men to make  
the engines of war (12-13).

b. She taught (ἔδιδάξεν 15) maidens  
ἀγλάα ἔργα (14-15).

## 2. Artemis (16-20).

οὐδέ ποτ' Ἀρτέμιδα χρυσηλάκατον κελαδεινήν

δάμναται ἐν φιλότῃ φιλομειδῆς Ἀφροδίτῃ (16-17).

Bows and hunts please (ἔδε) her (18-20).

## 3. Hestia (21-32).

οὐδέ μὲν αἰδοίῃ κούρη ἔδεν ἔργα Ἀφροδίτης

Ἰστίη, ἣν πρώτην τέκετο Κρόνος ἀγκυλομήτης (21-22).

[Continuation 23-24.]

a. She swore to remain a virgin (25-28).

b. She has honour for both gods and mortals (29-32).

τέων οὐ δύναται κεπιθεῖν φρένας οὐδ' ἀπατησαί (33).

## C. Even Zeus Cannot Resist Her (34-44).

των δ' ἄλλων οὐ κέρ τι πεφυγμένον ἔστ' Ἀφροδίτην  
οὔτε θεῶν μακάρων οὔτε θνητῶν ἀνθρώπων (34-35).

1. She makes Zeus desire mortal women (36-39).

2. And he deceives Hera his wife (40-44).

## II. Aphrodite Falls in Love with Anchises (45-91).

## A. She Falls in Love (45-57).

1. Zeus' motives (45-52).

τῇ δὲ καὶ αὐτῇ Ζεὺς γλυκὺν ἡμέρον ἔμβαλε θυμῷ (45).

Zeus wants her to mingle with a mortal for his revenge (46-52).

2. Aphrodite's reaction (53-57).

Ἀγχίσειω δ' ἄρα οἱ γλυκὺν ἡμέρον ἔμβαλε θυμῷ (53).

She falls in love (53-57).

... κατὰ φρένας ἡμερος εἶλεν (57).

## B. Her Journey to Ida (58-91).

1. She adorns herself (58-67).

ἔς Κύπρον δ' ἔλθοῦσα θυώδεα νῆον ἔδουνεν

ἔς Πάφον (58-59).

a. The temple (58-63).

... ἔνθα (58).

There is her precinct.

ἔνθ' ... (60).

She goes in.

ἔνθα ... (61).

There the nymphs adorn her.

b. Her dress (64-67).

2. The animals flock around her (68-74).

Ἴδην δ' ἔκανεν πολυκίδακα ... (68).

3. She finds Anchises (75-80).

αὐτὴ δ' ἐς κλισίας εὐποιήτους ἀφίκανε (75).

4. She appears to him (81-91).

στῆ δ' αὐτοῦ προκάρπιθε Δίος θυγάτηρ Ἀφροδίτη (81).

[She is disguised as a mortal(82-82).]

Ἀγχισης δ' ὀρώων ἐφράζετο θαυμαίνεν (84).

her appearance (85-90).

Ἀγχισην δ' ἔρος εἶλεν ... (91).

### III. Their Conversation (92-154).

#### A. Anchises (92-106).

1. Surely you are a goddess (92-99).

2. I will sacrifice to you (100-106).

#### B. Aphrodite (107-42).

1. Who she is (107-42).

- a. The daughter of Otreus (107-12).

- b. γλῶσσαν δ' ὑμετέρην καὶ ἡμετέρην σάφα οἶδα(113).

I had a Trojan nurse (114-15).

ὣς δὴ τοι γλῶσσάν γε καὶ ὑμετέρην εἶ οἶδα(116).

2. Hermes brought her here (117-29).

- a. νῦν δέ μ' ἀνήραξε χρυσοῦρακις Ἀργειφόντης (117).

Hermes snatched her from the dance (117-20).

- b. ἔνθεν μ' ἤραξε χρυσοῦρακις Ἀργειφόντης (121).

He brought her the great distance, saying  
she was to marry Anchises (121-29).

3. Her instructions to Anchises (130-42).

- a. He is to show her to his family (130-36).

- b. He is to send word to her parents (137-42).

#### C. Anchises (143-54).

If you are a mortal no one shall prevent me from marrying  
you (143-54).

## IV. Aphrodite and Anchises (115-90).

## A. The Love Scene (155-67).

1. The bed is described (155-60).
2. Anchises undresses her (161-67).

## B. Aphrodite Prepares to Depart (168-76).

τῆμος ἄρ' ἄγχιση μὲν ἐπὶ γλυκῶν ὕπνον ἔχευε (170).

She dresses

ἔξ ὕπνου τ' ἀνέγειρεν ... (176).

## C. Anchises' Reaction (177-90).

1. Aphrodite wakes him (177-79).
2. Anchises covers his face and addresses her (180-90).

## V. Aphrodite's Final Speech (191-291).

## A. Do not fear (191-199).

1. You are dear to the gods (191-95).
2. You shall have a son Aeneas (196-99).

## B. The Trojans have always been irresistible to the gods (200-46).

[The Trojans are almost godlike in beauty (200-202).]

## 1. Ganymede (202-17).

ἦ τοι μὲν ξανθὸν Γανυμήδεα μητίετα Ζεὺς

ἤρκασεν ... (202-203).

- a. Zeus seized Ganymede to be cupbearer to the gods (202-206).
- b. Trojans grieved, but was consoled by Zeus' gift of horses (207-17).

## 2. Tithonos (218-46).

Ὡς δ' αὖ Τιθωνὸν χρυσοθήρονος ἤρπασεν Ἡῶς (218).

a. The story of Tithonos (220-38).

βῆ δ' ἔμεν ... (220).

She asks Zeus to make him immortal (220-24).

τὸν δ' ἦ τοι εἶως μὲν ... (225).

While he was young she kept him as her lover (225-27).

αὐτὰρ ἐπεὶ ... (228).

When he began to age she left his bed (228-32).

ἀλλ' ὅτε δῆ ... (233).

When he grew too feeble she shut him away (233-38).

b. I would not wish such a fate on you (239-46).

## C. Aphrodite's Child (247-91).

1. Having loved a mortal will be a great disgrace to me (247-55).

2. The nymphs will rear Aeneas (256-73).

νόμοι μιν θρέψουσι ... (256).

The nature of the nymphs (256-72).

αἶ μὲν ἐμὸν θρέψουσι καρὰ σφίσιν υἱὸν ἔχουσαι (273).

3. Aeneas' future (274-91).

a. The child will be given to you (274-80).

b. Do not say I am his mother (281-91).

χαῖρε θεὰ Κύπριε ἐσκατιμένης μεδέουσα

σεῦ δ' ἐγὼ ἀρξάμενος μεταβήσομαι ἄλλον ἐς ὕμνον (292-93).



## Hymn to Dionysus VII

Ἄμφι Διῶνυσσον Σεμέλης ἔρικυδέος υἱὸν  
μνήσομαι ... (1-2).

## A. Dionysus is Captured by the Pirates (1-16).

He appears as a young man (1-6).

The pirates seize him (6-12).

Their bonds will not hold him (13-16).

## B. The Pirates' Dispute (17-31).

The Helmsman (17-24).

Δαιμόνιοι ... (17).

The Captain (25-31).

δαιμόνι' ... (26).

## C. The Miracles (32-59).

[Transition: 32-34. The Marvels Appear.]

1. { (πρῶτιστα) Wine runs over the ship (35-37).  
... ναύτας δὲ τάφος λάβε πάντας ἰδόντας (37).
2. { (αὐτίκα δ') Vines and ivy appear (38-42).  
... οἱ δὲ ἰδόντες (42). The sailors want to land (42-44).
3. { ὁ δ' ἄρα (44). He makes the animals appear (44-48).  
... οἱ δ' εἰς κρύμνην ἐφόβηθεν (48). The sailors are terrified (48-50).
4. { ὁ δ' ἔξακίνησ ... (50). The lion seizes the captain (50-51).  
... οἱ δὲ ... (51). The sailors leap overboard (51-53).
5. He addresses the Helmsman (53-57).

χαῖρε τέκος Σεμέλης εὐώπιδος· οὐδέ κη ἔστι  
σεῖδ' γε ληθόμενον γλυκερὴν κοσμησάι δοιδῆν (58-59).